

CHAPTER II

LITERARY THE THEORIES OF MORAL MESSAGE: SOME THEORRETICAL UNDERPINNINGS

This chapter presents the theory of character and characterization, the theory of moral message, moral understanding in literature, and a description of *The Karate Kid Movie (2010)*. Literary analysis is an attempt to uncover or capture the meaning contained in a literary work, or literary text. So literary works or literary texts must consider the elements that make up the structure and determine the system of meaning.

2.1 Character and Characterization Theory

Departing from the theory of M.H. Abrams, wich is a universe theory, literary works can be observed based on their structure (objective), namely intrinsic and extrinsic. Character and characterization are included in the intrinsic elements.

2.1.1 Character

A character is a person or actor shown in a work of fiction. While characterization is the depiction of a clear picture of a person who is shown in a story, Johanes (Nurgiyantoro, 2018, p. 84). Characters can also be interpreted as people who are shown in a narrative story or drama that is displayed by the reader and have certain moral qualities and tendencies as expressed in words and what is done in actions by Abrams (Nurgiyantoro, 2018, p. 85).

It is an actor who develops events in fictional stories so that those events can weave a story (Aminuddin, 1995, p. 97). A character is someone who appears, acts, or is called to play a role in a story or literary work; a character is created to present the author's ideas; as a term for a literary work. After all, a character is a person created for a work of fiction. It is the same as what Abrams said in Nurgiyantoro, that Fiction had given and made some models of life as the way of behaving, done by character with the writer's view about life. The character is a human representative shown in a narrative work, explained by the writer. It has a moral quality as expressed in speech and action (Nurgiyantoro, 2018, p. 165). So, it appears that the character is someone who has a personality in the story. When moral, character, and emotional qualities are conveyed to the readers, either through what they say, dialogue, what they do, or actions, it can affect the quality of the story because the reader can feel the action.

One needs to have an eccentric or weird personality to be suggested as a character. To say that a person has character implies his moral honesty. To say something about one's character involves a discussion of his personal values and behavior. In short, we approach fictional characters with the same concerns as people who approach us.

2.1.2 The Classification of Character

Characters are classified into three classification classes: They are round and flat characters, major and minor characters, active and static characters.

1. Round and flat characters

According to (Foster, 2002, p. 48), the character is divided into flat and round, and he also divides the character based on its dimensions. Flat characters are also referred to as simple characters or two-dimensional characters. That is the character of Fair, which is expressed, on the one hand, in his position. Typically, such a character has a stereotypical style, which is used as a point of comparison to demonstrate or clarify the side in the round character position. Round characters are also called complex characters or multi-dimensional characters, i.e., characters that are fully expressed in their position.

Therefore, the reader can see its weaknesses and strengths. Flat characters have only one outstanding feature, and round characters change mostly in the story. Flat characters tend to stay the same throughout the story, but round characters often change and grow throughout the story.

2. Major and minor characters

Characters in fiction can be easily classified as major and minor, static and dynamic. The main character is an important character in the center of the story's action on the theme, usually the status of the major or minor character is clear. The main character is sometimes called the protagonist who conflicts with an antagonist who can trigger story conflicts. Supporting the main character is one or more secondary or minor characters whose function is partly to illuminate the main character. Minor characters are often static or unchanging; they stay the same from the start of the work to the end. Dynamic

characters on the other hand show changes in attitudes, goals, behavior, as the story develops (Diyanni, 2004, p. 54).

The main character types are protagonist, antagonist, foil, trust, stereo type, and furniture character. The term “protagonist” refers to the main or central character in fiction. Protagonists are generally the most rounded and fully developed characters in a work of fiction. The protagonist may also be the most sympathetic character. On the other hand, the word “antagonist” is a more general and accurate word to describe the protagonist's opponent. Like the protagonist, many antagonists also become round characters, although many antagonists may become flat characters. Protagonists and antagonists consist of the main characters of forces in fiction. The protagonist will have a purpose in the story, then the antagonist will become a hindrance to the protagonist.

Minor characters are characters that fill the story or characters that are about what it takes to empathize with the world and reality of other people. In the end, minor characters may be less prominent and less complex, but in the end, they are as important to a story as the main characters. In fact, minor characters often play a minor role in the shaping of our interpretations and attitudes toward the main characters in hastening the changes that the main characters undergo. Its level of importance depends on its function. The protagonist has a partner and one or two friends. Their conversations allow the audience to discover what the protagonist is thinking or planning. Minor characters have two types of confidants: either male or female confidants who

claim to be protagonists. Foil usually contrasts physically and/or personally with the main character. The contrast itself serves to suppress the characteristics of the protagonist.

Stereotypical characters represent categories of people. The word “stereotype” comes from printing, which is used for the mass production of duplicate types of printing. Through stereotypical characters such as the talkative wife and the absent-minded professor, the author provides a kind of literary abbreviation, because readers easily recognize such flat character types. The author does not need to use space to describe it.

Stereotyped characters are sometimes referred to as “character furnishings” or “the final character category”. In short stories, such characters are almost without personality, but they have a useful function, like a chair or sofa. They sell newspapers that contain items that affect the plot or minor characters in fiction, often round characters considering the limitations of space that should be available.

3. Active and static characters

An active character is a person who changes because of what is planned. While the static character remains unchanged, the other characters are the same at the end of the story as they were at the beginning. It's not like all the characters in short stories are round, nor are they all active or dynamic. In fact, it shouldn't be the fact that the characters are unchanging or static that is important to the meaning of the story.

2.1.3 Characterization

According to (Sumardjo & Saini, 1997, p. 56), portraying a good character is a description of the character in each story, so that the reader can clearly see the character of the perpetrator through all his actions, everything he says, all his attitudes and everything that other people say about this character throughout the story.

Subandi (1978: 12) in (Febriani, 2014, p. 41) says characterization is a pattern of painting or a person's image that can be viewed from a physical, psychological, and sociological perspective. From a physical point of view, the author describes the character of the perpetrator through such things as appearance, age, facial expression, hair, lips, nose, head shape, skin color, and/or others. In terms of psychology, the author describes the character of the actor through the description of the symptoms of his thoughts, feelings, and desires. With this, the reader can find out the character of the perpetrator. And from a sociological perspective, the author describes the character of the actor through the social environment. A character in a literary work is the result of his physical manifestation as well as the incarnation of environmental influences. Therefore, in understanding the character, aspects that exist in the character, such as: naming the role, physical condition, psychological state, and character, need to be considered. As stated, (Santosa, 1993, p. 45). These aspects will be interconnected in an effort to form and build problems and conflicts in a play. Ignoring any of the three dimensions, the character will become lame or impersonal. Implicitly, to know a character in a story, it is necessary to know how the technique or method of characterization is used by the author.

2.1.4 Method of Characterization

Thus, it is not enough to know a character in a story; it is necessary to know how the technique or method of characterization is used by the author. There are two ways to present a character in a story, namely in a direct and indirect way. There are also different ways of describing the character (Sayuti, 2000, p. 89) revealing that there are those who make them in an analytical and dramatic way, those who distinguish them into telling and showing methods, and there are also those who distinguish them into descriptive, dramatic, contextual, and mixed methods. The differences actually have more or less the same essence.

Sayuti (Sayuti, 2000, p. 90) continues to divide the method of depicting characters into four, namely the discursive, dramatic, contextual, and mixed methods. The discursive method is the way the author uses when he directly describes the events of the characters. The dramatic method is the indirect portrayal of characters. In terms of character quality, there are several kinds of indirect depictions, namely: 1) naming techniques, 2) conversation techniques, 3) character thinking techniques, 4) stream of consciousness or awareness management techniques, 5) character portrayal techniques, 6) actions of character, 7) character attitude techniques, 8) view of one or many characters towards another character, 9) physical depiction, 10) background depiction.

The contextual method is almost the same as the background painting technique. Because what is meant by the contextual method is a way of expressing the character's character through verbal contact that surrounds him.

The mixed method involves the use of various methods in describing the characteristics of the characters.

According to (Minderop, Metode Karakterisasi Telaah Fiksi, 2005, p. 3), characterization of characters can be studied using five methods, namely: telling, showing, point of view, stream of consciousness, and figurative language. The telling method relies on the exposure of the character's character to the expressions and comments directly from the author. With this method, the participation of the author in presenting the characters is felt, so that the reader understands the character's character based on the author's exposure. The showing method shows the author placing himself outside the story by giving the character a chance to display their character through dialogue, conversation, and the behavior of the character (Minderop, Metode Karakterisasi Telaah Fiksi, 2005, pp. 2-5).

The following is an explanation of the telling and showing methods:

1. Telling method

The method of telling or exposing characters directly by the author is usually used by ancient fictional stories so that readers only rely on the explanations presented by the author. Characterization can be achieved through the use of the name of the character, the appearance of the character, and the author's speech. The use of character names is used to clarify and sharpen the character's character as well as describe the quality characteristics that distinguish him from other characters.

In a literary work, the appearance of the characters plays an important role in relation to the study of characterization. The appearance of the character in question, for example, what clothes to wear or how to express them. Details in the way she dresses give an idea of her work, social status, and even her degree of self-worth.

Characterization through the author's speech provides a free place for the author or narrator in determining the story. The author does not only draw the reader's attention to his comments about the characters, but also tries to shape the reader's perception of the character through what he tells us (Minderop, *Metode Karakterisasi Telaah Fiksi*, 2005, p. 8). The weakness of this method is the nature of the mechanism, which reduces the reader's imagination participation, while the advantages lie in its simplicity and economy (Sayuti, 2000, p. 90).

Minderop divides this telling characterization method into three parts: a) characterization through the use of names; b) characterization through appearance; and c) characterization by the author.

The name of a character in a literary work is often used to provide ideas or generate ideas, clarify ideas, and sharpen the character's personality. The characters are given names that describe their characteristic qualities, which can distinguish them from other characters. The use of names can contain literary or historical figures of speech in the form of associations. It is also possible to use names in the form of irony, which are characterized by inversion.

The appearance factor of the characters plays an important role in the characterization study. What is meant by the appearance of the character is like, what clothes are worn or how they are expressed. The details of the appearance show the reader the age, physical condition, or health and level of well-being of the character to the reader.

The method of characterization used by the appearance of the characters gives freedom to the author to express his subjective perception and point of view. The author is free to display the appearance of the characters. However, there are some things that are universal. For example, to describe a character with a positive character (wise, elegant, intelligent), the author usually chooses a character who looks neat with a proportional figure.

The method of characterization through the author's speech gives freedom to the author or narrator in determining the story. The author comments on the character and personality of the characters to penetrate into the thoughts and feelings of the characters.

2. Showing method

The showing method ignores the presence of the author so that the characters in literary works can present themselves directly through their behavior. In this method, there are six elements of characterization, namely: 1) characterization through dialogue, 2) location and situation of conversation, 3) character's identity, 4) mental quality of the characters, 5) tone of voice pressure, dialect and vocabulary, and 6) characterization through the actions of the characters. The reader must pay attention to the

substance of a dialogue. Is the dialogue something very important or vice versa in developing the events of a plot.

a. Characterization through dialogue

1. What the author said

As Pickering and Hoepfer stated on page 32, reading must first pay attention to the substance of a dialogue. Is the dialogue something that is too important to develop events in a plot or vice versa.

2. Author's identity

The identity of the speaker in question is revealed by the speech delivered by the protagonist (the central character), which should be considered more important than the speech of the innate character (the minor) even though the conversation of the innate character often provides hidden crucial information.

b. Locations and conversation situations

In real life, conversations that are held in private on one occasion at night are usually clearer and more serious than conversations that are held during the day in a public place. Conversing in the family sitting room is usually more significant than talking in the street or at the theater.

c. The identity of the character is addressed by the speaker

The speaker here means the speech conveyed by the character in the story or the speech spoken by a certain character about another character.

d. Mental quality of the characters

The mental qualities of the characters can be recognized through the flow and strains of speech when the characters are conversing.

e. Tone, stress, dialect and vocabulary

if the reader is able to observe seriously and diligently tone of voice, stress, dialect and vocabulary can help clarify the character's personality.

1. The tone of voice, even if it is expressed implicitly or explicitly, can give the reader an idea of whether the character is a confident person, aware of himself being shy. Likewise, the attitude when the character is conversing with other characters picks up where Pickering and Hoepfer 1993: 33 troughs (Minderop, Metode Karakterisasi Telaah Fiksi, 2005, p. 34).

2. The emphasis on sound suppression gives an important picture of the character because it shows the authenticity of the character and even reflects the education, profession, and class where the character comes from (Pickering and Hoepfer 1993: 33) troughs (Minderop, Metode Karakterisasi Telaah Fiksi, 2005, p. 36).

3. Dialect and vocabulary provide important facts about a character because they both show authentic character traits, and can even reveal the character's education, profession, and social status.

f. Through the actions of the characters

Apart from the speech, the character's behavior can be observed through two sides of a coin. According to Henry James, as quoted by Pickering and Hooper, behavior and actions are logically the development of psychology and personality.

1. To build character through behavior, the reader has to observe in detail how the events in the story line can reflect the character of the characters and their emotional and psychological conditions.

2. Facial expressions and body language (gestures) are usually not very significant when compared with behavior.

2.2 Theory of Moral Message

According to (Siswanto, 2008, pp. 161-162) From the point of view of writers, messages are usually called mandates. Mandates are ideas that underlie literary works, messages that the author wants to convey to readers and listeners. In modern literary works, this message is usually implied. In old literary works, generally the message is written (Teks.Co.Id, 2020). The message of the story is an important idea expressed by the author. Messages are generally expressed indirectly, or implicitly, and have a complex analytical character, which is created by the interaction of various implications possessed by various elements of literary works. By analyzing the implications, one can express the message of a literary work. Implications are suggestions that are expressed indirectly but are understood. Implications can be conveyed by different techniques, such as repetition of events or situations, artistic details, symbols, and others. (Infopedia)

The author's message is not always a solution to the problem raised in the story. Sometimes, writers raise problems whose solutions are still difficult to predict. Furthermore, the message dependent on the author's point of view, whether they agree with it or not. Messages more often acquire definite forms when the author observes reality, in a deep thought process. This reflects his attitude towards discovering aspects of the nature and relationships of people and his understanding of the influence of social phenomena and conventions on individuals. Messages are generally evaluative. The message of a story is deduced from the synthetic image created by the author. Synthetic images embody messages. The protagonist, in particular, is often thought of as the message itself. Therefore, it is through character that the message is expressed.

According to (Russana, 1982, p. 74), a mandate is a moral teaching or message that the author wants to convey to the reader. The end of the problem or the solution to the problems that arise in a story can be called a mandate. Russana puts forward her opinion on the message as an afterthought that is restated by the reader.

Moral comes from the Latin *mos* (plural *mores*) which means habit or custom. The word "*mores*" in Latin has the same meaning as "*ethos*" in Greek. (Zakky, 2020) In the psychological dictionary (Chaplin, 2000) "morals" refer to morals that are in accordance with social regulations, which involve laws and customs that govern behavior. In this case, moral means a person's behavior in accordance with applicable rules and laws and in accordance with divine values which are implemented to interact with fellow creatures.

According to AG. Chilmy (2014: 01) in (Whyuni Rahayu, 2021) there are various kinds of formulations of moral understanding in which there is no difference, but the formal form is different between them. There is Widjaya's opinion, which states that morals are good and bad teachings about behavior and actions (*Akhlak*), and then Al-Ghazali's opinion, which puts forward the notion of *Akhlak*, *Akhlak* as a strong temperament or character in the human soul and is the source of the emergence of certain actions from it easily without the need to think and plan beforehand.

Humans living their lives in the world must be full of morals in order to create a safe and peaceful environment. "Morality" is positive human action. According to Sjarkawi, morality is a view of good and bad, right and wrong, and what can and cannot be done. In addition, morals are beliefs in a community about character or behavior and what humans should do.

2.2.1 Understanding of moral message

Morality is the quality in human action that indicates that the action is right or wrong, good or bad. Morality includes an understanding of the good and bad of human action (Poespoprodjo, 1998, p. 118). Plato thought that goodness was a transcendent and undefined mystery, the source of all truth and value. It is absolute courage, even higher than God and not discovered by reason and intuition. The Cambridge philosopher G.E. Moore, a follower of Plato, defined Plato's formula by eliminating the transcendent dimension. That good is an inexplicable trait, like the color yellow. Which refers to the moral sense in terms of language, "*mores*" is moral word from the Latin word, the plural form of

"*mos*", which means indigenous customs. The word "moral" is the determination of habitual terms used to define the limits of temperament, will, opinion, or action that can reasonably be said to be right or wrong, and good or bad. Based on this understanding, it means in the customary life or habits of individuals and groups in community practice.

According to (Nurgiyantoro, 2018, p. 320) the notion of morality refers to generally accepted ideas about good, bad, duties, and so on; and morals. If ethics and morals are related to each other, we can state that between ethics and moral thinking about objects, both discuss human actions and then determine their good and bad positions. Therefore, it can be said that moral norms are a measuring tool to determine the right or wrong behaviors, attitudes, and actions of individual humans or groups in terms of good and bad. Back again to the discussion of ethical and normative, that in some cases, ethics and morals actually have differences.

Talking ethics is like determining a value from human actions, namely the use of good or bad based on the benchmark of reason or ratio, while the benchmark used by morals is the norm that grows and develops in society. So, ethics is basically more philosophical and exists in the concept of thought, while morality is a reality and appears in behavior that develops in society.

Thus, the measures used in *akhlak*, or morals, to measure human behavior are habits, customs, and other social rules. Ethics and morals are identical, but in everyday use, there is little significant difference. While morals or *Akhlak* are

used for actions that are assessed, ethics are used for the assessment of the existing system.

To discuss further the assessment of the good and bad of a moral, the problem of good or bad morals is handed back to the human individual or group as the person responsible for all the consequences if it is said that his actions become immoral, because in fact, the human individual or group itself fully controls itself and is willing to volunteer for the action. As suggested by Hadi Wardoyo, that the real morals contain two different aspects, namely the inner and the inner side. The person who is considered good is a person who has a good inner attitude and also does good deeds (Handi Wardoyo, 1990, p. 13).

According to Hadiwardoyo's opinion, the individual moral human being is the smallest unit of a problem in society and must be able to control or maintain the actions they take. It is also intended that the individual human being must be ready to bear all the consequences that will be faced if they turn out to be immoral, with or without the influence of the surrounding environment (the problem comes from within).

According to (Poespoprodjo, 1998, p. 118), morality is the quality in human actions that indicates that the act is right or wrong, good or bad. Accordingly, morality includes an understanding of the good and bad of human actions. Intrinsic morality and extrinsic morality are also divided into two types. Intrinsic considers an action derived from it to be completely free of all forms of positive law. What is seen is whether the action is good or bad. In essence, it's not whether someone has ordered it or has forbidden it. Extrinsic morality is a morality that

views actions as something that is ordered or prohibited by someone in power or by positive law, both from the original human being and from God (Poespoprodjo, 1998, p. 119).

So, it can be concluded that morality can essentially be influenced by the presence or absence of pressure from outside a person, such as orders, boundaries, and circumstances surrounding the environment that trigger moral changes to be good or bad. Of course, with the type of morality being intrinsic and extrinsic, morality can be read and then analyzed in terms of principles of moral value, through sources of reasoning or moral thought. Because moral reasoning is the determining factor that leads to moral or behavior decisions.

The theory that says all forms of morality are determined by convention and all forms of morality are the resultant of a person's will by arbitrarily prohibiting or ordering certain actions without basing them on something intrinsic in human actions themselves as the flow of positivism. According to this school, all morality rests on positive law as opposed to natural law.

According to this theory, actions are considered right or wrong based on:

1. Human habits

The theory that all morality is just a habit, has been around since ancient Greece. Auguste Comte, the founder of the flow of positivism, viewed ethics as a part of sociology, which is considered the highest science. The moral habit emerges, from social habits and continues to change with the actions contained in society (Poespoprodjo, 1998, p. 121). Human habits are actions

that are repeated in the same way, and start from something that is passed down from generation to generation in community customs.

2. State laws

There is also a theory that says morality comes from the state or political society. This theory comes from Thomas Hobbes and Jean Jacques Roussau. Before humans organized themselves in to political societies, there was no good or bad thing, but the result of a social contract because the state itself is not a natural society. They reject the existence of intrinsic morality, they assert that morality is valid only since the state has been formed (Poespoprodjo, 1998, p. 124)

3. God's free choice

If morality is not the result of human convention, then its source must be in God. John Duns Scotus (Poespoprodjo, 1998, pp. 126-127) argues that all necessity comes from the will of God, who is absolutely free. He believes in intrinsic good or bad, but not intrinsic truth or wrong. Just as a person's actions will be bad if they are against their nature, unless God does not forbid it. Samuel Pufendorf (Poespoprodjo, 1998, p. 127) also states that all forms of morality depend on God's free will. In this case, God is really arbitrarily wanting something. Just as God can create any creature He wants, so too can demand that His creation to adapt its actions to its essence.

Good or bad deeds that we accept simply because someone in power has ordered or forbidden them are determined by positive law: human customs can sometimes have power, and state law has the right to prohibit some actions that

are not inherently bad. By direct revelation, God can reveal positive laws and positive commandments to humans. Some actions only have an extrinsic morality, meaning they are only good or bad only because someone in authority orders or forbids them. But there are other actions that have intrinsic morality that by their very nature are good or bad, and no custom, human law, or even God's decree can make them change.

In literature as a reflection of human life, moral issues are important to be conveyed by an author to the reader or connoisseur of literary works. According to (Nurgiyantoro, 2018, p. 320), moral is similar to a theme, and the content of literary work is an element of content. That is something the author wants to convey to the reader, is the meaning contained in a literary work, the meaning suggested through the story.

The author of literary works, in addition to making a work as a means for morals as described in the story, also makes a literary work as a means for the strength of conscience and a means of social criticism. Because the power of conscience and social criticism has the potential to influence the of literary works. It is not the source of all reality, only morality and aesthetic reality.

On the other hand, Jeremy Bethan (chapter 4), William James, and Richard Taylor (chapter 2) deny that there is anything mysterious or transcendent about goodness. They argue that good is a natural property that can be determined. It refers to the pleasure or object of desire. Good is a functional term that refers to the decision of our desires, the pleasures we feel when we are satisfied (Pojman, 2000, p. 1).

According to, morality, according to the herd's attempt to institute mediocrity protects the sheep from the superior wolf. The clergy, of secular religious morality, found the gentle moral virtues (pity, patience, peace, kindness, forgiveness, and tolerance) to protect themselves from their superiors. Help the worst, redeem the worthless, take advantage of the criminal, preserve the life of the sick body and soul of the sick, stupid, and mediocre criminals (Pojman, 2000, p. 2).

Basically, every literary work is always oriented toward the construction of things that are carried out by moral messages. Therefore, literary works are believed to contain moral values that can be used as material for reflection as well as some rules for carrying out daily life activities.

Every work of fiction that contains and offers a moral message, of course, has many types and forms of moral teachings conveyed (Nurgiyantoro, 2018, p. 324). Moral values in literary works in general can be related to the message of the relationship between humanity and social relations. Human problems in the form of relationships can still exist: loyalty, beauty, (family, humanity, and also the homeland) and others that involve interactions between humans (Nurgiyantoro, 2018, p. 326).

According to the (KBBI) (*Kamus Besar Bahasa Indonesia* or Big Indonesian Dictionary), the morals are:

1. Teachings about good and bad deeds that are generally accepted, including attitudes, obligations, and so on; *Akhlak*; character; and morals.

2. The mental condition that keeps people brave, enthusiastic, passionate, disciplined, and so on; the content of the heart or the state of feeling as expressed in action.
3. Moral lessons can be derived from a story.

According to (Nurgiyantoro, 2018, p. 321) morals in literary works usually express relevant views about the author's life, his views on truth values, and those things are left to the reader. Meanwhile, according to Kenny (Nurgiyantoro, 2018, p. 321) morals in stories are usually interpreted as suggestions related to certain moral teachings that are practical in nature, which can be taken (and interpreted) through the story in question with the reader.

Moral teachings are guidelines that are deliberately given by the author on matters relating to life problems, such as attitudes, behavior, and decency. Moral teaching is practical because it can be presented, or found in real life, as the model presented in the story through the attitudes and behavior of the characters. Meanwhile, according to (Nurgiyantoro, 2018, pp. 335-339) the form of moral transmission is divided into two forms:

a. Direct forward form

The form of delivering a direct moral message is identical to the description of the characters (telling) or explanation (expository).

b. Indirect forward form

The written form of the moral imperative in the characters is only indirectly involved in the story and blends in coherence with other basic elements of the story body. The stories presented are in the form of events

and conflicts, attitudes, and behavioral characters in dealing with events, conflicts, both seen in verbal and physical behavior, and also only in their thoughts and feelings. Through these things, a moral message can be conveyed to the reader. On the other hand, from the reader's point of view, if we want to understand and interpret that message, we must do so through the stories, attitudes, and behaviors of the characters in the role.

2.3 Moral Understanding in Literature

The film has a moral message in it, which is conveyed through the characters who play a role in the story. While movies are different from novels, short stories, or dramas, which can't be frozen effectively, they are so popular with people that they shouldn't be ignored. When viewing a film, the principles used are the principles of literary analysis, so films can be studied with literary analysis. Because in general, films can be studied with narrative elements. As in (Boggs & Petrie, 2008) who said that the responsiveness of film analysis rests on the principles used in literary analysis.

Literary works and films cannot be separated from narrative elements, because stories must have elements such as characters, locations, time, problems, or conflicts. And in a story also has a message to be conveyed. So that films and literary works have the same principle.

Literature has more than a few functions, as stated by Jacob Sumardjo and Saini K.M in their book. They explain that literary works deepen the reader's understanding and understanding of themselves and the world. A moral contains

a reassessment of a moral or view of life, either directly or indirectly, Santoso in (Nurgiyantoro, 2018, pp. 4, 9).

Regarding morals in literature, Cuddon writes in *A Dictionary of Literary Terms* that morals are lessons that can be learned. Stories, poems, fables, plays, films, or any work that aims to teach something either directly or indirectly. Plato also wrote in his *Republic* on the moral and didactic content of literature. He said that "literature has a role in education." Plato in (Abrams, 1971, p. 19) In line with Plato, Wordsworth also recognizes the existence of morals in literary works. Wordsworth in (Abrams, 1971, p. 436).

Moral education can be obtained from fictitious people because status alone is not a problem. According to (Nurgiyantoro, 2018, pp. 323-324), the types of moral messages conveyed by a literary work vary. This covers an unlimited range of life problems. In general, this type of moral message is like a moral message that relates to how a person should behave towards himself or how he should interact with God Almighty. If say that serious engagement with literature can provide moral insight, deepen our understanding of human behavior, reveal things about the nature of evil, help us see behind appearances, and thus distinguish the genuine from the false all of which are fairly common claims, then it is unlikely that it is the purpose of the literature to inform our problem in this way. We can insist that literature is, in some sense, facing the world, and that it can be criticized on that basis. But that doesn't explain what we've learned from it. Literature specializes in general problems, bringing them home to us, activating the imagination so that we see and feel nuances that are important for solving difficult moral problems,

possibilities we may not consider in the abstract thought of the moral dilemma (Pojman, 2000, p. 4).

So, morality is a form of social control. We all choose a set of rules, and if all of us complied with most of the time, we would all be better off dead most of the time. A select few may be better off in a state of nature, but most will be better off in a situation of security and mutual cooperation. It may turn out that some people are clumsy and break contracts, but as long as compliance is widespread most of the time, we will all thrive (Pojman, 2000, p. 38).

The moral purpose in literature is also explained by (Pojman, 2000, p. 39) that morality is more respected in transgression than in obedience. Because we see the consequences of not having good rules, principles, and character.

Morality consists of a set of rules which, if followed by almost everyone, will promote the development of almost everyone. These rules limit our freedom, but only to promote greater freedom and well-being. More specifically, morality seems to have five goals (Pojman, 2000, p. 39).

1. So that society does not fall apart.
2. To alleviate human suffering.
3. To promote human development.
4. Resolve conflicts of interest in a fair and orderly manner.
5. To give praise and blame, to reward the good and punish the guilty.

We need moral rules to guide our actions in ways that light our way, prevent, and reduce suffering that improves the well-being of humans and animals alike, and enable us to resolve our conflicting interests according to rules that are recognized

as just and to assign responsibility for actions, so that we can praise and blame, reward and punish people according to how their actions reflect moral principles. Literature is defined as a creative activity in a work of art that can functionally teach the rules of good life. Literary works play an important role in the creative industry, especially in this era of globalization. Therefore, literary works need to be taught about ethics other than mere pleasure, so that in this era of globalization, which is increasingly profit-oriented, social conditions can still be considered, phenomena in society can appear and the nation can remain civilized.

A literary work is always illustrated or reflected on various problems of human life in interacting with the environment, other humans, and also God. Although the events that occur in a literary narrative are considered fictitious, it does not mean that literary works are considered the result of fantasy, but also through a process of appreciation with full awareness.

The elements in fiction literary works are the result of symptoms of social conditions in a relationship with the creative imagination of an author. So, a literary work cannot be entirely said to be right or wrong because it is the result of creativity that was born by combining these aspects. According to (Endraswara, 2012, p. 12) literary works replete with a number of values. Among the values contained in literary works are moral values. Morals also direct people to act ethically. Moral is a measure of the quality of one's actions.

Literary works that contain a moral message will naturally offer a choice of values. Moral values are considered to have uses for human life in the future. At least the moral will frame human actions to be more humane (humanist). Based on

the above, from this understanding, it can be concluded that a literary work must have moral values to give readers a choice of moral values that have been suggested through the depiction of life in literary narratives, good or bad, so that those reading literary works can live their lives more fully.

The moral approach in literature departs from the basic assumption that one of the goals of the presence of literature in the midst of a society that acts as a reader is to try to improve human dignity as cultured, thinking, and religious creatures.

This study uses a moral approach that is in accordance with the concept of the existing public view. Wordsworth says that a class of poetry would be produced, well adapted to interest mankind permanently, and not unimportant in the quality, and in the multiplicity of its moral relations (Wordsworth, 1909).

Those words, literature, or literary works can be adapted to reflect the moral values that exist in the conditions of society. A moral becomes an idea or goal to be conveyed by the author through his work to the reader. It can be concluded that any kind of literary work has a moral message contained, just as a novel or film must have a meaning stored in it.

As part of a literary work, a good film must have moral values so that they can be conveyed to the audience. Film works as part of literary works, in this case, not only have a form of entertainment or beauty, but also must have a special value for the general public because, substantially, a literary work will always relate to humans, and humans will continue to relate to humans again. Literary works can be an alternative to moral messages being conveyed or even considered as a means of moral reform for society.

The problem of a behavior that is said to be good or bad, right or wrong, can be seen through various perspectives that arise and develop in people's lives. Then these various elements can be used as the moral foundation desired by an author from the core content of his literary work. Every group of people who are then called “society” must have various doctrines that question the good and bad of social values in human life.

William Wordsworth said that a literary work can occur because of human interest in things such as certain morals. In fiction literary works, this kind of thing will happen too, because fiction or films are part of the literary genre. Films can also have a moral message that is built on social values.

According to (Nurgiyantoro, 2018, p. 321), the moral in a work of fiction is written by the author, among others, to offer an idealized model of life. Fiction contains moral applications in the attitudes and behavior of the characters in accordance with their views on morals. Therefore, referring to Nurgiyantoro's opinion, it can be said that through the storyline, the attitudes and behavior of the characters depicted in a literary work in the form of fiction are expected to take lessons from the moral message conveyed, and one of the works of fiction is a film.

Based on the theory that has been mentioned, The Karate Kid Movie will be analyzed to see how the moral message is contained in the film. These social and human values are very well received in the wider community as the basic foundation of the moral and ethical culture of the community in life, and don't forget to teach how individuals should behave towards their parents, their social environment, and others.

The ethical or moral values contained in a good literary work should be able to provide insight into thought and enlightenment education to the reader or connoisseur. Literature will not be separated from culture and life. Even though some literature will contain love stories, if there are still elements of ideology, morality, and humanity, it will still be good. Literary works may be timeless.

2.4 The Description of *The Karate Kid (2010)* Movie

There are many literary works to provide education and entertainment at the same time. Besides novels, poetry, and dramas, there are also films. In today's world, technology is becoming increasingly sophisticated. So that literary works progress and/or produce new versions. A film is like a drama with a character to run the story (play) and has a plot like a novel. Films are packaged in the form of recordings that can be watched many times. In the current era, film is the most popular medium for media or literary work. Everyone can enjoy it, from children to adults.

Movies are similar to novels or short stories in that they both tell stories. Film is multimedia. They are visual media created for the audience. Movies take over more of our senses to create a special atmosphere, feelings or to bring out emotions. Films are often defined as works of art that are spiritual in nature and have a number of artistic elements. In this case, the elements of art that can support a film are: fine arts, photography, architectural arts, dance, literary poetry, theater arts, and music. Then they added with pantomime art and novels.

Film is a work in the form of mass communication, delivering messages that are transferred through audio and visual elements. The storyline or narrative presented in the film is the same as a novel or short story, which has a plot, setting, point of view, and character/characterization, but different mediums.

This film tells the story of a boy who moves from America to Beijing with his mother. *The Karate Kid (2010)* is a family movie, starring Jackie Chan and Jaden Smith. This American film is set in Beijing. From the title, it can be ascertained that this film talks about children's martial arts, which the main character does in Beijing.

Along with the literary elements that make up the text or screenplay, there are many different film techniques used to tell the story or narrative. A lot of attention is paid to sound, music, lighting, camera angles, and editing. Then what is important is to focus on how all the elements are used together in making a good film. Through a film, many people learn morals. Like how to behave properly. From the movie *The Karate Kid (2010)* not only adults who see it, but even teenagers will be entertained by seeing this film. This object is needed by researchers, with film as a literary work that fulfills *utile et dulce*.

The Karate Kid movie, starring Jackie Chan and Jaden Smith, this American film set in Beijing, with two languages, English and Mandarin, directed by *Harald Zwart*, was released on June 11, 2010, with a duration of 140 minutes. This film won many awards. Such as the "People's Choice Awards 2011", which were nominated for favorite family movie and favorite on Screen-team (Jaden Smith and Jackie Chan), and won the Favorite Action Star category for Jackie Chan. At the

"2011 Kids' Choice Awards", nominated Favorite Movie Actor (Jaden Smith) and won nominations for Favorite Movie and Favorite Butt Kicker (Jackie Chan). At the "32nd Young Artist Awards", he won the category for Best Leading Young Actor in a Feature Film (Jaden Smith), (Wikipedia).

2.5 The Story of *The Karate Kid (2010) Movie*

In On imdb.com, they talk about 12-year-old Dre Parker (Jaden Smith) and his mother, Sherry (Taraji P. Henson), from West Detroit, arriving in Beijing to start a new life. Dre has a crush on a young violinist named Mei Ying (Wen Wen Han), and he reciprocates his attention, but Cheng (Zhenwei Wang), a kung fu expert whose family is close to Mei Ying, tries to separate them by beating Dre, and then beating him. They humiliate him in and around school too. During the extremely brutal beatings by Cheng and his friends, the building maintenance officer, Mr. Han (Jackie Chan), comes to Dre's aid, and it is revealed that he is a kung fu master.

After Han heals Dre's wounds using fire cupping, they go to Master Li (Yu Rongguang), as Cheng's teacher, to try to reconcile. But Li, who teaches his students not to show mercy to their enemies, challenges Dre to a fight with Cheng. When Han refuses, Li threatens him and says that they will not be allowed to leave the college unless Dre or Han fights themselves. Han agrees, but he suggests the fight take place in the upcoming tournament. Then Li agreed.

Han starts training Dre, but Dre is frustrated that Han only has Dre spend hours taking off his jacket, hanging it up, dropping it, and then putting it back on. After a few days, Dre refuses to continue, until Han points out to him that the

repetitive arm movement in question is Han's method of teaching Dre's block and defensive attack techniques, which Dre instinctively does when prompted by Han's mock attack. Han emphasized that the moves Dre learned are applicable to life in general, and that composure and maturity, not punch and strength, are the true keys to martial arts mastery.

Then Han and Dre trained in the Wudang mountains. During a lesson in the Wudang Mountains, Dre notices a female kung fu practitioner (Michelle Yeoh, in an undisclosed cameo) seemingly imitating the movements of the cobra in front of him, but Han informs him that the cobra is imitating the woman, as in the reflection mirror. Dre wants Han to teach him the technique, which includes connecting Han's hands and feet to Dre via bamboo sticks while practicing their form. Dre then tries to use this reflection technique on his mother, but to no avail.

As Dre's friendship with Mei Ying continues, he agrees to attend Dre's tournament, just as Dre attends a recital. Dre persuades Mei Ying to quit school for fun (skipping) when she is almost late for her violin recital, which has been rescheduled for the day. Then she (Mei Ying) tells Dre that her parents have considered Dre a bad influence and forbid him to spend time with or make friends.

In the tournament, Dre's lack of confidence made him slow to reach parity with his opponents, but Dre began to beat them and progressed to the semifinals, as did Cheng, who fiercely finished off his opponents. Dre finally came against Liang, another disciple of Master Li. Just then, Teacher Li told him to break Dre's leg. When Liang insists that he can beat Dre, Master Li firmly tells him that he doesn't want him to be beaten, but crushed. During the match, Liang delivers a powerful

kick to Dre's leg, along with continuing a series of brutal punches. Although Liang was disqualified for his illegal attack, Dre was harmed, which allowed Cheng to win by default.

Although Han respects Dre's hard work in his performances in the tournament, Dre reassures and asks Han to use the fire cupping technique to get well soon his leg quickly in order to follow the tournament to the end. Dre returns to the arena, where he confronts Cheng. Dre delivers an impressive punch, but Cheng counters with a debilitating blow to Dre's already injured leg.

Dre struggles to get up. He tries to follow the movements of the one-legged snake that he first learned from the woman on the mountain and tries to use reflection techniques to manipulate Cheng's movements. Cheng follows Dre and is fooled. Then Dre is able to win the tournament using the technique. Along with the respect of Cheng and his classmates, both for himself and Mr. Han.

