

THE CHANGES OF KARATE VALUE IN *THE KARATE KID* MOVIE BY
ROBERT MARK KAMEN

TERM PAPER

Submitted in part-fulfilling for obtaining Strata One (S-1) Degree



By


DWI INDAH PERTIWI

2010130025

STRATA ONE (S-1) OF ENGLISH DEPARTMENT
FACULTY OF LETTERS
DARMA PERSADA UNIVERSITY
JAKARTA
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Name : Dwi Indah Pertiwi
Reg. No. : 2010130025
Signature : 
Date : 05 March 2014

TEST FEASIBILITY APPROVAL PAGE

The term-paper submitted by:

Name : Dwi Indah Pertiwi
Reg. No. : 2010130025
Study Program : English Department/Strata One Degree (S-1)
The title of the term-paper : THE CHANGES OF KARATE VALUE IN *THE*
KARATE KID MOVIE BY ROBERT MARK
KAMEN

has been approved by Advisor, Reader, and Head of English Department to be tested in front of the Board of Examiners on 05 March 2014 at the English Department, the Faculty of Letters, Darma Persada University.

Advisor :
Tommy Andrian, SS, M.Hum

Reader :
Agustinus Hariyana, SS, MSi

Head of English Department :
Tommy Andrian, SS, M.Hum

APPROVAL PAGE

The term-paper has been tested on

By:

BOARD OF EXAMINERS

Consisting of:

Supervisor

:

Tommy Andrian, SS, M.Hum

Reader

:

Agustinus Hariyana, SS, MSi

Chairperson of Board Examiners

:

Fridolini, SS, M.Hum

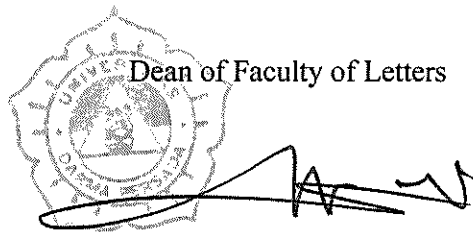
Approved on 2014

Head of English Department



Tommy Andrian, SS, M. Hum

Dean of Faculty of Letters



FAKULTAS SASTRA

Syamsul Bachri, SS, M.Si

PREFACE

Alhamdulillahirabbil‘aalamiin, owing to Allah SWT’s mercy and blessing, finally I could complete this term-paper well, which entitled *THE CHANGES OF KARATE VALUE IN THE KARATE KID MOVIE BY ROBERT MARK KAMEN*. This term-paper is submitted in part-fulfilling for obtaining Strata One (S-1) degree in English Department, University of Darma Persada.

Completion of this research cannot be separated from the help and support from various parties. Therefore, I would like to say my thanks to those who give contribution for me in the completion of this research, which I listed as follows:

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I hope all of which are written in this term-paper can be useful to anyone who read it, especially for those who pursue the field of literature. I realize that this research is far from perfect. Therefore, suggestions and criticisms are welcome. I conclude this preface and I am sorry if there are mistakes in the writing of all content on this term-paper.

Jakarta, January 2014

Writer

ABSTRACT

Name : Dwi Indah Pertiwi
Study Program : English Department S-1
Title : The Changes of Karate Value in *The Karate Kid* Movie by
Robert Mark Kamen

This study provides insights on the changes in the karate value of *The Karate Kid* movie. Especially the karate values which can be connected with literature. *The Karate Kid* movie is very interesting because it is not only for sport but also has values and changes. Pragmatic American is used to indicate changes in the value of karate. Method that is used is qualitative method; the kind of method is study of literature, nature interpretive research/analysis with the method of data collection in the form of script texts from *The Karate Kid* movie and was supported by some of the literature related to the theory/concepts/definitions that suitable as a secondary source.

Consequence of the problem is for a reader who comprehends karate as a sport or foundation to train the ability to fight, will consider the changes of karate values that I analyze in *The Karate Kid* movie as a normal matter. Reader orientation as a common people about karate will consider karate is a fight. This study is intended to make the reader explore the true meaning and philosophy of karate.

Keywords: Karate, City Upon a Hill, Narcissism, Existence

ABSTRAK

Nama : Dwi Indah Pertiwi

Program Studi: SI Sastra Inggris

Judul : *The Changes of Karate Value in The Karate Kid Movie by Robert Mark Kamen*

Penelitian ini memberikan pandangan mengenai perubahan nilai karate yang terdapat dalam film The Karate Kid. Terutama nilai-nilai yang terkandung di dalam karate yang dapat dihubungkan dengan kesusastraan. Film The Karate Kid menjadi sangat menarik karena karate tidak hanya menjadi olahraga semata melainkan memiliki nilai-nilai kebaikan dan perubahan-perubahannya. Pragmatis Amerika digunakan untuk menunjukkan perubahan nilai karate tersebut. Metode yang digunakan adalah metode kualitatif, jenis penelitian kepustakaan, sifat penelitian interpretative/analisis dengan metode pengumpulan data berupa teks naskah dari film The Karate Kid dan didukung oleh beberapa literature yang terkait dengan teori/konsep/definisi yang sesuai sebagai sumber sekunder.

Konsekuensi dari permasalahan yang diambil adalah bagi pembaca yang hanya memahami karate sebagai olahraga atau bahkan pondasi untuk melatih kemampuan berkelahi akan menganggap perubahan nilai-nilai karate yang saya analisis dalam film The Karate Kid sebagai hal yang wajar. Orientasi pembaca sebagai orang awam dalam karate akan beranggapan bahwa karate adalah perkelahian. Karya ilmiah ini dimaksudkan untuk membuat pembaca mendalami mengenai arti yang sebenarnya dan filsafat karate.

Kata kunci: Karate, City Upon a Hill, Narcissism, keberadaan.

TABLE OF CONTENTS

INTELLECTUAL PROPERTY STATEMENT PAGE	i
TEST FEASIBILITY APPROVAL PAGE	ii
APPROVAL PAGE	iii
PREFACE	iv
ABSTRACT	vi
<i>ABSTRAK</i>	vii
TABLE OF CONTENTS	viii
CHAPTER I: INTRODUCTION	1
A. Background	1
B. Identification of the Problem.....	2
C. Limitation of the Problem	2
D. Formulation of the Problem	2
E. Objective of the Research	3
F. Framework of the Theories	3
1. Intrinsic Approach	3
a. Showing Method	4
Characterization Through Dialogue	4
a) What is Being Said	4
b) The Identity of The Person or Persons The Speaker is Addressing	4
b. Setting	4
1. Setting as Background for Action	5
2. Setting as Antagonist.....	5
3. Setting as a Means of Creating Appropriate Atmosphere	5
4. Setting as a Means of Revealing Character	5
5. Setting as a Means of Reinforcing Theme	5
c. Theme	5

2. Extrinsic Approach	5
a. City Upon a Hill	6
b. Narcissism	6
c. Karate	7
G. Methodology of the Research	8
H. Benefits of the Research.....	9
I. Systematic Organization of the Research.....	9
CHAPTER II: CHARACTERIZATION IN <i>THE KARATE KID</i> MOVIE	11
A. Characterization.....	11
1. Miyagi	11
a. Wise	11
b. Kind	19
2. Johnny	21
a. Selfish	22
b. Bad-Tempered	23
3. Terry	25
B. Setting of <i>The Karate Kid I</i> (1984)	28
1. Setting as Background for Action	28
2. Setting as Antagonist.....	29
3. Setting as a Means of Creating Appropriate Atmosphere	30
4. Setting as a Means of Revealing Character	32
5. Setting as a Means of Reinforcing Theme	33
C. Setting of <i>The Karate Kid II</i> (1986)	34
1. Setting as Background for Action	34
2. Setting as Antagonist.....	35
3. Setting as a Means of Creating Appropriate Atmosphere	36
4. Setting as a Means of Revealing Character	38
5. Setting as a Means of Reinforcing Theme	38

D. Setting of <i>The Karate Kid III</i> (1989)	40
1. Setting as Background for Action	40
2. Setting as Antagonist.....	41
3. Setting as a Means of Creating Appropriate Atmosphere	43
4. Setting as a Means of Revealing Character	44
5. Setting as a Means of Reinforcing Theme	45
E. Summary of The Chapter	46

CHAPTER III: THE CHANGES OF KARATE VALUE IN

***THE KARATEKID* MOVIE BY ROBERT MARK KAMEN .. 48**

A. City Upon a Hill	48
1. The Presence of City Upon a Hill in Characters	49
2. Settings Create City Upon a Hill	51
B. Narcissism	54
1. The Presence of Narcissism	55
2. Settings Create Narcissism.....	56
C. The Changes of <i>The Karate Kid</i> Movie	58
1. The Guidelines of Karate	59
2. The attitude of Karate.....	61
3. The Function of Karate	67
4. The Way of Karate	70
D. Summary of The Chapter	76

CHAPTER IV: CONCLUSION

A. Conclusion	77
B. Summary of the Research.....	77
C. <i>Ringkasan Skripsi</i>	78

BIBLIOGRAPHY

SCHEME OF THE RESEARCH

BIODATA

CHAPTER I INTRODUCTION

A. Background

Robert Mark Kamen is an American screenwriter. Kamen practices his martial art since 1965 under the instruction of Ed McGrath. His experiences in martial art are more than 40 years, especially karate. When he is in Okinawa, he learns karate with Miyagi Chojun¹. Kamen uses that name in his film as generous spirit character. It is the real meaning of karate. He gets the real meaning of karate in Okinawa. After his long experiences in karate, Kamen writes a story about Karate. The story becomes *The Karate Kid* movie. Kamen writes this story as the realization of his feeling towards martial art—karate.

The Karate Kid movie is divided into three parts or trilogy movie. That tree movies are played by the same lead actor—Ralph Macchio and Noriyuki “Pat” Morita. But the background or the location of each movie is different. Kamen writes his experiences into the movie. *The Karate Kid I* is located in Reseda, Los Angeles. It tells the condition of Daniel who gets violence from Johnny. Miyagi helps him to release from Johnny. He asks Miyagi to teach him karate. This part becomes Daniel’s first experience of karate. It contributes many events to the next adventure. *The Karate Kid* part II is located in Okinawa. Okinawa is one of countries which Kamen has ever visited. According to the previous paragraph, Kamen gets the real meaning of karate in Okinawa. Kamen incorporates the value of kindness and positive karate which he learns both in America and Okinawa in *The Karate Kid* movie. Kamen writes that Daniel and Miyagi go to Okinawa because Miyagi’s father gets sick. In Okinawa, Daniel’s skill of karate also tested. In Okinawa, the value of karate is not really changed. Revenge is still exist in the second movie of *The Karate Kid* movie. In fact, *The Karate Kid* part II is the continuous story of *The Karate Kid I*. *The Karate Kid III* talks about Daniel and

¹ H.P. Henry, "Robert Mark Kamen". An Interview with Robert Mark Kamen (This interview via email). Retrieved August 7, 2013, from <http://www.bohans-family.com/sensci-speaks/kmaenin-r/rk.htm>

Miyagi's life after they come back from Okinawa. Kreese wants to get revenge to Daniel and Miyagi because of what they did in *The Karate Kid I*. Daniel must join karate tournament again. Terry—Kreese's friend— helps Kreese to revenge. Terry also can make Daniel forgets the karate value which he learns from Miyagi.

The three movies explain the difference of Miyagi's way of karate with Terry and Kreese's way of karate. It identifies the shifting karate value with the characteristic and the attitude of the people who learn it. At first, karate is only used as a defense but the movies show that karate is used as a weapon or an attack. Change value of karate in the movie is supported by Pragmatic America.

B. Identification of the Problem

Based on the background of the problem, I identify the problem that *the Karate Kid* movie shows the different value of karate. Karate is used as a defense but the movie shows that karate is used as a weapon or an attack. I assume that the theme of this movie is the changes of karate value in *The Karate Kid* movie by Robert Mark Kamen.

C. Limitation of the Problem

Based on the identification of the problem, I limit the changes of karate value through *The Karate Kid* Movie. Theory and concept that I use is intrinsic approach and extrinsic approach. Intrinsically I analyze characterization of characters through *showing method*. The other intrinsic approach that I use is *setting*, and *theme*. Extrinsically, I use *City Upon a Hill*, and *Narcissism*.

D. Formulation of the Problem

Based on the limitation of the problem, I formulate the problem: is it true that the theme of this movie is the changes of karate value in *The Karate Kid* movie? To answer this question, I formulate the problem as follows:

1. Can Showing Method be used to analyze the characterization of *The Karate Kid* movie?
2. Can the concept of setting be used to analyze *The Karate Kid* Movie?

3. Can *The Karate Kid* movie show the changes of karate value through City Upon a Hill and Narcissism concept?
4. Can the theme be constructed through the analysis: Showing Method, Setting, and reflection concepts of City Upon a Hill and Narcissism?

E. Objective of the Research

Based on the formulation of the problem, the objective of this research is to show that the theme of this movie is the changes of karate value. To achieve that purpose I take some steps:

1. To analyze the characters in *The Karate Kid* movie relate to the theme by using Showing Method.
2. To analyze the story of *The Karate Kid* Movie through the concept of setting.
3. To analyze *The Karate Kid* movie to show the changes of karate value through City Upon a Hill and Narcissism.
4. To analyze the theme through the result of analysis: Showing Method, Setting, and reflection concepts of City Upon a Hill and Narcissism.

F. Framework of the Theories

Based on the objective of research, I use theory and concept covered in the intrinsic and extrinsic approaches. Intrinsic approach that I use is characterization—showing method, setting, and theme. Through extrinsic approach, I use City Upon a Hill and Narcissism.

1. Intrinsic Approach

Actually intrinsic approach is used to show the literary value. An analyst will explain the intrinsic approach of his material. Intrinsic approach is used for poetry, essay, movie, novel and etc. In this term-paper, the subject that I analyze is movie. Characterization and setting are used to analyze my subject. The characterization itself is divided into two methods. They are telling and showing

method. Those two methods are divided again become several parts. Setting also has its parts. I give the explanation of the theory above as follows.

a. Showing Method

The other method is the indirect, dramatic method of showing, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions (Pickering, 1981:27).

Showing method is divided into several parts. They are characterization through the use of names, characterization through appearance, characterization by the author and characterization through dialogue. The concept that I use is characterization through dialogue. It is the task of establishing character through dialogue is not simple one. Some characters are careful and guarded in what they say: they speak only by indirection, and we must infer from their words what they actually mean. Part of this concept that I use is what is being said and the identity of the person or persons the speaker is addressing.

a) What is Being Said

To begin with, the reader must pay close attention to the substance of the dialogue itself.

b) The Identity of the Person or Persons the Speaker is Addressing

Dialogue between friends is usually more candid and open, and thus more significant, than dialogue between strangers. The necessary degree of intimacy is usually established by the author in setting a scene or through the dialogue itself.

b. Setting

According to *Concise Companion to Literature* by James H. Pickering and Jeffrey D. Hooper, *setting is term that, in its broadest sense, encompasses, both the physical locale that frames the action and the time of day or year, the climactic conditions, and the historical period during which the action takes place (Pickering, 1981:23).*

Setting in fiction is called on to perform a number of desired functions. Setting has five functions.

1) Setting as Background for Action

Sometimes this background is extensive, where setting—in the form of costume, manners, events, and institutions, all peculiar to a certain time and place—is rendered in minute detail to give a sense of “life as it was.”

2) Setting as Antagonist

Setting in the form of nature can function as a kind of causal agent or antagonist, helping to establish plot conflict and determine the outcome of events.

3) Setting as a Means of Creating Appropriate Atmosphere

Many authors manipulate their settings as a means of arousing the reader’s expectations and establishing an appropriate state of mind for events to come.

4) Setting as a Means of Revealing Character

Very often the way in which a character perceives the setting, and the way he or she reacts to it, will tell the reader more about the character and his state of mind than it will about the actual physical setting itself.

5) Setting as a Means of Reinforcing Theme

Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story.

c. Theme

According to *Concise Companion to Literature* by James H. Pickering and Jeffrey D. Hoepfer, *theme is a way to validate our understanding, to focus our response; and to make the work finally and fully our own* (Pickering, 1981:63).

2. Extrinsic Approach

In literature analysis, intrinsic approach is used to analyze the content of a work which is analyzed. Extrinsic approach is used to show extrinsic aspect which follows the intrinsic approach. Intrinsic approach can be the basic of extrinsic approach. The extrinsic approach that I use is Pragmatic America. They are City Upon a Hill and Narcissism.

a. City Upon a Hill

United States Information Agency describes about City Upon a Hill in *An Outline of American History* book. It describes that City Upon a Hill comes from Puritans. They get conflict when they want to change Roman Catholicism into Protestant. In 1607, some Puritans move to Holland. But they—as labor— get discrimination. They decide to be emigrant in New World. In 1630, other Puritans come to Massachusetts with John Winthrop as a leader. He creates a “city upon a hill”. It means Puritans can live in strict accordance their religious beliefs (p. 16).

Other explanation of this concept comes from an article entitles *Toward a City on a Hill* with no name of the author. It explains that English Puritans move because of religious mistreating move to America. They hope they can build an ideal community as a “city upon a hill”. Americans consider their country as a great experiment and a worthy model. The meaning of as a model to follow is America wants to be a leader of others country. It will do everything to be on the top.

In brief, the freedom to practice religious beliefs is the foundation to make a city. It can be an ideal city with those who deal with equal laws which have been agreed. As a *city upon a hill*, they can be seen by others because of their position. They can be a model to others. Practice of intolerant morality is executed.

b. Narcissism

Margaret Whitford on her essay titled *Irigaray and the Culture of Narcissism* clarified the theory of Narcissism by the early ideas from Sigmund Freud. The essay explains some critics that are given to Freud’s theory of Narcissism. The first critic comes from Grunberger. Grunberger in Whitford exclaims that:

Narcissism can be interpreted as the wish for an ideal sense of well-being in which, like the foetus, one knows nothing of need but, being ignorant of one's real dependence, feels autonomous and omnipotent, and in which one would feel loved because one *is*, rather than for any qualities, abilities or deeds. One has only to be,

to be loved. This state would exclude, at least in fantasy, the recognition of dependence, of other people's existence, of needs, and particularly of the need to earn love or esteem (Whitford, 2003).

The other critic which makes another point of view of Narcissism is Klein. Klein in Whitford has clarified:

In terms of narcissism, envy disturbs the fantasy of omnipotence; if this fantasy is disturbed too early, before the child can cope, the result is that the child, and later the adult, is overwhelmed by envious feelings. They cannot enjoy what another person has to offer, because the desire to spoil and destroy is too strong. Klein's theory links the paranoid-schizoid position with omnipotence: 'splitting, denial and omnipotence play a role similar to that of repression at a later stage of ego-development' (Whitford, 2003).

I make a combination concept of Narcissism from the two critics above. One feels autonomous and powerful in which one would feel loved since a fetus. The need to be loved makes one aware of the recognition of dependence and other's people existence and earn esteem. The fantasy of omnipotence can be disturbed by envious feeling. In order to keep the power and existence, one will have a strong desire to spoil and destroy others. Spoil and destroy is supported by aggressive concept. *Aggressive is behaving in an angry or rude way that shows you want to fight, attack, or argue with someone*².

c. Karate

Literally karate is divided into two parts, *kara* and *te*. *Kara* is empty and *Te* is hand. Karate is empty hand. Karate is not from Japan. Karate is developed in there. Tadashi Nakamura explains in his book *Karate Technique and Spirit* that:

²Aggressive-definition, *MacMillan Dictionary*: Retrieved October 3, 2013, from <http://www.macmillandictionary.com/us/dictionary/american/aggressive>

In the Ryukyu Islands, Okinawa the islanders is having been forbidden to carry weapons by the ruling Japanese, developed self-defense technique which they practiced in secret. These become known as *Okinawa-te* (hand techniques of Okinawa). In 1722, Sakugawa, who had studied *kempo* and stick-fighting techniques in China, systematized and developed the indigenous techniques to the point where the art become known as *karate-no-Sakugawa* (Chinese hand techniques of Sakugawa). This was the first use of the word “karate.” In 1879, the Okinawa Islands were annexed by Japan. In 1916, a group of Okinawan masters, led by the renowned Gichin Funakoshi, gave the first official public demonstration of karate outside of Okinawa, in Kyoto, Japan. Master Funakoshi, an artist and philosopher, changed the character for *kara* from one meaning “Chinese,” to one which means “empty” (p. 26).

Karate consists of *kihon*, *kata*, and *kumite*. *Kihon* translates to basic techniques, and is the foundation of all subsequent learning in karate. All students start karate by learning basic blocks, strikes, kicks, and stances³. *Kata* means, literally, “shape” or “form”. A *kata* is a sequence of blocks, kicks or punches employed from one or more stances involving movement forward, backward and to the sides (Nakamura, 1987:113). *Kumite* is a martial art. Therefore, free fighting (*kumite*) is an expression of the art’s origins and basic purpose (Nakamura, 1987:151).

G. Methodology of the Research

Based on the framework of the theories, I use qualitative method, the kind of method is study of literature, nature interpretive research/analysis with the method of data collection in the form of script texts from *The Karate Kid*

³Kihon (Basics). *Academy of Traditional Karate*. Retrieved December 28, 2013, from <http://www.traditional-karate.com/karate/kihon/>

movie and was supported by some of the literature related to the theory/concepts/definitions that suitable as a secondary source.

H. Benefits of the Research

Based on methodology of the research, this research was expected to be useful for those who interested in deepening knowledge of *The Karate Kid* movie. This study may be useful because it was done through a new perspective by applying concepts: City Upon a Hill, and Narcissism that show something new and it gives opportunity for further research.

I. Systematic Organization of the Research

Based on the benefit of the research above, the system of presentation is arranged as below:

CHAPTER I – INTRODUCTION, contain: Background of the problem,

Identification of the Problem, Limitation of the Problem, Formulation of the Problem, Objective of the Research, framework of the theories, Method of the Research, Benefit of the Research, Scheme of the Research.

CHAPTER II – CHARACTERIZATION IN *THE KARATE KID* MOVIE,

contain: the theory of literature. They are showing method, setting, and theme. The concepts and analysis above should appear in several sub-chapters.

CHAPTER III – THE CHANGES OF KARATE VALUE IN *THE KARATE KID*

MOVIE BY ROBERT MARK KAMEN, contain: City Upon a Hill and Narcissism. The concepts and analysis above should appear in several sub-chapters.

CHAPTER IV – CLOSING, contain: the conclusion that show the theme of the movie is the changes of karate value in *The Karate Kid* movie, it presented an overview of the research subjects were covered in the chapters and the implications of research on other variable.

Appendix: Bibliography and Scheme of the research