

CHAPTER I

INTRODUCTION

This chapter presents five points including background, statements of problem, the objectives of the research, the significances of the research, and the definition of the key terms.

1.1 Background

Every piece of literary work has even the slightest interdependent concept within the narrative depend by another element. However, there is other genre of literature that uses not only text but also images to express the narrative. It is graphic novel which is actually a long comic. The term graphic novel is most closely linked to Will Eisner, and although it has been established that he is not its originator, many sources still erroneously report he invented the term and that his 1978 graphic novel, *Contract with God*, marks the first appearance of a long-form, standalone comic. Eisner did use the term, however, as a way to avoid the stigma associated with comics in order to attract the interest of mainstream publishers and bookstores (Krensky, 2008, p. 84).

Graphic novels are often associated with adult readings due to its content and complexity of the story. It is a powerful visual storytelling medium, with its use of iconic visual language, hand-written type, and diverse sequencing of narratives.

Graphic novels can help visual thinkers interpret and explore subject matter from historic to fantastical in new ways with few restrictions. Also, the artistic design, color or style in the graphic novel become a considerably factor to attract the reader.

Graphic novels combine text and pictures equally in order to convey a narrative. Both words and images are essential to the graphic novel, thus creating the desire for compatible relationships between visual representation, through talented art and design, and dialogue or descriptive writing. W.J.T. Mitchell writes extensively on the associations and connections between words and images, that the domains of word and image are like two countries that speak different languages but that have a long history of mutual migration, cultural exchange and other forms of intercourse (Mitchell, 1995, p. 49). A great variation that exists between different graphic novelists, pertaining to the level of independence allowed to the artists of this genre, is in the ratio in which they make wise use of images and text. Some prefer making an equal use of texts and illustrations; others use them in varied ratios. The terminology below will help to discuss graphic novels by providing the readers with specific and common terms.

A disciplined use of color can change the way an audience reads and receives a graphic novel. How a specific sequence is interpreted by an audience may vary depending on which colors are used and where. Different colors contrast different perspectives between two worlds, or create vibrant worlds in which readers may escape.

Color perception and how it relates to mood has and continues to interest researchers. The intuitive belief that color preference is related to and descriptive of emotional states has been supported by empirical research, real world variables and the complexity of visual perception notwithstanding. The expressionist artist or

writer undertakes to express a personal vision—usually a troubled or tensely emotional vision—of human life and human society. This is done by exaggerating and distorting what, according to the norms of artistic realism, are objective features of the world, and by embodying violent extremes of mood and feeling.

As a literary device, mood is the emotional feeling or atmosphere that a work of literature produces in a reader. All works of literature produce some sort of emotional and psychological effect in the audience; though every reader may respond differently to the same work of literature there is often a similar type of mood produced. For example, in a thriller most readers will feel some sort of suspense, while dramatic novels may produce a sense of sentimentality. Authors use many different factors to create mood, including setting, theme, voice, and tone.

Color, is one of the effective factors in a space which influences to express one's emotion. A single color can have series of meanings and interpretations to various people in various regions of the world. Color used in this way becomes more than mere decoration for the film; it enhances the movie's dramatic elements.

Cinematographer (Almendros, 1984) says:

I prefer color. The image carries more information, it reveals more. I am near sighted, and color helps me see, interpret, "read" an image. As it reached its apogee, black-and-white cinema tography ended its cycle and exhausted its practical possibilities. In color photography there is still room for experiment at ion.

Chris Ware's widely praised graphic novel, *Jimmy Corrigan: the Smartest Kid on Earth*, has won numerous awards since its publication in 2000 and, in 2005,

was recognized by *Time* magazine as one of the top 10 English language graphic novels ever written. Of course, it did not win this title without good reason. *Jimmy Corrigan* details a powerful and touching tale of a socially confined, cubicle-bound, middle-aged man, Jimmy Corrigan, who had grown up with an absentee father and an overbearing mother. Looking for an escape from the grimness of reality, Jimmy constantly uses his overactive imagination involving his Smartest Kid on Earth alter-ego.

Chris Ware creatively selects the colors he uses in different parts of the book to characterize specific emotions and moods, because the colorist has the ability to either completely enhance or deflate the mood of a comic with their work. Ware also makes color as of visual symbols for technical purpose. He creates a completely unique and painfully honest that always keeps the reader on his feet. Ware even produces overwhelming layouts for the reader to decipher and taunts his audience with symbols that continually reappear until they jump at the sight of each one. He grants us an intellectual challenge to prove ourselves tenacious as we through of Jimmy Corrigan's life.

Further, an interpretative framework of literary impressionism fits *Jimmy Corrigan*'s themes and content: significant portions of the narrative are set in the 1890s and Ware has expressed his admiration for the culture of the very early twentieth century.

In the present day storyline, he tends to use brighter colors, while panels recounting Jimmy's grandfather's story are typically duller, with browns, reds, and

grays, reflecting the bleakness of his life with his callous father. The only exception seems to be the Columbian Exposition, in which the elaborate buildings are illustrated in bright colors to reflect their magnificence. In certain panels, a bright red is also used in the background to express a character's alarm or surprise. Entire chapters or subsections are often tinted a certain color to set the tone of the scene. For instance, rainy scenes contain a series of panels that are almost entirely gray.

In this research, the researcher carries about analysis on Chris Ware's *Jimmy Corrigan: The Smartest Kid On Earth* to find other interpretations of graphic novel and also the use of color that enhance mood in the story. The researcher found the previous study about interdependence written by Paul A. M. Van Lange titled *Essential Feature Of Social Experience In The Interdependence Of Interacting People*. In addition, the researcher found a research that observe a graphic novels written by Sousanis titled *The Relationship Between Words and Picture in Literature*. The last, the researcher also found a based-on-graphicnovel-theory research written by F T Sang titled *The Relevance of The Graphic Novel As A Form of Visual Communication*. Those all of the previous study is became the reference used by the researcher to see what is the focusing of the research.

Research has been conducted to measure the physiological responses to color by means of various things. The writer wants to analyzes how that color can either enhance or diminish the brand by aiding identification and positive associations. That is the point that has charmed the researcher to do this research.

1.2 Statement of the Problem

From the description above, the researcher tries to raise concern about of the enhance of color to the mood of the story that creates particular perception of meaning in Chris Ware's *Jimmy Corrigan: The Smartest Kid On Earth*. Finally, the problem can be formulated into:

1. How is the coloring in Chris Ware's *Jimmy Corrigan: The Smartest Kid On Earth*?
2. How are the moods created in Chris Ware's *Jimmy Corrigan: The Smartest Kid On Earth*?
3. How does the enhance of color to the mood of the story in Chris Ware's *Jimmy Corrigan: The Smartest Kid On Earth*?

1.3 Research Objective

The objectives of this research are related to the problems that have been stated above and aiming to answer those questions, those are:

1. To find out the coloring in Chris Ware's *Jimmy Corrigan: The Smartest Kid On Earth*.
2. To find out the creating of mood in Chris Ware's *Jimmy Corrigan: The Smartest Kid On Earth*.
3. To find out the enhance of color to the mood of the story that creates particular perception of meaning in Chris Ware's *Jimmy Corrigan: The Smartest Kid On Earth*.

1.4 Research Significance

The significances of this research are divided into two purposes. Those are theoretical purpose and practical purpose. Theoretically, this research is aimed to the readers to show that color and narrative has limitless interpretation. This research is an encouragement and challenge for the readers to step out of the constructed system and cultural habits when they interpret a text. Thus, the readers can avoid being trapped in the search for the ‘absolute meaning’ of the story. Instead, they can open their mind and be more critical toward any kind of text.

Practically, this research is expected to be a competent and helpful source for the English literature students and researchers in comprehending interdependence theory and the application to a literary work especially graphic novel.

1.5 Definition of Key Terms

To prevent misinterpretation the terms that applied in this research, the researcher has the explanation on the terms that require to be explained are:

1. **Graphic Novel:** Graphic novel is considered as a new media or genre in literature. Graphic novel, like any other literary genres, has structural features that construct the whole form and context. It also has its own terminology used among the graphic novelist and the readers.
2. **Coloring in Graphic Novel:** A disciplined use of color can change the way an audience reads and receives a graphic novel. How a specific sequence is interpreted by an audience may vary depending on which colors are used and where. Different colors contrast different perspectives between two worlds, or

create vibrant worlds in which readers may escape. Color is a prominent and resonant visual feature.

3. **Narrative:** A narrative or story is any report of connected events, real or imaginary, presented in a sequence of written or spoken words, and/or still or moving images.
4. **Mood:** In literature, mood is a literary element that evokes certain feelings or vibes in readers through words and descriptions. Usually, mood is referred to as the atmosphere of a literary piece, as it creates an emotional situation that surrounds the readers. Mood is developed in a literary piece through various methods. It can be developed through setting, theme, tone and diction. Let us see how writers use the afore-mentioned elements in their literary works to create a particular mood.
5. **Semiotics:** A *sign* (or *representamen*) represents, in the broadest possible sense of "represents". It is something interpretable as saying something about something. It is not necessarily symbolic, linguistic, or artificial—a cloud might be a sign of rain for instance, or ruins the sign of ancient civilization. A sign represents its object in some respect, which respect is the sign's *ground*.