

CHAPTER I

INTRODUCTION

This chapter discusses the general description of the research. It consists of; research background, research question, research objectives, research significance, conceptual framework, previous studies and also definition of key terms.

1.1. Research Background

Film or movie can represent anything we can imagine or perceive, in a movie we can see time slowed down or sped up so that the intricate detail can be observed by the audience. A motion picture or a movie is similar to other artistic media, for the basic properties of other media are woven into its own rich fabric. Movie uses the compositional elements of visual art like; line, form, volume, mass and texture. Like painting and photography film exploits the subtle interplay of light and shadow. Not only replicating two dimensional visual art, a movie also can replicate a sculpture by manipulating three dimensional place (Petrie and Boggs, 2018, p. 3). Movie replicate many elements from other elements like music but most notably it borrow the most from literature, a movie use many literature device like imagery, metaphor and symbol.

Not only that a movie is like a drama, it communicate visually and verbally, visually through action and gesture, verbally through dialogue. From the explanation above we can conclude that movie or film can be considered as a literary works, movies can be considered as a drama, both of them uses use actors as their primary expression, but they use different mediums (Klarer, 2005, p. 56). Klarer also explain that plays and movie fall under the same literature category: performing arts. Both of them use a performers as the main focus and they also use script as their story baseline. Also a film or a movie is one of the audio-visual communication media that convey messages made by filmmakers to the audience (Klarer, 2005, p. 56), this statement is a proof that a film or a movie is categorized as a literature because literature convey author message to its audience through a text. Another reason to consider a film as a literary works is that because it has a

language, film language is called shot and the order of the shot could be read as a narration (Damono 2016, p. 133).

Movie as a genre has been evolved since it's first iteration, not only in it's story but also in the form of the movie itself, some of the movies or films in this era uses animation instead of live actor and setting to convey it's story. Animated film can be considered as a film even if its lack the performance of its actor, animation replace the actor with animated characters and use voice actors, an animated film is same as a movie because its also had a narrative elements and script as a baseline to convey the story.

Animated movie evolved from a puppet shows, the first popular animated film are made in 1937 titled *Snow White and The Seven Dwarfs* created by Walt Disney, this animated movie are created for children and became the blueprint for almost every animated movie that appear after it, as the age pass by, animated movies slowly started to take on adult theme and become diverse in it's theme, it's also more intricate and detailed in portraying the author idea, imagination and can help in presenting an action or setting that is considered unnatural that can't be done through human actor or natural setting (Petrie and Boggs 2018, p. 146-147).

A movie usually contains an elements of carnival, those elements are; the grotesue body and bodily functioning, the role of feast and food, the roles of humor and laughter, and the role of curses and oaths. Those elements existed through the structure or the intrinsic elements of the stroy for example in the *Frankenstein* movie, the monster character has a grotesque appearance conveyed through his stitched body feature, in this movie the grotesque body isn't even celebrated, it was deemed imperfect and scary by the character in the story. Another example can be found in *Spongebob Squarepants* animated series where all of the carnival elements can be found except the role of curses and oaths, in *Spongebob Squarepants* animated series, those elements are often celebrated as a way of living in Bikini Bottom, the setting of the story. Not all of the carnival elements are present in the movies mentioned above, some of them only utilize one elements or a couple elements. The writer found an animated series that compile and include all of those elements, this animated series is titled *Futurama*.

Futurama is an animated serial film created by Matt Groening, *Futurama* first aired 1999 in American Television, the premise of this series is told through the story of Phillip J. Fry who accidentally sleep in a cryopod and awake in the new year eve of year 3000 there she met a one eyed woman named Turanga Leela a self-proclaimed alien and the last of her species, Leela tries to force Fry to his assigned job as a delivery boy but Fry refuses and escape from her, in the street he met Bender, a bending robot who tries to kill himself but then he joined Fry in his journey to find his nephew Professor Farnsworth, not long after that realize that Fry was right Leela let go of her assigned job and joined Fry to find his nephew, they become a fugitive because they did not have an assigned job chip but then they escape to space with Farnsworth who then install a job chip for them to work in his delivery company and lost their fugitive status, in the first episode alone we are introduced into an elements of carnival a character who has a grotesque body Turanga Leela, she is a one eyed woman who believes she was an alien but further in the story she is revealed to be a mutated human.

Leela's character is shown as a grotesque character, but she is not the only grotesque character in the series, there are many Mutated human who become alienated and forced to live alone as a race in the sewer that later in the story revolt against the authority demanding their right to be accepted in the surface world, there is a weird irony in the explanation above, because in the context of *Futurama* world where weird alien creature has integrated with human and genetic altering device exist, we as a human still shunned genetic mutation and bodily grotesque of a human being, why don't the government or authority in *Futurama* just alter or heal those mutated human instead of exiling them to the sewer?

Other cases are found in the *Anthology of Interest II* episode, when Bender, a robot who then becomes a human thanks to Professor Farnsworth invention, indulged in a gluttonous eating and carnivalistic live, when he is shown in the Nobel Prize commitee for Farnsworth invention he had become a grotesque creature with his hyperbolic body size but the thing that catch the writer attention is that Bender in this grotesque state ask other Nobel Prize commitee attendees to indulge in gluttonous act and enjoy live like him which at first make them question themselves

and the authority that govern them at first but then they joined his carnivalistic lifestyle and the Nobel Prize committee become frenzied with a festive feast before Bender's death because of his lifestyle. Not only that, Bender as a character has a bad mouth that curses, berate and laugh to other characters when he found the perfect timing to do it, this show that Bender as a character utilize two of the carnival elements; the role of curses and oaths, and the role of humour and laughter.

From the explanation above, the writer found all the carnival elements like the grotesque of a body and the role of feast and food, the role of curses and oath, and the role of humour and laughter. Not only that but the writer also found out that those elements that had been discussed above like grotesque of a mutated human body or the feast that had been brought by Bender are revolting against the authority that existed within the story, in the mutated human it goes against the authority to make them accepts those mutated traits in society, in Bender's case it goes against the moral authority that human should have self control through his action. But what is a carnival and it's elements? Carnival according to Haynes (2009, p. 37-38) is focused on celebration of life cycle, Carnival in its practice is not even performed, its participants live in it, they live by its laws as long as those laws are in effect thus they are living a carnivalistic life. In those celebration of life there are four elements that can be found in a carnival, the first one are the grotesque imagery and bodily functioning, the role of feast and food, the role of humour and laughter, and the role of oaths and curses.

From the explanation above, the writer hypothesize that there are others carnival elements in *Futurama* series, the writer assumes that those elements also impacted the authority that exist within the story. The writer aim to find out other representation of elements of carnival and its impact or carnivalesque throughout the intrinsic elements of *Futurama* series from season one to season five. Because of those reason the writer choose "The Impact of Carnival Elements Towards Social Authority in *Futurama* (1999)" as the title of the research. In this research the writer will be focused on what are the elements of carnival that can be found in the structure of *Futurama* series and how it represent the carnivalesque or it's effect to the social authority in the story.

1.2. Statement of Problems

In general the carnival elements are represented through the narrative structure of *Futurama* itself. Not only that those carnival elements can have an impact to the character and the story itself like the writer mention above. Its impact can also be felt against the authority that exist in the story, those impact are also called carnivalesque by Bakhtin, to find out how those elements impacted the authority in the story, the writer needs to find out the elements of carnival that is represented in the story, so the question of the research will be simplified into several question below;

1. How carnival elements are represented in *Futurama* series?
2. How do carnival elements impact the social authority in *Futurama* series?

1.3. Research Objectives

After stating the problem above the research objective will be to answer the question above, to answer the question above the writer aims this analysis of the carnival elements impact against authority in *Futurama* series into a couple of objectives;

1. To find the carnival elements represented in *Futurama* series.
2. To explain how do carnival elements impact the social authority in *Futurama* series

1.4. Research Significance

1.4.1. Theoretically

This research aim to contribute a new study of carnivalesque theory by Mikhail Bakhtin from his book *Rabelais and His World* (1984) that discuss how the carnival elements body grotesque and bodily functioning, forms of laughter and humor, uses of curses and oaths and the role of feast and foods are implemented in Rabelais's *Gargantua and Pantraguél*, its also discuss how those elements create a carnivalesque effect in the

narrative of the story. The writer hope that this research can help other writers/researchers who uses Bakhtin carnivalesque theory.

1.5. Previous Studies

Before doing this research, the writer had read some research related to the topic, mainly the theory like *Elements of Carnival and the Carnavalesque in Contemporary Australian Children's Literature* by B.F Haynes (2009), *Carnivalization of Gender Hierarchies and The Body in Virginia Woolf's Fiction* by Victoria Bilge Yilmaz (2016) and *Shakespeare and the Carnavalesque* by Darcy Hughes (2018).

. The first one is a thesis titled *Elements of Carnival and the Carnavalesque in Contemporary Australian Children's Literature* by B.F Haynes From University of Technology Sydney (2009). This thesis discuss the main idea of carnivalesque and how it can be found in Australian Children literature, Haynes analyze 30 Australian children literature with Bakhtin carnival and carnivalesque theory, Haynes categorize its research into the existence of carnivalesque in the story, the importance of humor, appetite and bodily function in all of those children literature. The thesis also has a similarity in the theory its used with this research.

Next is a thesis titled *Carnivalization of Gender Hierarchies and The Body in Virginia Woolf's Fiction* by Victoria Bilge Yilmaz from Middle East Technical University (2016). This thesis explore how carnival elements and carnivalesque can be used to not only subvert the existing authority but also used as a tool used by author to subvert the gender hierarchy. Yilmaz explain that Woolf uses many carnival elements mainly grotesque body to suspend the patriarchal society norm by her character to act in ways that transgress gender and sexual boundaries.

Last is a thesis titled *Shakespeare and the Carnavalesque* by Darcy Hughes from Trinity College (2018), this thesis discuss how Shakespeare uses carnival element like festival in his play *Twelfth Night*, *Merchant of Venice* and *Othello* to undermine the authority govern everyday life, in this research, Hughes found out that not only carnivalesque allowed the participants to self express but its also have a capacity for aggressive violence that usually contained and restrained. The difference between this research and those previous research is on the object, none of the

research above choose *Futurama* as its research object, the topics discussed are vary from carnivalesque alone and how carnivalesque can be used in a feminist works to subvert the authority of the story.

1.6. Definition of Key Terms

1. Structuralism: Stanton (in Prasetia 2020, p. 18) state that in his structuralism he divide the intrinsic elements of a fiction into two part namely the facts of the story and the means of the story, the facts of the story consisted of plot, character, setting and theme, and the means of the story consist of point of view, title, language style and tone, symbolism and irony.
2. Carnival: Carnival is an activity focused on celebration of life cycle, Carnival in its practice is not even performed, its participants live in it, they live by its laws as long as those laws are in effect thus they are living a carnivalistic life (Haynes 2009, p. 37-38).
3. Carnavalesque: Carnavalesque according to Hughes (2018, p. 1-2) is an act that goes beyond or undermine the strict rules of Place, Person and Time, place did not need to be separated by public and private spheres, person did not need to be defined by social roles also time separated into minutes or hours, those logical and strict confinement of reality into divisions exist in everyday life.
4. Social Authority: Weber (in Haugaard, 2017, p. 3) said that social authority is the probability that a command with a given specific content will be obeyed by a given group of person