CHAPTER I

INTRODUCTION

Introduction is the first step in conducting research. The introduction chapter contains the background of this research. This chapter consists of research background, statement of the problem, research purposes, research significance, previous studies, and definition of key terms.

1.1 Research Background

Romance is one of the genres in popular literature. In *The Oxford Dictionary of Literary Terms* (Baldick, 2008) romance is defined as a fictional tale written in poetry or prose that tells the improbable adventures of idealized characters in a remote or enchanted setting, or, more generally, an inclination in fiction contrary to the realism. In the strictest academic terms, romance is a genre of narrative in literature, involving mysterious, adventurous, or spiritual plots, whose focus is a quest with courage and strong values, and not necessarily a love interest. However, the modern definition of romance also includes the stories that have relationships as the main focus of the story.

Ramsdell (1987) defined that romance as a love narrative whose central focus is the development and satisfaction resolution of an affair between two main characters, written to provide the reader with some degree of vicarious emotional involvement in the courtship process. There are two keys to romance fiction according to Joyce G Saricks. First, the plot rotates around the love relationship and its happy ending, and everything else is secondary. Second,

these stories are told in such a way that the reader participates in the ending of the novel (Saricks, 2009). Readers participate on an emotional level and experience true satisfaction from emotionally satisfying conclusions. Other genres certainly rely on romance themes, and romance readers will enjoy these as well.

Movie is a literary work in the form of moving images in which there are scenes that describe a storyline. According to Wibowo (2006), movies are a tool to convey various messages to the audience through the medium of stories. Movie is also a medium of artistic expression as a tool for artists and moviemakers in expressing ideas and story ideas. Essentially and substantially, movies have power that will have implications for the communicants of society. A movie has storyline that is often called a scenario or movie script. A movie script is a text that contains a story or idea that has been designed to be communicative and interesting through the medium of film (Dian & Mulyono, 2012). A script is actually a story that has been organized and prepared into a text that is ready to be produced. The structuring is done to create a story line with the standard formats. A movie script has a minimum length of ninety minutes or one and a half hours (Set & Sidharta, 2003). Movie script narration is a filmic narration, implying that as the script is being read, the description should enable the reader to imagine the movie. Since the scenario is more of a working script in the field, the descriptive statements should be short, to quickly give an understanding, and to immediately project the movie scene into the reader's imagination (Biran, 2006).

While for romance movies, in the time period of the 1896, it was not seen to be very long like it is today. The romance was also implied rather than seen on the screen. Any that was seen was controlled down. The first romantic movie was created in approximately 20 seconds by Thomas Edison. It was the scene which featured a kiss. The movie is called *The May Irwin Kiss*. It was filmed in April of 1896 in Edison's Studio in West Orange, New Jersey. The scene was from the New York Stage Comedy. At the request of the New York World newspaper, the actors evidently staged the kiss for the camera.

Furthermore, romance movies are now modernized and the rules are much less strict and more loosely controlled. It is also one of the types of popular literature that is widely watched and consumed. The examples of the romance films which are considered and belong to popular literature are *Emma.* (2020) and *Persuasion* (2022).

Emma is a 124 minutes film adapted from the novel of the same name written by Jane Austen which was first published in 1815. *Emma* was released in the United Kingdom on 14 February 2020 and 21 February 2020 in the United States. This film is directed by Autumn de Wilde and supported by well-known actors such as Anya Taylor-Joy, Bill Nighy, Johnny Flyn, Mia Goth, and Miranda Hart. Set in England in the 1800s, this film tells the life of Emma Woodhouse, a beautiful and intelligent woman who amuses herself with matchmaking and meddles in the romantic lives of those closest to her.

Meanwhile, *Persuasion* is a 109 minutes film based on the novel with the same name written by Jane Austen. *Persuasion* was released in the United States on July 8 2022 and on streaming platform, Netflix on July 15 2022. This film is directed by Carrie Cracknell from a screenplay by Ron Bass and Alice Victoria Winslow and stars many well-known actors such as Dakota Johnson, Henry Golding, Cosmo Jarvis, and Mia McKenna-Bruce. Persuasion tells the story of a young woman named Anne Elliot who is 27 years old, but has not yet married because she still harbors deep regrets for her former lover as a teenager.

Radway in his book writes the Cawelti's formula as a narrative structure. Based on his research on the Smithton women, he composes a narrative structure of an ideal romance based on the relationship between the hero and the heroine. The narrative structure expressed by Radway (1982) refers to the transformation of the heroine from a condition of isolated, asexual, and insecure maturity development to the condition of a woman who is mature, sensual, and married person who realizes her potential and identity as a partner of a man and as a mother of a child. The narrative structure of ideal romance is as follows: (1) The heroine's social identity is destroyed. (2) The heroine reacts antagonistically to an aristocratic male. (3) The aristocratic male responds ambiguously to the heroine. (4) The heroine interprets the hero's behavior as evidence of a purely sexual interest in her. (5) The heroine responds to the hero's behavior with anger or coldness. (6) The hero retaliates by punishing the heroine. (7) The heroine and hero are physically and/or emotionally separated. (8) The hero treats the heroine tenderly. (9) The heroine responds warmly to the

hero's act of tenderness. (10) The heroine reinterprets the hero's ambiguous behavior as the product of previous hurt. (11) The hero proposes/openly declares his love for/demonstrates his unwavering commitment to the heroine with a supreme act of tenderness. (12) The heroine responds sexually and emotionally. (13) The heroine's identity is restored.

Based on the discussion above, the researcher is interested in discussing the formula of romance movies in *Emma* (2020) and *Persuasion* (2022). There are some reasons why the researcher chose these two movies. *Emma* (2020) and *Persuasion* (2022) are both adaptations of the novel by the same author, Jane Austen. At first glance, Jane Austen's works have something in common, that each of her novels is rooted and departs from the social facts that occur around her. Austen explores the problems and predicaments of respectable women living in the Georgian Era in England. Distinguished families, hate-to-love stories, and palace maids who move like robots are also the cliches that are very typical in adaptations of Jane Austen's novels. Other similarities can be seen in the main character of both of the movies, Emma Woodhouse in *Emma.* (2020) and Anne Elliot in *Persuasion* (2022). Emma and Anne are bright young women with too little to do and no ability to change their location or their daily routine. However, Emma Woodhouse and Anne Elliot also have differences. Emma Woodhouse is Austen's first character without financial problems which is also the reason that she has no pressure to get married. It is a major departure from Austen's other novels, in which the quest for marriage and financial security are often prominent themes in the story. Although Anne Elliot came

from a distinguished family, her father, Sir Walter Elliot, was bankrupt at that time due to his extravagant life. This caused Anne and her family to move to Bath and rent out her old residence, Kellynch Hall, located in Somersetshire. Emma also seems immune to romantic attraction. Emma shows no romantic interest in the men she meets. He interprets arranged marriages only in terms of wealth, finances and social ambitions. While Anne is quite a romantic figure. She always refuses men who propose to her because her heart is still tied to her ex who broke up eight years ago because her family disapproved of their relationship with different social status. Therefore, the researcher will discuss about The Ideal Romance Formula in *Emma* (2020) and *Persuasion* (2022) using the theory of the ideal formula of romance by Janice A. Radway and comparative literature theory.

There are some researches which discuss the same topic or are related to the topic, such as the research conducted by Resfayanda (2017) entitled *The Ideal Formula of Romance Represented in Nicholas Spark's The Notebook*. It discussed the romance formula and the ideal romance formula in Nicholas Spark's The Notebook. Based on the Cawelti's theory of romance formula and Radway's theory of ideal romance formula, it concluded that Nicholas Spark's The Notebook has the Pamela Formula and fulfilled 10 out of 13 functions of the ideal romance formula.

The second research conducted by Intan and Hasanah (2020) entitled *Deviasi Formulasi Romance dalam Novel Elle Et Lui karya Marc Levy*. It aims to reveal the existence of deviations of romance formula in Marc Levy's Elle

Et Lui by using Radway's. Modlesky's, and Gill and Herdierckerhoff's theory. It showed that there are deviations of romance formula, especially in the plot and point of view components, though the ending of the novel still has the happy ending in accordance to romance formula.

The third research conducted by Nurlaeli (2022) entitled *Romance Formula in To All the Boys I've Loved Before Movie (2018)*. It examined romance formula in To All the Boys I've Loved Before (2018) movie that focuses on the growth and resolution of the hero and heroine's relationship. Based on the Cawelti's theory, the romance formula is influenced by six components that are supported by conflict, so that the hero and heroine can find the resolution and keep their relationship happy ending.

The fourth research conducted by Intan (2020) entitled *Formula Romance dalam Perfect Romance karya Indah Hanaco: Kritik Sastra Feminis*. It aims to verify the romance formula in Indah Hanaco's Perfect Romance. Based on the Cawelti's, Radway's, and Modleski's theory, it showed the constructive elements of narrative text met the criteria of the romance formula and it also fulfilled all of the 13 functions of ideal romance formula.

The fifth research conducted by Adilita (2020) entitled *Belle's Journey in Finding Her Love: Romance Formula Analysis in the Movie Script Beauty and The Beast*. It focused on analyzing romance formula through the plot, character, and finding heroic action by using Cawelti's theory. It showed there are 46 data that build the romance formula which consist of 21 data from the plot, 19 data from the character, and 6 data from the heroic action.

The differences between some of the previous researches and this research are the object of the research. In this research, it used two romance movie scripts as the object of research which will be compare using the comparative approach. This research focus on analyzing and comparing the ideal romance formula in the movie scripts of *Emma* (2020) and *Persuasion* (2022).

1.2 Statement of the Problem

The main problem that will be discussed in this research is the ideal formula of romance in the movie scripts of *Emma*. (2020) and *Persuasion* (2022). There are 13 narrative structures were needed to build the ideal formula of romance. These narrative structures need to be analyzed to prove both movie scripts contain an ideal romance formula, thus making both movie scripts the ideal romantic movie scripts with structured plots. Based on the background and statement of the problems of this research, the questions can be formulated as follow:

1. How is the ideal romance formula presented in the movie scripts *Emma* (2020) and *Persuasion* (2022)?

2. How does the ideal romance formula in the movie script *Emma* (2020) differ from that in the movie script *Persuasion* (2022)?

1.3 Research Purposes

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

1. To identify the ideal romance formula in the movie scripts *Emma* (2020) and *Persuasion* (2022).

2. To identify the differences of the ideal romance formula in the movie scripts *Emma* (2020) and *Persuasion* (2022).

1.4 Research Significance

Based on the background of research, this research is expected to be useful for the audience of literary works both theoretically and practically. This research is also expected to add insight for the audience of literary works. There are several benefits that can be expected from the results of this research. Theoretically, this research is expected to help analyze comparative literature in each object, especially in analyzing the construction and influence of formula literature in short story, novel, and film. This research could be a reference to further research of literature especially in knowing the ideal formula of romance in movie script. This research is also expected to become research which can theoretically benefit not only in the research study field but also in other fields of study.

Practically, the results of this research is expected to give an idea that the movie scripts of *Emma* (2020) and *Persuasion* (2022) have researched and discussed as an understanding and learning in accordance with the interest of the literary works in understanding the ideal romance formula. This research is

also expected to increase the knowledge and insight regarding the ideal romance formula of *Emma* (2020) and *Persuasion* (2022).

1.5 The Previous Studies

There are several previous thesis and journals that have the same topics or are related to this research. These thesis and journals consist of some information which will support this research. The researcher has been reading and studying it to facilitate the analysis process.

The first previous research is written by Resfayanda (2017), *The Ideal Formula of Romance Represented in Nicholas Sparks' The Notebook*. This research discusses the romance formula and the ideal formula of romance in Nicholas Spark's The Notebook by using the theory of the formula of romance stories by John G. Cawelti and the ideal formula (13 narrative functions) by Janice A. Radway. Based on the research, Refasyanda concludes that Nicholas Spark's The Notebook has the Pamela Formula and 10 out of 13 functions of the ideal formula of romance.

The second research is written by Intan and Hasanah (2020), *Deviasi Formulasi Romance dalam Novel Elle Et Lui Karya Marc Levy*. This research aims to reveal the existence of deviations romance formula in Marc Levy's Elle Et Lui by using relevant theoretical frameworks by Radway, Modlesky, and Gill and Herdierckerhoff to explore aspects of narrative romances which includes plot, characters, and point of view. The result of the research showed that there are formulation deviations, especially in the plot and point of view

components, even though this novel has a happy ending according to the romance pattern.

The third research is written by Nurlaeli (2022), *Romance Formula in To All The Boys I've Loved Before Movie (2018)*. This research examined the romance formula in To All the Boys I've Loved Before (2018), which focuses on the growth and resolution of the two main character's love connection by using Joyce G. Saricks' theory. Six romance formula emerged from this research: tone/mood, two main characters, frame/setting, pacing, style/language, and conflict. The romance formula is influenced by six romance formulas that are supported by conflict, so that the two characters may find a solution and keep their love tale joyful.

The next research is *Formula Romance dalam Perfect Romance Karya Indah Hanaco: Kritik Sastra Feminis* written by Intan (2020). This research aims to verify the romance formula in Indah Hanaco's Perfect Romance by using relevant theoretical foundations from Cawelti, Radway, and Modleski. The result of the research showed the constructive elements of the narrative text such as plot, characters, and setting met the criteria of the romance formula and fulfilled 13 sequences of romance.

The last previous research is *Belle's Journey in Finding Her Love: Romance Formula Analysis in The Movie Script Beauty And The Beast* written by Lian Adilita (2020). This research focuses on analyzing romance formulas through the plot, character, and finding heroic action. This research uses romance formula theory by John G. Cawelti who stated that the romance formula can be

seen through plot and character. The result of this research is 46 data that build the romance formula in the Beauty and The Beast movie script which consist of 21 data from the plot, 19 data from the character, and 6 data of the heroic action.

The differences of all the previous research and this research are the subject of the research. The researcher uses two romance films as the object of the research which will be compared using a comparative approach. The researcher will focus on analyzing and comparing the ideal romance formula in the films *Emma* (2020) and *Persuasion* (2022). It will make this different from all the previous research above.

1.6 Definition of Key Terms

a. *Comparative Literature*: Wellek and Warren (in Endraswara, 2011) stated that comparative literature is the study of literature that has different languages and countries of origin with the aim of knowing and analyzing the relationship and influence between one work on another, as well as the characteristics in it.

b. *Romance:* Romance is the growth and satisfaction settlement of an affair between two main characters, created to offer the reader with some degree of vicarious emotional engagement in the courting process (Ramsdell, 1987).

c. *Movie*: Movie is a creative work that can give effects to the audience such as giving imaginative effects that bring the audience into a fantasy world like the one in the film (Polakitan, 2020).

d. *Narrative Structure of Ideal Romance Formula:* The ideal romance is in which intelligent and independent women with a good sense of humor are overflowed, after much suspicion and distrust and a certain amount of violence, by the love of a man who is intelligent, gentle, and good at joking, who during intercourse with them changes from a pre-educated and emotional to someone who can care for her in a way that it would traditionally expect only from a woman to a man (Radway, 1982).