# CHAPTER I

# INTRODUCTION

This chapter presents the background of the paper which consist of the background of research, statement of problem, the research objective, the research significant, the conceptual framework and previous study.

## 1.1 Background of Research

A movie is an audio-visual communication medium used to convey a message to a group of people gathered in a place. Due to its audio-visual nature, movies can convey rich and in-depth stories in a short period of time to the intended audience. While watching a movie, the audience feels like they can escape from time and space while following the storyline delivered through visual and auditive displays.

A movie is a type of artwork with moving images in which the scenes present a structured storyline. Movies are a tool to convey various messages to the audience through stories, according to Wibowo in (Tsabita, 2024). Movies also serve as a medium of artistic expression, allowing filmmakers and artists to convey their ideas and thoughts through stories that many people love.

Movies have a significant influence on the way people communicate. Films are able to convey complex messages, evoke emotions, and influence the audience's perspective on various social, cultural, and political issues through the use of images, sound, and dialog. Movies are one of the most influential types of art in this modern era because, as a mass communication medium, they not only entertain people, but also educate and inspire others.

Movie is the development of drama literature which is then visualized into a whole story with actors and actresses, according to Endraswara in (Mainake, J. A., Rambitan, S., & Siamando, 2019). Movies not only function as a source of popular entertainment, but also function as a learning tool, contain moral messages, and convey teachings to society. Movies not only function as information media, but also function as social documents that show the values, situations, and transformations that occur in society.

Amovie is a series of many frames or frames of images that are played quickly. Each frame records the stages of a movement, and when the frames are played consecutively at a certain speed, they create the illusion of continuous movement, which fills in the story or event.This technology allows movies to convey complex and detailed stories through dynamic visual displays. In general, movies fall into two main categories: documentaries and fiction films. explains that documentary films aim to provide knowledge and understanding about real figures, events or phenomena. Meanwhile, fiction films aim to provide entertainment to the audience. Fiction films often contain many messages and information conveyed either directly or implicitly, even though it is entertainment. (Mainake, J. A., Rambitan, S., & Siamando, 2019)

A movie is a literary work in the form of moving images in which there are scenes that describe a storyline. film is an audio-visual communication medium to convey a message to a group of people gathered in a certain place. Film is also a communication medium that contains an imaginative and reality. Movies are used as a tool to express and pour ideas that the author has and aims to entertain and provide knowledge to the audience.

Movie as a literary work is a complex and multifaceted art form, which utilizes the narrative power of traditional literature while integrating visual and auditory elements to create a rich and immersive experience. Through the expression of the characters in the movie, the presentation of the setting, the techniques of sound, lighting, and other properties used in the movie, it is expected that students as literature learners can describe their interpretation of the literary work easily and correctly. Cinematography presents the setting to provide a rich visual context, helping the audience to imagine environments that may only be described in a limited way in the text. By using props such as costumes, props, and decorations, movies clarify the setting and characters. All these components work together to produce a consistent and well-rounded narrative experience. This experience can help students better understand and interpret literary works.(Sulistyorini, 2013)

Literary works have many kinds of genre based on the formula, its call literary formula of narrative or dramatic conventions. According to (Cawelti, 1976) said There are two common usages of the term formula closely related to the conception researcher wish to set forth. In fact, if we put these two 2 conceptions together, researcher think will have an adequate definition of literary formulas. The first usage simply denotes a conventional way of treating some specific thing or person. The second common literary usage of the term formula refers to larger plot types. This is the conception of formula commonly found in those manuals for aspiring writers that give the recipes for twenty-one sure-fire plots-boy meets girl, boy and girl have a misunderstanding, boy gets girl. A formula is a combination or synthesis of a number of specific cultural conventions with a more universal story form or archetype. It is also similar in many ways to the traditional literary conception of a genre.

According to the view based on the adventure formula, the researcher focused on taking "The Warriors" as research material because this movie has elements of obstacles that fit the genre of adventure theory. The film features a challenging journey

experienced by the main characters, reflecting the essence of an adventure story centered on the struggle against obstacles.

The central fantasy of the adventure story is that of the hero-individual or group-overcoming obstacles and dangers and accomplishing some important and moral mission. Often, though not always, the hero's trials are the result of the machinations of a villain, and, in addition, the hero frequently receives, as a kind of side benefit, the favors of one or more attractive young ladies. The interplay with the villain and the erotic interests served by attendant damsels are more in the nature of frosting on the cake. The true focus of interest in the adventure story is the character of the hero and the nature of the obstacles he has to overcome. This is the simplest and perhaps the oldest and widest in appeal of all story types. It can clearly be traced back to the myths and epics of earliest times and has been cultivated in some form or other by almost every human society.

It presents a character, with whom the audience identifies, passing through the most frightening perils to achieve some triumph. Perhaps the basic moral fantasy implicit in this type of story is that of victory over death, though there are also all kinds of subsidiary triumphs available depending on the particular cultural materials employed: the triumph over injustice and the threat of lawlessness in the western; the saving of the nation in the spy story; the overcoming of fear and the defeat of the enemy in the combat story.

While the specific characterization of the hero depends on the cultural motifs and themes that are embodied in any specific adventure formula, there are in general two primary ways in which the hero can be characterized: as a superhero with exceptional strength or ability or as "one of us," a figure marked, at least at the beginning of the story, by flawed abilities and attitudes presumably shared by the audience. Both of these methods of characterization foster strong, but slightly different, ties of identification between hero and audience. In the case of the superhero, the

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principle of identification is like that between child and parent and involves the complex feelings of envious submission and ambiguous love characteristic of that relationship. This kind of treatment of the hero is most characteristic of the adventure stories constructed for children and young people.

Beyond the two general adventure patterns of the superhero and the ordinary hero, specific adventure formulas can be categorized in terms of the location and nature of the hero's adventures. This seems to vary considerably from culture to culture, presumably in relation to those activities that different periods and cultures see as embodying a combination of danger, significance, and interest. New periods seem to generate new adventure formulas while to some extent still holding on to earlier modes. Adventure situations that seem too distant either in time or in space tend to drop out of the current catalogue of adventure formulas or to pass into another area of the culture. Thus, tales of knightly adventure, still widely popular in the nineteenth century, no longer play much of a role in adult adventure literature. More recent cultural situations-crime and its pursuit, war, the West, international espionage, sports-have largely usurped the battle with dragons and the quest for the grail.

A literary formula is a narrative structure or dramatic convention used in a large number of individual works. A formula is a combination or synthesis of a number of specific cultural conventions with a more universal story form or archetype. In many ways, it is also similar to the traditional literary conception of a genre. There must be a lot of confusion regarding the terms "formula" and "genre" because they are sometimes used to refer to the same thing. (Cawelti, 1976)

Character is a characteristic, style, nature, or distinctive feature of a person that comes from the formation or influence obtained from the surrounding environment. Character, which can also be called a figure, is the most active element in driving the story. Characters have complex personalities, with three-dimensional traits, characters, and characteristics. According to (Setyawan et al., 2020), there is no human being who

does not experience character change. Many things can trigger character change in a film, and this character change can also be a unique attraction that strengthens the character in the storyline of a film.Thus, the story becomes more developed, not flat, and more interesting to the audience.In films, character change can be caused by various factors, such as internal conflict, relationships with other characters, or external situations that force them to adapt and change. For example, a character may experience significant character development through a traumatic event, personal achievement, or through interactions with other characters that challenge their beliefs and values.

For example, in many adventure or drama films, the protagonist often begins the story with a certain set of beliefs or attitudes. Throughout their journey, through a series of obstacles and interactions, they experience significant changes that lead them to new understandings or perspectives. This not only makes the story more interesting but also provides a moral or lesson that the audience can take away.

The main character in a movie can be more than one person. Each character always has their own characteristics or traits. This trait or characteristic is the uniqueness of each character. Therefore, the depiction of the character's character indirectly the audience can describe themselves. The characterization in the film cannot be separated from the scriptwriter who tries to make the characters play roles according to the theme. The role of the character in the film is differentiated again according to his duties or character role bearers, namely the role of the protagonist, the role of the antagonist, the role of the tritagonist, and the role of the helper. According to Lutters, the protagonist role is a role that must represent positive things in the needs of the story, while the antagonist role is the opposite of the protagonist role. The tritagonist role is a companion role, both to the protagonist role and to the antagonist role.

According to Gill (Ramadhan et al., 2023), a character is a person in a literary work who has his/her own identity consisting of his/her own appearance, conversation, actions, name, and thoughts. Each character is very unique, they have their own thoughts, names, and identities that make them different from other characters and these identities are aspects that are seen in each character. A character can also be defined as a fictional person or fictional human, and this definition applies because when trying to understand a character as a fictional character, researchers need to have an understanding of a real person. Characterization in literature is divided into direct and indirect, according to Eder et al., there are two different modes of characterization that are direct and indirect characterization. Direct characterization involves the explicit naming of the traits, meanwhile, the indirect characterization, the traits, and the personality of the characters need to be guessed from words, opinions, and actions. To be more precise, direct and indirect characterization are the total opposite of each other, when direct characterization needs to directly mention the trait when indirect characterization involves the use of action, speech, and appearance.

*'The Warriors'* is a 1979 American action thriller movie directed by Walter Hill. Based on Sol Yurick's 1965 novel of the same name, the film was released in United States theatres on February 9, 1979 by Paramount Pictures. The film centers on a fictional New York City street gang who must travel 30 miles (48 km), from the northern tip of the Bronx to their home borough of Coney Island in southern Brooklyn, after they are framed for the murder of a respected gang leader. leader.

"While the milieu of *'The Warriors'* is usually only depicted in Movie as an examination of a social problem, this film depicts life from the perspective of a street gang. It was a clear yet revolutionary approach that struck a chord with urban workers. classes, especially youth groups.

In the movie *'The Warriors'* directed by Walter Hill the main character, namely the warriors gang, tries to overcome a problem for the benefit of other gangs and also in the characterization, each gang has its own identity and characteristics of clothing and territory. In this movie, each gang has a different strength and number of members, some are strong and weak, plus there are several gangs that are outside the gang identity network in New York City.

In the movie The Warriors every scene is shown with various obstacles and challenges, this movie also describes utilizing the background of New York City in a very stylish way, almost like a comic book world. Walter Hill himself was inspired by the story of Anabasis by Xenophon, which tells the journey of Greek soldiers through enemy territory to return home. The Warriors is known for its deep and stylish soundtrack, which reinforces the dark and mysterious atmosphere and night time is only done throughout the movie until the end. Each gang has unique characteristics, interesting costumes, distinctive names and different visual characteristics. This makes each gang feel iconic and easily recognizable, such as The Baseball Furies who are famous for their makeup and baseball uniforms. This movie is also described as the original state of New York City in the 1970s with scary at night and gangsters who are always everywhere

**1.2 Statement of Problem**

From the research background above, the researcher concluded that there are three questions that will be the main focus of this research for discussion, namely:

1. What is the function of obstacles shown in the *'The Warriors'* movie by Walter Hill?
2. How does the main character face various obstacles in '*The Warriors'* movie by Walter Hill?
3. What are gangs characterization by choosing of name in '*The Warriors'* movie by Walter Hill?

## 1.3 Research Objective

Based on the formulation of the research question above, the researcher aims to obtain results, namely:

1. To describe the function of obstacles in *'The Warriors'* movie according to John G Cawelti's theory.
2. To describe how the main character faces each obstacle.
3. To describe the character of each gangster through the choice of name.

## 1.4 Research Signifcances

It is hoped that this research can provide benefits for readers, as follows:

A. Theoretically:

This research discusses heroes and their adventure formulas. By studying this research, readers can understand the types of adventure formulas, especially those related to heroes according to Cawelti's theory. It is hoped that this research will provide in-depth insight for academics, researchers and literature fans who are interested in the narrative structure and dynamics of hero characters in various story contexts.

B. Practically:

Researchers hope that this research can be a valuable source of information for readers in understanding the ideal adventure formula. This research not only focuses on popular fiction in written form, but also reviews the representation of adventure formulas in films. Thus, this research can be a reference for further research on similar topics in popular literature and cinema. Apart from that, it is also hoped that this research can increase readers' understanding of literary works, especially cinematic

works, as well as inspire researchers and writers to further explore adventure themes in their works.

## 1.5 Conceptual Framework

The author explains how the concept was created in such a way regarding the adventure formula and characterization. Having characters will make the film's storyline have a distinctive characteristic or a certain impression on the audience. Character will also make someone have something that other people don't have and have their own uniqueness. Character in literature is a representation of a human being's speech at large, especially in terms of determining himself through the thoughts, speech and behavior of that person.

In the discussion about adventure formulas are also based on foundations,

*"An adventure story is the story of a hero-an individual or group who overcomes obstacles and dangers and accomplishes some important and moral mission. The real focus of interest in this adventure story is the character of the hero and the nature of the obstacles he must overcome"*.(Cawelti,1976)
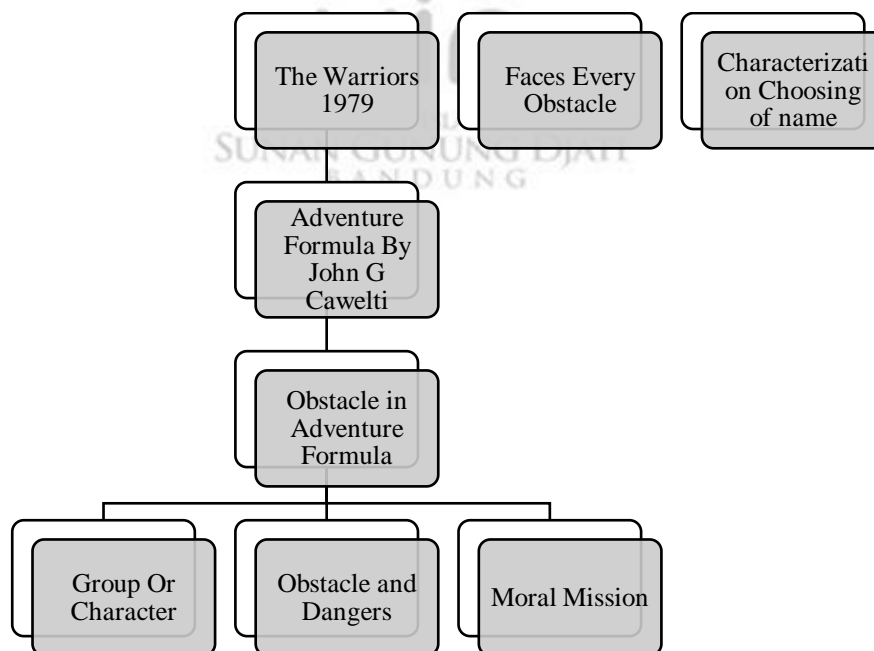
With the concept above, the researcher is able to produce more accurate data, namely being able to describe the film *The Warriors* (1979) with structured stages starting from the adventure formulation of the form of each existing challenge to the way the main character solves each obstacle.

## 1.6 Previous Study

In this case, the researcher finds some previous researches that are relevant to research has been conducted they are :

1. Research related to the adventure formula is the Adventure formula in Pete Docter's *Inside Out* (2015) film resulting from Nurrahmah, Irfani (2018). The female hero and anti-hero as the main characters influence the adventure formula in the film *Inside Out* (2015). The heroines in the films have supported the adventure formulausing the itinerary method. The main character becomes a hero to support the adventure formula in the film. In analyzing the subject matter, this research uses structuralism. Structuralism research examines patterns of meaning that emerge from data and are often presented in participants' own words. This research will prove the theory of the adventure formula applied in films, based on Cawelty,

   There are differences and similarities between previous research and current research. Here are the differences from before

   current research and research, they;

   1. The theory used is the adventure formula theory in the same study, namely film

   2. In this research, there are differences in the supporting theory, namely structuralism

2. The next research is the Adventure formula in *Mad Max: Fury Road* film (2015) directed by George Miller from Nuraini, Sri (2024) .To achieve these results, this research identifies the adventure aspects that buisld the film's story using the main formula theory by Sarick (2009) and the supporting formula theory by Cawelti (1976). To identify the main characters in building the storyline, this research uses the theory of Petrie and Boggs (2012). The research method in this research is a qualitative method. Researchers used dialogue and character scenes as data to get results. From the research results, researchers found data on 53 aspects of the adventure formula which were included in the categories of pacing, storyline, frame or setting, tone and atmosphere, style and language, and characterization. Researchers also found data on 19 characterizations of male heroes who build storylines with strong physical characteristics and the courage to carry out dangerous actions successfully. The setting of *Mad Max: Fury Road* explores the complex layers of relevance in the desert, highlighting the current state of consciousness and the dominant socio-political system. The conclusion of the film *Mad Max: Fury Road* can be understood that the adventure plot is very simple but gives a tense impression and the action of a hero will always survive to complete his mission.

There are differences and similarities between previous research and current research. Here are the differences from before current research and research, they;

1. The main theory in this study is Main formula using by Sarick (2009) supported by theory by Cawelti (1976).

2. In this research, there are differences in using character theory, namely Petrie and Boggs (2012)

3. This research is entitled Analysis of Main Characters and Characterization in the Film *Dangerous Minds* Cut Hanifah Fardhany

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(2021). This research aims to determine the character and characterization of LouAnne Johnson as the main character by analyzing evidence from her dialogue and actions in the film. And to find out what LouAnne Johnson's character and characterization is like, researchers used qualitative descriptive methods. One question is designed to cover this topic. The question is about how LouAnne Johnson's character was in John N. Smith's film *Dangerous Minds* released in 1995 by Hollywood Pictures. The primary data source is the film *"Dangerous Minds"* and the secondary data source is the subtitle file. From the analysis carried out, the researcher concluded that LouAnne Johnson as the main character has characteristics such as talented, hardworking, self-confident, grateful, sincere and honest, helpful, realistic, moody, emotional and pessimistic. The researcher also concluded that LouAnne Johnson is a protagonist, she has a simple/flat characterization and all of these characterizations can be described through appearance, dialogue, external action, internal action, and the reactions of other characters. This research strengthens the most common type of main character in films, namely the protagonist, simple and flat. Campbell, and Gladys.

There are differences and similarities between previous research andcurrent research. Here are the differences from before current research and research, they;

1. The main theory in this study focuses on films and uses characterization theory.

2. The main theory in this study is Campbell and Gladys.