

CHAPTER I

INTRODUCTION

In this chapter's introduction, the research is summarized. An outline of the research is given in this chapter. It includes the background of the research, the statement of the problem, the research purpose, the frame of thinking, and previous studies.

1.1 Research Background

Films have appeared among the hustle and bustle of problems in the world. Its existence certainly makes an impression and has its own important role. Of course, there are no modern humans today who are not familiar with films. From various age grade, films come with shows that are always available for all ages, whether for children, which of course are played by children, teenagers, adults and even seniors. From this it can be said that films are part of a reflection of real human life.

Films with their visual appearance that have cinematic elements can be said to have additional value from the human mind or imagination when the storyline is presented. Every human being in this life must have a storyline, because films can be said to be a reflection, films have the advantage of being a literary work in realizing human imagination compared to literary works in the form of text. The depiction of characters, setting of place and time, as well as expressions and other elements that build the storyline can be depicted more clearly and quickly than depictions in literary works in the form of text. This allows the film to convey the storyline more efficiently or briefly. However, sometimes some people feel disappointed when the characters imagined in their favorite movies have bad acting. And there are also those who feel that time or some scenes are too short or even too long.

As explained earlier, film and literature can be said to be artistic expressions created by the human mind. According to Yuliatin (2019) humans think of various ways of communicating their own human experiences to expand the enlightenment scenario of what has happened from the experiences they have experienced. The relationship

between the two, between film and literature is as old as the age of mankind. Film is a field that is not only related to the world of photography through lenses and paintings in the beginning. On the other hand, literature is almost limited to print media, which is more or less permanent.

Film and literature are two different things, but have the same goal of creation, namely to use the use of human imagination and understanding. Both film and literature are closely related to each other and encourage the progress of human civilization. So that these two things can be said to be complementary and one cannot replace the other, such as letters and voices in human communication. Film and literature create inspiration and enrich each other's development of ideas and human imagination. They also exploit the human mind through actions, images, words and replicating human life.

Films that have a role as a depiction through visualization of style or cinematic language make literary works appear more realistic and touching. Films also capture the same things as literature but due to visual and audio effects, with these two things making films gain wide popularity. Films exist when a story has a message that it wants to convey to the general public. The way in which messages are conveyed in films is channeled through moving images, colors and sounds or it can also be said that films are visualized literary works. Literary reading is the reader's personal, mono-sensory experience when watching a film, a multisensory communal experience that emphasizes closeness (Ramrao, 2016).

Over the years clear improvements have always occurred from various scientific angles, in the study of objects and products that are considered part of popular culture. Even so, overall, the gaps in research remain sizable. There are a lot of difficult subjects for any job available such as magazines, best-sellers, television programs, internet pages, and many more. What is not lacking, however, is the popular definition of culture (Hecken, 2010). At a rough estimate, there must be one to two thousand scholars in English and German speaking countries who have attempted to provide such a

definition. If appropriate, keeping a close eye on works of popular culture is an exception, an abstract reflection on popular culture itself is certainly nothing like that.

In films there are plots that can be said to be famous or closer to humans in general, which is called pop culture. And there are also some stories that seem rarely known or only some people know about them, which are called high culture. In this research the researcher will focus on stories that are commonly found or famous (pop culture).

The film entitled *Mad Max: Fury Road Movie (2015)* by George Miller is one of the many pop culture films. The film, with its adventure formula, presents a nuance that makes the audience feel curious about the continuation of the pattern where the characters continually encounter obstacles, but one obstacle after another is always successfully overcome. *Mad Max: Fury Road (2015)* Australian post-apocalyptic film directed by George Miller. The plot is simple however, the planning is complex and involves the world Miller creates, from childhood wars to a lack of resources. The main theme of this film is a survival adventure which has similarities to the American Western genre. Max Rockatansky is the main character in the film *Mad Max: Fury Road (2015)* who is depicted as pragmatic, capable, and a little crazy. The rating of this film on IMDb is quite high, namely 8.1/10. Reporting from (IMDb, n.d.) website, this film also held many awards, especially in 2016 with many nominations such as best actor, best editing, best cinematography, best costume design, and many more. According to Saricks (2009) the adventure formula is experiencing a true renaissance, as readers and viewers alike burst into raptures for the action-packed stories of missions, filled with danger and suspense, intriguing details, formidable obstacles, and characters that many love and hate at a time.

Formulas stories as art and popular culture, John G. Cawelti explains that adventure fiction is the story of "individual heroes or groups who overcome obstacles and dangers and achieve success with some important and moral mission." In his analysis he also alludes to the basic nature of this story pattern, which can be traced back to ancient myths and epics. The traditional Adventure hero goes through a series of terrifying dangers that must be faced by several objectives. adventure genre literary works are

generally characterized by being full of action, featuring heroes on a mission, and are often set in exotic locations during times of war or peace. Heroes on quests, whether involving physical or intellectual quests and puzzles, struggle to crack codes that lead to treasure and sometimes, to save the world (Saricks, 2009). Thus an adventure story features a hero on a mission, and having to face various obstacles along the way.

The first previous research that the researcher an analysis from Laila Nur Rochmah (2020) from Sunan Kalijaga State Islamic University entitled "Women's Struggle Against Man's Power as Seen in *Mad Max: Fury Road Movie*". This research focuses on the oppression caused by the capitalist system against women, where the oppression experienced by Furiosa is as a slave and product, The Five Wives as an asset, and The Vulvalini as a poor woman. With Marxist feminist theory, the focus is on how male characters treat female characters and the ways in which female characters struggle. In this study, the object of study has similarities but differs from the theory used.

The second is from previous research, namely from Yuli Andriyani (2019) from Sunan Gunung Djati State Islamic University entitled "The Construction of Adventure Formula Through Heroes in Rick Riordan's *The Red Pyramid*". This study shows that the characters construct the adventure formula in *The Red Pyramid* novel. Therefore, this research is formulated into two discussions. The first is how the characters are described in *The Red Pyramid* novel. Second, how the heroes construct the adventure formula in *The Red Pyramid* novel. In discussing the second previous study, the researcher also used John G. Cawelti's adventure theory formulation.

The third is from Hermanto Pali, (2014) from Soegijapranata Catholic University Semarang entitled "Dantes' Revenge in *The Count Ff Monte Cristo's*: an Analysis of Using the Adventure Literary Formula". To analyze the character of Edmond Dantes as a hero and the adventurous life of Edmond Dantes in completing his mission and proving him as a hero in the story, the researcher in this research also uses Cawelti's adventure literature formulation as his theory. By using the formulation of adventure literature, the researcher divides the story based on the setting, characters, and the actions of the characters. This analysis shows where and when Edmond Dantes arrived

in Marseilles until he managed to get his revenge. The final part of this analysis will present an interesting story when Edmond Dantes faces his life in fighting injustice and how he achieves his mission.

The research gap between the previous research above and this research is the object of analysis. The first previous researcher analyzed the same film, entitled *Mad Max: Fury Road*, which was thoroughly explored through Marxist feminist theory. Furthermore, with previous research, namely a different object of study, namely the novel and with the theory of adventure formula by Cawelti. And the last one, namely with a film research object with the Cawelti adventure formula. Of the three previous studies, in this study the researcher used the formulation of adventure theory by Joyce G. Saricks, with the focus of interest in this adventure story being the character of the hero and the nature of the obstacles he must overcome. This is the simplest story and perhaps the oldest and broadest in terms of appeal of all types of stories. It can clearly be traced back to early myths and epics and has been developed in various forms by almost every human society (Cawelti, 1976).

Although one of the problems in this study is the same as previous research, especially regarding the formulation of adventure and there are also previous readings related to the same object of study, namely the film *Mad Max: Fury Road (2015)*, the difference is that the researcher chose the film *Mad Max: Fury Road (2015)* as an object of research because no one has discussed the adventure formula in the film *Mad Max: Fury Road (2015)* in the realm of academic writing, namely with the theory of Joyce G. Saricks. Apart from that, it is a film with an amazing storyline, cinematography, themes and not only is it a film that has received many awards and high ratings, the main character is also said to be extraordinary, Tom Hardy as Max Rockatansky if only presented for viewing purposes. This makes the audience, especially those in the literary academic realm, feel excited and curious about film analysis when viewed from the sharp angle of the theory of adventure formula by Joyce G. Saricks, which has not existed before. With the character Max Rockatansky, the researcher will focus on discussing the analysis of the adventure formula which will also be reviewed in terms

of adventure characteristics, namely pacing, storyline, characterization, frame/setting, tone/mood, and style/language (dialogue) from Joyce G. Saricks' formula theory.

1.2 Statements of Problem

The main problem that is the focus of this research is that the film *Mad Max: Fury Road (2015)* is based on the formulation of the problem is how an adventure formula builds an adventure story that is so complex but with a relatively simple plot, with this it makes researchers formulate research questions :

- a. How are the aspects of adventure formula by Saricks represented in the film *Mad Max: Fury Road (2015)* by George Miller?
- b. How does the main character build the adventure story in the film *Mad Max: Fury Road (2015)* by George Miller?
- c. How does the setting impact the characters and the plot in the film *Mad Max: Fury Road (2015)* by George Miller?

1.3 Research Purposes

What is the attraction of the storyline built by adventure films is main character who resembles or is considered a hero various dangerous and frightening obstacles that are faced and must be overcome. As explained in the research question above, the main objectives of this research are:

- a. To find out the aspects of the adventure formula by Saricks represented in the film *Mad Max: Fury Road (2015)* by George Miller.
- b. To identify the main character to build the adventure story in the film *Mad Max: Fury Road (2015)* by George Miller.
- c. To explore the role of the setting in shaping the story and the characters in the film *Mad Max: Fury Road (2015)* by George Miller.

1.4 Research Significance

This research is intended to provide theoretical and practical advantages. Theoretically, this research is expected to make a contribution, especially to academic

and literary circles regarding literary works studied in the formulation of adventure formula theory and also to the general public as a means of obtaining new information regarding the film *Mad Max: Fury Road (2015)*. Practically, this research is expected to be able to contribute to the academic field of literature because only a few researchers have examined the film *Mad Max: Fury Road (2015)* from the lens of the adventure formula and with this research, it is hoped that it can help other researchers in further research to find out how to analyze literary works using the adventure formula theory.

1.5 Definition of Key Terms

Researcher uses "definition of key terms" beneficial to provide plain and accurate definitions of the essential terms used in the research. The objective of including this definition is to ensure that the reader understands the intention of the researcher in any term used in the context of research, and also to avoid ambiguity or misinterpretation.

1.5.1 Adventure

The primary keyword is adventure. The researcher discusses the film *Mad Max: Fury Road (2015)*, which is an adventure film with a dystopian theme, and includes a general discussion on adventure. Since the earliest days of written fiction, adventure fiction has been a popular literary genre. The genre of adventure features captivating tales of daring and perilous journeys, with protagonists frequently in continual peril and battling for survival. The hero of an adventure story typically completes an unanticipated mission or voyage in a short period of time amidst perilous circumstances. The protagonist encounters numerous obstacles along his journey, which includes thrilling climaxes, sacrifices, perilous situations, and both protagonists and antagonists. It is possible to combine adventure fiction with almost any other genre, including action, romance, drama, science fiction, and fantasy.

The researcher believes that what will be discussed is associated with the adventure genre. The adventure genre is a literary genre that closely resembles real life, where adventure is defined as an exciting and potentially perilous activity or voyage in the

face of various obstacles. On average, adventure entails taking on dangerous activities such as traveling, exploration, skydiving, mountain climbing, and other difficult activities. On adventures, many people discover that the adventure results in the acquisition of new knowledge. Thus, the researcher must demonstrate the adventure formula in the 2015 film *Mad Max: Fury Road* through discussion and design of discourse.

1.5.2 The Adventure Genre's Formula

The formulation of the adventure genre, which is represented in the film *Mad Max: Fury Road* (2015), is the object to be analyzed. Then the research tool uses a theory originating from Joyce G. Saricks about the adventure formula theory. This research focuses on what aspects of the formula are represented in the film *Mad Max: Fury Road* (2015). And the researcher will also focus on making connections after the adventure aspect has been discovered, the researcher will identify the character of Max Rockatansky in building the adventure story in the film. According to (Saricks, 2009) there are 6 characteristics in the adventure genre, namely pacing, storyline, characterization, frame/setting, tone/mood, and style/language.

1.5.3 Characterization

In the adventure genre, character development is a crucial aspect of narrative construction. Due to the genre's emphasis on action and suspense, this characterization is not only essential as a narrative builder or plot device, but also as a difficult-to-accomplish aspect of adventure fiction. The hero of adventure fiction is typically portrayed as a powerful masculine figure. Typically, an adversary or antagonist pursues the protagonist, which raises the stakes and heightens the tension. There is a sense of urgency in adventure stories, so the protagonist must complete his objective or mission quickly. The settings of adventure stories are frequently "somewhere else" and may include maps, interesting backgrounds, and artifacts to help readers comprehend the plot.

In general, according to Petrie and Boggs (2012), a narrative's characters are as believable as the story itself. In other words, they conform to the laws of probability and necessity (by reflecting externally observable truths about human nature), they conform to some inner truth (of humans as we wish them to be), or they are made to appear genuine through the actor's convincing art. It can be concluded from this explanation that, in order to construct a narrative, it is essential to analyze character characterization in great detail, as characters are a crucial component of story construction. So the author connects the adventure element and the character development as a continuous chain or powerful connection.

1.5.4 Setting

In literary works, the term "setting" describes the place, period, and social climate in which a story is set. This could include the historical era, cultural setting, and physical surroundings that influenced their experiences and formed their personalities. A literary work's setting can greatly impact its plot, tone, and themes. It also frequently plays a crucial part in drawing the reader into the narrative. Understanding the environment can help one understand the characters' motivations, the conflicts they encounter, and the work's overall significance.

A story's setting is crucial to an adventure. According to Saricks (2009) that the hero has to set out on a mission to a different place, which is usually exotic or uncharted territory and is always enigmatic. This needs to be followed by a physical and cultural explanation, sometimes spanning multiple time periods. Setting analysis looks at how the location affects the tone and ambiance of the narrative as well as how it deepens the themes and ideas the work explores. Setting, in general, plays a significant role in literary works and influences the plot as a whole.

According to (Shmoop, n.d.) that a story's setting can advance the plot in a number of ways. First, the story's events can be influenced by the setting. Certain settings are more likely to result in specific actions, and the setting can present characters with opportunities or challenges. Second, the story's mood and tone can be influenced by

the setting, which in turn can affect the reader's experience and expectations. Third, because a character's environment has an impact on his background and experiences, the setting can also have an impact on his motivation and behaviour. Lastly, setting can provide context for the plot and characters, as well as reveal significant details about the themes and message of a story. In general, setting is a crucial component of storytelling that can have a big impact on the story's meaning and overall plot.

