

**WEATHER MANIPULATION TRADITION REPRESENTED  
IN THE MOVIE “WEATHERING WITH YOU”**

**UNDERGRADUATE THESIS**

**BY**

**MUHAMMAD AMIR NAJAH SUDARMONO**

**175110107111015**



**STUDY PROGRAM OF ENGLISH  
DEPARTMENT OF LANGUAGES AND LITERATURE**

**FACULTY OF CULTURAL STUDIES**

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MOVIE “WEATHERING WITH YOU”**

**UNDERGRADUATE THESIS**

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**In partial fulfillment of the requirements  
for the degree of Sarjana Sastra**

**BY**

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**175110107111015**

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**2021**

DECLARATION OF AUTHORSHIP

Herewith I,

Name : Muhammad Amir Najah Sudarmono
NIM : 17511010711015
Address : Jl. Raya Losari No. 41 Rt. 01 Rw. 05 Kelurahan Losari
Kecamatan Singosari, Kabupaten Malang, Jawa Timur

Declare that:

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Malang, 23rd June 2021



Muhammad Amir Najah Sudarmono

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Dengan ini menyatakan bahwa skripsi Sarjana berjudul Weather Manipulation Tradition Represented in the Movie "Weathering With You" atas nama MUHAMMAD AMIR NAJAH SUDARMONO telah disetujui oleh Dewan Penguji sebagai syarat untuk mendapatkan gelar *Sarjana Sastra*.

Tanggal Ujian: 13 Juli 2021



Fredy Nugroho Setiawan, S.S., M.Hum., Ketua/ Penguji  
NIP. 201201 860306 1 001



Scarletina Vidyayani, S.S., M.Hum., Anggota/ Pembimbing  
NIP. 201304 840123 2 001

Mengetahui,

Wakil Dekan Bidang Akademik



Hamamah, M.Pd., Ph.D.  
NIP. 19730103 200501 2 001



**APPROVAL SHEET**

This is to certify that the undergraduate thesis titled Weather Manipulation Tradition Represented in the Movie "Weathering With You" by MUHAMMAD AMIR NAJAH SUDARMONO has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra*.

Examination Date (dd/mm/yyyy): 13/07/2021

Fredy Nugroho Setiawan, S.S., M.Hum., Chair/ Examiner  
Employee ID Number. 201201 860306 1 001

Scarletina Vidyayani, S.S., M.Hum., Member/ Supervisor  
Employee ID Number. 201304 840123 2 001

Acknowledged by,

Deputy Dean for Academic Affairs,



Hamamah, M.Pd., Ph.D.  
Employee ID Number. 19730103 200501 2 001

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Malang, 23<sup>rd</sup> June 2021

Muhammad Amir Najah Sudarmono  
NIM 175110107111015

## ABSTRACT

Sudarmono, Muhammad Amir. 2021. **Weather Manipulation Tradition Represented in the Movie *Weathering With You* by Makoto Shinkai.** Study Program of English, Department of Languages and Literature, Faculty of Cultural Studies, Universitas Brawijaya. Supervisor: Scarletina Vidyayani Eka, S.S., M.Hum.

Keywords : Tradition, *Weathering With You* Movie, Weather Manipulation

Film which is an output of a popular culture, can also be used as a new medium to teach people about a tradition. This becomes the topic of this study as Makoto Shinkai includes a tradition of weather manipulation in his movie *Weathering With You*. This study aims to scrutinize how the weather manipulation tradition is represented within the movie and how the movie helps a tradition to sustain.

This study analyzed the representation of weather manipulation tradition and its values in the movie. The story revolves around the 2 main characters, namely Hina Amano and Hodaka Morishima. Hina is a chosen girl who becomes a *weather maiden* and is able to control the weather. Meanwhile Hodaka is a runaway teenager who tries to live the harsh life of Tokyo by himself. The way that the tradition is represented using perspective of 2 teenagers shows that there is an importance of sustaining a tradition to the younger generation.

This study revealed that there is a connection between human and nature and why a culture of tradition needs to be conserved to the younger generation. This film provides some possibilities of a tradition to sustain onto the contemporary society by teaching the values to the younger generation. The future researchers who have interest in this movie could do a research about the social tendency of decreasing a traditional performance as technological advancement develops.

## ABSTRAK

Sudarmono, Muhammad Amir. 2021. **Representasi Tradisi Pengendalian Cuaca dalam Film *Weathering With You* oleh Makoto Shinkai.** Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: Scarletina Vidyayani Eka, S.s., M. Hum.

Kata Kunci: Tradisi, Film *Weathering With You*, Pengendali Cuaca

Film yang merupakan sebuah hasil dari budaya populer, dapat digunakan sebagai media baru untuk mengajarkan sebuah tradisi kepada publik. Hal ini menjadi topik dari penelitian ini ketika Makoto Shinkai memasukkan unsur tradisi pengendalian cuaca dalam filmnya yang berjudul *Weathering With You*. Studi ini bertujuan untuk meneliti bagaimana representasi tradisi pengendalian cuaca yang terdapat di dalam film tersebut dan bagaimana film tersebut dapat membantu untuk melestarikan sebuah tradisi.

Studi ini menganalisa penyajian tradisi pengaturan cuaca yang ada di dalam film. Cerita ini berkisah di sekitar 2 karakter utama yang bernama Hina Amano dan Hodaka Morishima. Hina adalah gadis terpilih yang menjadi *gadis cuaca* yang dapat mengendalikan cuaca. Sedangkan Hodaka adalah pemuda pelarian yang mencoba untuk hidup seorang diri di kerasnya kehidupan Tokyo. Bagaimana sebuah tradisi direpresentasikan menggunakan sudut pandang pemuda dan pemudi menunjukkan pentingnya meneruskan suatu tradisi kepada generasi yang lebih muda.

Studi ini menunjukkan bahwa terdapat suatu hubungan antara manusia dan alam dan mengapa sebuah budaya harus dilestarikan kepada generasi muda. Film ini menyediakan kemungkinan meneruskan sebuah tradisi kepada masyarakat kontemporer dengan mengajarkan makna-makna tradisional kepada generasi yang lebih muda. Peneliti selanjutnya yang memiliki ketertarikan dalam film ini dapat melakukan studi tentang kecenderungan sosial untuk mengurangi pelaksanaan suatu tradisi ketika teknologi semakin berkembang.





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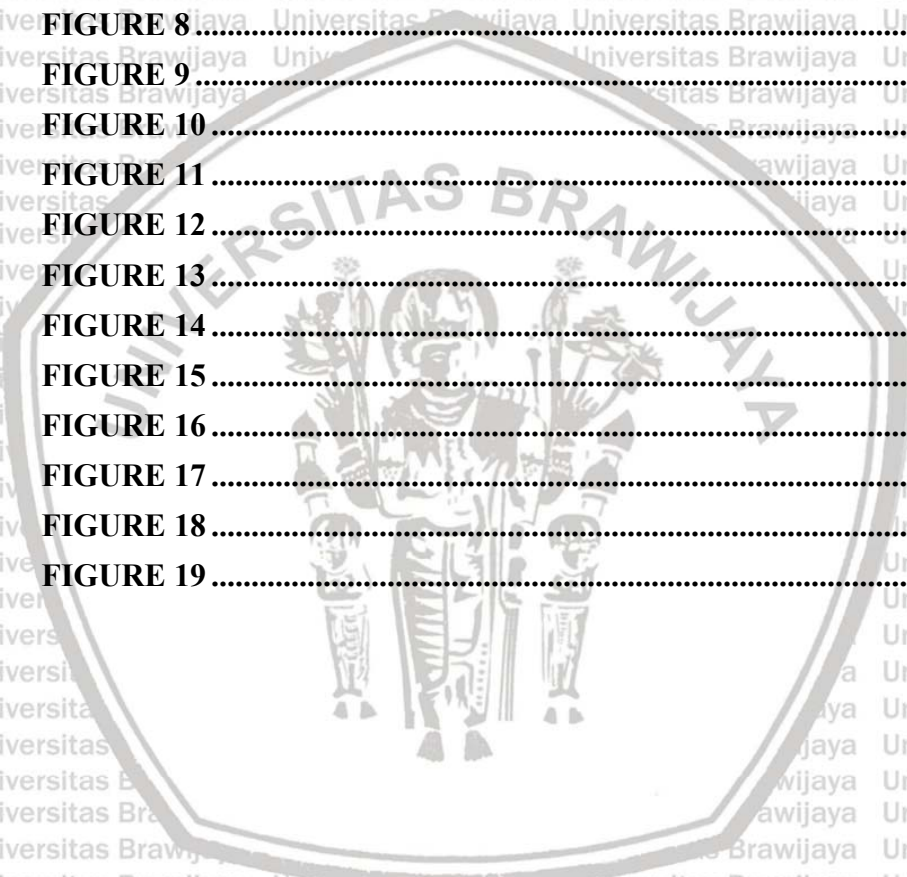


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## CHAPTER I INTRODUCTION

In this chapter, the writer will explain the background of the study about why “Weathering With You” by Makoto Shinkai is chosen as the object. The significance of the study as well as the problems of the study will also be explained later in this chapter.

### 1.1 Background of the study

In today’s era, technology has improved a lot that resulted in the various creation of literature. With the rapid development of technology and media, the form of literary works also develops throughout the time, such as drama (stage plays), music, poems, and films. Films are most likely made to entertain. People usually watch film in order to enjoy or to find entertainment. But most films, in this era, do not educate the audience. That is why, Makoto Shinkai with his work “Weathering with You”, put some traditional cultures in the film to remind people about the existing yet fading away culture. Weathering With You depicts Japanese rain prevention tradition, delivered by using its main characters who has a blessing where she is connected to the weather. The tradition of rain prevention or weather manipulation not only exists in Japan, but also in other countries including Indonesia. This tradition has some values that is important to be sustained to the contemporary era, but it is now fading away due to the modernization of the era.

### 1.1.1 Literature, Film, and Animation

Literature on its early era was created for the elite or high class only.

Literature that was presented for the elite class mainly teaches reading and writing, and the literary works that were being presented is pure “art for art”. It means that literary works only consist of art and beauty. Aside from the elite class, people from low class also creates a culture which is called mass (people) culture. This culture later divides into two branches, which are folk culture and popular culture. With the rapid development of technology and media, elite culture could become popular culture. Alongside with that, there are more various adaptation of literary form that develop over time.

Literature means a body of written works. The name has traditionally been applied to those imaginative works of poetry and prose distinguished by the intentions of their authors and the perceived aesthetic excellence of their execution (Rexroth, 2019). The early forms of literature are poetry, prose, and drama. But as time goes by, the form of literature has also grown. It does not only consist of poetry and prose, but now we have novel, music (musicals poetry), drama (stage plays), and films. The early stage of drama, in early classic Greek form, it is only a theatrical act with no other variation. It only has three genres, which are comedy, tragedy, and satire. However, throughout the development of drama, other aspect got included in the drama, like music. The difference between drama and film is the way we watch the performance. Drama is a live performance in front of audience, while film, in my opinion, is a recorded drama. But drama is obviously more lively performance over film, because the actor and actresses in drama sometimes could include the audience to take a role in the play.

Film is a derivation of drama. With the growth of technology, film does not need an actual actors and actresses to act in front of a camera, the actions are now created in animation form, that is what is called animated film. In today’s era, films are most likely made to entertain. People usually watch film in order to enjoy or to find entertainment. But most films, in this era, do not educate the audience. That is why “Weathering with You” catches the writer’s interest because not only it is an animation, which the main purpose is to entertain, also includes some traditional culture in it. This is of course the result of the development of literature throughout

the years.

Based on the book entitled *Understanding Media and Culture* (2016), film was originated in the early 19th century through a series of technological development. Film is developed from a photography that creates an illusion of motion from combining still pictures. Later in its development, cinematography is invented. Cinematography is the art and craft of making motion pictures by capturing a story visually. Cinematography includes camera placement, camera movement, shot composition, shot size, focus, lighting. In animated films, however, the theory of cinematography remains the same as a live action film. The emergence of animated film starts in 1995 with the film *Toy Story* by Pixar Animation. *Toy Story* is the first fully computer-animated film. Later, several animated films follow its successful path, such as *Antz* (1998), *A Bug's Life* (1998), and *Toy Story 2* (1999).

Animation itself has a meaning to animate, and the related words, animation, animated and animator all derive from the latin verb, animare, which means 'to give life to', and within the context of the animated film, this largely means the artificial creation of the illusion of movement in inanimate lines and forms (Wells, 1998). The first animated film in history is actually *Fantasmagorie*, created by Emile Cohl, the short film follows a stick figure who encounters other characters and transforming objects. In the decades before 1940, animated films can only be found in theatres and cinemas. But with its popularity, animation starts to hit television in 1940. After colored TV is released, the Saturday morning animation also starts to emerge. TV stations starts the trend of showing animation in Saturday morning when kids do not have school. People tend to generalize that animation is only for children, but in 1970, according to Thompson (2017) the first non kid-friendly animation, *Fritz the Cat* was released. In today's era, Japan obviously takes a great role in producing animation. Their animation films are usually called anime by people. In the early 1980s, following the popularity of *Star Wars*, Japan made *Mobile Suit Gundam*, which started the "anime boom" that spread the anime popularity throughout the world.

With the amazing popularity of anime, there is now a huge number of anime, including series, franchise, and standalone movies. There are some names that

skyrocket, such as Hayao Miyazaki (co-founder of Studio Ghibli), Hideaki Anno (creator of Neon Genesis Evangelion), Makoto Shinkai (creator of Your Name), etc. The latest work of Makoto Shinkai, *Weathering With You*, has a unique characteristic that is different from the other usual animated films. *Weathering With You* is an animated movie that uses a traditional culture as its main topic, in this case, weather manipulation or rain prevention culture. This instantly caught the writer's interest to discuss about how the weather manipulation culture is depicted in the movie. There are not many movies especially the animated ones with this subject as its main topic. The writer thinks that this is an important topic to discuss because people need to know the importance of traditional culture in contemporary life and how to maintain a harmonious relationship with nature.

*Weathering with You* sets in Tokyo during a season where rain never stops. The main character, Hodaka Morishima, runs away from his hometown to Tokyo. He later meets Hina Amano, who is a *hare-onna* or Weather Maiden. Hina has an ability to clear the weather every time she prays for it. They both create a living out of that ability, without knowing the fate of a Weather Maiden. The more Hina prays for a clear weather, the closer she is to getting sacrificed to the weather god. Until one day Hina vanished to the realm of the weather god. Hodaka went to look for her. He found the shrine where Hina got her power from and prayed as he walks through the *Torii* gate which bring him to where Hina is. He brings her back from the realm, resulted in the wrath of the weather god. Tokyo hasn't stopped raining for 3 years since then which makes the city submerged. Hodaka goes back to his hometown to finish his school, then he goes to Tokyo to meet up with Hina again.

The movie ends here.

### 1.1.2 Significance of the Study

Weather manipulation or rain prevention is presented in an English subtitled literary work entitled *Weathering With You* which is based on Japanese tradition. It also exists in other Asian countries with its own characteristics. This study decided that it is important to discuss about the representation of the traditional culture of weather manipulation in the movie because the tradition itself has been fading away throughout the time in real life and why this movie is an important creation in preserving such tradition and its values.



## 1.2 Problem of the Study

Weathering With You has the traditional culture of Japan that the writer wants to discuss. The discussion will talk about how the weather manipulation tradition shows values.

## 1.3 Objective of the Study

The objective of the study is to discover how the weather manipulation culture is represented in the movie, then the writer moves forward to explore the value of that tradition in Weathering With You. Lastly, the writer wants to discuss about how the values are indicating an idea of relationship between human and nature, and how it helps in sustaining a tradition.

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## CHAPTER II

### REVIEW OF RELATED LITERATURE AND RESEARCH METHOD

In this chapter, the writer will explain the review of related literature and research method. This part consists of Theoretical Framework, Previous Studies, and Research Method, which will be explained further in the chapter.

#### 2.1 Theoretical Framework

In this part of the chapter, the writer will explain the approach and theories that are used in conducting the research. The approach that the writer use is Mythological Criticism approach with the help of Characterization, Narrative, and Eco-criticism theory. The reason why the writer is using this approach and theories is because in “Weathering With You”, the topic that the writer want to explore is about the traditional culture of weather manipulation or rain prevention that is depicted in the movie.

##### 2.1.1 Myth Criticism Approach

Myth-Criticism is an interpretative approach to literature which may be used in conjunction with other approaches and reading techniques. A myth-critical approach generally uncovers or identifies manifestations of mythology in a literary work--whether as the creation of an original myth, as the appropriation of a traditional mythological figure, story, or place, or in the form of allusions--and uses these mythological elements to aid interpretation of the work (Okamura, 1998). The writer chooses to use this approach because *Weathering With You* depicts a mythology of *hare-onna* and also *Weather God* in the movie, which are some figures of Japanese mythology related to weather manipulation.

Myth and folklore share some similarities, that is why sometimes people get confused of which is which. Meletinsky (1977, p 106) stated that:

The main form in which mythology exists is verbal, although myths may be illustrated by drawings or dances. There is no justification for equating folklore with mythology, but if myths are indeed not only expressions of a world-view but also stories, it follows that the myth must be accepted as the most ancient element of our verbal heritage of folklore.

Myth is related to figures, stories, places, or in the form of allusions. The statement above by Meletinsky means that myths and folklores share the same form which is verbal, but this verbal form is not only limited to oral form, but also in written literary works such as stories. Folklore that presents in the form of stories usually contains mythological aspects. Sims and Stephens (2011) explained that folklore presents in many kinds of communication, whether verbal, customary or material. It also includes values, traditions, and ways of thinking and behaving that guides the people in that society. Myths and folklore both deliver values on their own forms, whether it is explicitly or implicitly. Those values are the most important part of myth and folklore. By presenting myths and folklores through stories, the existence or sustainability of the myth and folklore is conserved. William R. Bascom (1965, as cited in Sims and Stephens, 2011, p 181) explained that there are several functions of folklore especially for contemporary era, namely teaching cultural attitudes, maintaining cultural identity, and validating existing cultural norms. These functions are the aspects that are needed for a tradition to sustain throughout the time, delivering the values of a tradition to the newer generation.

Whether contemporary people are still believing in myth or not, in fact, myth is a strong aspect of culture that could exist throughout the time. A certain myth of a certain place is the factor of how the society in that place is structured and grows over time. Rowland (1990) stated that most anthropologists concluded that myth is not a primitive form, but a key aspect of all human culture. This means that no matter how developed or futuristic a place can be, myths are still an important aspect in a culture.

### **2.1.2 Characterization**

Character is the people (or animals, things, etc. presented as people) appearing in literary works (Hapsari, et al, 2017, p.3). Childs & Fowler (2006) also explains that character is a fictional representation of a person, which likely to change, both as presence in literature and as an object of critical attention, much as it changes in society. As mentioned above that characters are the people in the story which have a probability to change or develop throughout the story whether it is because of the effect of their surroundings or changes that happen within

themselves. In most stories, characters are usually humans or humanified object (with a process of personification) like in fairy tales and fables. This was done so that they truly represent the role of “character” in them. Characters can be identified by using a tool called Characterization.

According to Literary Device (2017), Characterization is act of creating and describing characters that exist in a story. there are two types of characterizations, which are Direct and Indirect Characterization. Direct means that the author tells the information explicitly to the reader, while Indirect means that the reader needs to interpret the information that they got in order to know what kind of character that they are encountering.

### 2.1.3 Narrative theory

A narrative is a story, whether told in prose or verse, involving events, characters, and what the characters say and do (Abrams, 1999). Jonathan Culler (2000) mentioned “literary and cultural theory have increasingly claimed cultural centrality for narrative”. He continues to explain that stories are the main reason that make things “make sense”. The logic of a story is to formulate how something can lead to another thing.

Narrative presents in several forms of literature. Scholes (1976, p. 283) explains that:

Narrative may be recounted orally, committed to writing, acted out by a group of actors or a single actor, presented in wordless pantomime, represented as a sequence of visual images, with or without words, or as a cinematic flow of moving pictures, with or without sounds, speech, music, and written language.

In one of the mentioned forms of narrative, Scholes mentioned “Narrative may be represented as a sequence of visual image, i.e. or as a cinematic flow of moving pictures”. Those two mentioned forms are the characteristics of an animated movie.

Using those forms, narration in an animated movie can be defined as a sequence of visual image with a flow of moving pictures. However, any structured stories, whether it is in a written form, oral form, or even motion pictures, cannot be separated from the main aspect of a story itself, the narrative aspect.

A narrative is a story, whether told in prose or verse, involving events, characters, and what the characters say and do (Abrams, 1999). Jonathan Culler (2000) mentioned “literary and cultural theory have increasingly claimed cultural centrality for narrative”. He continues to explain that stories are the main reason that make things “make sense”. The logic of a story is to formulate how something can lead to another thing.

#### 2.1.4 Eco-Criticism

Eco-criticism is a term used for the observation and study of the relationship between the literature and the earth’s environment. It takes an interdisciplinary point of view by analyzing the works of authors, researchers, and poets in the context of environmental issues and nature. Ecocriticism also observes the connection between nature and culture, specifically the cultural artifacts of literature and language (Fajar, 2017). Cultural artifacts are objects which gives information about a culture or society that exist in the past. Cultural artifacts in generic term defines as an object from the past, for example archaeological sites, ancient devices, etc. but in the case of literature and language, cultural artifact is a little bit different. The language itself is a cultural artifact, with the existence of language, thus people who use the language will develop a literary works, such as legends, myths, or even folklore. These literary works then deliver values or local wisdom that will be used by the people who are exposed to it.

In a perspective of eco-criticism, human and nature are not seen as a completely separated entities, but instead, humans are part of nature (Setiawan, et al, 2018, p. 210). This statement itself is true because since the beginning of the development of human, they cannot be separated from nature. Moreover, human’s life is highly dependent to nature. Without nature, human would never survive this far.

## 2.2 Previous Studies

The previous studies that the writer chose to take notes from are the study about the objects that are used in rain prevention rites and the study about the function of myth in social cultural life. The first previous study that the writer use is about the objects that are used in the rain prevention rites in Indonesia (conducted by Imaniar Yordan Christy, 2017). It is used since the writer wants to discuss about the rain prevention rites that is depicted in the movie. The second study is about the relationship between nature and humans by using Eco-literacy through Ecocriticism in Pekalongan Folklore. The study was conducted by Dwi Ario Fajar. The study aims to increase the amount of environmental awareness by explaining the importance of eco-literacy. The relationship between human and nature can be more harmonious by acknowledging the position of human in the nature. These two studies are significant to this research because *Weathering with You* depicts rain prevention rite in Japan (including the items that they use), also the local wisdom of *hare-onna* that needs to be discussed over the importance of her in the tradition of weather manipulation. The aim of the study to discuss the traditional culture of weather manipulation, or in this case, rain prevention in the movie that has been fading away because of modernization.

## 2.3 Research Method

In this section, the writer is going to explain about what is the material of the study, the data collecting method, the approach and theories, and the potential finding from the discussion.

### 2.3.1 Object of the Study

The material for this study is the animated movie entitled *Weathering With You* (Tenki no Ko) by Makoto Shinkai which was released in 2019. The writer chose this movie because the content of the movie contains a traditional culture of rain prevention that has been fading in this modern era.

### 2.3.2 Data Collection

The data collecting is done by retroactively watching the movie, while also taking screenshots from the movie that depicts the interconnection between nature and human (Ecocriticism) and the sequences of events that lead to a result (Narrative)

### 2.3.3 Approach & Theory

The approach that I will use is Myth-criticism approach, the writer chose to use this approach because the aim is to analyze the aspect of culture in the movie.

There are 3 theories that the writer uses to analyze/interpret the collected data.

Those theories are characterization, narrative, and eco-criticism.

### 2.3.4 Conclusion

After analyzing the collected data by using the forementioned approach and theories, the conclusion will be briefly discussed in an understandable explanation.



## CHAPTER III

### FINDING AND DISCUSSION

#### 3.1 Portrayal of Weather Manipulation Tradition in the Movie

##### 3.1.1 Weathering With You Storyline

###### Characters

This sub-section will explain who are the characters that took the main roles of the story and how they are characterized in it. The type of characterization in this movie is the Indirect characterization which means that the author is “showing” how is the character using the characters’ actions rather than “telling” directly to the audience.

###### Hodaka Morishima



*Figure 1. Hodaka Morishima*

Hodaka Morishima (Japanese: 森嶋 帆高,

Morishima Hodaka) is the male protagonist of the story.

He is a teenage boy with average build and height. He has

short, slightly messy black hair and brown eyes. Hodaka

is presented as a courageous boy, it might be because of

he is in his rebellious phase that made him run away from

his hometown to Tokyo. He is also impulsive and

irrational, which later makes a great impact to the fate of

Tokyo in the story. Hodaka’s personality in the movie is

not far from an average teenager who are looking for his

true self, sometimes he acts reckless and irrational.



According to Forster, in *Aspects of the Novel* (1927, cited in Abrams, 1999, p 33), the character of Hodaka can be identified as a flat character. A flat character is presented without so much details and difficult motives, they can even be described in a single phrase or sentence. Hodaka, using this theory, can be identified as “a runaway teenager who found his love and get blinded by it”. This phrase can be proven by his decision to let the weather runs wild just to be together with Hina.



**Figure 2. (1:36:04 – 1:36:16)**

HODAKA : “Who cares if we don’t see the sunshine again. I want you more than blue sky. The weather can stay crazy” (Shinkai, 2019)

He cares very much for her, especially knowing that Hina’s treatment to him is warm and loving, a contrast to anybody else in the story, including Suga who gives him a shelter to live in. On top of that, his love for Hina is strong that he put her in his highest priority, eventhough it brings negative consequences like submerging Tokyo.

### Hina Amano



**Figure 3. Hina Amano**

Hina Amano (Japanese: 天野 陽菜, Amano Hina) is the female protagonist of the story. Hina is a teenage girl with fair skin, long blue-black hair tied down into a twintail, and blue eyes. Hina is presented as a cheerful, hard-working, and strong-willed girl. She also has a kind and caring personality of a young woman, as shown where she gives Hodaka a hamburger, though they do not know each other yet. She is also a very loving sister of her brother, Nagi. She takes care of him after their mother's death, despite being 15 years old and taking part time jobs here and there.

Hina, as a *hare-onna* has the ability to manipulate weather. She is able to clear the weather by praying. Her emotion also takes role in using this power, it is shown in her determination of saving Hodaka from the police, with the same gesture, she calls in a thunder that struck a car. But in consequences of using this power, she is closer to get sacrificed to the *Weather God*, in favor of making the heavy rain of Tokyo stops and return the summer as it should be.

### Keisuke Suga



**Figure 4. Keisuke Suga**

Keisuke Suga (Japanese: 須賀 圭介, Suga Keisuke) is one of the tritagonists in the movie. Suga is a tall, slender, middle-aged man who is working as a writer from a small publishing studio. He has a curly brown hair and black eyes. He is presented in the movie as a kind man, but behind that, he is troubled by the death of his wife and also his daughter's asthma, which lead him into alcoholism and smoking. He also a very loving father to his daughter, that is why Suga is struggling in taking back his daughter's custody.

The character of Suga can be identified as a "round character", he is a complex character both in temperament and motivation, it is difficult to describe and like a real person, he is capable to surprise the audience. It is proven as he acts like he does not care about the fate of the *hare-onna* but later in the story, he helps Hodaka as he empathizes Hodaka's determination in saving Hina from the *Weather God's* realm. Though most of the time, he acts like he does not care nor believe in supernatural stories and only pursues the money behind them.



*Figure 5. (1:06:34 - 1:06:59)*

SUGA : “If the story about the Weather Maiden being true... If a sacrifice victim is real... Then, one day she will (disappear)... I’d be okay with it...”

(Shinkai, 2019)

These characters serve its own purposes within the movie. Hodaka, being an irrational and impulsive character like a young people, tend to ignore the importance of values or messages behind a tradition. He represents the younger generation who does not aware of the impact of his action toward the nature. The harmonic relationship between nature and human continues if one did not infringe the cultural norms. Hina herself acts as a bridge between the younger and older generation. She is aware of her position in the environment, and already accepting that she is the key to bring balance between human and nature. The story explains that Hina’s purpose as a weather maiden is to bring balance to the nature, a connector between nature and human, and with her “sacrifice” the relationship stays harmonic. Suga, as an adult, is representing the older generation who is aware of the cultural norms. He supports the idea of the “sacrifice” which is proven that by

doing so, the relationship between human and nature is conserved. He acts as a father figure towards Hodaka. It is shown that he is thinking rationally and acknowledged that the cultural norms need to be obeyed. Suga becomes soft when he sees Hodaka's determination to save Hina and disobey the nature. The reason of why he did this is that he does not want Hodaka to be separated with Hina, unlike his relationship with his wife that got separated by death.

### Storyline

The plot of the story is going around the topic of *hare-onna* or Weather Maiden, apart from those two names, she is also mentioned as sunshine girl. In terms of Plot, *Weathering With You* can be considered as a story that has a basic form of plot, a beginning, middle, and end, though a plot requires some sort of transformation in order to achieve a particular and distinct plot over other stories (Culler, 2000). The narration of the movie, based on the theory of Culler (2000) about presentation, is mostly done within the scope of Hodaka's vision. Hodaka in the story often narrates himself using a first-person narration because he uses "I" and not "He" in delivering the story. Although some events which happened outside Hodaka's knowledge will be told to him through another character if it is an important event.

*Weathering With You* starts its story with using Focalization by Culler (2000) where Hodaka delivers a short narration of telling the audience about the story where he and Hina discovered the "secret of the world" while showing how Hina got the power of a weather maiden. Hodaka still uses "I" in narrating this part

of the movie. The setting in the very first part of the movie serves as a background of an action, Hina, beside her mother in a hospital room, sees outside the window to see that the weather is currently raining and there is a ray of light which shines onto the top of a building. She wanted to have a walk with her mother for the last time under a sunlight. It is shown that Hina got her power by praying through a *torii gate* on top of an abandoned building, she then got brought to the realm of the *Weather God* while the clouds unfold and let through a clear sunny weather. How Hina prays symbolizes the prayer that is usually performed by Japanese Shinto believers.



**Figure 6. (0:02:39)**

The story continues to Hodaka, his beginning of runaway (his first meeting with Suga), and his struggle to live on the street of Tokyo. In this part of the story, the setting serves as an antagonist, Tokyo is depicted as a harsh and rough place to live in as a teenager without any legal certificates. Then he starts living under Suga's studio. His first encounter with Hina was in a fast-food restaurant where she gives him a free food as if she knows that he had not have any dinner for the last 3

days. Here, the audience learns that Hina has the personality of a kind and caring girl.

The movie then moves to the part where Hodaka starts living in Suga's studio. He agreed to work for Suga in return for Suga giving him a shelter to live in. His job is to look for popular urban legends around Tokyo, Suga specifically suggest him to find the sunshine girl. In this part of the movie, bit by bit, the plot begins to unveil the characteristics of the weather maiden, as to tell the audience about how the weather maiden actually is. In a part of his job, Hodaka, together with Suga's niece, Natsumi, goes to an unnamed psychic lady to seek information. The lady explains that sunshine girl exists alongside rain girl, then she continues with a statement that foreshadows the fate of a weather maiden, if one who uses too much weather power will get spirited away. Hodaka does not believe in this explanation as he called it as a "fantasy novel" stuff.



**Figure 71. (0:15:24 – 0:16:10)**

**PSYCHIC LADY** : "...Of course sunshine girls do exist, and also rain girls. Messing with nature always has a cost. Whoever uses too much weather power, get spirited away" (Shinkai, 2019)

Moving to Hodaka's next meeting with Hina, He "rescued" Hina from applying to work in a bar. Hina explains that she needs a job since she is fired from the fast-food restaurant and she need to take care of her younger brother. He also learns that Hina is the so-called sunshine girl or weather maiden because she shows him how she clears the sky right in front of him. With this discovery, Hodaka sees an opportunity to make a living by using Hina's power, by opening a website where people can send weather clearing request to them. Their business becomes popular throughout the internet, and they are flooded with requests.



**Figure 8. (0:35:49)**

After all the weather clearing job and fun, the plot starts to take a step into the rising action part where the conflict and crisis (Ackley, et al, 1984, p.20 as cited in Hapsari, et al, 2017, p.3) begin to show the fate of the weather maiden. With the absence of Hodaka in Suga's studio, Suga and Natsumi need to seek the information of sunshine girl by themselves. They are interviewing an old man who apparently is familiar with the fate of weather maiden. In the interview, the old man explains that fixing the weather is the maiden's job, and actually the non-stop raining



weather of Tokyo is not an abnormality. He continues with “the weather changes on a whim, regardless of human needs” and it is the ability of a weather maiden that could send people’s wishes to the sky. But, as previous foreshadow by the psychic lady, everything comes at a price, a tragic fate awaits the weather maiden where she is going to be “sacrificed” to the sky. In the meantime, Hodaka has fallen in love with Hina. He consulted to Nagi about what birthday gift that Hina might like, and he decided on buying her a ring and planned to give it to her on the next day. On the next day, Natsumi tells her interview about the fate of a weather maiden to Hina when Natsumi and Suga’s request of a clear weather actually bridges them together.

The conflict and crisis strengthened when the police suddenly are looking for Hodaka because his parents filed a missing person’s report. Suga also suggest Hodaka not to go back to the studio since the police came to the studio as well. This causes Hodaka, Hina, and Nagi to run away from Hina’s house to escape the cops.

In a hotel where they took a shelter in, Hina explains her fate to Hodaka. She understands where her position is and already accepting it. She eventually disappears to the sky when they are asleep.



*Figure 9. (1:12:06 - 1:13:04)*

HINA : “Natsumi-san told me about the Sunshine Girl’s fate. She gets sacrificed and disappears, then the weather goes back to normal. The more I pray for sunshine, the more my body becomes transparent. I’m sure that, if I die this way, the usual summer will come back” (Shinkai, 2019)

Hina disappeared, the cops captured Nagi and Hodaka, and the weather cleared. When Hodaka was almost get into the interrogation room, Hodaka escaped the police station to “save” Hina from the sky. His action shows that he still has his childish and reckless character of him. Accidentally, Natsumi found Hodaka running away and helped him to go to the old abandoned building with her bike. In the abandoned old building where Hina got her power, Hodaka encounters Suga and also the police officers. Suga at first intended to oppose Hodaka, but after seeing his determination, Suga helped him get away as Hodaka was pinned down by one of the cops.

The story climaxed when Hodaka's irrational thinking and reckless actions actually brought Hina back. He made it to the *torii gate* and successfully saved Hina.



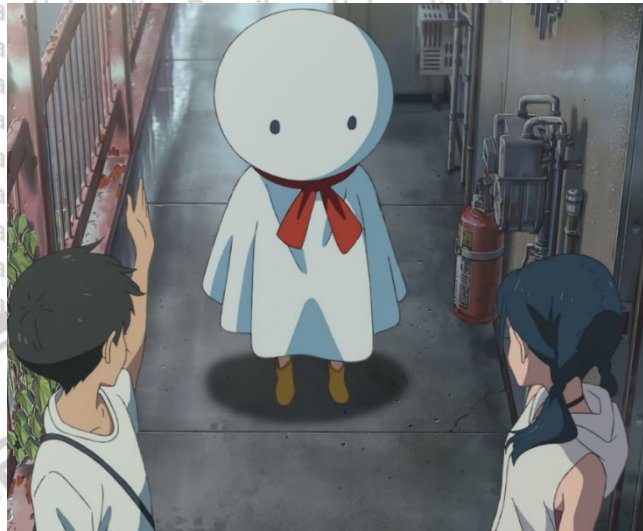
**Figure 10. (1:38:14)**

But the consequence of their action, the wrath of the Weather God made the rain in Tokyo never stopped for 3 years straight which submerged Tokyo. A nameless old lady explained that Tokyo used to be a bay back in the Edo era, the human and the weather activity are the ones that changed Tokyo.

The movie reaches its resolution as Hodaka returned to his homeland and being put into trial until he finished his high school. After that, he returned to Tokyo to meet up with Suga, a customer of his past weather clearing job, and also to reunite with Hina.

## Symbols

### (1) Teru Teru Bozu



*Figure 11. (0:34:20)*

*Teru Teru Bozu* represents an actual tradition from Japanese culture of weather manipulation or rain prevention. It is believed that *teru teru bozu* is a charm to pray for a clear weather.

### (2) Torii Gate

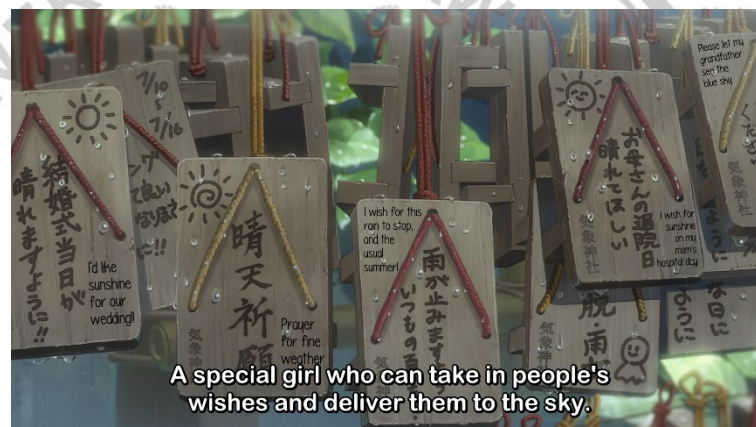


*Figure 12. (0:24:30)*

Torii gate is a traditional Japanese Gate which is usually found before a shrine or a sacred place. People in Japan mark a *torii* gate as a transition from the mundane world into a sacred world. In the movie, the *torii* gate above the old building allows one with a determination to transcend into the Weather God realm.

### (3) Weather Maiden

In the movie, Weather Maiden is a chosen girl with a purpose to bring balance to the weather. She can take people's wishes and deliver it to the sky to ask for a clear weather. She is the one to link human and the sky.



*Figure 13. (0:47:23)*

Hina “accidentally” become a Weather Maiden because she wanted to have a walk with her mother under the sun for the last time. She prayed to her heart content while passing through the *torii* gate on top of the old building. In exchange, she will be “sacrificed” to the sky later when she used too much of her weather power.



**Figure 14. (0:57:50 - 0:58:45)**

HINA : “I prayed for good weather all day long the day before. I wanted to have one last walk under the sun with my mom. It (the sunshine above the old building) looked like a pool of light. Praying with all my heart, I crossed the torii gate. And the sky was clear. I think at that time I got connected to the sky” (Shinkai, 2019)

Though using the word “accidentally” may be a little bit too hazy as someone would not just become a Weather Maiden out of nowhere, using Hina’s explanation about how she gets her weather maiden power, one needed to have an acceptable reason that is desired by the *Weather God*. Hina mentioned that she wanted to have one last walk with her mother, whose seems to be on her deathbed, this is most likely the reason why the *Weather God* chose Hina to become a Weather Maiden. Though it remains unclear whether Hina actually got her last walk with her mother or not.

In a perspective of eco-criticism, humans are seen as a part of nature (Setiawan et al., 2018). Human’s body consists of mostly water, which means

human is part of nature, this is how human and nature are connected to each other.

The presentation of Hina's body becomes transparent the more she uses her power, shows that she is getting closer to be one with the nature. When Hina finally reaches her power limit, she disappears from the human world and goes into the realm of the *Weather God*. This symbolizes that Hina has become one with the nature.



**Figure 15. (1:12:33)**

In order to deliver or sustain a traditional culture to the audience through a movie, it is important to include symbols of the said tradition into the story. The purpose of including these symbols is to re-introduce or to remind the audience about the existing symbols in the real life. *Weathering With You* delivers the symbols of Japanese traditional culture such as *teru teru bozu* and *torii* gate. Not only symbols that can be found physically in real life, the movie also shows the cultural norms that should be followed by people. The rules of nature that should be obeyed in order to maintain the relationship between human and nature.

### 3.1.2 Japanese Rain Prevention Culture in Weathering With You

In the beginning of the movie, there is a scene where Hina sits beside her mother in a hospital room. In that room, a *teru teru bozu* is hanging on top of the window. *Teru teru bozu* is known for “Japanese rain-prevention doll”, a traditional doll made from a piece of white tissue paper or cloth, and shaped like a little ghost with bald head. *Teru* means “to shine” or “bright” in Japanese, and *bozu* refers to the Buddhist priest (which are usually bald), literally *teru teru bozu* means a call to a priest’s magical power to prevent a rain. This doll becomes popular in the era of Edo where children used it to ask for a clear weather for the next day, they usually do a prayer a day before while presenting several kinds of offerings. The presentation of *teru teru bozu* is the same as the actual Japanese rain prevention tradition in Japan.



**Figure 16. (0:02:32)**





*Figure 17. (0:01:05)*

### 3.1.3 Relationship Between Human and Nature in the Movie

The movie mentions that there is a relationship between human and nature.

The old man whom Natsumi and Suga interviewed stated that a Weather Maiden's job is to fix the weather, but the condition of Tokyo in the movie which is in a rain all the time is actually not an abnormality. There is a possibility that the same thing has happened in the past since the authorities mentioned that it's the first time in the record but the old man refutes and said that the record might just started 100 years ago at best and the tradition has existed for 800 years.

The old man continues to explain that human live temporarily between the sky and the earth, and trying their best not to be shaken off from the where they are standing. Here, there is a figure to link the human and the sky, which is a Weather Maiden, a chosen girl who is able to bring people's wishes to the sky, so that the weather will change according the wishes of the people. Though everything comes with a price, Weather Maiden will be sacrificed to the sky when her time has come where she has spent all her abilities. The weather will go back to how it is supposed

to be once Hina goes to the sky. This is the part of the movie where it explained the cultural norm that should be obeyed. Despite that the movie always mentions sacrifice, actually the more a weather maiden uses her ability, the closer she is to the nature, and once she reached her power usage limit, she becomes one with the nature. Even though human is part of nature, Hina, who is representing as the bridge between the two worlds, still has her humanly desire, which lead to her decision to leave the realm of the *Weather God*. Nature that was usually silence in our culture and in literate societies (Glotfelty and Fromm, 1996) becomes vocal when Hina breaks the tradition of the “human sacrifice”, which resulted in enraging the *Weather God*. The realm of the *Weather God* itself is a place where Mircea Eliade (1972, as cited in Glotfelty and Fromm, 1996, p. 17-18) described as a sophisticated and long-lived phenomenology of nature where a phenomenal world is alive in the sense of being inspirited, and not only is the nonhuman world alive, but it is filled with articulate subjects that are able to communicate with humans, in this case, the subject is the *Weather God* and the communication is done by using prayers. This realm is the “spirit world” that has been mentioned before, the place where the spirits live around us and protect us as long as the relationship remains maintained. In the end, regardless Hina’s knowledge of the consequences that will happen if she does so, she insists to go back to the human world and let Tokyo becomes submerged.

### 3.2 Traditional Values in Weather Manipulation Tradition

After analyzing the elements of weather manipulation tradition within the narrative aspects of the movie, it is acknowledged that the movie is representing a Japanese weather manipulation tradition by using the forementioned symbols. With that in mind, the writer infers that the values of the tradition are correlated with the values in real life. In this case, the writer chooses to analyze the possible effect of the representation of weather manipulation tradition in this movie according to the behavior of the contemporary society in general that has somewhat neglecting the tradition.

This rain prevention ritual is not only performed in Japan, but also in Indonesia. The difference are the offerings and the objects that are presented. In Japan, they hang *teru teru bozu* on the window and present a *sake* (a special liquor). In Indonesia, specifically in Javanese rain prevention tradition, they present an upside-down broom stick with spices stuck to it. Both of the culture from 2 different places need to present an offering, Japanese with *teru teru bozu* together with a *sake*, and Javanese with the upside-down broom with spices stuck on it. The broom is used as a medium to deliver a prayer which goes “*Niat ingsun ora ngadekake sapu biasa, Nanging sapu jagat kanggo ngresiki mendhung...*” (Christy, I. 2017), it translates to “I am praying as I do not put up a mere broom, but a special broom that is able to clear the cloud...”. The purpose of this traditions is to ask for a clear weather, using the spices given as the offerings and the broom, which usually used to sweep the floor, presented as a metaphorical tool for the spirits to clear the sky.

Christy (2017) explained that a tradition or ritual is an important activity in Java because Javanese people considered that this activity is a form of respect towards the spirits. The spirit world is believed to exist above the human's, therefore human need to respect them so that there is nothing bad happen to the human world. This kind of existence is represented as well in the movie, the realm of the *Weather God* is located up above the sky, this is where Hina got taken to and also the place where she "meets" the *Weather God* for the first time. This respectful connection between human toward the spirit is the reason why a weather manipulation tradition is performed, aside from asking for a clear weather, this tradition is used to maintain the relationship between the two worlds. Thus, figures, for example the Weather Maiden in the movie, who are considered to be connected deeply with both of the worlds are highly respected among the people. The two rites of rain prevention above also share a similarity in the prayer, to ask for a clear weather. Both are done a day before the desired clear weather, both prayers are also asking for a clear weather tomorrow with all due respect. But all of the performed rites above still need the belief of people in the Japanese or Javanese environment. People need to believe in the tradition in order for it to sustain. The belief in this tradition is an important way to show that there is a connection between human and nature in the environment.



**Figure 18. Broom with Spices (Source : [dylin.wordpress.com/2008/03/27/dlat-penolak-hujan](http://dylin.wordpress.com/2008/03/27/dlat-penolak-hujan))**



**Figure 19. Teru Teru Bozu (Source : [twitter.com/japancons\\_miami](https://twitter.com/japancons_miami))**

Culler (2000) explains that, “For stories also have function of teaching us about the world, showing us how it works, enabling us to see things from other vantage points, and to understand others’ motives that in general are opaque to us”.

The presentation of rain prevention culture in the movie is in line with the Javanese

rain prevention tradition as Christy explains that there is a value of maintaining a connection between spirits and human world in a tradition, therefore, through this movie, a function of a story by Culler which teach us about the world can be sustained to the contemporary era.

Related to historical context, rain prevention tradition is growing differently in this contemporary era, because then people's activities are mostly held outdoor, such as wedding party, sports, etc. Sims and Stephens (2011) argue that "sometimes traditions may change or appear to end because of convenience or change in taste".

There are many proofs that people changed their behavior according to the course of time due to the development of technology. Weather manipulation tradition nowadays tend to be neglected because there is the invention of raincoats, cars, and large indoor venues exist so that they can still do their activity without relying much on the condition of a weather. It is important to remind people about this culture, but not only by using textbooks or lectures, cultures can be presented in a form of literary works, including film. Which then, the culture is presented in this movie by Makoto Shinkai.

Elissa Tognozzi (2010) argues that people (including students) today are more familiar with different forms of literacies, including visual media or films, their approach to language and cultural activity is enhanced though it is not perfect.

Using this statement, a tradition can be sustained by presenting it within a movie. This statement also supports Bascom's theory where he explains the function of folklore which to teach cultural attitudes toward contemporary society including younger people, maintaining cultural identity, and validating cultural norms

(Bascom, 1965, as cited in Sims and Stephens, 2011, p 181). Makoto Shinkai with this movie delivers the idea of a rain prevention culture in Japan, which is portrayed by using the character of Hina Amano as a weather maiden who can clear a rainy weather. Using this basic idea of a weather manipulation culture, the audience is taught that there are values of connection between human and nature. Thus, with this movie, the tradition/culture/value is passed through the modern/contemporary society.



## CHAPTER IV

### CONCLUSION AND SUGGESTION

#### 4.1 Conclusion

Weathering With You as an output of a popular culture delivered a traditional culture to remind that the tradition exists throughout the time, up until this contemporary era. The tradition of weather manipulation (calling rain or preventing rain) has been performed since a long time ago. But as time goes by, the amount of performance decreased as the amount of technological advancement increases. The tradition and its values are represented into a more contemporary taste by using a story of two teenagers, namely Hodaka Morishima and Hina Amano, looking for their true self while struggling in surviving the harsh life of modern Tokyo.

A tradition has its own value and local wisdom. A tradition or ritual is a form of maintaining a respectful connection toward the spirits that exist around us, because they are also the ones who protect us. Therefore, the existence of a figure that is connected deeply between the two worlds like the Weather Maiden in the movie, is a highly respected figure among the people because they are the one to bridge the two worlds. This is important to know for the people in contemporary era because in some places, this figure is the “caretaker” of the environment whom usually forgotten by younger people or the newcomers of that society.

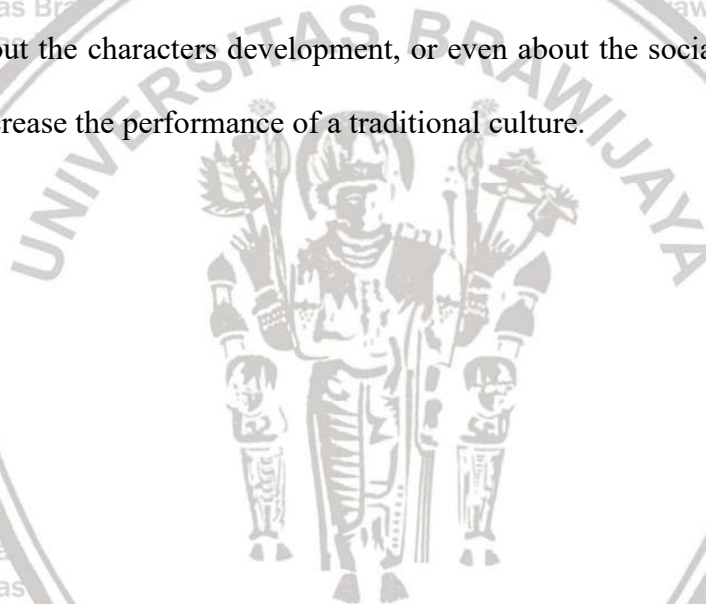
The creation of films such as Weathering With You which brought up a topic of traditional culture can be considered important not only as a reminder for



the newer generation, but also to conserve the existence of the tradition. The representation of this tradition in the movie enables the tradition's values to get passed to the younger generation. Thus, the movie is proven that it is able to teach the younger generation in order to sustain a tradition

#### 4.2 Suggestion

This research has conducted the presentation of weather manipulation culture based on the movie. Future researchers may progress further to study deeper about the characters development, or even about the social tendency of people to decrease the performance of a traditional culture.



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