

# **CHAPTER I**

## **INTRODUCTION**

### **1.1 Background of the Study**

Literary works reflect ideas, feelings, and cultural values through language and narrative, acting as a mirror of human life in addition to being a medium for artistic expression. They offer a rich tapestry of human experiences, enabling viewers and readers to interact with a wide range of viewpoints and scenarios that capture the intricacies of reality as well as the limits of creativity. According to Arendt (1958), literature is essential for assisting people in understanding the human condition because it provides understanding of the motivations, struggles, and achievements that characterize our common humanity. Readers are invited to examine their own opinions, values, and feelings via the prism of literary storytelling, which leads to a better comprehension of both the self and the outside world. Not only does reading literature foster empathy and critical thinking, but it also prompts people to consider their role in society as a whole.

Film, as a form of literary work, is typically known as an extended fictional prose narrative with a complex plot that results from real human experiences and imaginative interpretation. According to Sharma (2019), film is one of the most attractive programs in mass media, and beyond being a source of entertainment, it should also serve an educational function. The term edutainment emphasizes this dual purpose, highlighting how films can simultaneously entertain and educate viewers, particularly by conveying moral messages and encouraging character development.

Characters play a crucial role in a literary work, particularly in films, where characterization helps the audience understand the narrative's depth. Characterization refers to the methods an author or director uses to present and develop the traits of a character, which may be revealed through dialogue, internal thoughts, and the reactions of others (Lawrence, 2017). Hidayat and Wulansari (2018) explain that characterization involves the portrayal of attitudes, desires, emotions, and moral principles that shape the character throughout the story.

In the realm of storytelling, the protagonist is the most important character, serving as the focal point of the plot and often embodying the values and themes the author seeks to convey. As stated by Patmarinanta and Ernawati (2017), the protagonist is the central figure in a narrative, often opposed by an antagonist and supported or balanced by a tritagonist. Rubin and Merrion (2019) also emphasize that analyzing the characters' dialogues and relationships helps uncover the deeper meaning of the story, as characters are essential to the progression and impact of the plot.

This study focuses on the character of Bella Swan, the protagonist in *The Twilight Saga: New Moon*, the second installment in the popular Twilight series. The series itself includes *Twilight*, *New Moon*, *Eclipse*, and *Breaking Dawn*, and it has gained widespread acclaim for its unique portrayal of supernatural beings living in the modern world. *New Moon* specifically presents a dark and emotional phase in Bella Swan's life, highlighting her struggles after losing her vampire lover, Edward Cullen. Bella is portrayed as a clumsy and emotionally fragile young

woman who is immune to supernatural mental powers. Her emotional journey and inner conflicts are central to the narrative of *New Moon*.

The researcher finds *New Moon* an intriguing object of study not only due to its popularity and success as a best-selling film, but also because of the complex character development of Bella Swan. The film explores themes of love, loss, and identity, which offer rich material for analysis especially in understanding the role and function of the protagonist in film narrative. According to Putri (2017), a film cannot function effectively without the presence of a protagonist, as the entire narrative often revolves around this character's journey. Hutton (2022) further categorizes protagonists into three types: heroes, anti-heroes, and villains, indicating that not all protagonists are purely "good" and their roles must be analyzed in relation to specific narrative contexts.

In horror or dark fantasy genres such as *New Moon*, the protagonist often faces complex internal and external conflicts, which makes their character development even more significant. Therefore, this study utilizes the structuralism theory of Claude Lévi-Strauss to explore how the narrative structure in *Twilight Saga: New Moon* shapes the character of Bella Swan and contributes to the film's overall meaning. Through this analysis, the researcher aims to uncover the deeper layers of characterization and narrative function embedded in Bella Swan's portrayal as a protagonist. As well as explore how binary opposition and narrative function reinforce her identity as the protagonist.

## 1.2 Statement of the Problem

Based on the background of the study as presented in the previous sub chapter, the problems can be stated as follows:

1. What the protagonist character Bella Swan presented in the movie *Twilight Saga: New Moon*?
2. How does the narrative structure and binary opposition shape Bella's role as a protagonist in structuralism studies?

## 1.3 Objective of the Study

In line with the problems stated above, this study is intended to target on:

1. To describe Bella Swan's characteristics as a protagonist.  
in the film *The Twilight Saga: New Moon*.
2. To Analyze the narrative structure and binary opposition that shape Bella's character using a structuralist approach

## 1.4 Scope of the Study

This research focuses on analyzing the character of Bella Swan, the protagonist in the movie *Twilight Saga: New Moon* by Stephanie Meyer. The analysis is conducted using the Lévi-Strauss structuralist approach, emphasizing the properties that comprise the film's narrative. The various dimensions of her personality, relationships, and the underlying themes that contribute to her characterization description. Bella's relationships with other important characters Edward Cullen and Jacob Black will be examined to help one to see how these interactions mirror and shape her personality. A special emphasis will be made on her romantic relationship with Edward and the dynamics that come from it.

### **1.5 Significance of the Study**

The researcher took two significance of the research in facilitating reader who is interested in reading this research. The significance of this research as follows:

1. Theoretically, the significance of this research is expected to provide knowledge in the educational field and in further research on analyzing the protagonist character and its characterization especially, about the protagonist side characterization of a fictional work, and also the results of this study are expected to be used as a source of knowledge and reference based on theories in language, besides that it can also be input in related academic fields with linguistics to provide an overview of positive messages.
2. Practically, the significance of this research can be valuable for authors as a reflection figure on the aspect of characterization deeply. Besides, the results of this study can practically be used as insights, and descriptions in understanding the messages conveyed in film, especially taking the contents of positive messages about the other side of the character and the results of this study are expected to provide input and knowledge for the reader, to understand the description of characterization, especially of the protagonist and antagonist characterization, of the character in a fictional work. In addition, the writer also hopes that the results of this study can be used for the advancement of literary works in Indonesia.

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **2.1 Film**

According to Stringer (2003:9) in his book “Film Blockbuster” stated that film is a work of art and culture which is a visual-heard mass communication medium made on the basis of cinematography by being recorded on tape celluloid, video tape, video disc or resulting material other technological inventions. In all shapes, types and sizes through chemical processes, electronic processes, or other processes, without sound, which can be performed and broadcast with other projection systems.

Indicators of the success of a film vary, such as income, number of viewers and the success of a film to continue the second sequel of its title, according to Nugroho & Oktaviani (2017) they argues that a film can be said to be successful when the film is watched by the right audience and gets a good response from the public, and from this public response that makes the film enter a film festival, because to enter a film festival there will be many criteria that must be met in order to be selected. In practice, films are also classified into several types fiction and non fiction:

- a. Fiction is a film made or produced based on a story composed and played by actors and actresses. Most or on Generally, story films are commercial in nature. definition commercial means that the film is shown in cinema with a certain ticket price. That is, for watch that film in the cinema, the audience must buy a ticket in advance. Likewise if aired on television, support is supported with certain advertising sponsors.

- b. Non fiction are films that take reality as the subject, than written and adapted into a film. In the film there are also 2 important people who play behind the scenes, consisting of producer and director (Walsh, 2022). The producer is the person who heads the studio. This person leads the production of the film, determines the story and the costs involved as well as selecting the people who should worked on every film made in his studio and director is the person who leads the filming process (shooting), start from choosing the cast of characters in the film, to giving direction to each crew working on the film accordingly with the scenarios that have been made.

## **2.2 Characters and Characterization in fiction**

Characters are a vital element in any literary work. They are not only the driving force behind the storyline but also act as a medium through which the author's messages are conveyed to the audience. According to Abrams (2012), a character is an individual presented in a narrative or dramatic work, possessing certain moral and dispositional traits that are revealed through their speech and actions.

Characterization, or the process of bringing characters to life, involves specific techniques used by authors to make characters feel real and relatable. Nurgiyantoro (2010) identifies two primary methods of characterization direct (or expository), where traits are explicitly described, and indirect (or dramatic), where a character's personality is revealed through dialogue, behavior, and interaction.

In fiction, characters are typically portrayed as representations of human traits and emotions. E.M. Forster (1927) classified characters into two major categories:

1. Flat characters – Simple, often one-dimensional characters who remain unchanged throughout the story.
2. Round characters – Complex and dynamic characters who grow or change as a result of the story's events.

In both literature and film, characters serve as the central figures in narrative development. Bella Swan from *Twilight Saga: New Moon* is a prime example of a round character. Her journey reflects deep emotional and psychological changes, marking her growth and transformation across the narrative arc.

### **2.3 The Protagonist:**

The protagonist is the story's direction, carrying the narrative's thematic weight and frequently representing the author or director's desired values. According to Hutcheon (2006), protagonists are more than just heroic icons their complexity is determined by the narrative environment and genre standards. According to Rubin and Merrion (2019), studying the protagonist's emotional development, connections, and internal conflicts might help us gain a better understanding of their role.

In *Twilight Saga: New Moon*, Bella Swan is portrayed as the primary character whose emotional depth and psychological evolution drive the plot forward. When Edward Cullen leaves unexpectedly, Bella spirals into a crisis of identity and deep emotional distress. This experience triggers a transformation that highlights her complexity as a protagonist. Some of her defining traits include:

1. Emotionally sensitive, Bella falls into deep sorrow and depression after Edward's departure.
2. Loyal, despite their complicated relationship, she remains deeply attached to Edward.
3. Introspective and reserved, Bella processes her emotions internally and rarely expresses them outwardly.
4. Independent yet fragile, living with her father teaches her to be self-sufficient, though emotionally she remains vulnerable.
5. Courageous and self-sacrificing, she risks her safety to protect Edward from the Volturi.
6. Persistent and determined, Bella stays firm in her decision to be with Edward, even if it means leaving behind her human life.

These characteristics show Bella as a layered and evolving protagonist who reflects a journey of self-discovery and resilience throughout the film.

## **2.4 Synopsis of the Film**

Although it is a film, *New Moon* can be analyzed just like any literary text. As a form of visual storytelling, film contains essential narrative elements such as character, plot, theme, and setting. These elements can be studied using literary approaches, making film a legitimate subject of literary research.

*Twilight Saga: New Moon*, directed by Chris Weitz and based on Stephenie Meyer's novel, is the second installment in the *Twilight* series. The film focuses heavily on the emotional turmoil Bella experiences after Edward leaves her. Her internal struggles and transformation are at the core of the film's narrative, making it a compelling object for literary analysis.

## **2.5 Grand Theory: Structuralism by Claude Lévi-Strauss**

This study applies Claude Lévi-Strauss's structuralist theory, focusing particularly on the concept of binary opposition. Structuralism views a story as a system made up of interrelated parts. Lévi-Strauss (1963) argued that meaning in narratives is often shaped by opposing concepts that structure the way stories unfold. These binary oppositions create tension, contrast, and ultimately contribute to character development and thematic depth.