

# **CHAPTER I**

## **INTRODUCTION**

This chapter provides an overview of the paper. Consist of research background, previous studies, research questions, research purposes, research significance, and definiton of key terms.

### **1.1 Research Background**

Popular literature is the result of a culture that is widely recognized by the public. This is because popular literature is very close to reality and can reflect people's daily lives (Baihaqi & Yuwana, 2022). As stated by Nurgiyantoro (1995), popular literature is a recorder of life. Literature re-presents recordings of life with the hope that the audience will recognize their experiences so that they are entertained because someone has shared their experiences. In addition, this literature develops to satisfy the audience and aims to be commercial. In popular literature, there are various types of literary works, including poetry, prose, drama, short stories, and others. One form of literary work that the public is very interested in is movies (Iyzah & Ridlwan, 2018). Apart from presenting an interesting story, movies are able to provide entertainment to their enthusiasts.

Movies are an art form that has narrative power by combining visual, audio, and story elements so that it can provide an entertaining experience for the audience. In addition, movies are audio-visual media used to tell stories, convey messages, or describe a certain reality. As stated by Hafnan (2021), movies are a type of audiovisual communication that can be used to spread message to a crowd in a specific location. The world created in the movie fully looks and feels real. Every element, such as the setting, characters, costumes, and lighting, is presented visually so that the audience can see, feel, and understand the story environment clearly. As stated by Dean (2009), the movie establishes a distinct and immediate physical world that necessitates,

dramatization, and exploration; it places visually rendered individuals in close proximity to the audience and in direct contact with their surroundings. In this case, the movie presents the character visually by showing emotions, body language, and others so that the audience can immediately feel the character's presence. In expressing emotional feelings to the audience, movies use various signs to convey these expressions. According to Alda (2020), movies do not only display visuals, but there are sounds that come from dialog and background sounds in the scene, so that the audience can more easily capture the storyline compared to reading.

In the world of movies, there are various types of genre. Explained in Karolina et al. (2020), the genre serves to provide a general description to the audience of the movie to be watched. Thus the existence of genre as a barrier to easily recognizing a movie. Genres in movies include drama, comedy, action, horror, romance, fantasy, and many more. Fantasy in movies allows fictional imaginary things that cannot be accepted by reason (Oktaviani, 2019). This is because the more imaginative the filmmakers is, the more captivating the end result will be.

Fantasy movies are characterized by creating imaginative worlds that often feature magic, fantasy creatures, and epic adventures that take the audience to explore a world beyond the boundaries of reality. One such movie is *The School for Good and Evil* (2022). The movie narrates the tale of Sophie and Agatha, two friends who are dragged into a magical world where they are sent to two different schools, the School of Good and the School of Evil. In the movie, there is a formula in the fantasy genre. This formula refers to elements that often appear and characterize fantasy stories.

Formula according to Cawelti (1976, p. 5), generally speaking, a literary formula is a narrative or dramatic used in a large number of distinct works. According to Cawelti, the idea of a formula is a way to extrapolate the traits of sizeable collections of distinct works from a particular set of cultural resources and archetypes. This formula is used to shape and direct the development of stories, characters, and themes. These story patterns are the embodiment of basic story forms in a particular culture. As

expressed in Mangantar et al., (2020), formulas are specifically defined as predictable narrative structures. The stories in this formula combine existing plots and then reuse them so that the story is easily recognizable.

In *The School for Good and Evil* (2022) movie, the magical world in the movie is built with consistent rules. In addition, the main character must face a transformation in self-discovery, a battle between Good and Evil that tests friendship, and a journey across dimensions between the real world and the fairy tale world of Good and Evil. The formula built into the movie includes characters, a magical world, and an epic adventure. It also incorporates mystical creatures, magical powers, and world settings to create a fantasy world that appeals to the audience's imagination.

The movie *School for Good and Evil* (2022) tells the story of Sophie and Agatha, who are trapped in two different schools called School for Good and School for Evil. These schools educate new generations to become heroes and villains, aiming to continue fairy tales in the future. Sophie, who aspires to be part of the world of good, is sent to the School of Evil, while Agatha, who has always been considered a witch because of her appearance by the villagers of Gavaldon, is sent to the School of Good. The conflict comes to a head when Sophie begins to accept her identity as a would be villain and begins to forge a relationship with the forces of darkness. Meanwhile, Agatha struggles with her role at the School of Good and attempts to save Sophie with her magical powers. Release in 2022, *The School for Good and Evil* is an American Fantasy movie directed by Paul Feig. According to IMDb.com, it has a rating of 5.9/10. The movie stars Sophia Anne Caruso as Sophie and Sofia Wylie as Agatha.

Therefore, researcher found that *The School for Good and Evil* (2022) movie is a high fantasy story by following the rules of the fantasy formula. This is because, according to Nurgiantoro (2018, p. 21), high fantasy stories are characterized by the focus of conflict between good and evil. In addition, researchers also highlight that in high fantasy stories, the world depicted is fictional and has rules that are different from

the real world. *The School for Good and Evil* (2022) presents a unique world with two schools that strictly divide characters into “good” and “evil” parties.

Fantasy is one of the genres in popular literature. In this genre, creators and audiences can explore a world that transcends the boundaries of reality. According to Nurgiantoro (2018, p. 20), fantasy can be understood as “the willing suspension of disbelief,” which is a story that offers something that is difficult to accept. In fantasy, the creator tries to present another world besides reality. As J.R. Tolkien states, writers can accomplish sub-creation, or bringing a secondary world to life, by using fantasy (imagination) and art (Laszkiewicz, 2019, p. 16). The secondary world is a world created by the author, where everything in it is considered true and functions according to the laws set by the author. Without these laws, the world would be chaotic and nonsensical. In addition, to truly enjoy and understand a fantasy story, the audience must be willing to suspend their disbelief, which means that the audience must accept the world created by the author as a reality. As expressed by Dhakal (2020), fantasy describes the imaginative desires of people who want a better future, so fantasy is always associated with desire.

According to Tolkien in Clendenning (2003), fantasy is not just a genre of fiction that is considered unreal but a power. This power allows creators and audiences to enter fantasy and mythical worlds, thus freeing them from attachment to the real world. In addition, fantasy features events and actions that are as realistic as those in realistic stories. However, there is something difficult to accept in the fantasy genre. This is because according to Saricks (2009, p. 265), almost all fiction, regardless matter how realistic the tale is, has aspects of fantasy. In addition, myth and legend, fairy tales, and childhood stories are examples of this age-old genre. Faeries, magic, sorcery, and enchantment are all part of this fantasy-based world.

Fantasy elements are an essential component in building imaginative narratives. These elements, which include supernatural elements, imaginary worlds, and

mythological creatures, provide space for the imagination to develop without the limitations of reality. One important aspect of fantasy elements is symbols. According Perrine in Fadaee (2011), a literary symbol is something that signifies more than its actual meaning. In the story, it might be an action, circumstance, person, object, or other item that has a literal meaning but also suggest or represent another meaning. Symbols function as representations of an idea or concept that gives it a deeper meaning, so that it can be interpreted by the audience. This implies that symbols have a significant role in building narratives and communicating a more profound message.

A symbol is a visual or conceptual representation that carries more meaning than just its physical form. In mythology, symbols are used to describe invisible forces that exist in the universe and within humans. As stated by Joseph Campbell, the symbols of mythology cannot be created, arranged, or completely repressed; they are not manufactured. Each of them contains the germ power of their source intact and are spontaneous manifestations of the psyche (Campbell, 2008, p. 21). This perspective can be applied to symbols in fantasy worlds, where elements such as fire, water, earth, and air are often used to symbolize the underlying forces that shape the world and the characters within it. These elements not only serve as narratives, but can also reflect people's inner strength and understanding of the world, be it in reality or in the realm of imagination.

Symbols in fantasy movies have a significant role in deepening the narrative and building meaning that goes beyond the visual elements. These symbolic elements are often used to depict universal themes. In fantasy movies, these symbols can be objects, colors, natural elements, specific characters, or the setting. These symbols provide emotional depth, allowing the audience to connect with the larger themes in the story. Through symbols, directors and filmmakers can convey deep and complex messages (Guatri, 2023). In *The School for Good and Evil* (2022) movie, not only shows the conflict between the two camps through the storyline but also builds meaning through the use of symbols in fantasy elements. Elements typical of the fantasy world

are used symbolically to represent the moral values faced by the characters. In addition to strengthening the narrative structure, these symbols also act as visual and ideological manifestations of the fantasy formula itself.

After searching for various relevant studies, researchers found several previous studies related to the topics discussed in this study. The first study in a article entitled “Fantasy Formula in Romance Movies: *Beauty and The Beast* (2017) and *Aladdin* (2019)” was written by Yuri Yusnia Kartika, Andang Saehu, and Agry Pramita (2022) in the journal *SALEE: Study of Applied Linguistics and English Education*. The study examines the fantasy genre formula found in the movie *Beauty and the Beast* (2017) and *Aladdin* (2019). The study uses Joyce G. Saricks’ theory (2009) to examine the fantasy genre formula and comparative literary theory from Wellek and Warren (1942). The results of the study show similarities in characteristics, storyline, frame setting, and pacing. This shows that both films contain elements of a fantasy formula.

The second research in the thesis entitled *The Fantasy Genre’s Formula Represented in Fantastic Beasts Film Trilogy by David Yates* was written by Rifa Adi Wangsa (2023). The research discusses the fantastic characteristics inherent in the fantasy genre. The research uses several theories, such as Saricks, Gates, Howard, and several others, by combining John G. Cawelti’s formula theory. The results of the study indicate that fantasy movies follow a recurring pattern. Such as the use of formulaic structures as the basis of the story results in a narratives that viewers and readers can readily anticipate and enjoy.

The third research in thesis entitled *Fantasy Formula in The Movie Fantastic Beasts and Where To Find Them (2016)* was written by Alma Sativa (2023). In the study discussed the fantasy genre formula in the film “*Fantastic Beasts and Where to Find Them* (2016),” and the importance of magical creatures in the film. The main theories in this study are the formula theories of Saricks (2009) and Cawelti (1977). The research results revealed that fantasy movies usually follow the same pattern.



The fourth research in the thesis entitled *Fantasy Formula in Clash of Titans directed by Louis Leterrier* was written by Kamila Ghanies (2023). This research discusses the fantasy genre formula represented in “Clash of the Titans” and describes how the fantasy formula is built in the film. The main theories used in analyzing the data in this study are the theories of Cawelti (1979), Campbell (1949), and Snyder (2011). The results of the study show that the mise-en-scène data found are things that build the fantasy formula in the film Clash of the Titans (2020), which is very important for the visualization results of a film.

The fifth research in the thesis entitled *The Topics of Fantasy Genre’s Formula Between Jumanji (1995) and Zathura (2005) Movies* was written by Anita Febrianti (2021). This study discusses the topic of fantasy genre formula in the films Jumanji (1995) and Zathura (2005) and how the fantasy formula topic is applied in both films. The primary theory employed in this research is Joyce G. Saricks’ theory of formula in the fantasy genre, known as Appeal Element. The study’s findings indicate that fantasy movies typically follow the same pattern. Following this technique, fantasy film become highly sought-after by their viewers. According to Joyce G. Saricks, both movies include the components of the fantasy formula

The sixth research in the thesis entitled *Fantasy Genre’s Formula in Doctor Strange: In the Multiverse of Madness (2022) by Sam Raimi* was written by Muhammad Fakhri Nur Hakim (2022). This research examines the topic of the fantasy formula presented in this movie and how the fantasy formula is constructed by mystical creatures and settings. This research uses several theories, including the fantasy theory described by Saricks, Gates, Howard, and many more. The study's findings suggest that fantasy movies typically adhere to a similar structure. It can be concluded that these factors contributed to the success of this year’s Doctor Strange: in the universe of Madness, and the formula became the basic storyline, which resulted in a predictable story that was enjoyed by the audience and readers.

The seventh research in the thesis entitled *The Fantasy Genre's Formula in Peter Jackson's The Lord of The Rings Film Trilogy* was written by Nisa Parhan Nurhalim (2020). This study discusses the fantasy genre formula in Peter Jackson's *The Lord of the Rings* film trilogy. This study uses several theories, such as Saricks, Gates, Howard, and several other experts, as well as using the Cawelti formula theory. The results of this study indicate that *The Lord of the Rings film trilogy* contains elements of fantasy. Since the goal of popular literature is to gratify readers or viewers, the formula itself is necessary to satisfy the audience.

The eighth study in the article entitled "The School for Good and Evil: The Last Ever After Novel by Soman Chainani" was written by Yanti Rosalinah, Ibnu Subroto, Retno Rahayuningsih, and Tias Mawarni (2023) in the journal *Jurnal Scientia*. The study discusses the manipulative treatment carried out by the characters in the novel. The research findings revealed that Sophie's character struggles with self-confidence and relies on Rafal to make judgments even though she is aware that it endangers the safety of others.

The ninth study in the article entitled "Archetypal Analysis in The School for Good and Evil Novel by Soman Chainani" was written by Arneta Putri Nurani and Dina Amelia (2023) in the journal *Linguistics and Literature Journal*. The study discusses the categories and descriptions of archetypes found in the characters Sophie, Agatha, and Tedros in the novel. The study uses Carl Gustav Jung's theory of archetypes to describe and analyze the characters. According to the research findings, the three characters in the novel, Sophie, Agatha and Tedros, represent four different archetypes including persona, shadow, animus and hero.

The tenth study in the article entitled "Language Style Analysis in The Character "Sophie" in The School for Good and Evil Movie" was written by Ni Kadek Aryan Dewi and I Komang Sulatra (2024) in the journal *Ethical Lingua: Journal of Language Teaching and Literature*. This study discusses the language style and social



factors that influence the use of the language style of “Sophie” in the film *The School for Good and Evil*. This study uses Joss's theory (1967) on types of language styles and Holmes's theory (2013) to examine these factors. The results of the study show that Sophie uses four types of language styles in the film, namely casual language style, formal language style, consultative language style, and intimate language style.

The eleventh study in the article entitled “Analysis of Politeness Strategies in Character Utterances in *The School for Good and Evil* Movie” was written by Almira Pramadiasta and Susie Chrismalia Garnida (2024) in the journal *Proceeding of Undergraduate Conference on Literature, Linguistic, and Cultural Studies*. This study discusses the types of politeness strategies and finds out the types of politeness strategies most used in the film *The School for Good and Evil*. This study uses the theory of politeness strategies by Brown and Levinson (1987). The results of the study show that the politeness strategy most used in this film is the positive politeness strategy, because the speaker and the interlocutor have a close relationship.

The twelfth study in the article entitled “The Archetypal Symbols and The Hero's Journey of *Alice in Wonderland* Film” was written by Rohmatul Fitriyah Dewi, Darini Yusrina A, Ocarullyta Romadhani, and Vivi Melisa (2023) in the journal *Surakarta English and Literature Journal*. This study discusses Campbell's “hero's journey” categorization and archetypal symbols based on Segal's theory, as given by the main characters in Woolverton's *Alice in Wonderland* film. The study's findings indicate that the movie and mythology are closely related. Alice, the Red Queen, and the White Queen are among the primary characters who represent the classic representations of good and evil.

Based on several studies found, there has been no study that specifically examines the fantasy formula in *The School for Good and Evil* (2022) movie. Moreover, there is the use of fantasy element symbols that play an important role in representing the meaning in the film. In addition to being an aesthetic complement, this

symbol is a medium for conveying ideology in depicting the world of “good” and “evil,” which is shown through the fantasy narrative structure in the film. Therefore, the approach used in this study not only examines the application of the fantasy formula contained in *The School for Good and Evil* (2022) movie but also broadens the focus on the symbolic elements that appear in the film. This approach is carried out with the aim of analyzing how the fantasy formula is used in depicting the world of good and evil and how the symbols in the fantasy elements can construct the concept of the two worlds. Thus, this study is expected to provide new insights and provide a deeper understanding of the fantasy formula applied in a film.

## 1.2 Statement of Problems

Fantasy movies provide a cinematic experience full of imagination through the use of fantasy elements, such as narrative formulas and certain symbols. Formulas in fantasy movies usually follow certain patterns that create a distinctive story structure. Meanwhile, symbols in fantasy elements function as representations of meaning that help build relationships between the story and the audience. In this case, the main problem in this study is related to the fantasy formula and symbols in fantasy elements used in *The School for Good and Evil* (2022) movie. Based on this background and problem statement, the formulation of the problem can be formulated as follows:

1. How is the fantasy formula used for depiction of the good and evil in *The School for Good and Evil* (2022)?
2. How do the symbols in the fantasy elements construct the concept of good and evil in *The School for Good and Evil* (2022)?

### 1.3 Research Purposes

The following are the two main objective of this study, which are based on the research questions mentioned above:

1. To find out how the fantasy formula is used to depict the world of good and evil in *The School for Good and Evil* (2022).
2. To find out how the symbols in fantasy elements contribute to the construction of the concept of good and evil in *The School for Good and Evil* (2022).

### 1.4 Research Significances

This research has two significances of theoretical and practical sides. The results of this research are expected to contribute to the development of literature and film studies, especially in understanding fantasy elements, such as fantasy formulas and symbols used in constructing the concept of good and evil. By analyzing the depiction of the world of good and evil in Paul Feig's *The School for Good and Evil* (2022), this study can provide new insights into the narrative structure of the fantasy genre that reflects the complexity of moral conflict. In addition, this study also identifies elements that build the concept of “good” and “evil,” such as symbols. It is hoped that readers can understand the theory used by researchers and can be a reference in analyzing other works. Readers can provide constructive criticism for the advancement of further research.

This research provides practical benefits for readers in understanding how the use of fantasy elements, especially the depiction of the world of good and evil, can affect the storyline and moral perception for readers. It is also intended that this research will serve as a resource for readers who wish to learn more about the dynamics of fantasy narratives in movies.

## 1.5 Definitions of Key Term

### 1. Movies

Movies are audio-visual media used to tell stories, convey messages, or describe a certain reality. As stated by Hafnan (2021), movies are a form of audio-visual communication that can be used to deliver messages to a crowd of people in one location.

### 2. Fantasy

Fantasy is one of the genres in popular literature. In this genre, creators and audiences can explore a world that transcends the boundaries of reality. According to Nurgiantoro (2018), fantasy can be understood as “the willing suspension of disbelief,” which is a story that offers something that is difficult to accept.

### 3. Fantasy Formula

According to Saricks (2009, p. 265), fantasy frequently takes a familiar story, legend, or myth and adds a twist, a new way of looking at things that brings it to life again. The key of fantasy, however, is the presence of magic. Magic is integral to the story, it must be fantasy.

### 4. Symbols in Fantasy Elements

A symbol is something that means more than what it is (Fadaee, 2011). Symbols in fantasy elements are utilized to represent certain concepts or themes in the fantasy world. As in mythology, symbols are used to depict invisible forces that exist in the universe and within humans.

### 5. *The School for Good and Evil* (2022) Movie

*The School for Good and Evil* is an American fantasy movie released in 2022. The movie was directed by Paul Feig. Reporting from the IMDb.com website, this movie received a rating of 5.9/10. The movie stars Sophia Anne Caruso as Sophie and Sofia Wylie as Agatha. This movie tells the story of two friends, Sophie and Agatha. They are trapped in two different schools called the School

for Good and the School for Evil. These schools educate new generations to become heroes and villains, aiming to continue fairy tales in the future.

