CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher discusses review of related literature consisting of movie, character, characterization, characterization of the main character in movie, and the previous studies which have study about characterization.

A. Movie

1. The Definition of Movie

A movie is a popular kind of entertainment for most of us, produced and promoted with huge commercial atelier. Movie is a simply short for motion picture (Barsam & Monahan, 2010). In any case of the subject matter, movie is visually appealing-each image has been meticulously polished by a team of experienced artists and technicians. The full result, which runs about two hours, is first shown in cinemas, then put on DVD, and finally broadcast on television. This general expectation is understandable; for three-quarters of a century, at the vary movies that extend the majority of English-speaking viewers have taken a good portion of movie's scrip.

Moviemaker can use movement to great effect; in fact, movies are one of the few art forms that use motion and time with dance being another. Furthermore, Freudian's perspective thinks that a movie is a locution of the moviemaker's mind. The meaning of a movie lies underneath the evident pictures on the screen (Boggs & Petrie, 2008). Through a movie, a

director can convey the content of the message in question through the characters who take over in the formation of the movie.

According to Hunt et. al. (2010) movie defines as a very complex communication and none of them are effective unless they consider how the recipient will react. In order for a movie to have the desired effect, the moviemaker must understand how the movie communicates. They must understand how the visuals generated will be seen by the viewer and must rely on their reflection at all times. A movie is a web of interconnected signs constructed by the director to lead the viewers through their trip.

It can conclude that movie is a collection of moving images which made by a director through a script or fiction story that can be developed and has a specific message or purpose. Through the movie viewer will know the message conveyed by a director through the characters and social responses in the movie.

2. Elements of Movie

In producing a good movie, it certainly cannot be separated from the supporting elements in it. These elements are the elements that have more value and play an important role. A moviemaker might choose to focus on minds but is just as likely to emphasize one of the other major elements in it. Among these elements are themes, setting, plot, emotional effect or mood, character, characterization, and style or texture (Boggs & Petrie, 2008).

a. Theme

The definition of the theme in movie analysis is far too restrictive. Thematically, a movie's topic is not always an idea. The unity central issue of the movie, the specific seat that unites the work, is referred to as the theme in the context of movie analysis.

b. Setting

In movie analysis, the term "theme" is overly broad. Although the environment may appear unimportant or unimportant at times, it is crucial component of any plot and contributes significantly to the theme or overall effect of a movie.

c. Plot

The significant events that drive the action of a story are referred to as plot. It is a story's series of important events, usually in a cause-and-effect relationship. The plot is made up of the same events that are clearly describes, as well as non-diegetic content, there are the opening credits, sound, camera angles, editing and so on. A simple explanation of the plot can best reflect the theme of such a movie.

d. Character

Some movies emphasize the distinct delineation of a single distinctive character through both action and language. The attributes that set these folks apart from ordinary people are what make them so appealing. A concise illustration of the major character with concern on

the peculiar features of the individual's identity is the idea way to explain the concept of such movie.

e. **Characterization**

The way to characterize the characters is by giving characterization. It can be seen by the characters' traits and attributes.

f. **Emotional Effect or Mood**

The director of a significant number of movies develops a highly emotional effect or specialized mood. In such a movie, a single mood or emotion can be identified along the movie, or each part can be viewed as a stage foremost to a single emotional able reaction.

g. **Style or Texture**

In a tiny percentage of movies, the director delivers the tale in such a unique mode that the style, texture, or structure of the movie becomes its much-remembered feature, having a greater impression on our minds and sense than any other thematic components.

3. **Genre of Movie**

a. **The Definition of Genre**

The phrase "genre movie" has been used to characterize movies that have been replicated over and again with just minor differences, ensuing the same fundamental scheme and containing the same basic features. Hunt et. al (2010) defines genre is a pattern of behavior that has developed though time as a result of the recurrent application of

specific standards and conventions. Genres can be developed from literary sources and adapted for movie, or they can be unique to movie.

b. Kinds of Genre Movie

The movie can then be marketed to a certain demographic. While success is never assured, thinking in terms of genre is one method to increase enjoyment, recognize trends, and adjust to shifting tastes. Here are some kinds of genre in a movie based on Boggs & Petrie (2008):

1) The Western Movie: The action in the traditional western takes place in the American West or Southwest, west of the Mississippi River, usually at the edge of the frontier, where civilization encroaches on the free, untamed land beyond. The time span is usually between 1865 and 1900. There are three kinds of Western movie:

a) Genre-Based Satire: Much of the humor in modern parodies of movie genres is based on our familiarity with basic plots, conventions, and characters.

b) The Western Hero: One of the most durable of American heroic types is the western or cowboy hero. He represented essentially the same code and values in hundreds of movies over a span of four decades.

c) The Western Villain: One typical western villain operates under the guise of respectability. His dress is impeccable (maybe too impeccable). But if there's any doubt, check the mustache and the steely-eyed glare.

2) **The Gangster Movie:** The classic gangster movie usually takes place in the concrete jungle, among the endless streets and crowded buildings of a decaying older part of the modern city. Much of the action occurs at night, and rain is often used to add atmosphere. In the rural-bandit gangster movie, the action takes place in a rural setting with small depressed towns, roadhouses, and filling stations.

3) **Movie Noir:** Descriptive term for the American crime movie.

4) **War Movie:** Dying and refusing to die are staples of another resurgent genre, the war movie.

5) **Horror Movie:** The horror movie genre giving the almost unbelievable psychological tension generated through memorable characters.

6) **Science Fiction and Fantasy Movie:** Science fiction appeals to consciousness, horror to the unconscious. Meanwhile, the fantasy depends on patterns, motifs and archetypes. It is therefore hardly surprising that the most visible modern variants of the ancient genres of saga, romance and quest narrative are so richly cross-pollinated.

7) Screwball Comedies: It plays with a funny contradiction: they tantalize us with sumptuous romantic ideals even while they horrify us with the farce lurking underneath.

8) Movie Musical: The most complex art form ever devised.

B. Character

1. The Definition of Character

In order to make a movie, it certainly can't be separated from the character. Any of the being who play functional roles within the plot, acting or being acted on, is referred to as a character in a movie (Barsam & Monahan, 2010). Character in movie can be seen as a human, an animal thing that plays a role in the movie. According to Boggs & Petrie (2008), states that the character in an intriguing movie must appear real, intelligible, and worthy of caring. The characters in a story are, for the most part, believable in the same way that the plot is believable. To put it another way, they either follow to the rules of probability and necessity (by reflecting outwardly observable truths about human nature), they follow an inner truth (humans as we desire them to be), or they are made to appear real by the actors' compelling art.

It is nearly impossible to be entirely objective when dealing with characters that are actually credible. We have to react to them in some way: we may appreciate or pity them for their valor and nobility. For their regular human qualities, we may love or identify with them. We may either

laugh at them or laugh with them since their stupidity is one that we all share. If we have a negative reaction to them, we may dislike them because of their greed, harshness, selfishness, and deception. We could either mock them for their cowardice, or we could mock them for their cowardice.

2. Kinds of Character

The main character has well-develop and believable personalities, and these characters often change as the story goes on; if they do, they are described as dynamic, whereas the primary or supporting character has only one aspect of their personalities revealed, presumably because the author does not need to reveal more for the purposes of the story (Handerson, et. al, 2006). Furthermore, Boggs & Petrie (2012) divides kinds of character which commonly appears in a movie they are:

a. Stock Characters and Stereotypes

Minor characters who act in ways that are fully foreseeable or kind of their career or profession are known as stock character. They are in the movie solely because the situation necessities it. Stereotypes, on the other hand, are a more important character in the movie. They fit into established behavioral patterns that are shared by or representative of a huge number of people, leastwise fictional person.

b. Static Versus Dynamic or Developing Characters

Characters that are dynamic become sadder, wiser, or happier and more self-confident. They may develop a new perspective of life, grow

more mature or responsible, or become more or less moral. They may simply become more aware and knowledgeable, rather than innocent or naive. Characters who are static remain roughly the same throughout the movie which has no significant impact on their life. In other hand, they are unable to grow or change in that they are creative to the purpose of the activity.

c. Flat Versus Round Characters

Flat characters are two-dimensional, predictable personalities who lack the psychological depth's complexity and unique features. Rather than real flesh-and-blood people, they are frequently emblematic characters types. Round character or three-dimensional characters are one-of-a-kind, idiosyncratic people with some degree of complexity and ambiguity who are difficult to describe.

C. Characterization

After discuss about the character, it is also important to know how the character is will be act in a movie. It assumes that the characters of fiction movie can arise from a number of events and how these characters react to the event at that time. In addition, the way of the producer or director of the movie presenting their character is by giving characterization in each.

1. The Definition of Characterization

The way of the actor's interpreting a character in a movie is referred as characterization. The actor, the character, the screenplay, and the director all influence how a character is portrayed (Barsam, 2010). All of us, through our appearance, tell discerning others a lot more than we think. And all of us, unfair though it may be, are also judged on the level of attractiveness of things we can't control. Since these vary with subgenre, the first step for directors is to be very familiar with the subgenre they wish to write. This means that while conversation is an excellent tool for developing characterization, it must be cautious about when, how, how much, and to whom the characters express their emotions.

Characterization is a very important component in a movie. Each character must have its own characterization, which of course is different. Characterization is not always equated with the psychology or social conditions of the players, but characterization can also be given through the different backgrounds of the players. Thus, through the different characterizations that the producer gives to the cast, it adds value to the viewer's appeal. Through the characteristics, the viewer will be able to easily find out the character of each player, thus making the movie easier to understand.

2. Kinds of Characterization

As the researcher states in a previous chapter, the researcher wants to describe how the main characterization's is describe in Soul movie using Boggs & Petrie (2012) theory. Here are some kinds or the way how we can characterize the main character in a movie.

a. Characterization through Appearance

A significant component of movie characterization is shown visually and immediately. Even some performers are capable of portraying wholly distinct personalities in different parts, they majority are not. In conclusion, most characters we see them in a movie based on their facial features, dress, physical build, mannerisms, and the mode they move.

b. Characterization through Dialogue

Characters in a fictitious movie reveal a lot about themselves through them. However, the way they phrase it reveals a lot. Through word choice and emphasis, tone, and pause pattern of their speech, their genuine ideas, attitudes, and emotions can be prompted in delicate modes.

c. Characterization through External Action

External action is used to characterize. Although appearances are a significant indicator of a character's personality, they are frequently deceiving. Some characters' actions are perhaps the best

reflection of their character, clear relationship between a character's identity and their actions.

d. Characterization through Internal Action

Internal action comprises of private, unspoken thoughts, daydreams, aspirations, memories, fears, and fantasies.

e. Characterization through Reactions of Other Characters

The way other characters view a person often serves as an excellent means of characterization. Sometimes, a great deal of information about a character is already provided through such means before the character first appears on the screen.

f. Characterization through Contrast: Dramatic Foils

The employment of foils–contrasting characters' behavior, attitudes, ideas, lifestyle, physical appearance, and so on are the polar opposite of those main characters.

g. Characterization through Caricature and Leitmotif

In order to etch a character quickly and deeply in our minds and memories, actors often exaggerate or distort one or more dominant features or personality traits. Caricature is the term for this device (from the technique used in cartooning). Leitmotif is a similar method of characterization in which a character repeats a particular action, phrase, or idea by a character until it becomes almost a trademark or theme song for that character.

h. Characterization through Choice of Name

One important method of characterization is the use of names possessing appropriate qualities of sound, meaning, or connotation. This technique is known as name typing. A screenwriter usually thinks out his characters' names very carefully.

D. Characterization of the Main Character in Movie

Characters that play a movie must have their own characters and roles. Many of us who want to watch a movie have to look at the main characters that play them. One way to make a movie more appealing to the viewer is through the characterization of each character, which is a way in which writers create characters that can affect individuals' reactions. Many kinds of characterization in each character interpret the viewer about the storyline in the movie.

The movie puts us to work right away, dishing out morsels of information that the viewer may organize into proper scheme of comprehension. Our view is on high wary for the 'road signs' that will indicate the type of impression we will have while watching the movie. Every movie is not just a story, or a mystery, it is an information system in which things are revealed to us as the movie thinks fit (Thomson, 2015). We need to underline, that every movie that is presented must have certain goals. Among them are to entertain, to provide information, to be used as learning material, to be used as a means to channel aspirations, and so on. It concludes

the goal of characterization of main character is to make the people who are watching a movie more understand about the characters of each are. That is how the characterization is important implies in the movie.

E.   **Previous Studies**

There are various studies that are used as reference in this research when it comes to analyzing the characterization of the main character in a movie.

The first is study from Rafsanjani (2015) entitled Analysis of the Characterization and the Characteristics of the Main Character in the Movie "The Notebook". This study used qualitative approach with descriptive-qualitative method to analyze the data supplied. The data are taken from primary data (The script-dialogue of the movie The Notebook) and the secondary data are some articles which are related to the topic. In collecting the data, the researcher used library research. The finding of the study showed the director used two methods to present the main character, Telling and Showing method. The result of this study is personality of the main character including optimistic, faithful, idealistic, and romantic. There are similarities and differences between the Rafsanjani's and the researcher's study. The similarities are same using a movie and its script as a subject, analyzing the characterization of the main character, and using the descriptive qualitative method. The difference is Rafsanjani using Telling and Showing to analyze

only on the main character personalities meanwhile the researcher's using the Boggs & Petrie (2012) theory in analyzing the characterization which is include all aspect of characterization.

The second study is from Ernawati & Patmarinanta (2016) entitled A Study on Characterization of the Main Character in "The Fault in Our Stars". This research focuses on an analyzing the personalities based on Djasi (2000) theory. The design of this study is a descriptive qualitative study. The data are taken from character dialog and quotes of the novel, and related issues on the topic are taken from printed and online including journal, books, and magazine. The result of this study is depressed, books lover, fighter, stubborn, chivalrous, kind, and loyal. Besides characterization of the main characters this thesis also represents the theme of this novel that is fighting for life. There are the similarities between Ernawati's and the researcher's study they are same analyzing the characterization of the main character, the data is from character dialogue and some other literature, and using the descriptive qualitative method. The differences are the Ernawati also discuss about the theme meanwhile in the researcher's study only focuses on characterization, the theory that Ernawati used is from Djasi (2000) while the researcher's used theory from Boggs & Petrie (2012), the subject is Ernawati using the novel but, in this researcher's, study using a movie.

The third is study from Putri (2017) entitled The Characterization of the Main Character in Gone Girl Film. The study was aimed to find out the characterizations and the most dominant characteristic of the main character.

The data of the study were taken from all utterances of the main character dialogues and monologues which were transcribed into 39 selected sentences. This research used descriptive qualitative method. The result in this research showed characterization of Amy Elliot Dunne as the main character they are intelligent, perfectionist, insecure, liar, and vengeful. The similarities between Putri's and the researcher's study are same analyze the characterization of the main character, using the descriptive qualitative method, and the data is taken from the movie. The differences are Putri uses indirect method by Burroway (2000) theory meanwhile the researcher's study is using Boggs & Petrie (2012) theory, Putri also discusses about the dominant character of the main character.

The fourth study is from Asminda (2018) entitled The Analysis of Maleficient's Characterization as a Main Character in Maleficient Movie by Robert Stromberg. This study focuses on what the main character does and speak. This research uses qualitative and descriptive method by collecting data from documentation. The finding in this research is characterizations of Maleficient they are good girl, grumpy, trouble maker, guardian angels, and also a witch. The researcher also discusses the internal conflict and external conflict. The similarities between Asminda's and the researcher's study are same analyzing the characterization of the main character, using the descriptive qualitative method, and the data is taken from the movie. The differences are Asminda focuses on the characterization of the main character through what the character and other do and say meanwhile the researcher's

study is using Boggs & Petrie (2012) theory, Asminda also discuss about the internal and external conflict of the main character.

The fifth is research by Toyibah (2019) with the title An Analysis of The Main Character in Movie the Great Gatsby. In this study the author uses descriptive qualitative research with a comparative study to analyze the characterizations of the main characters in novels and films. The results showed that Jay Gatsby was optimistic, loyal, honest, and friendly. Daisy Buchanan's second character has an inconsistent and cowardly character. Tom Buchanan's third character, Daisy's husband, has an affair and a liar. And lastly is Nick Caraway, he is Tom's friend, he is helpful and friendly. The message contained in the film, namely, goodness does not always end with happiness and desire must be controlled. The similarities between Toyibah's and the researcher's study are same analyzing the characterization of the main character, using the descriptive qualitative method, and the data is taken from the movie. The differences are Toyibah focuses on the characterization of the main character through Sigmund Freud and Carl Gustav Jung's characterization meanwhile the researcher's study is using Boggs & Petrie (2012) theory, Toyibah uses comparative study.