

CHAPTER ONE INTRODUCTION

1.1 Background of Study

Literature is written way of communication either in the form of poetry, drama, or fiction (Ramrao, 2016). It contains sort of information and meaning which aimed to the reader or audience. On the other hand, movie or film in modern literature, mostly employ in the context of sounds and motion pictures to deliver the information and meaning to the audience. By having helped by motion pictures, movie being one of the most popular media which make people more interested in literature. It helps them to understand when some people might not be able to fully understand while reading novel or any written literature.

Patton (2007) implies that Movie studies focus on reflecting daily life and imply meaning or something inserted, that means all movies try to convey something and reflect what human do in their life. A movie, as a literary work, can sometimes depict identity as a result of colonialism (Mertania & Amelia, 2020), and this film represents many identities of individuals as defined by the characters. The film producer aims to reflect real-life social issues by adding their views into the film. Movies, on the other hand, must fulfil the film industry's new concern with prejudice. In modern industry, movies denote the cultural product. Many filmmakers believe that film may serve as a medium for conveying ideas and opinions with the public. The film is regarded as a masterpiece of cinema. It

has a strong impact on its audience because it integrates art, technology, music, literature, and drama in a captivating way (Boggs & Petrie, 2008). The film deals with visuals and symbols in the same way that poetry does. Drama and film, like novels and short tales, have a conflict and a storyline with action and gesture. As a result, the picture has many similarities to short stories and novels. Literary theory can be used to study characters, viewpoints, conflict, plot, and place (Bennett & Royle, 2005). Those components are useful in analysing a literary work which is reflected a human activity like migration.

Human migration is probably as old as humanity itself (Wimmer & Schiller, 2002). The condition of environment (e.g. nature, culture, or collective) may trigger human decision to do migration naturally or forced. It is also one of *self defense mechanism* of humanity, and its beyond our consciousness, in psychological perspective, it escapes from the unwilling condition (Clark, 1998). The victims of natural disaster may could not live in their place anymore and it force them to migrate to others place. It depends on the disaster scale; a lot of humans should move to safest place to reduce mortality rate.

Migration is only one “option to stress” (Terchek, 1984). The victims got huge impact from natural disaster material or psychological. Therefore, migration can serve as both an individual and collective regulatory mechanism. According to Heilman in Clark (1998), in the same way as psychological or mental escape (escapism) is a form of individual and collective therapy, restoration of mental and emotional balance.

Escape is natural instinct of human to stay safe from any malicious or unwilling situation and extreme condition, sustaining and maintaining population (Collard, 2004). The reasons for such an escape may be different. Possible causes include disagreement with the existing regime, environmental condition, exhaustion from stress and fear, or frustration. Thus, an escape is not merely about leaving from certain place nor run everything behind. There must be reason for someone to do an escape, it might be from environmental or psychological aspect. It gives idea to the researcher to conduct this research and reveal the reason of someone in the movie do an escapism.

Movies, as popular cultures, take center stage as the most eagerly anticipated items in globalization (Fithratullah, 2021). Our ideas, thoughts, and perspectives on the world are shaped by the films we witness. It is about the audience, the background of issues, and the industries, not just the artist and the production. A wide range of popular fictions may be found in movies, media, and television. The film is created in accordance with 'popular conceptions,' in order to meet societal needs. It thus raises demand for popular fiction, which is perceived as a financial opportunity by the sectors to maximize income. The film is regarded as part of a mass culture formed by society's needs and desires. Films have progressed to the academic level, with a growing number of films being utilized as source material for learning about history, culture, and society (Fithratullah, 2018).

The researcher analyzes a movie *Godzilla: King of the Monster* directed by Michael Dougherty that was premiered on May 31, 2019. The movie is a sequel to

Godzilla (2014). The movie shows the final battle of Godzilla against the mortal creature, King Ghidorah who is willing to destroy the world also the Monster Titan.

“*Godzilla: King of the Monsters* is a 2019 American monster film directed by Michael Dougherty and co-written by Dougherty and Zach Shields from a story by Max Borenstein, Dougherty, and Shields. A sequel to *Godzilla* (2014), it is the 35th film in the *Godzilla* franchise, the third film in Legendary's *MonsterVerse*, and the third *Godzilla* film to be completely produced by a Hollywood studio. The film stars Kyle Chandler, Vera Farmiga, Millie Bobby Brown, Bradley Whitford, Sally Hawkins, Charles Dance, Thomas Middleditch, Aisha Hinds, O'Shea Jackson Jr., David Strathairn, Ken Watanabe, and Zhang Ziyi. It is dedicated to executive producer Yoshimitsu Banno and original *Godzilla* suit performer Haruo Nakajima, who both died in 2017. In the film, humans must rely on *Godzilla* and *Mothra* to defeat King Ghidorah and Rodan, the former which has awakened other Titans to destroy the world.” (Dougherty, 2019)

The plot, as far as it goes: Dr. Emma Russell, a scientist performed by Vera Farmiga as if what she's saying makes sense, has developed an invention known as the Orca. It emits sounds that can be used to communicate with monsters and, perhaps, regulate their actions. Emma has a harder time interacting with her teen daughter Madison, who believes her mother has gone insane. Madison is also heartbroken about the death of her brother in the conflict that ended the previous film. Her divorced father, Mark (Kyle Chandler), has it even worse. In summary, the conflict is between those who believe humans should live in peace with the monsters and those who wish to wipe the monsters off the face of the earth (represented by the wicked eco-terrorist Colonel Jonah Alan, played by Charles Dance). Of course, it's for fun and profit. The film travels from Antarctica to Boston — see Ghidorah's devastation of Fenway Park — but never seems to go

anywhere. owning his sorrows in alcohol, but now he's back to make the cosmos make sense.

““Godzilla: King of the Monsters” has a sense of wonder. After I left the screening late at night and emerged onto a dark city street at nearly one a.m., I wanted to look up rather than straight ahead, just in case Ghidorah the three-headed dragon or Rodan the giant pterodactyl came screaming down from the clouds. That's not the same thing as saying this is a perfect movie. It's far from that. But its errors fall mainly under the heading of failing to get out of its own way, and its imperfections are compensated by magnificence”. (Seitz, 2019)

The research focuses on the portrayal of escapism in the movie, how human in the movie can escape from the situation and what they do to overcome with it. The aim of the study is to reveal the characteristics of escapism, especially main characters and their action of ‘escape’ itself. The researcher believes that analyzing escapism can increase knowledge about the characteristics of escapism.

The use of this research for literature students provides knowledge about the characteristic of escapism and how to analyze and interpret a movie. There are several categories of escapism that may have correlate with the reality. Depend on the action, escapism may be a positive or negative activity. Hence, this research can be reference for other researchers when conduct a research or same discussion in the future.

1.2 Research Question

The researcher determines the question as a guide for discussion in this research as it; How is the portrayal of escapism as seen in Godzilla: King of the Monster movie?

1.3 Research Objectives

To keep this research on the track, the objectives in the research is to reveal how the portrayal of escapism as seen in *Godzilla: King of the Monster* movie

1.4 Use of Study

There are several uses for reader from this study as follow:

1.4.1 Theoretical Use

This study applies Escapism theory (Tuan, 1998) and Representation (Hall, 1997). This study can be used for other researchers and reader as one of their references in conducted similar discussion or analyze the same topic which is related to escapism.

1.4.2 Practical Use

This study is expected to introduce the readers on how movie can present escapism and also it is expected to help the researcher in applied the theories that will be used in analyzing the movie.

1.5 Scope of Study

This study will focus on revealing escapism especially three main characters; Dr. Emma Russell, Dr. Mark Russell, and Dr. Ishirou Serizawa and how it is portrayed in *Godzilla: King of the Monster* movie. Using content-analysis technique to analyze the movie, this study will only focus on the main characters and several aspects in the movie which has relation to escapism.