



Faculty of Applied and Creative Arts

ANALYZE ON CHARACTER MOTIVATION OF ROAD MOVIE

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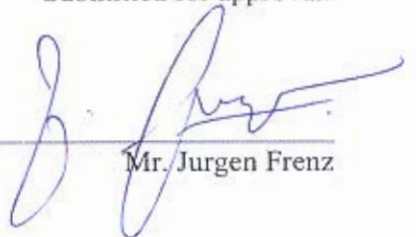
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ABSTRACT

ANALYZE ON CHARACTER MOTIVATION OF ROAD MOVIE

Mohd Azzaini bin Mohd Akil

This study is to identify the characters motivation of the road movies. Element of roads, vehicles and adventure was make the road movies seem different than other films genre. The protagonist's character in the road movies will move away his life to be on the road. However, there has been no clear resources were underlines the character motivation in the road movies. To identify the character motivation in the road movies clearly, content analysis and qualitative methods were used. Ten kind of road movie come from different countries and year were analyzed. Findings of the study, was applied to the short video titled "*Bahu Kiri*". Premise of this film is about religion, family and companions is a top priority.

ABSTRAK

ANALISA TERHADAP MOTIVASI KARAKTER DALAM FILEM PERJALANAN

Mohd Azzaini b. Mohd Akil

Kajian ini adalah untuk mengenalpasti motivasi karakter dalam filem perjalanan. Elemen jalanraya, kenderaan dan pengembaraan menjadikan filem perjalanan tampak berbeza daripada filem lain. Watak protagonis dalam filem perjalanan akan bergerak meninggalkan kehidupannya untuk hidup di atas jalan. Namun begitu, masih tiada sumber yang jelas mengariskan motivasi karakter dalam filem perjalanan. Bagi mengenalpasti motivasi karakter dalam filem perjalanan dengan jelas, kaedah kualitatif dan analisa kandungan telah digunakan. Sepuluh jenis filem perjalanan daripada latar tahun dan negara yang berbeza telah dianalisa. Dapatan kajian, telah diaplikasi ke dalam filem pendek berjudul "Bahu Kiri". Premis filem ini adalah mengenai Agama, keluarga dan Sahabat adalah keutamaan.

CHAPTER 1 INTRODUCTION

1.0 Introduction

This research is related to Road movie, where it focused to the character motivation in a road movie. This study based on theory and practical. To identify character motivation in a road movie in depth, research and analysis towards the character have to be done. In addition, this study also will examine the developments and revolution in character motivation in the road movie either still influenced by American culture or not. Therefore, researchers have selected ten film of road movie are significant differences in years and countries for analysis. Analysis of the film only focused on character motivation in the course of the film.

Researchers also will examine the characteristics of the Road movie, because the findings of a study on analysis of character motivation will be applied into a short film. Strong character motivation and support by true film characteristics will determine the film truly get a Road movie status. In addition, analysis of characteristics of the film Road Movie assist researchers to select and determine the ten types of films that were studied completely, before the process to analysis character motivation of road movie obtain to that film.

1.1 Research Background

Road movie start to produce around 1950's. In 1960's road movie film already been categorized as a genre because it contains the element of a genre film such as characters, narrative, settings, music or soundtrack, and themes or values. The film making of *Easy Rider* (1969) had introduced road movie as a genre.

*"The cycle begins in the 1950s with the Beat and Kerouac's *On the Road*, followed by commodification in the early 1960s TV program *Route 66*."*

(Mills, 2006)

This statement also supported by Cohan and Hark (1997), stating that the existence of road movie genre only start after the making of *Easy Rider* in the year 1969. This relates Beat Generation and novel *On the Road* that is made by Jack Kerouac.

Mills (2006), stated that the history of road movie starts from Beat Generation. This refers to a group of American post-WWII writers that document and inspiration is a cultural phenomenon. It includes experimentation on drugs, alternative forms of sexuality and interest in Eastern religion and reject Materialism, but has the ability to speak on a matter that cannot be expected. Therefore, the Beat Generation has developed a narrative on the road so far, still used in to tell a story no matter the form of verbal or visual form.

Geoff Lealand (2008), state that road movie still influenced by classic Hollywood narrative structure.. That is equilibrium, disequilibrium or more specifically set-up, turning point, catalyst, complications, climax and resolution. He also said road movie has a structure of beginning, middle and end, which is a linear narrative and plot the trajectory. This element includes all travel and final destination of the film.

“Obviously, the road is paramount, usually highways which head towards an unknown horizon, crossing large expanses of unpopulated landscape. Cities are to be avoided, and small towns offer both temptations and threats. The road movie is primarily a continental (American) genre (the lure of the West). Australia, another vast continent, also generates road movies examples Priscilla, Travelling North”.

(Geoff Lealand, 2008)

The road-movie genre evolved in the 1950s and 1960s. The most significant example of this genre is *Easy Rider* (1969), a film that portrays disaffected young people travelling across the USA on motorcycles. *Easy Rider* is still influential today, as is evident in the Ché Guevara road movie *The Motorcycle Diaries*. There are countless other examples of the genre, some of which movies that we will be familiar with. It is a genre that has particular resonance for Australia, which has its own tradition of journeying through the landscape. Australian films such as *Mad Max* (1979) and *Romper Stomper* (1992).

1.2 Problem Statement

Although there are few theories that specified the character motivation in a film with details, it didn't meant that all film genre and character motivation are the same. Road movie film have a different kind of character motivation. Where motivation of a character will bring the main role in the film leaving their lives to be on the road. Also about the influence of American culture, character motivation of road movie are not necessarily forever will be influenced by American culture without occurs any revolution. Researchers also found that era (years) differences and the country also have an impact to character motivation in a road movie film.

1.3 Research Question

The questions that pop out in this research are what is the character motivation in a road movie? Is the years differences and country had shaped the motivation in a road movie to become unique? Is the influence of American culture still there in the road movie until now?

1.4 Research Objective

There are three main objective in this research. The first is to analyze on characteristic of road movie. The second objective is to identify motivation character in road movie based on era (years) and country the movie is made. In the second

objective, researcher will choose 10 kind of road movie to be use in the research and also analyze whether influence of American culture still occur in road movie. The third objective is to experiment the character motivation of road movie into a short film production.

1.5 Conceptual Framework

In this research, a frame needed to guide this research so that it will not stray away from the aims and objective of the research. In this case, Diagram 1 is made to verify the aspect of motivation in a road movie. This research is based on theory, text and also film analysis.

At the beginning of the research, the researcher will collect information from reading materials or any kind of text that stated the character motivation of a road movie.

Next, researcher wills analysis 10 films as research materials in visual aspect. Analysis of this film will be focussing to the motivation of a character in a certain road movie. Film that is going to be analyze also has different aspect of era (years) and country.

Then, the researcher will continue the study using the methodology, This method will analyze results and information that have been collected by the process before.

After that, researcher will produce one short film where the film based on the information and the process that have been done before. At the end stage, researcher will get the results of the research.

1.5.1 Conceptual Framework:

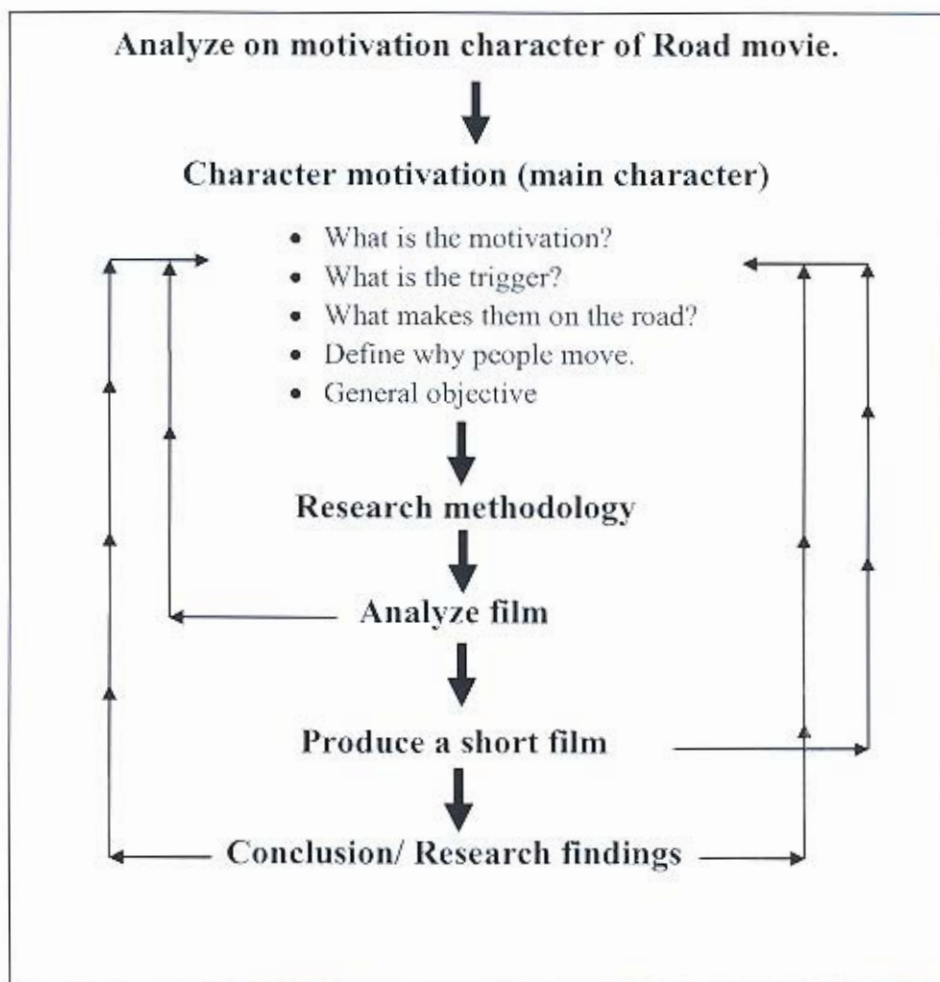


Diagram 1

1.6 Importance of Research

This research is important is to identify the character definition of road movie. Besides that, researcher also will understand and know in depth about road movie. Researcher also can identify the motivation and the conflict of the main character in a road movie through the analysis towards 10 film that been choose based on tears and country. Through this research also, researcher capable of presenting with a final product of a short film that is based on the information that the researcher get. Other that, this research also hopes to help to bring forward road movie film to the people and introduce the concept and ideology of a road movie. Our movie industry also can produce a road movie through the right track and distinct style and creativity

1.7 Research Scope

This study was conducted on 10 selected films. The study also only focused on character motivation of road movie. Studies conducted are based on gathering information from reading materials such as journals and previous studies. In addition, this study also includes analysis of 10 films a year and national differences. Where researchers will analyze the character motivation of road movies.

1.8 Table 1: List of Road movie will be analyse

No.	FILM	COUNTRY	YEAR	DIRECTOR
1.	Easy Rider	United States	1969	Dennis Hopper
2.	Mad Max	Australia	1979	George Miller
3.	Priscilla	Australia	1994	Stephan Elliott
4.	Until the end of the world	Germany France Australia	1991	Wim Wenders
5.	Mystery train	Japan United States	1989	Jim Jarmusch
6.	The motorcycle diaries	Argentina	2004	Walter Salles
7.	Thelma and louise	United States France	1991	Ridley Scott
8.	About schmidt	United States	2002	Alexander Payne
9.	Y tu mamá también	Mexico	2001	Alfonso Cuarón
10.	Romper stomper	Australia	1992	Geoffrey Wright

CHAPTER 2 LITERATURE REVIEW

2.0 Introduction

This section covers the description of previous research and information related to the research. The purpose of this section is to enable researchers to relate previous studies with the research and provides other related references.

2.1 Characteristic of Road movie

2.1.1 Iconography

Iconography refers to knowledge identification, description, classification, and interpretation of symbols, themes, and subjects in the visual arts. Road movie has own unique iconography of roads, vehicles and signage. Each iconography as stated in the movie road movie.

"In terms of iconography, the American road movie is defined by highways and open landscape bordered by the horizon"

(Mazierska & Rascaroli 2006)

According Mazierska & Rascaroli (2006), iconography road movie focuses on roads and open landscapes and are only separated by the equator. Road Movie is a film that requires a protagonist's character to move from one place to another. Therefore, roads and landscaping is the main visual, visual dominate the road movie. This statement was supported by Laderman (2002), who also noted relating iconography road movie is a highway.

"... the road movie's iconography related to these highways is the vast, open landscape bordered by seductive horizon"

(Laderman, 2002)

Figure of Iconography



Figure 1: Film About Schmidt (2002)



Figure 2: Film Until the end of the world (1991)



Figure 3: Film Easy Rider (1969)



Figure 4: Film Thelma and Louise (2001)

2.1.2 Music

According to Laderman (2002), the road movie music used to introduce the characters. Travel and long distance travel is also accompanied by music. Sometimes the music was also present in the form of diegetic sound, from radio, tape and CD.

“the road movie in the late 1960s is culturally interwoven with the advent of rock and popular music ... The car radio and tape deck figure commonly here, providing narrative pretext and synchronous source of an overinvested music during driving scenes”

(Laderman, 2002)

2.1.3 Camera work

According to Hayward (2002), road movie synonyms with camera work that shaped the tracking shot. According to him, tracking shot has become an icon to the road movie genre. A vehicle is driven, broad physical landscape has helped tracking shot very well applied. This statement is also supported by Laderman (2002).

“... road movie tend to mobilize with a certain verve is the traveling shot”.

(Laderman, 2002)

According to Laderman (2002), tracking shots are used to portray the protagonists' character movement as well as to show its movement speed. Means, the tracking shot is applied when the vehicle is moving and the camera will follow the

motion of the car. In effect, the visual will help viewers to feel the movement of vehicles and keep track of characters.

“the point of view of the traveling shots is usually located with the driver, or the car itself”.

(Laderman, 2002)

In addition, the road movie is a lot of use in travel point of view shot. Point of view refers to the protagonist's character and the vehicle he was driving. Point of view used in the road movie to reveal the character, location and landscape. According to Laderman (2002), also aerial shots and parallel "side-by-side shot Traveling" is commonly used in the road movie.

“ Use frame compositions that incorporate the front or side windshields and rearview mirror ... function reflexively, exaggerating or enhancing the camera's presence ... reflection of characters in glass and mirrors, commonly exploited in road movie ”

(Laderman, 2002)

2.1.4 Editing

According to Laderman (2002), style of editing of road movie is used many injudicious. Montage techniques applied to show the continuity between one shot with one shot to another. In addition to the Montage is also used to indicate the view and the environment experienced by the characters protagonist's. The proof, many visual form of the physical landscape that shows the distance and spaces inserted in the movie road movie.

"A montage – style editing often predominated... road movie of course possesses much continuity editing".

(Laderman, 2002)

2.2 Character motivation of Road movie

2.2.1 Counter Culture

S. Cohan and IR Hark (1997), stated that the road movie has always been a continuing theme of American culture. The theme in question is the western, comedy, gangster, crime, drama and film in the form of travel. The difference is the form of character motivation or objectives are different. Either a distinct destination, or against it of love, freedom, mobility, redemption, the finding or rediscovering of oneself, or coming of age (psychologically or spiritually). While the road serves as the main character of a place to test and prove the character of a character.

"road movies project american western mythology onto the landscape traversed and bound by the nation's highways".

(S. Cohan and I.R. Hark, 1997)

While Laderman (2002), stated that the road movie genre was characterized as a film that symbolizes rebellion against social norms are conservative. This statement refers to the counter where the counter-culture culture means a culture with lifestyles and values contrary to the established culture. It is only in the culture of Europe and the United States around the years 1950. So most of the films produced road movie

more focused on the counter-culture and freedom. The characteristic of counter culture is hippie and anti-war.

"...Sargeant and Wantson underline the point by linking the birth of the road movie with the drug culture of the 1960s".

(Laderman, 2002)

At this time the use of drugs such as LSD and marijuana are used widely throughout the United States. The teens at this age are free from parental restraints. This resulted in many young people travel across America to enjoy the freedom they have. Indirectly, this phenomenon has also encouraged the development of the road movie. Its impact, character in the movie Road will do adventure movie based on events that come from real life. The use of LSD and marijuana at the time also featured in movies such as Easy Rider (1969).

According to Hayward (2002), road movie is a film genre that requires a protagonist's character on the move. Road movie also has its own iconography road movie between them have some similarities to the Western genre. Accordingly, Laderman (2002) have indicated Western genre is the origin of the road movie.

"...the Western functions in a sense as the road movie's grandparent".

(Laderman, 2002)