

CHAPTER 1

INTRODUCTION

1.1. Background of the Problem

Literature, a collection of written works. The name is traditionally applied to imaginative works of poetry or prose, distinguished by the author's intentions and the aesthetic excellence of their production. Literature can be classified according to different systems, such as language, country of origin, period, genre, and subject. Definitions of the word literature tend to be circular. The 11th edition of the Merriam-Webster Collegiate Dictionary considers literature to be "a work distinguished by distinctive form or expression and expressing ideas of enduring or universal interest." The 19th-century critic Walter Pater described "the problem of imaginative literature and art literature" as "not merely the transcription of facts, but the transcription of facts in an infinite variety of forms." However, such a definition assumes that the reader already knows what literature is. And indeed, at least the central meaning is clear enough. Literature, derived from the Latin *littera*, meaning "letter of the alphabet," is primarily all-human writing. After that, it becomes a sentence that belongs to a particular language or people. Then there are separate documents. But there is already a need to put these statements into perspective. The very use of the word "writing" to describe literature is misleading. Because you can talk about "oral literature" or "literature of the educated people." Literary art cannot be reduced to words on a page. They exist solely because of the art of writing. Literature as an art can be described as an organization of words that brings joy. But literature, through words, enhances and transforms experience beyond 'mere' pleasure. Literature also functions in society as a means of critiquing and affirming cultural values in a broader sense (Rexroth, K:Britannica.com)

Wellek and Warren (1963:22) said: "Literature is also born from the imagination of the author. Literature is not just a record of facts, it is not a collection of real events, even if they could happen in real life. Literature can create its own world as a product of limitless imagination. "

(McFadden 1978:56) “Thus, I say that literature is a canon composed of linguistic works that define a community throughout its history. The work is also included, and the self-defining activities of the community are in light of the work as its members come to read (or flesh out) the work.”

A movie script is a document that details all the narrative and visual elements of a feature or short film. The document contains very specific formatting, including story paragraphs, character dialogue, and sometimes visual and audio cues (Stamm, A:Celtx.com)

The movie's script is used throughout the production of the film as a roadmap for the director, producer, crew and cast to tie everything together under her one creative vision. Alfred Hitchcock, one of the great film directors of all time, emphasized the importance of the script, saying, “To make a great movie, he needs three things: a script, a script, and a script.” As you can imagine, writing a good screenplay is no easy task. Tens of thousands (if not hundreds of thousands) of screenplays are written each year, but only a handful make it to the screen. Writing a good screenplay requires a dedication to the craft of screenwriting, a unique vision, and a deep knowledge of the film industry.

Movie scripts are written by screenwriters, creative professionals who specialize in writing and developing film scripts, based on original ideas or adaptations of books and stories already told in another medium.

Successful screenwriters often spend years perfecting their craft while learning the most effective ways to write compelling dialogue and create emotionally compelling plots. Some successful screenwriters have formal training in filmmaking or screenwriting, but training is not a prerequisite to becoming a great screenwriter. The most important quality of a screenwriter is dedication and dedication to writing great stories. Screenwriters are usually hired as freelancers. They aren't employed by big studios. It's common for an aspiring screenwriter to write a special (speculative) script and offer it to the studio for sale.

Alternatively, a screenwriter may be hired by a studio to write a screenplay. In this case, he works closely with the producers and studio heads to develop the script. Some writers are able to write in multiple genres (action, comedy, drama, sci-fi, horror, etc.), but most prefer to specialize in one of these categories, and are well-versed in that particular field. They are often known for their works. But what sets good screenwriters apart is the addition of new and innovative ideas and styles to their respective genres. For example, Billy Wilder explored themes of moral judgment and irony, while the Coen brothers explored human frailty through irony and bland humor.

Literary work is a reflection or description of the condition of a particular society. Therefore, literary works can be used as a source of information about behavior, traditions prevailing in society and the characteristics of the times. The state of society is reflected in literary works such as the author's observations or reflections on various aspects of life. This also means that a literary work is a message from the author to the audience or readers, wrapped in a story (Luxembourg, 1992:6).

Through his works, the author can convey something to the reader. This can come in the form of experiences and worldviews that result from interactions with other people. When the author reveals life and human life, he does not only reveal problems, but plans or contemplates, the author can express his thoughts or ideas in a work (Luxembourg, 1992:23).

Literary works are basically divided into three types: prose, poetry, and dramatic texts. Dramatic texts as a type of literary work can be interpreted as essays or stories in the form of actions or activities that exist in a text or writing and have not yet been staged. Film text is a literary work that has the same structure as a drama text. Subtitles are pictures of movies or TV shows.

The Lion King (2019) is a widely acclaimed animated film that captivated audiences around the world with its strong story and stunning visuals. Directed by Jon Favreau, this adaptation of the 1994 hit classic uses cutting-edge technology to bring Pride's rock animal kingdom to life. The script for the movie The Lion King (2019) offers an interesting subject to analyze from a literary and cultural

perspective. In addition to telling a compelling story, the film explores themes of identity, family, power and the balance of nature. This provides a unique opportunity to delve into the theory of genetic structuralism put forward by Lucien Goldman and consider how it can be applied to understand the underlying structure and meaning of cinema. Lucien Goldman, a famous French philosopher and sociologist, developed the theory of genetic structuralism. He suggested that cultural products such as literature and art are shaped by the social and historical contexts in which they emerge. Goldman argued that these cultural artifacts are not only the result of individual creativity, but also reflect the collective consciousness and shared values of a particular society.

Applying genetic structuralism to the analysis of the movie script of *The Lion King* (2019) allows us to examine the cultural and social influences that shaped the film's story, characters, and themes. This analysis aims to reveal the deeper social and cultural meanings embedded in the script by examining the underlying structure of the narrative and the symbolism used. By analyzing the movie script of *The Lion King* (2019) through the lens of genetic structuralism, this research contributes to a deeper understanding of the cultural meaning of cinema and how popular culture is reflected in society. The purpose is to clarify how this analysis provides insight into the broader implications of genetic structuralist theory for the study of literature, film, and other forms of cultural production.

The interesting thing about this movie is that it allows the audience to enjoy the animated movie in a more concrete way, and gives the audience a real sense of the presence of the lions competing for the throne. The nature of the visual effects gives the viewer a holistic feeling of the film. *The Lion King* tells us that we must learn to be serious, that we must learn the values of honesty and leadership, and that we must learn good relationships between parents and educators. A legendary animated film that teaches us many values that we can learn later child. This movie takes us into a world of imagination that surprises us all.

1.2. Identification of the Problem

Based on the background above, I assume the movie script by identifying the main character, namely Simba who has a high enthusiasm to return to seize the throne that he should have inherited and inherited from his father Mufasa, but his uncle Scar seized the throne by cunning and manipulating Simba. The beginning of the story comes from Simba's dream to become a king of the forest to continue the throne of his father, Mufasa. But Simba's uncle, Scar, wants the throne. He wants to get rid of Simba. With all his tricks, Scar tries to play Simba's innocent ego. He takes advantage of Simba's naivety as the king's son with the aim of removing Simba from the throne. Scar several times put Simba in life-threatening danger. In the end, Mufasa was killed when he was about to save Simba from the brunt of the wildebeest group. Scar then plays on Simba's guilt to make Simba leave his father's kingdom. In exile, he met Simon and Pumba. Simba was raised by them. Over time, Simba thinks of returning to the kingdom to reclaim the throne from his uncle.

1.3. Limitations of the Problem

Based on the identification of the problem above, this research problem is focused analyzing the characters of the The Lion King movie script. I limit the study to structuralism genetic seen in the main characters by using sociological theory on the movie as follows :

Theory and concepts that I will apply as follow :

- a. Through intrinsic approach, I use the characterization of showing method, setting, and plot.
- b. Through extrinsic approach, I use sociology of literature through structuralism genetic.

1.4. Formulations of the Problem

Based on the problem limitations above, the theme I used in this movie script is “The Analysis of Genetic Structuralism in The Lion King 2019 Movie Script” to answer the questions I used some steps as follows :

1. What is the characterization, plot, and setting that reveal in “The Lion King (2019)” movie script?
2. What are the concept of sociology of literature through structuralism genetic theory by Lucien Goldmann that appear in “The Lion King (2019)” movie script?
3. How is the theme of the movie script “The Lion King (2019)” elaborated through intrinsic and extrinsic approaches?

1.5. Objectives of the Problem

Based on the formulation of the problem above, I carried out this research which aims to prove the assumption about the appearance of structuralism genetic through the main characters in The Lion King (2019) movie script. The objectives of the research as following below :

1. To reveal the characterization, plot, and setting in “The Lion King (2019)” movie script.
2. To analyze the concept of sociology literature represented through structuralism genetic theory of Lucien Goldmann that appear in “The Lion King (2019)” movie script.
3. To elaborate the theme by using intrinsic and extrinsic through The Lion King (2019) movie script.

1.6. Benefits of the Research

The research are expected to be useful and relevant some respects, both theoretical and practical :

Theoretical benefits of the research entitled "The Analysis of Genetic Structuralism in The Lion King (2019) Movie Script":

1. Expanding knowledge of genetic structuralism: The research contributes to the understanding and application of genetic structuralism, a theoretical framework that analyzes the underlying structures and patterns within

narratives. By applying this theory to the Lion King movie script, the study can potentially enhance our comprehension of genetic structuralism itself.

2. **Literary analysis:** The research offers an opportunity to conduct a detailed analysis of the Lion King movie script from a genetic structuralism perspective. This analysis can unveil the intricate interconnections between different elements of the story, such as plot, characters, themes, and motifs, shedding light on the script's deeper meaning and significance.
3. **Comparative studies:** By studying the genetic structuralism of the Lion King movie script, researchers can compare it with other narratives in different genres, styles, or cultures. This comparative analysis can help identify commonalities and variations in the application of genetic structuralism, providing valuable insights into the universality or specificity of this theory across different storytelling contexts.

Practical benefits of the research entitled "The Analysis of Genetic Structuralism in the Lion King Movie Script":

1. **Film and literary criticism:** The research findings can be utilized by film critics, literary scholars, and enthusiasts to enhance their understanding and interpretation of the Lion King movie script. It can offer new perspectives and analytical tools to assess the script's narrative intricacies, contributing to more nuanced and comprehensive critical analyses.
2. **Screenwriting and storytelling:** The analysis of genetic structuralism in the Lion King movie script can be valuable for screenwriters and storytellers seeking to create compelling narratives. By examining the underlying structures and patterns within the script, they can gain insights into effective storytelling techniques, character development, and thematic coherence, which can inform their own creative processes.
3. **Educational purposes:** The research can be used as an educational resource in literature, film, or media studies courses. It can serve as an example of applying theoretical frameworks to analyze and interpret narratives, fostering critical thinking skills among students and encouraging them to engage with the complexities of storytelling.

4. Narrative theory development: The study contributes to the broader field of narrative theory by applying genetic structuralism to a specific case study. The findings can potentially inspire further research and discussions on the applicability and limitations of genetic structuralism, leading to the refinement and development of narrative theories in general.

1.7. Systematic Organizations of Research

Based on the explanation above, the systematic organization of this research is as follows :

CHAPTER 1 : INTRODUCTION

This chapter consists of the phases of the research layout, such as the background of the problem, the identification of the problem, the limitation of the problem, the formulation of the problem, the objectives of the research, and the systematic organization of the research.

CHAPTER 2 : THEORETICAL FRAMEWORK

It consists of several sub-chapters that explain the theory of previous research questions related to structuralism genetic.

CHAPTER 3 : RESEARCH METHODS

This chapter describes the methods used in the research. This chapter contains time and location, research approach and method, research object and data, data collection technique, and data analysis technique.

CHAPTER 4 : GENETIC STRUCTURALISM IN CHARACTERS

“THE LION KING (2019)” MOVIE SCRIPT.

This chapter consists of the presentation of findings and analysis of research based on the formulation of the problem that has been compiled in the first chapter.

CHAPTER 5 : CONCLUSION

It consists of the explanation structuralism genetic from analysis of character, plot, and setting.

