

CHAPTER I

INTRODUCTION

A. Background of the Study

There have been various attempts to define literature. People can define it, for example as 'imaginative' writing in the sense of fiction-writing which is not literally true. There are a lot of ways to learn and understand the literature such as: knows the meaning of literature by reads and learns from the literary expert. Literary is the source of English learning which related with human's life. It can be said that all of human activity is never far from literature, such as: human's personality, human's social life, etc. So there is literary works that appear in the middle of human's life as literary development, (Suroso & Santoso, 2008: 1).

To know deeper about literary, there is also literary appreciation in expressing the contents within literary works. Literary appreciation here in a wide context has several meanings, Gove in (Aminudin, 2009: 34): the first, how to know through feels or the inner sensitiveness and the second the understanding and confession through the beautiful value which is expresses by the author. The literary works that can be expressed and appreciated such as: poem, novel, film, drama and etc. It depends on the people how they want to expresses it and analyzes it. Here the writer wants to try to analyze and express on of the literary works mentioned above, the film. The film is *Blue Lagoon* by Randal Kleiser.

The writer wants to analyze the film using one of literary approach name psychosocial analysis. Psychosocial of Erickson are the comparative development of Freud's psychosexual. So there are stages of psychosocial development compared with psychosexual development.

The writer wants to analyze one of the new movie release film entitled "Blue Lagoon" by Randal Kleiser. The film is eventually continued in the 1991 sequel [Return to the Blue Lagoon](#). In this film, which picks up where *The Blue Lagoon* left off, Richard and Emmeline die in the lifeboat minutes after being found, but their son is rescued. As Paddy's name is unknown to his rescuers, he is renamed Richard after his father. He ultimately ends up back on the island in a story similar to that of the first film. This is based very loosely on Henry De Vere Stacpoole's actual sequel [The Garden of God](#).

The Blue Lagoon is a 1980 American [romance](#) and [adventure film](#) starring [Brooke Shields](#) and [Christopher Atkins](#), [produced](#) and [directed](#) by [Randal Kleiser](#). The [screenplay](#) by [Douglas Day Stewart](#) was based on the novel [The Blue Lagoon](#) by [Henry De Vere Stacpoole](#). The original music score was composed by [Basil Poledouris](#) and the cinematography was by [Nestor Almendros](#). The film tells the story of two young children marooned on a [tropical island paradise](#) in the [South Pacific](#). Without either the guidance or restrictions of society, emotional feelings and physical changes arise as they reach [puberty](#) and fall in love.

In the [Victorian period](#), two young cousins, Richard and Emmeline LeStrange, and a galley cook, Paddy Button survive a shipwreck in the South

Pacific and reach a lush tropical island. Paddy cares for the small children and forbids them by "law" from going to the other side of the island, as he found evidence of bloody human sacrifices. He tells them the [bogeyman](#) lives there. He also warns them against eating a certain scarlet berry that Emmeline finds.

Unfortunately, Paddy soon dies after a drunken binge. Now alone, the children go to another island and rebuild their home. They survive solely on their resourcefulness, and the bounty of their remote paradise.

Years pass and they both grow into tall, strong and beautiful teenagers. They live in their hut, spending their days together fishing, swimming, and diving for pearls. Richard and Emmeline begin to fall in love, although this is emotionally stressful for them because of their lack of education on human sexuality, and are unable to express their physical attraction for one another. Emmeline is frightened after she begins her first [menstrual period](#), and is nervous when Richard wants to inspect her for a cut. Richard himself has many questions about what is happening to them, but has no means of getting answers. He wishes to hold and kiss her, but when she rejects him he goes off and [masturbates](#).

One day, the young family crosses in the Ifeboat to visit their original homesite. While waiting for Richard, Emmeline and Paddy remain in the boat. Emmeline falls asleep and does not notice when Paddy brings a branch of the scarlet berries into the boat. She awakes as Paddy tosses one of the oars out. The tide sweeps the boat out into the lagoon and Richard swims to her, followed closely by a [shark](#). Emmeline throws the other oar at the shark,

striking it and giving Richard just enough time to get in the boat. Though close to shore, they are unable to return or retrieve the oars without risking a shark attack. They paddle with their hands, but to no avail; the boat is caught in the current and drifts out to sea.

After drifting for days, Richard and Emmeline awake in the boat to find Paddy eating the berries he picked. Realising that these are the same type of berry Paddy warned them about, they try to stop him, but he swallows one. Hopeless, Richard and Emmeline eat the berries as well, lying down to await death. A few hours later, Arthur's ship finds them floating in the boat. (Paul Emmons in pemmons@wcupa.edu). The writer is interested to study this movie due to the following 4 reasons:

First, the film is a classic film. 1980 American [romance](#) and [adventure film](#) starring [Brooke Shields](#) and [Christopher Atkins](#).

Second, the film tells about the condition where people live without rules and other people beside them. This makes the audience will think in a real life, what will they do if they live alone without technology and neighbor.

Third, the film played only with two actors and the duration they're played almost one CD full and they're play good.

Fourth is that, there is almost no censor on the picture and the dialogue on the CD and it wins Nominee: [Saturn Award](#) - Best Fantasy Film, [Golden Globe Award](#), [Academy Award for Best Cinematography](#)

From the analysis and the reasons mentioned above, the researcher tries to make an analysis related with psychosocial analysis. Here the

researcher focuses the analysis on the development in life of the major character *Emmeline* until she can live grown up. The title of the study is “*The Cultural Stages Appears in Emmeline in the Blue Lagoon by Randal Kleiser (1980): Psychosocial Perspective*”

B. Problem Statement

Based on the background of choosing the subject above, the main problem that is analyzed in this study is “What factors that make Emmeline live and survive in the *Blue Lagoon* by Randal Kleiser based on the cultural stages: Psychosocial Perspective?”

C. Literature Review

The previous analysis used as review did by Meylin Andriani (2005) Sebelas Maret University, entitle “The Defense for Survive of Emmeline and Richard in the *Blue Lagoon* by Randal Kleiser” The research is descriptive Qualitative research which explains about the struggle to survive in a small island. Firstly, she explains about the id, ego, and super ego of the major character, and then he explains about the defense mechanism of Freud. The result of the analysis is that the film was criticized as prurient by several Christian and conservative groups, primarily because of the themes of teenage sexuality presented in the movie. From the 10th element, the biggest defense appears on the displacement, where the major character

most avoiding the contact fights each other. Their relationship getting closer and better because they always together and care each other.

From the analyses above, the researcher tries to make a different analysis. Here the researcher focuses the analysis of the cultural stages that build the life development of Emmeline one of the major character based on psychosocial perspective. The title of the study is “*The Cultural Stages Appears in Emmeline in the Blue Lagoon by Randal Kleiser (1980): Psychosocial Perspective*”

D. Research limitation

The limitation of the study is how the cultural stages build the life development of *Emmeline* viewed by psychosocial approach. The researcher uses Erickson’s theory to analysis this film because psychosocial approach is suitable to draw the major condition and situation during the period within the film.

E. Objective of the Study

Based on the above problem statement, the objectives of the study are as follows:

1. To analyze the structural elements of the movie , and
2. To analyze the psychosocial that is the role culture in relation to the psychosocial stages.

F. Benefits of the Study

The benefits of this study are as follows:

1. The writer hopes that its result will help the students in the literary study in making further of research literature as the basic concept for them who want to do the similar research with different object.
2. The study can contribute to the other literary researcher as references in analyzing the movie especially based on Erickson's theory of psychosocial approach
3. The writer wants to give additional information and knowledge to the reader, especially the literary study on *the Blue Lagoon* movie by Randal Kleiser

G. Research Method

In analyzing the study, the writer applies qualitative method:

1. Object of the Study

Object of the study is Emmeline as a major character in *The Blue Lagoon*.

2. Type of the Data and the Data Source

The data are classified into two categories, primary data and secondary data. The primary data are taken from movie it self and from the script, while the secondary data are taken from the other data, which have relation with the research, the underlying theory and other materials concern, to the analysis.

3. Type of the Study

This study belongs to qualitative research, which refers to research based on qualitative data taken from the movie *The Blue Lagoon* directed by Randal Kleiser.

This study uses qualitative methods, as the name indicates, are methods that do not involve measurement or statistics. Qualitative methods have been in use in philosophy, sociology, and history for centuries, and many of the famous studies we refer to in psychology classes every day were actually qualitative. (Dr. C. George Boeree <http://webpace.ship.edu/cgboer/genpsyqualmeth.html>).

While in brief, descriptive qualitative research is the research employing the method of collecting, describing, classifying and analyzing the data and then drawing conclusion. The data can be sentences, discourse, pictures diary and memorandum. By using the descriptive method, this research is aimed to describe the role of culture in relation to the psychosocial stages of Emmeline in “*The Blue Lagoon*”.

4. Technique of the Data Collection

The method that is used by the researcher for collecting the data is library research, the ways are as follows:

- a. Watching the movie several times, until the writer gets an adequate information or data to be analyzed,

- b. Reading some other resources related to the movie, such as movie script, psychosocial books, etc,
- c. Taking notes for the important parts both in primary and secondary sources in data cards, and
- d. Classifying the data into categories and develop them into a good unit.

5. Technique of the Data Analysis

In this thesis the technique that is used to analyze the data is descriptive analysis technique. The writer describes the structural elements of the movie with a psychosocial approach. The collected data are interpreted and analyzed in detail through a psychosocial approach in this case of cultural institution to support continuation of strength that emerges in Emmeline in *The Blue Lagoon*: a psychosocial approach. Then drawing conclusion based on the analysis.

H. Research Organization

This research consists of five chapters. *Chapter I* is introduction, which consists of background, literary review, research problem, research objectives, research limitation, research benefit, research methodology, and the last is research organization. *Chapter II* comprises of the underlying theory which present notion of psychosocial, the role of culture in relation to the psychosocial stages, and theoretical application. *Chapter III* is structural analysis film, which is involving the structural elements of character and

characterization, setting, point of view, plot, theme and discussions. *Chapter IV* constitutes psychosocial analysis of the personality. The last chapter is *Chapter V* that draws of conclusion and suggestion.