HERO'S JOURNEY MANIFESTED IN CHRIS MELEDANDRIS' *"THE LORAX"* MOVIE

UNDERGRADUATE THESIS

BY
DYTA RAHMATINA OCTOVIANI
NIM 135101011111031

STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
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BY
DYTA RAHMATINA OCTOVIANI
NIM 135110101111031

STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
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2017

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Herewith I,

Name	: Dyta Rahmatina Octoviani
NIM	: 135110101111031
Address	: Perumahan Graha Saptoraya Blok AR.18

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Dyta Rahmatina Octoviani
NIM. 135110101111031

ii

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Malang, 29 Desember 2017
Supervisor

Juliati, S.S.,M.Hum
NIP. 19720929 200604 2 001

This is to certify that the undergraduate thesis of **Dyta Rahmatina Octoviani** has been approved by the Board of Examiners as one of the requirements for the degree of Sarjana Sastra

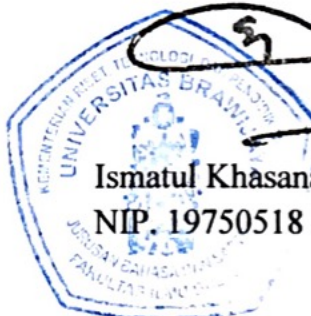Aris Siswanti, S.S.,M.Pd, Chair
NIP. 19820908 201404 2 001

Juliati, S.S.,M.Hum, Member
NIP. 19720929 200604 2 001

Acknowledged by,
Head of Study Program of English

Sighted by,
Head of Department of Languages and Literature

Juliati, S.S.,M.Hum
NIP. 19720929 200604 2 001

Ismatul Khasanah, M.Ed., Ph.D.
NIP. 19750518 200501 2 001

iv

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ABSTRACT

Rahmatina, Dyta. 2017. **Hero's Journey Manifested In Chris Meledandris' *The Lorax* Movie**. Study Program of English, Department of Languages and Literature, Faculty of Cultural Studies, Universitas Brawijaya. Supervisor: Juliati, S.S.,M.Hum.

Keywords: Hero, Hero's Journey, Pattern, Animation movie.

A movie becomes a popular works of art nowadays. Movies expose the hero of the movie, especially the hero's journey path. In this thesis, the writer intends to describe the hero's journey in a movie entitled *The Lorax*. This research attempts to answer the problem of the study which is how hero's journey pattern in bringing back the natural world is reflected in the movie, entitled *The Lorax*.

This research used qualitative methods and applied Joseph Campbell's (2004) theory namely hero's journey (monomyth pattern) to reveal the hero's journey pattern in this movie, and used movie studies theory by Corrigan (2001) and Abrams (2001) to complete the research.

The writer found a fact that the Hero's Journey pattern is applied in *The-Lorax* movie. This movie also had the basic pattern of the heroic path. Some of the steps were erased but, it can be concluded the story order of this movie still described the framework of the Campbell Hero's Journey, namely Departure, Initiation, and Return.

For further research on this movie, the next researchers can analyze the figure of speech in this movie or they can also use this Hero's Journey (Monomyth) by Joseph Campbell theory to another movie.

ABSTRAK

Rahmatina, Dyta. 2017.**Hero's Journey Manifested In Chris Meledandris' *The Lorax* Movie**. Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: Juliati, S.S.,M.Hum.

Kata Kunci: Pahlawan, Perjalanan Pahlawan, Pola, Film Animasi.

Sebuah film menjadi karya seni populer saat ini, dan banyak judul film mengekspos pahlawan film tersebut. Apalagi, banyak jenis film juga ingin menunjukkan jalan perjalanan pahlawan. Dalam tesis ini, penulis bermaksud untuk menggambarkan perjalanan sang pahlawan dalam sebuah film berjudul *The Lorax*. Penelitian ini mencoba menjawab permasalahan penelitian yang bagaimana pola perjalanan pahlawan dalam membawa kembali dunia alam tercermin dalam film yang berjudul *The Lorax*.

Penelitian ini menggunakan metode penelitian kualitatif dan menerapkan teori Joseph Campbell (2004) yaitu perjalanan pahlawan (pola monomyth) untuk mengungkapkan pola perjalanan pahlawan dalam film ini, dan menggunakan teori studi film oleh Corrigan (2001) dan Abrams (2001) untuk menyelesaikan penelitian ini.

Penulis menemukan fakta bahwa pola *Hero's Journey* diterapkan di film *The-Lorax*. Film ini juga memiliki pola dasar jalur heroik. Beberapa langkah perjalanan pahlawan sengaja dihapus, akan tetapi, bisa disimpulkan urutan cerita dari film ini masih menggambarkan kerangka dari *Campbell Hero's Journey*, yaitu *Departure, Initiation, and Return.*

Untuk penelitian lebih lanjut dengan film ini, peneliti selanjutnya dapat meneliti majas yang ada pada film ini atau bisa juga menggunakan teori Joseph Campbell ini untuk meneliti film lainnya.

TABLE OF CONTENTS

LIST OF FIGURES

CHAPTER I

INTRODUCTION

This chapter consists of background of study, problem of study and objective of the study.

1.1 Background of the study

There are many kinds of works of art created in this modern era, such as literary works, song, or movie. All of those works of art are always changing and developing, to keep up with the era. A movie is a work of art that becomes a popular culture among people. The reason for that is because movie has message or event taken from real life. A movie is mostly used as a medium for sharing information or stories. Moreover people nowadays often go to Movie Theater to relieve their stress from their daily life. Movie industries then start to make a lot of movies to keep their audiences keep watching. Michael and Gamble at their books title *Introducing mass-communication* (1986 p.252) stated:

> A movie causes us to become involved in an adventure from which we cannot easily escape, our eyes become fixed upon the screen the one light area in the darkened theatre and the channel through which dream will be shared.

Based on their statement, it shows that movie becomes a great medium to share, or tell audience about issues. Other reason is also because movie has its own style for telling a story or issues that people will understand easily. "When things look break in the real world, film goers look to the movies for escape. Realism in films gives way to magic and style." Michael and Gamble (1986 p.270). Movies also

create a magic and style with their realism to represents real life. So, movie still has the reality and message to be shares explicitly, but also has magical and special things to make audience see from another point of view.

Nowadays there are many genres of movie appears, and one of them is animation or cartoon movie. Animation movie itself has definition based on Michael Barrier explanation on his books titled *Hollywood Cartoons : American Animation in Its Golden Age (2003)* : "An animated cartoon is a film for the cinema, television or computer screen, which is made using sequential drawings, as opposed to animations in general, which include films made using clay, puppet and other means. Animated cartoons are still created for commercial, educational, and personal purposes." The thing that differentiates the animation movie with a real action is the way they are produced the. Animation movie uses many pictures and moves them fast, instead of real human beings. Animated movie has the same aim with the real action movie which is telling message, educational or even personal purposes. Animation is also a good medium for giving information or message to children. It is because children will be more interested in funny and full color or imaginative pictures instead of real people or real setting. Because of that reason many people use animation as their media for sending message to children.

At this modern era the producer or creator of the movie tries to put that message through the story inside the movie. In the story sometimes there is hero or heroine as the main character, and it usually has the same story line of the hero's journey. Through this character the producer delivers the message.

A hero can be described into many things, and hero itself has their own definition. As mentioned by Danny Fingeroth (2004, p.14) "A hero can be said to be someone who rises above his or her fears and limitations to achieve something extraordinary". Soldier, police officer, doctor, teacher or even ordinary people who save someone from car crash can be a hero. That is because they do something more that they can do, and they get something from the activities that they have done. Furthermore, Fingeroth also adds that (2004, p.14) " A hero embodies what we believe is the best in ourselves. A hero is a standard to aspire to as well as an individual to be admired." His definition can give a hope or encouragement to someone to become someone special, with belief in their own capability. With this description a lot of movie producers create movie that can give other human beings influences about doing a good things. However, a journey becomes a hero is not always easy. There will be a lot of challenges, or even villain in the middle of their journey which can stop the hero to finish their job.

One of the movies which its hero is popular for promoting environment conservation is *"The Lorax"*. This movie is an animation movie produced by Universal and Illumination Entertainment and released at March 2012. This movie is dubbed by some famous superstars. The movie starts by a cute old animal that becomes the narrator for the movie. He speaks in the name of the trees. At the beginning, there are some people, who sing happily in a town called *'Thneedville'*.

The people try to describe how the situation of the town and their life at that town by that song. At that town, there was no fresh air, there was no single

tree exists, they do not eat 'real' foods, and the trees are produced by factory, not planted. They should buy fresh air from a man name "Aloysius O'Hare". In speak of that they are really happy with that life. Come to the end of the song, there is one boy appears name Ted (he is the main character), this boy is fall in love with a girl who lives near from his house. A girl name Audrey in here is a (second main character). This girl loves to paint, and then she shows the boy about her paint. She draws a lot of trees at her backyard, which are the 'real' trees, and the trees do not exist anymore on their town.

Audrey tells Ted, if someone can bring her one tree she will be happy or even marry him. After this part the adventures start. He goes back home and meet his mother and his grandmother, in order to ask them where a place that he can get the trees. But, the mother does not want to tell him because she does not want to take care of dirty trees. Meanwhile the grandmother tells him to meet the "Once-Ler", the guy who knows where to find the trees. After that, Ted goes out of the town, and goes to the middle of nowhere until met the "Once-Ler" then he tells Ted every things. "Once-Ler" tells Ted about what happened to all of the trees and what kind of mistakes that he does to the trees.

"Once-Ler" tells Ted that he has a promise with the Lorax, which he will keep the tress and not taking much for his factory. In the other hand after his business becomes successful business, he forget about the promises and become a greedy person and blind with everything. He loves money so much and starts to cut all of the tress around him. Because of his deed, his environment and animals are change a hundred percent, which is turns against him.

The writer chooses this movie as the object is because this movie hits the first place in the box office on its first debut. Other reason is this movie also beating the other new nationwide release in 2012. This movie is the biggest opening for an Illumination Entertainment film, and for a feature film adaptation of a book by *Dr. Seuss*. This movie also succeeds breaking the hero characters or superhero characters which has superpower to fight the villain. *The Lorax* movie also has unique story which expose the child hero, compared to other animation movie. Based on the writer background of study the writer conducts the research entitled *Hero's Journey Manifested in Chris Meledandris' "The Lorax" Movie.*

1.2 Problem of study

From the background of the study the writer finds problem of study, which is how hero's journey pattern is manifested in the movie, entitled "*The Lorax*".

1.3 Objective of study

The objective of this study is to describe and show how hero's journey pattern is reflected in the movie entitled "*The Lorax*".

CHAPTER II

REVIEW OF RELATED LITERATURE AND RESEARCH METHOD

This chapter consists of review of related literature for the writer's research. The theories used to analyze the object research include Eco Criticism, Hero's Journey theory by Joseph Campbell and Movie studies. Those theories will be reviewed. This chapter will provide previous studies by which the writer uses as references and the research method used in the research.

2.1 Hero's Journey by Joseph Campbell

Hero's Journey is also known as monomyth theory which was created by mythographer Joseph Campbell, and it's written in the book entitled *"A Hero With Thousand Faces"*. This theory becomes a help for the writer to analyze hero's journey that is reflected in *The-Lorax* movie. Hero's journey will be divided into three parts namely: Departure, Initiation and Return.

2.1.1 Departure

The first stage of hero's journey is about the departure or the calls for the hero to start the journey. This departure prepares the hero into the real journey.

a. Call to Adventure :

Joseph Campbell stated about call to adventure " Signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown" (Campbell, 2004, p.53) this first section is the first path of the hero's journey. The hero will suddenly get call or message

from someone or some special event that contain the message, and from this path the hero may accept the call instantly or willingly without thinking the effect after. Usually hero will be brought to somewhere or unknown world to get the message.

b.   Refusal of the call

This second path is condition when the hero starts to deny the call. Campbel mentioned in his book "Refusal of the summons converts the adventure into its negative. Walled in boredom, hard work, or 'culture,' the subject loses the power of significant affirmative action and becomes a victim to be saved. His flowering world becomes a wasteland of dry stones and his life feels meaningless." (Campbell, 2004, p.54). This may be from a sense of duty or obligation, fear, insecurity, a sense of inadequacy, or any of a range of reasons that work to hold the person in his or her current circumstances. In this second path also can make the hero hesitate about their abilities, and they may concern about their future life.

c.   Supernatural aid

In this section the hero will see or meet someone that will give the hero equipment to help hero through the journey. " For those who have not refused the call, the first encounter of the hero-journey is with a protective figure (often a little old crone or old man) who provides the adventurer with amulets against the dragon forces he is about to pass." (Campbell, 2004, p.63) they are not only tools or equipment it can be stuff or plants or even power. Sometimes it also can be a clue or information for the hero to start the journey, before the hero meets the next figure.

d. Crossing of the first threshold

This stage makes the hero meet someone or figure that will be his or her first enemy. Campbell stated that "with the personifications of his destiny to guid and aid him, the hero goes forward in his adventure until he comes to the "threshold guardian" at the entrance to the zone of magnified power." (Campbell, 2004, p.71) This stage also puts hero in the first threshold or obstacle in the journey. Within this action, it is shows that the hero approves the call. The hero is ready to face other challenges and accepts the changes from the old world to the beginning of new world.

e. The belly of the whale

The next stage is the belly of whale Campbell, mentioned in his book *Hero With Thousand Faces,* 2004, p.83:

> The idea that the passage of the magical threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image or the belly of the whale. The hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown, and would appear to have died.

Getting into the belly of whale makes the hero in big trouble, and the hero comes to the darker, unknown and harder world. In this stage the hero also meets a harder challenge or villain, and has a fight.

2.1.2 Initiation

Initiation is second stage in the journey of hero which is the important and main stage of the hero's journey. In this stage the real journey of the hero starts. The hero might face some challenges or villains in this stage. This stage will be divided into some parts.

a. The road of trials

This stage shows about new challenge for the hero after rebirth from the belly of whale. "once having traversed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials." (Campbell, 2004, p.89) This path will make the hero face series of test, challenges or even villain. On the other hand, this stage will also help the hero collecting another weapons, allies or information for his or her next journey. This stage can be defined as the entire life of the hero in the new world, because this stage has more challenges for the hero and can develop the hero capability after passing this stage.

b. The meeting with the Goddess

Next stage is the meeting with the goddess. Campbell metioned in his books entitled *The Hero With A Thousand Faces* "The Ultimate Adventure it when all the barriers and ogres have been overcome, is commonly represented as a mystical marriage of the Triumphant hero-soul with the Queen goddess of the world." (Campbell, 2004, p.100) It can be defined hero's meeting with female figures or goddess that has power to encourage the hero, the goddess or female figures also has bonding with hero or even married with the hero as if the hero is finished with the challenges. In the modern hero, this female figure is not always Goddess. The figures can be just an ordinary girl or even hero's friend.

c. Woman as temptress

Joseph Campbell mentioned on his book entitled *Hero With Thousand Faces,* 2004, p.111 about woman as temptress:

> The mystical marriage with the queen goddess of the world represents the hero's total mastery of life; for the woman is life, the hero its knower and master. And the testings of the hero, which were preliminary to his ultimate experience and deed, were symbolical of those crises of realization by means of which his consciousness came to be amplified and made capable of enduring the full possession of the mother-destroyer, his inevitable bride.

Besides as the supporter for the hero, sometimes woman also becomes challenge or examiner for the hero. Woman can be the best temptation for the hero. This temptation is as a test for hero's integrity to an adventure, the hero will see options which the hero should choose. By passing this challenge, proves that the hero has heroic values and also dedicated for what the hero has, for example the mission at the journey.

d. Atonement with the father

Later on the hero's journey, the hero might see a father figure. Father figure has similar concept like the goddess, it can be a figure that will help the hero or become figure that feels threatened by the hero.

> The problem of the hero going to meet the father is to open his soul beyond terror to such a degree that the will be ripe to understand how the sickening and insane tragedies of this vast and ruthless cosmos are completely validated in the majesty of Being. The hero transcends life with its peculiar blind spot and for a moment rises to a glimpse of the source. He beholds the face of the father, understands —and the two are atoned." (Campbell, 2004, p.135)

The father figure can be represented as the person who has big authority or even have superpower that can be challenges for the hero, in the other hand the hero should reconcile with the father figure.

e. Apotheosis

After facing challenges the hero gets higher status in society, and having transformation. This stage will give hero experience, knowledge, and new perception to faces next challenge. The hero will be ready for the next part of the journey.

> Apotheosis is a path when the hero finally realize about the aim of life and the hero itself. The hero realizes this situation with wider consciousness that the hero have new point of view about the world. At this stage the hero will turn become a person that cares for the other before himself, the hero also change become a selfless person. (Campbell, 2004, p.138-158)

The hero transformation might identify by the changes in the point of view, the characters or even in hero's appearance.

f. The ultimate boon

> The ease with which the adventure is here accomplished signifies that the hero is a superior man, a born king. Such ease distinguishes numerous fairy tales and alt legends of the deeds of incarnate gods. Where the usual hero would face a test, the elect encounters no delaying obstacle and makes no mistake. (Campbell, 2004, p.159-160)

The ultimate boon is special stage where the hero wins the battle with villains or challenges. Like mentioned before the hero will get knowledge and the next step is the hero will try to share that knowledge to others. This stage can be known as the climax for the hero's journey. That is because the main problem of the journey is reveals, and the hero is ready to achieve rewards such as elixir, golden statue or the ultimate boon itself.

2.1.3 Return

The hero finally arrives at the last stage after initiation. The hero starts receive recognition from other in this stage, despite that the hero still faces some trials and challenges.

a. Refusal of the return

The next stage of hero's journey is refusal of the return. Mentioned in Campbell book title *Hero With Thousand Faces,* 2004, p.179 :

> WHEN the hero-quest has been accomplished, through penetration to the source, or through the grace of some male or female, human or animal, personification, the adventurer still must return with his life-transmuting trophy. The full round, the norm of the monomyth , requires that the hero shall now begin the labor of bringing the runes of wisdom, the Golden Fleece, or his sleeping princess, back into the kingdom of humanity, where the boon may redound to the renewing of the community , the nation, the planet, or the ten thousand worlds.

The hero feels happy because of ultimate boon, but the hero must come back home and share his experience. The hero does not easily say yes and go back to home. The hero will deny and tent to stay at the place where the hero belongs now. The reason is because the hero feels comfortable and happy at that place and having ultimate boon, so the hero does not want that happiness disappears suddenly.

b. The magic flight

> Even though the hero feels does not want to go back home, the hero may choose to return to the origin after finishing his quest. In this trip the hero may be accompanied by a guardian who will help the hero passed

through all the challenges on their way home. (Campbell, 2004, p.182-192)

In this part of journey the hero will be back home in hurries with the prize that has been rewarded in the ultimate boon. The hero perhaps will fear of the loss of the prize or afraid of the new villains along the way home, in the other hand the hero may feel scared of death or even fear of cannot give the prizes right in time. The definition of this prize can be varying.

c.   Rescue from without

Although hero has power or special abilities, hero still needs help from others. It is because some heroes may still have some weakness. "The hero may have to be brought back from his supernatural adventure by assistance from without. That is to say, the world may have to come and get him. For the bliss of the deep abode is not lightly abandoned in favor of the self-scattering of the wakened state." (Campbell, 2004, p.192)

In this path the hero will gets help by someone from their death or from nowhere. This path also rescued hero from accident or even that the hero cannot handle it by the hero itself.

d.   The crossing of the return threshold

Next path will be the crossing of the return threshold. Campbell stated " this is the last threshold for the hero to be faced. He must fight again with another villain or gate keeper that prevents the hero to come back home. In the other hand it is also as a process for the hero to become wiser person, or even "reborn" to be a better person." (Campbell, 2004, p.201-212)

Facing this threshold makes the hero change into a different person. This threshold might as hard as the first threshold. The reason is because this is the final trial or challenges that the hero must face. The first threshold known as the symbol of the beginning of the journey, and then this second threshold known as the last challenges at the end of the journey and as a mark that the hero back to real life.

e. **Master of the two worlds**

This stage called master of the two worlds. " after crossing thresholds, the hero realize that there is nothing can separate the hero's home and the new world. The hero finally understands how to balance and faced the differences between the new world and the hero's home. With this understanding, the hero also equalizes his or her point of view with his or her character." (Campbell, 2004, p.212-220)

All of the experiences and knowledge that the hero gets, makes the hero become master of the two worlds, which is the hero's home and the new world. The hero may change because of many kinds of trials or threshold that the hero faced in the journey.

f. **Freedom to Live**

Finally the journey is complete. The hero has understanding about himself and now the hero can live freely between the new world and the hero's home. With the hero experiences and knowledge, the hero can be useful person for the world. (Campbell, 2004, p.221-226)

In this stage the hero may feel free to live everywhere the hero might choose. This stage also known as awards for the hero after passing those thresholds. In the next life the hero might have change become someone that has big influences for the world.

The Hero's Journey (Monomyth pattern) is a structure that can be represents as someone or individual story, but in the other hand the steps or framework of this journey should not be the focus or the important thing. This is because those stages that made by Joseph Campbell are as one kind of many variations of another hero's journey. The stages or story can be added, reduced, reshuffled, or even erased to create a beautiful story.

The end of the movie is the most important thing in the hero's journey because it has to tell the audience what is the moral value and mostly a happy ending is common thing that must happen in every movie.

2.2 Movie Studies

Movie is one kind of literary works that popular nowadays. Movie itself categorized as literary works because it has narrative, setting, plot, dialogue or even stories. With the change of movie become a popular culture, then appears studies about movie. Giannetti (2002 p.xi) mention "Cineliteracy is long overdue in American education, and not just the college. According to…Yet, for the most part we watch them uncritically, passively, allowing them to wash over us, rarely analyzing how they work on us, how they can shape our values." It can be concluded that we need to studies about movie to understanding the meaning of

each movie, to criticize about the parts of the movie that can affects our mind or our thought. Sometimes audience also needs to understand the meaning of the movie that they watched, instead of just watching it. There are some aspects in movie studies that will be used by the writer, which are *Mise-en- scène*, dialogue and cinematography.

2.2.1 *Mise-en -scène*

Corrigan has mentioned in his book titled *A Short Guide to Writing about Film* (2001 p.55) *Mise-en –scène* has meaning :

> A French roughly translated as 'what is put into the scene' (Before the camera), refers to those properties of a cinematic image that exist independently of camera position, camera movement, and editing (although a viewer will see these different dimensions united in one image).

That is to say *Mise-en –scène* is one element in movies studies which has connection between everything that appears in front of the camera. In the other hand it also has connection with the camera position, movement and the final touch of the movies.

Abrams, in his books title *Studying Film* (2001 p.93-95) mentioned that there are five elements in the use of *Mise-en-scène*, to analyze the movie. Those elements are setting, props, custom, performance, lighting and color. But, the writer will use two of those elements which are setting and performance to conduct the research.

2.2.1.1 Setting

" The setting provides the space in which all the other elements of *mise en scene* are situated. The setting, like props and costume, sets up expectations for the viewer and can instantly produce meanings; it signifies certain things." Abrams, *Studying Film* (2001 p.93-95) It means that every setting can constantly show the situation, place and environment that taken inside the movie. Setting also helps the audience understands the area and the condition of the scene.

2.2.1.2 Performance

Abrams mentioned about performance in his book entitled *studying film* (2001 p.94) :

> "…The way an actor moves can indicate confidence, uncertainty, panic, friendliness. The actor's facial expressions may show fear, anger, happiness, sadness. In addition to these examples of body language or non-verbal communication, and to the clear differences in the speech patterns of different actors, a performance may have a particular effect because of what the actor has previously done in other films…"

Actor's and actress's performance in a movie can support the story and the setting. It is because the movement and the act can emphasize the situation or the mood in the movie.

2.2.2 Dialogue

Dialogue is always become an important thing for a drama or a movie. According to Marshall (2017 para. 3) :

> Dialogue authenticates the speaker as an individual or a real person rather than the imaginary creation of a story teller. As is the case with stage drama, dialogue serves to tell the story and expresses feelings and motivations of characters as well. Often

with film characterization the audience perceives little or no difference between the character and the actor.

Based on Marshall Statement dialogue is created for telling stories. Despite of setting, props, and costumes, dialogue between characters also categorize as an important element for showing the stories. In the other hand dialogue also give the stories plot. Dialogue also can create a character for the actors, and it helps audience differentiate between the real life of the actors or their acting. This is because not all of movies give narration at the beginning of the story. So, dialogues help audiences understand the movie.

2.2.3 Cinematography

Cinematography is also one kind of element that includes in movie studies. It has relation with the camera movement and shot the object or setting in movie production. Mentioned by Abrams (2001 p.98) "If *mise en scene* refers to what is placed in front of the camera, then cinematography is concerned with recording the elements within the shot. While photography is the recording of a static image, cinematography is the recording of a movie image." There are many aspects inside the cinematography for analyzing movie, but the writer only use shot size to conduct this research.

2.2.3.1 Shot size

Abrams mentioned on his books *Studying Film* (2001 p.98) " Shot sizes can be closely tied to narrative development, notably to use progression of scenes." Shot size also has same important rule like dialogue, which is developed the stories or telling the stories. There are five elements in shot size, which are

extreme long shot, long shot, mid shot, close up and extreme close up. These shot sizes also mentioned in Abrams books (2001 p.98) :

Extreme long shot (ELS) is usually used in the opening of the movie. It makes the audiences know the relation between the characters with his or her surroundings. Long Shot (LS) is used to show all or most of a fairly large subject. For example, a camera focuses on a person n certain place. Mid Shot (MS) in MS, the subject and its setting occupy roughly equal areas in the frame. It usually used in sequences where dialogues or a small group of people are acting, as they give the viewer a partial view of the background.

Close up (CU) brings the audiences to focus on an important detail in a scene. They are often employed as cutaways from a more distant shot to show detail, such as characters' emotions, or some intricate activity with their hands. Extreme close up (ECU) may simply be an impressive shot because of its content. The shot is so close which is only show a detail of the subject, such as someone's eyes, can be seen. All of those types of shot size will be used by the writer for analyzing the hero's journey pattern manifested in *The Lorax* movie.

2.3 Previous Studies

The writer found two studies that have similar approach or object as the writer's research.

The first previous study discusses the same movie but it uses different approach. The thesis is written by Abidah (2013) entitled *The Flouting Maxims in "THE LORAX" Movie Script*. In this thesis Abidah uses *flouting maxim* to

analyze the script of this movie. The differences between the writer's study and Abidah's is the writer's uses scene and dialogue as the object of analysis, and use *Eco criticism, Capitalism* and movie studies as the theories to analyze. On the other hand Abidah uses the movie script only as the object and *flouting maxim* as the theory.

The next study is conducted by Sugi Cahyadi (2011) entitled *Monomyth Pattern in Wall-E Film*. In this thesis Sugi is discussed about how was the main character (*Wall-E*) represents the monomyth or hero's journey in the movie entitled Wall-E. The similarities are Sugi uses movie as the object and uses Hero's Journey theory by Joseph Campbell. The difference of the writer's research and sugi's research lies in the title of movie.

Those previous studies help the writer as the writer's references. From Abidah's study the writer gets knowledge of how to use movie as the object of study and how to analyze it by another theory. In Sugi's research, the writer can get a lot of references about Hero's Journey theories by Joseph Campbell for conducting this study.

2.4 Research Method

For the beginning, the writer chooses qualitative type for the type of research. Stated by Patton and Cochran (2002 p. 2) "Qualitative research is characterized by its aims, which relate to understanding some aspect of social life, and its methods which (in general) generate words, rather than numbers, as data for analysis". The reason why the writer chooses qualitative research is because

the writer uses words, pictures or other object instead of using numbers and statistics, as the data and analyzing the data for the method. Furthermore, in conducting this research, there are five steps which are taken by the writer, those are:

2.4.1 Research Design

The first step for conducting this research is the writer chooses one title of movie as the object which is *The Lorax* movie as the data source and then the writer collecting the data. Next step is analyzing and interpreting the data that are already collected, and the last is making a conclusion.

2.4.2 Data Sources

For the data sources, as the primary data the writer uses the movie that has been downloaded from www.nontonmovie.com and downloaded the English subtitle in www.subscene.com. The writer does not need to interview anyone, or even go to somewhere to get the data. On other hand as the secondary data the writer uses some theories from books, previous studies, journal, and another researcher's thesis.

2.4.3 Data Collection

In this part the writer will explain the steps for collecting the data. First is downloading and watching it every day and every scene from www.nontonmovie.com. Then the writer downloads and writes the dialogue and pictures from www.google.com and www.subscene.com. Next steps is

understanding and marking which scenes and dialogue that represent the Hero's Journey.

2.4.4 Analyzing and Interpreting Data

After having the data which represent hero's journey, in this part the writer will apply Joseph Campbell's theory and theories of movie studies to analyze and interpret the data. The data taken from the movie are the dialogues between each character and some pictures of the scene.

2.4.5 Making a Conclusion

The last step in this research is making a conclusion from the results of analysis, which will be presented in the last chapter of this study.

CHAPTER III

FINDINGS AND DISCUSSION

This chapter shows the writer's findings of hero's journey pattern applied in *"Dr.Seuss-The Lorax"* movie. Mostly, movie action or animation has similar line story about hero or hero's journey, this is because most of the directors create the story based on Joseph Campbell's theory which is Hero's Journey (Monomyth Pattern). On the other hand, each story does not always have similar sequences as Joseph Campbell. It depends on how the director wants to make the story. However, the story consists of three main steps which are Departure, Initiation and Return.

3.1 Hero's Journey Stage (Monomyth Pattern) in *"Dr.Seuss-The Lorax"*

As mentioned in Joseph Campbell book entitled *Hero With Thousand Faces*, there are seventeen steps which the hero need to pass and finish the journey. Instead of seventeen there are ten steps appearing in this movie. First is Departure and consist of three steps namely The Motivation of the Journey (Call to the Adventure), Meeting the *Once-Ler* (Supernatural Aid), and The Outside of the Town (Crossing of the First Threshold and The Belly of Whale). Second is Initiation which consists of three steps namely Crossing the Obstacle (The Road of Trial), Conflict with Mr. O'Hare (Atonement with the Father), and also Journey to Finish the Mission (The Ultimate Boon). The last is Return which has four steps namely Trial to Plants the Seed (The Magic Flight), Last Challenge (The Crossing of The Return Threshold), Revival (Rescue from Without), and End of

the Journey (Freedom to Live). Furthermore, those steps will be discussed in this chapter.

3.2 Departure

3.2.1 The Motivation of the Journey

The hero usually needs a reason to encourage them to start a journey or a mission. This reason also known as the motivation and becomes important part of hero's journey. The motivation mostly appears in the beginning of the movie and Joseph Campbell called it as a call to the adventure. At the beginning, Ted as the main character has a favorite girl named Audrey. This girl is his senior and lived near his house.

> **Audrey**: Oh.. Hai Ted..
> **Ted**   : Oh.. hei Audrey, hai.
> **Audrey**: Did your ball land in my backyard again?
> **Ted**   : What? Ha ha.. no.. my model airplane.. this time..
> **Audrey**: (giggling) Hey, do you wanna see something cool? Come on!
>
> (Source: *"Dr.Seuss-The Lorax"*, **2012** | minutes 00.05.08 - 00.05.23)

That conversation shows that Ted is interested or even falls in love for Audrey, and then Audrey's question shows that Ted is on purpose by throwing his ball into Audrey's backyard again and again. So, in the end, she will let him come into her house to look for the ball and they can have more conversation. As always, for this time his plan succeeded again, Audrey invites him to come inside and even shows him something amazing.

Figure 3.2.1.1 Ted sees the trees picture
(Source: *"Dr.Seuss-The Lorax"*, **2012 |** minutes 00.05.42)

The figure 3.2.1.2 uses mid shots because this figure consists of the character and the glimpse of the environment surrounds them. This figure explains that Ted stopps for a while and shocked by the trees painting. After that, Ted starts the conversation with Audrey and this conversation makes him motivated to start the journey.

Audrey: What I want more than anything in the whole world is to see a real living tree growing in my backyard.
Ted   : So..If..Said.. I'm just thinking out loud here if a guy somehow got you one.
Audrey: Well I probably married him on the spot. I bet that sounds crazy. is that sound crazy?
Ted   : no…not crazy. Ehem.. not crazy at all. (Smiling)

(Source: *"Dr.Seuss-The Lorax"*, **2012 |** minutes 00.06.13 & 00.06.33)

This dialogue shows that Ted starts to curious and asking Audrey about the trees. The reason is because Ted fall in love with Audrey, he is also wondering if someday he can makes Audrey's wish come true and he will become someone special for Audrey or even can be her husband. After that conversation ends Ted is going home and then decides to start the journey by searching for the seed of the tree and then plant the seed for Audrey.

> **Ted** : So…mom do you ever know if there's like any place or I can get a real tree?
> **Mom** : Ted? We're already has a tree. It's the latest model.
> **Ted** : Yeah, but I mean like the real one.. that grows out of the ground or whatever.. you know like a real tree?

(Source: ***"Dr.Seuss-The Lorax"*, 2012** | minutes 00.06.51 – 00.07.09)

This conversation concluded that Ted finally has a mission or being triggered to start the journey by planting a tree for Audrey. Furthermore, this is also known as call to the adventure. The reason is because Ted starts to ask about the trees to his mom. Ted also wants to have a tree and he is about to start the journey.

3.2.2 Meeting The *Once-Ler*

This stage is also known as the supernatural aid. At this stage, the hero would finally meet someone or something that can give further information or clues for completing the journey. In this movie, Ted will look for someone who has the seed or can give information about trees. So, he can plant that seed for his favorite girl. There will be a conversation between Ted and his family in the dining room.

> **Grammy**: okay, here is the deal. The *Once-Ler* is a man who know what happened to the trees. You want one you need to find him
> **Ted** : The *Once-Ler*? Ehem..okay grammy is this a real thing we're talking about now?
> **Grammy**: Oh..he is real all right..
> **Ted** : well, where can I find him ?
> **Grammy**: Far outside of town where the grass never grows and the wind smell slow and sour when it blows…uuuu… and no birds ever sing excepting old crows (imitating crows)
> **Ted** : wooaa.. quit doing that.
> **Grammy:** That's the place where the *Once-Ler* lives.

This conversation shows information about the *Once-Ler*. The *Once-Ler* is the guy which can help Ted to found information about trees. With the clue from Ted grandmother, he finally went outside the town and looks for the *Once-Ler*.

The next figure shows the meeting of Ted and the *Once-Ler*.

Figure 3.2.2.1 The *Once-Ler* is Peeking from behind the fence
(Source: **"Dr.Seuss-The Lorax"** , 2012 | minutes 00.15.18)

Figure 3.2.2.1 uses close up shot to shows a closer look of the *Once-Ler*. It indicates that Ted can finish the obstacle and finally meet the informant which is the *Once-Ler*. At the beginning, the *Once-Ler* does not want to talk with Ted, but after mentioning about trees, the *Once-Ler* wants to have a conversation with him.

Ted : Listen! People said that if someone bring you these stuff, then you'll tell about trees..
Once-Ler: Trees ?
Ted : Yea! Real ones! You know that grow out of the ground? Halo?
Once-Ler: Sorry, it's just..well I didn't think anyone still care about trees.
Ted : Well that's me! the guy who's still cares. I'm here! Hey!
Once-Ler: Do you wanna know about trees? what do happened to them? Why they're all gone? It is because of me.
(Source: **"Dr.Seuss-The Lorax"**, 2012 | minutes 00.15.40- 00.16.15)

Once-Ler: It all started a long time ago
Ted : can we start not so long ago maybe?
Once-Ler: Do you want a tree?

Ted   : yes! Yes!

(Source: *"Dr.Seuss-The Lorax"*, **2012 |** minutes 00.16.44- 00.16.51)

These conversations above indicates that Ted really wants to have the tree or information about how to get the tree from the *Once-Ler*. On the other hand *Once-Ler* hesitates about Ted's curiosities. The reason is because in his opinion no one will care about trees anymore. Ted that sees *Once-Ler's* hesitation tries to convince *Once-Ler* that he should believe him. Then finally, the *Once-Ler* gives Ted the seed with one requirement, he should listen to the *Once-Ler's* full story. The reason of *Once-Ler* proposes this requirement is because the *Once-Ler* story will also gave Ted information about trees and the importance of the trees for human beings and the earth. By having this information Ted gets help, and has an easier way to finish the journey.

3.2.3 The Outside of the Town

The Outside of the town is known as crossing the first threshold and the belly of the whale in Joseph Campbell's theory hero's journey. This stage is usually the opening or the welcoming event for the hero at the beginning of the journey. On the other hand, this stage is also make the hero sees a new world and the hero goes to a darker world. The hero will meet new environment, obstacle or even enemy as the start of the journey, and it is shown by this movie when Ted decides to go outside the town and looking for a tree seed and sees the *Once-Ler*.

Figure 3.2.3.1 Mr.O'hare's bodyguards shows the CCTV picture
(Source: *"Dr.Seuss-The Lorax"* , **2012 |** minutes 00.12.02)

Figure 3.2.3.1 uses close up shots to show the details of the phone screen picture. That figure shows that Ted went out from the town gate and caught by Mr. O'Hare's CCTV. This picture depicts that Ted will meets the first villain that will put Ted in trouble. This picture also shows that Mr. O'Hare as the chief of the town always monitors everything inside the town.

Figure 3.2.3.2 Ted arrives at the frontier between the town and the gate
(Source: *"Dr.Seuss-The Lorax"* , **2012 |** minutes 00.12.20)

On the figure 3.2.3.2 shows Ted is already outside the gate but he is in the frontier between outside of the town and the town gate. He is peeking curiously to see the chemical waste because he never sees that kind of scenery before. This figure uses Mid Shots because it shows Ted and the environment together at one

frame. This also indicates that the movie wants to show audience a glimpse of the setting and the character at the same time.

These figures will show the outside of the town right after Ted passed the gate.

Figure 3.2.3.3 Ted gets out from the gate
(Source: *"Dr.Seuss-The Lorax"* , **2012** | minutes 00.12.34)

Figure 3.2.3.3 uses long shot because we can see almost everything in the setting, the building, environment and the character. The setting in this scene starts to show that the environment is really dark and creepy. Furthermore, this figure shows that Ted stops for a while, and also shows that Ted is already outside the gate. This scene is also known as the belly of the whale. The reason is the hero finally gets into a darker world, and he is ready to faces the obstacle and starts the real journeys.

Figure 3.2.3.4 Ted stares at the environment without trees
(Source: *"Dr.Seuss-The Lorax"* **, 2012 |** minutes 00.12.45)

The figure 3.2.3.4 uses mid shot because this scene also shows the character and the setting at the same time. The setting in this scene emphasizes the environment, but with the appearance of the character. The environment in this scene shows that outside of the town is really bad because there are no more trees lives there. These figures represent the belly of the whale because the hero sees new world. Meanwhile in the daily life hero only sees the same environment for the whole life, which is his or her town.

After seeing that kind of environment, Ted finally faces the first threshold or the first obstacle of the journey. Ted should pass these obstacles to get the seed and to see the *Once-Ler*, the guy that known everything about trees. In this stage, Ted has to pass two obstacles.

Figure 3.2.3.5 Picture of the sharp things that looks like an axe
(Source: *"Dr.Seuss-The Lorax"* , 2012 | minutes 00.13.14)

Figure 3.2.3.5 uses mid shot to show the details but also all of the setting inside the scene. The setting in this figure looks horror to make the situation creepier. With this figure the audiences will sees something dangerous. This figure shows that Ted has to pass the sharp things like an axe and that axe looked really dangerous. This axe is the first threshold when Ted arrives in the new world.
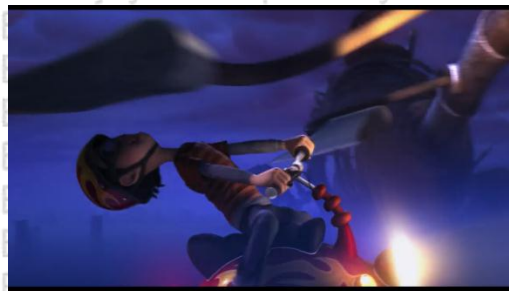
Figure 3.2.3.6 Ted struggles to pass the axe
(Source: *"Dr.Seuss-The Lorax"* , 2012 | minutes 00.13.15)

Figure 3.2.3.6 uses mid shot because the character and the area surround are shown equally not in detail but it is clear enough to give information. That scene also shows Ted struggles to pass the obstacle. The reason Ted should passed through that obstacle carefully is because that sharp thing would harm his safety. Ted also needs to pass this way because he does not know any other way to go to the *Once-Ler* place.

Figure 3.2.3.7 Ted arrives at the cliff
(Source: *"Dr.Seuss-The Lorax"* , 2012 | minutes 00.13.29)

Meanwhile in the figure 3.2.3.7 uses extreme long shot to show the next obstacle. This extreme long shot shows entire environment at the scene. This figure also shows that Ted is stop right beside the steep cliff and it is also shows that he can pass the first obstacle. As he arrived at the cliff he should find a way how to pass that cliff, so, he can continue the journey. Fortunately, he also can pass through this obstacle. From these explanations it can be concluded that Ted face the first obstacle and went to the darker world.

3.3 Initiation

3.3.1 Crossing the Obstacle

This is the fourth stage and it is also known as the road of trials. After finished the first threshold the hero will face harder challenge and villain. This stage is represents sequences of trials, challenges or villain to develop the hero capability. Joseph Campbell mentioned in *Hero With Thousand Faces,* 2004, p.89 " Once having traversed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials." That statement meant the hero needed to pass all the trials to continue the journey.

The first challenge is from Mr. O'Hare the chief and the owner of the town. On the next day after Mr. O'Hare caught Ted while he is going out of the town, Mr. O'Hare starts to threaten Ted.

Mr. O'Hare: Hei..Ted right?
Ted   : Um.. Mr. O'Hare?
Mr. O'Hare: So, I hear you become interested in trees? what's that all about?
Ted   : Oh..Um.. where did you hear that?
Mr. O'Hare: Oh.. Teddy that's not much that goes on in the *Thneedville* that I don't know about. Here is the deal, I make a living, selling fresh air for people. Trees? oh.. they make it for free. So, when I hear people talking about them, I considered it kind of thread to my business.
Ted   : I don't even know what you're talking about. Hehehehe
Mr. O'Hare: You listen to me boy, don't go poking around in things you don't understand or I'll be your worst nightmare! I'm Frankenstain head on a spiders body.
(Source: ***"Dr.Seuss-The Lorax"*, 2012** | minutes 00.30.58- 00.31.43)

From the conversation above, it is shown that Mr. O'Hare feels threatened by Ted. The reason is that Ted starts to look for information about trees, and if he can plant trees in the town it would make Mr. O'Hare business bankrupt. With that conversation Mr. O'Hare implicitly forbid Ted to do further action about searching for the trees. Meanwhile, Ted is not giving up and he still continues the journey.

Figure 3.3.1.1 Ted look at the locked door
(Source: ***"Dr.Seuss-The Lorax"*** , **2012** | minutes 00.46.45)

Figure 3.3.1.1 uses close up shots because it gives the detail on the door and it is shot in a close range. This figure shows the first trial or the next obstacle for a real journey, which is the door to the outside of the town, is locked by Mr. O'Hare. The reason Ted needs to go out is because he needs to see the *Once-Ler* again to finish the story and take the seed.

Figure 3.3.1.2 Ted jumps from rooftop to find another way
(Source: *"Dr.Seuss-The Lorax"* , **2012** | minutes 00.47.06)

At the figure 3.3.1.2 is uses long shot because this scene shows all the building, which is the challenge for Ted. Knowing the main door is closed Ted tries to go outside of the town in another way which is more dangerous than the regular way. Then the challenges keep continuing.

Figure 3.3.1.3 Ted arrives at the edge of the gate
(Source: *"Dr.Seuss-The Lorax"* , **2012** | minutes 00.47.19)

After passed two challenges Ted continues the journey by jumping around on the rooftop of the buildings. As always he can pass through that roof easily. Figure 3.3.1.3 shows the audience the last obstacle before he went outside of the town. This is the last trials until Ted finally arrived at the outside of the town and met the *Once-Ler* to get the seed. This figure uses extreme long shot either. This shot is to show the connection between the character and the setting at the scene. After passing this obstacle Ted finally has the seed, and starts to plant that seed at the town.

3.3.2 Second Conflict with Mr. O'Hare

This step of the hero's journey is namely atonement with the father. Father figure at this stage is not always the biological father of the hero. It can be the villains or other people that feeling threatened by the hero and this stage also shown in this movie.

Figure 3.3.2.1 Mr.O'Hare intimidates Ted
(Source: *"Dr.Seuss-The Lorax"* , **2012** | minutes 01.04.47)

On the next day Mr. O'Hare come to the Ted house with his bodyguard. The reason is because Mr. O'Hare worries about the time when Ted finally has the seed, so he comes into Ted house to take the seed. The next is figure 3.3.2.1 it is

uses close up shot because it is shows the characters expression from closer range.

This figure shows Ted facial expression which is afraid and worries. In this figure is also shown that Mr. O'Hare is intimidating Ted.

> **Mr. O'Hare:** Ahahaha.. I know you has it Ted. So let's put an end to this nonsense shall we? Hand it over!
> **Ted   :** Ehe.. I'm sorry.. I don't know what you are talking about.
> **Mr. O'Hare:** Really? Well then I guess you wouldn't mind us checking your room.
> **Ted   :** no….no…no…no…
> **Mr. O'Hare:** Morty! McGurk! Find the seed.
> **Ted   :** no. You can't go up there! Oh guys, this is ridiculous! Stop! Hei!..Aaaahh! no! You can't come in my room!
> (Source: ***"Dr.Seuss-The Lorax"*, 2012 |** minutes 01.05.09- 01.05.35)

The conversation above shows Mr. O'Hare and his bodyguard forces Ted to give the seed. Even though Ted tries to hide it, they know that Ted has the seed. The end of the conversation Ted does not want to give the seed to them, so Mr. O'Hare starts to do harm thing by breaking into Ted's room. From the conversation it can be concluded that Mr. O'Hare worries about the seed. He is afraid if Ted can successfully plant that seed in the town. The reason is because it will end Mr. O'Hare business and life too.

3.3.3 Journey to Finish the Mission

This stage is usually known as the ultimate boon or the climax of the journey. The main mission of Ted's journey is change into planting the tree seed in the middle of the town or wherever place so citizens can see the trees. At the same time before this stage, Ted already meets with Mr. O'Hare which is his big enemy. In this stage Ted will starts to get chased by Mr. O'Hare.

Figure 3.3.3.1 Ted, Audrey and Grammy get chased by Mr.O'Hare
(Source: *"Dr.Seuss-The Lorax"* , **2012 |** minutes 01.08.29)

The figure 3.3.3.1 uses a long shot to show a larger range of setting but still showing the character. This figure shows Mr. O'Hare ship finally come up behind Ted, Audrey, and Grammy but in the end, they still get away from Mr. O'Hare. Mr. O'Hare sees Ted, Audrey, and Grammy run away, and then he gets out from the ship to chase them again.

Figure 3.3.3.2 Ted, Audrey and Grammy get caught by the bodyguard
(Source: *"Dr.Seuss-The Lorax"* , **2012 |** minutes 01.09.03)

The chasing continues in the next figure, which is figure 3.3.3.2. This figure uses long shot because this figure wants to describe the situation but also includes all of the characters inside the setting. Inside this scene Ted, Audrey, and Grammy successfully escapes for a while from Mr. O'Hare, but in front of them there is another bodyguard that waiting for them. Realizing that condition Ted sprightly avoids the bodyguard and continues the journey.

Figure 3.3.3.3 Ted, Audrey and Grammy escapes from the tool
(Source: ***"Dr.Seuss-The Lorax"*, 2012 |** minutes 01.09.49)

The journey continues with figure 3.3.3.3 which shows that they almost succeed runs away from Mr. O'Hare and stops at the rooftop. Meanwhile, Mr. O'Hare has been watching them from downstairs and thinking about the plans how he can take the seed. After observing Mr. O'Hare finds a tool to take the seed, but it missed. Ted, Audrey, and Grammy can avoid that dangerous tool easily. This figure uses close up shot because it shows the detail of the setting and also the character facial expression. Feels relieves Ted, Audrey and Grammy starts to run away again, but Mr. O'Hare's tool worked on the other. It is stuck in the big van and then blown the seed away. This situation is shown in the figure 3.3.3.4.

Figure 3.3.3.4 The seed flies away from Ted's hands
(Source: ***"Dr.Seuss-The Lorax"*, 2012 |** minutes 01.09.56)

Figure 3.3.3.4 uses mid shot to show the character and the glimpse of the surround them. In this figure Ted, Audrey and Grammy seems surprised because the seed flies away from Ted's hands and falls to the ground. They never predict about this situation before, so they starts to get the seed before Mr. O'Hare got it.

Figure 3.3.3.5 Mr.O'Hare's hand stuck inside the gallon
(Source: *"Dr.Seuss-The Lorax"* , 2012 | minutes 01.11.20)

The next event connects with the picture 3.3.3.5. This figure uses long shot because it shows almost complete setting and characters. In this figure Mr. O'Hare got the seed, but it is stuck in his hand inside the gallon. Meanwhile, the bodyguards try to release Mr. O'Hare's hand from a gallon. Seeing that accident Ted starts to think how to steal the seed from Mr. O'Hare, and he found an idea and it is shown in figure 3.3.3.6.

Figure 3.3.3.6 Ted tries to get the seed back from Mr. O'Hare
(Source: *"Dr.Seuss-The Lorax"* , 2012 | minutes 01.11.33)

Figure 3.3.3.6 uses close up shot because it shows the situation in closer range. In this figure, Ted tries to lie down while driving his motorbike and Grammy tries to take the seed from Mr. O'Hare. Meanwhile, from the other side Mr. O'Hare facial expression look surprised because of Ted sudden attack.

Figure 3.3.3.7 Ted, Audrey and Grammy get the seed
(Source: *"Dr.Seuss-The Lorax"* , 2012 | minutes 01.11.44)

The supporting scene which shows that Ted is succeeded to take the seed is in figure 3.3.3.7. In this figure Ted, Audrey and Grammy finally get the gallon and continue the journey or the mission. That is shown with their facial expression that really happy because of that events. Figure 3.3.3.7 uses close up shot and show the detail of the characters facial expressions. At this stage the hero almost finishes the journey or the main mission. However, the hero still has the last step which is return back to the hero's house.

3.4 Return

3.4.1 Trial to Plants the Seed

By passing through the initiation stage, it comes to the last main stage, return or the ending. This planting seed also usually called the magic flight. This

stage makes the hero needs to come back in hurries or does something fast before the villain appears and takes over everything.

Figure 3.4.1.1 Ted, Audrey and Grammy look for soil to plant the seed
(Source: *"Dr.Seuss-The Lorax"*, **2012** | minutes 01.12.13)

Figure 3.4.1.1 uses mid shot because it shows character gather around and shows the area surrounding them. From this figure it is explains Ted, Audrey and Grammy finally get the seed from Mr. O'Hare and has a plans to plant it in the middle of town. They are confuses because they cannot find dirt to plant the seed.

Figure 3.4.1.2 Grammy step on the heavy equipment
(Source: *"Dr.Seuss-The Lorax"*, **2012** | minutes 01.12.26)

Moreover in the figure 3.4.1.2 Grammy finds a heavy equipment to make a hole in the middle of town. This figure uses mid shot either. This shot is used to show the connection of the character and the environment. Grammy makes the statue's head fell to the ground and make a hole uses that equipment, so Ted and

Audrey can plants the seed. They need to do all of the activities before Mr. O'Hare come and stops them.

3.4.2 Last Challenge

This last challenge stage is also known as crossing the return threshold. This is the last obstacle that the hero should face in the journey. Before the hero finish the journey he or she should pass the last challenge and then they can live happily ever after. No exception in this movie, even though Ted and Audrey almost finish with the mission they still need face one problem from society and even from Mr. O'Hare.

Woman 1: Hey! They broke O'Hare's head!
Woman 2: What do you think you're doing kid?
Ted   : aaah.. I'm looking for a place to plant a tree. A real one.
Woman 1: Why would we need a tree?
Mr. O'Hare: Exactly!
Ted   : Oh man!
Mr. O'Hare: Folks.. ha ha.. The last thing you won't around here is trees. they're filthy! Spewing that sticky, nasty sap all over the place. They bring poisonous ants and stinging bees. Think about the kids. And I just thought you know they make leaves! You know that right! Then these leaves, they just fall. They just fall wherever they want.
(Source: **"Dr.Seuss-The Lorax", 2012 |** minutes 01.12.43- 01.13.33)

From conversation above it can be concluded that Mr. O'Hare is the biggest challenge for Ted, Audrey, and Grammy to finish the journey. The first woman is wondering why they need trees, because they already live in an easy and lovely place, and it is supported by Mr. O'Hare. Mr. O'Hare tries to persuade society using bad impact of trees. With his plans, he hopes that society will

support him and prevent Ted to plant the seed. The reason is that trees can supply free fresh air, and Mr. O'Hare business is sold fresh air. In the end, Mr. O'Hare is always thought about himself and looks for a plan how to save his business.

At the end, Ted, Audrey and Grammy needs to find a way how to fight back Mr. O'Hare. This is the reason why this conversation becomes a last challenge for their journey.

3.4.3 Revival

Revival is also categorized as rescue from without. The hero cannot face the last challenge alone. So in this stage, the hero will get back up from his or her friends to face the challenges.

> **Audrey:** Come on, we know why you're really against trees! it is because they produce fresh air!
> **Ted   :** For free!
> **Mr. O'Hare:** Ohhh.. I am wounded! You has lied!
> **Audrey:** It is not a lie! It is called photosynthesis
> **Mr. O'Hare:** Come on! She's making that up! That's a made-up word people! *Thneedville* is perfect just the way it is! We don't need trees! That boy has a seed. We need to stop him! Who's with me? come on!
> **Man 1 :** O'Hare is right!
> **Man 2 :** Seeds will ruin us all!
> **Man 3 :** Stop it!
> (Source: ***"Dr.Seuss-The Lorax"***, **2012** | minutes 01.13.35- 01.14.00)

From conversation above it is shown that Audrey helps Ted to convince people about trees. She tells people that trees can produce oxygen for free. Audrey tries to give people understanding about trees advantages will be really helpful for their life. This conversation also indicates that Ted get rescued by Audrey, because Ted does not know what to do to Mr. O'Hare, even though Audrey's speech do not

really helpful at least she tries to help Ted. Meanwhile Mr. O'Hare and his people still firm with his alibi and try to persuade others. So, Ted is searching for another way to convince people.

3.4.4 End of the Journey

Finally, this is the last stage of the journey namely freedom to live. This end of the journey stage has the same meaning as Joseph Campbell's last stage of hero's journey pattern. That is because this stage is the end of the journey and the hero finally meet a solution for the problem or the challenges that appears for entire journey. At this stage the hero finally can live with peace and freedom at his or her home.

Figure 3.4.4.1 Ted breaks the wall
(Source: ***"Dr.Seuss-The Lorax"* , 2012** | minutes 01.14.39)

Ted, Audrey, and Grammy try to destroy the *Thneedville* wall at the figure 3.4.4.1. This figure also uses mid shot either to show the environment and the character. Ted purpose is to show people what happens outside the town when all trees are cut down.

Figure 3.4.4.2 The wall is down and it shows outside of the gate
(Source: *"Dr.Seuss-The Lorax"* **, 2012 |** minutes 01.14.53)

The figure 3.4.4.2 finally shows the condition outside the town after the wall tumbles down. This last figure uses extreme long shot because it shows entire environment and the characters, and it is emphasized the situation around all of characters.

These scenes are the first step before they continuing finished the journey. Next step is Ted, Audrey, and Grammy needs to convince people to let those plants the seed. That is because the main mission or the reason for this journey starts is to plant the seed or a tree in the middle of the town or wherever it can be sees.

Figure 3.4.4.3 Ted shows the seed to people

Furthermore, on the next figure, Ted tries to convince people after taking down the wall. The next figure 3.4.4.3 uses mid shot because it shows some supporting character gathers around the main character. People look amazed by the seed and Ted's action. They start to open their minds and agree with Ted to plants the seed for their better future.

Figure 3.4.4.4 Ted plants the seed
(Source: *"Dr.Seuss-The Lorax"* , 2012 | minutes 01.18.50)

Meanwhile the last is figure 3.4.4.4 shows that people agrees with Ted, and willing to try having trees for their environment. This figure uses mid shots because this scene show almost the whole environment but still focuses on the main character which doing the important act.

At the end of the story, the hero finally finished the journey and got what he wants and people around him satisfied with the decision too. The hero's journey is finished and the mission is cleared, so the hero can live happily ever after.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter concluded all the results that are contained in findings and discussion. In addition to the conclusion, this chapter also provides some further suggestion for the next researcher.

4.1 Conclusion

Many kinds of movie were produced and watched by people all over the world, for example animation movie or real action movies which played by human beings. Animation movie or real action movies always has a hero's journey story in it. Mostly, the producer or the scriptwriter will made the story based on Joseph Campbell's theory namely hero's journey or monomyth pattern. The reason is because that theory has the complete pattern to make a great journey or story, and the sequences of the journey can be rearrange or erased depends on the story. That journey of a hero pattern also appears in this movie.

After analyzing the data and described the answer of problem of the study, the writer found a fact that the Hero's Journey pattern is applied in Chris Maledandris' *The-Lorax* movie. Ted as the main character or the hero already represents the real hero characteristic and does the real journey as a hero for give back nature in his town. Even though he is a child, he can represent it. This movie also has the basic pattern of the heroic path. The reason is because this movie's

storyline represents Joseph Campbell's theory The Hero's Journey, even though the sequence of the storyline is not exactly the same.

At the departure stage this movie does not include one step of the stage namely refusal of the call. That is because the hero accepts the call without refusing it. That is because the nature of the children, which is accepting the situation or event without thinking about it. In the next stage which is initiation stage, the scriptwriter of the movie does not put the meeting of the goddess, woman as temptress and apotheosis stage. The reason is the woman in this movie always supports the hero and there is no goddess appears in this movie. Other reason is because this movie has aims to deliver the message to children. The story will be complicated and hard to understand if the stage was added in the story line.

Last is Return stage, at this stage the scriptwriter of this movie does not put refusal of the return and master of two worlds. The reason is the hero do not refuse to go back home and the hero do not masters the two worlds. This is also connected with the children nature about taking and accepting everything without thinking deep. So, the scriptwriter decided to erase those steps. So, it can be concluded even though this movie did not has complete steps, the story order of this movie still describes the frame work of the Campbell Hero's Journey, namely Departure, Initiation, and Return.

4.2 Suggestion

For further research on this movie, the next researchers can analyze the figure of speech in this movie or they can also use this Joseph Campbell theory to another movie. That is because other movie may have different sequences or different pattern but still follows the main stage in this theory.

Appendix : Berita Acara Bimbingan Skripsi

KEMENTERIAN RISET, TEKNOLOGI DAN PENDIDIKAN TINGGI
UNIVERSITAS BRAWIJAYA
FAKULTAS ILMU BUDAYA
Jalan Veteran Malang 65145 Indonesia
Telp. (0341) 575875   Fax. (0341) 575822
E-mail: fib_ub@ub.ac.id   http://www.fib.ub.ac.id

BERITA ACARA BIMBINGAN SKRIPSI

1. Nama   : Dyta Rahmatina Octoviani
2. NIM   : 135110101111031
3. Program Studi   : Sastra Inggris
4. Topik Skripsi   : Hero's Journey
5. Judul Skripsi   : Hero's Journey Manifested In Chris Meledandris' *The Lorax* Movie
6. Tanggal mengajukan   : 27 Agustus 2016
7. Tanggal selesai revisi   : 29 Desember 2017
8. Nama Pembimbing   : Juliati, S.S., M.Hum
9. Keterangan Konsultasi:

No	Tanggal	Materi	Pembimbing	Paraf
1.	25 Agustus 2016	Konsultasi Judul	Juliati, S.S, M.Hum	
2.	20 September 2016	Penyerahan dan konsultasi Bab I	Juliati,S.S, M.Hum	
3.	19 Desember 2016	Penyerahan revisi dan konsultasi Bab I	Juliati, S.S, M.Hum	
4.	20 Februari 2017	Menyerahkan revisi Bab I dan penyerahan Bab II	Juliati, S.S, M.Hum	
5.	7 Maret 2017	Konsultasi Bab I dan II	Juliati, S.S, M.Hum	
6.	20 Maret 2017	Menyerahkan revisi dan konsultasi Bab I dan II	Juliati, S.S, M.Hum	
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8.	21 April 2017	Menyerahkan revisi dan konsultasi Bab I dan II	Juliati,S.S, M.Hum.	
9.	28 April 2017	ACC Seminar Proposal	Juliati,S.S, M.Hum.	
10.	4 Mei 2017	Pelaksanaan Seminar Proposal	Juliati, S.S, M.Hum.	
11.	6 Juni 2017	Menyerahkan revisi seminar proposal dan *penyerahan Bab III*	Juliati, S.S, M.Hum.	
12.	22 Juni 2017	Konsultasi Bab I, II, dan III	Juliati, S.S., M.Hum.	

55

13.	15 September 2017	Menyerahkan revisi dan konsultasi Bab I-III	Juliati, S.S, M.Hum.	
14.	19 Oktober 2017	Konsultasi Bab I-III dan penyerahan Bab IV	Juliati,S.S, M.Hum.	$\mathcal{V}$
15.	8 November 2017	Konsultasi Bab I-IV	Juliati, S.S, M.Hum.	$\mathcal{V}$
16.	20 November 2017	Konsultasi Bab I-IV	Juliati, S.S., M.Hum.	$\mathcal{V}$
17.	23 November 2017	ACC Seminar Hasil	Juliati, S.S., M.Hum	$\mathcal{V}$
18.	27 November 2017	Pelaksanaan Seminar Hasil	Juliati, S.S., M.Hum	$\mathcal{V}$
19.	8 Desember 2017	Menyerahkan revisi seminar hasil dan ACC Ujian Skripsi	Juliati, S.S., M.Hum	$\mathcal{V}$
20.	13 Desember 2017	Pelaksanaan Ujian Skripsi	Juliati, S.S., M.Hum	$\mathcal{V}$
21	21 Desember 2017	Menyerahkan revisi Ujian Skripsi dan artikel ilmiah	Juliati, S.S., M.Hum	$\mathcal{V}$
22.	29 Desember 2017	ACC jilid skripsi dan artikel ilmiah	Juliati, S.S., M.Hum	$\mathcal{V}$

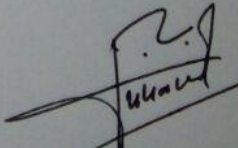10. Telah dievaluasi dan diuji dengan nilai: B+

Malang, 29 Desember 2017

Mengetahui

Ketua Jurusan

Dosen Pembimbing

Ismatul Khasanah, M.Ed., Ph.D
NIP. 19750518 200501 2 001

Juliati S.S, M. Hum.
NIP. 19720929 200604 2 001

KEMENTERIAN RISET, TEKNOLOGI DAN PENDIDIKAN TINGGI
UNIVERSITAS BRAWIJAYA
FAKULTAS ILMU BUDAYA
Jalan Veteran Malang 65145 Indonesia
Telp. (0341) 575875   Fax. (0341) 575822
E-mail: fib_ub@ub.ac.id   http://www.fib.ub.ac.id

BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Dyta Rahmatina Octoviani
2. NIM : 135110101111031
3. Program Studi : Sastra Inggris
4. Topik Skripsi : Hero's Journey
5. Judul Skripsi : Hero's Journey Manifested In Chris Meledandris' *The Lorax* Movie
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10. Telah dievaluasi dan diuji dengan nilai:

Malang, 29 Desember 2017

Mengetahui
Ketua Jurusan

Dosen Pembimbing

Ismatul Khasanah, M.Ed., Ph.D
NIP. 19750518 200501 2 001

Juliati S.S, M. Hum.
NIP. 19720929 200604 2 001

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