

CHAPTER I

INTRODUCTION

A. Background of the Study

Literary works deal with human life, it is appropriate to use psychology as an approach in understanding human being from psychological point of view. An understanding of literary work also has conspiracy with human being. “Since literature is the exposition of man’s mental life, it can be said that literature has a tight relationship to psychology. Literature and psychology have the same object of research that is human being” (Wellek and Warren, 1984:91).

August Rush is a movie by Kristen Sheridan this movie published on 20 November 2007, but she might as well have named it *Oliver! 2: Electric Boogaloo*. A production is by Southpaw Entertainment an in association with Cs entertainment a picture by Warner Bros and Odyssey Entertainment present that the opening credit sequence displays a child “conducting” the wind, making it swirl in complex patterns through a field of tall grass, it is a fair argument that the movie makes its position regarding realism plainly evident, and that many critics simply got it wrong.

What is a more accurate summation of the film, released in late November 2007 and directed by Kirsten Sheridan for Warner Brothers) is to criticize it for being too sweet, as several critics have note. A boy named Evan Taylor lives in *orphanage*; he believes that his parents are still alive. He

believes that the music which is heard is the way he can communicate with his parent. He meets a counselor, Richard Jeffries of the New York Child Services Department. Evan tells him he does want to be adopted, because he believes that his parents are still alive and will come to take him eventually. Estranged from his parents by circumstance and nudged toward a foster family, a young boy seeks out his long-lost folks and discovers prodigious musical talent in this family-oriented drama from Disco Pigs director Kirsten Sheridan. In the aftermath of a passionate night together above New York's Washington Square, a charismatic Irish guitarist named Louis (Jonathan Rhys-Meyers) and a reserved cellist named Lyla Novacek (Keri Russell) are forced apart by fate. Despite the fact that they do not remain together, however, their fleeting union has created something amazing that neither could have ever anticipated -- a baby. Unfortunately, just after the child's birth, the mother is misinformed that the infant has died. Cut to 11 years later, when the child, Evan, is living in a Gotham-area boys' home and has developed an acute ability to listen to the sounds of the outside world -- hoping against all hope that his biological mother and father will turn up to claim him, while those in charge try to encourage him to open himself up to the possibility of adoption. Unduly rejecting these bids, Evan runs away into the city.

Out on the streets, the child falls into the clutches of a manipulative, untrustworthy street person named Wizard (Robin Williams), who renames Evan "*August Rush*" and opens the boy up to the depth and breadth of his

own musical talent even as he smells the opportunity to grow rich off of the foundling. Meanwhile, Evan/ August's hope persists that he will be reunited with his folks, and Louis and Lyla, unable to forget their initial night of love, feel themselves being drawn back together by fate. The story pursues an orphan, Evan Taylor, and his bid to find his parents. Evan discovers his unnatural musical abilities—indeed he proves a true prodigy—and he eventually transforms (with both the help and hindrance of “Wizard,” played by Robin Williams) into August Rush. Using his musical talent and his growing celebrity, he hopes that he can find his parents, ably played by Keri Russell and Jonathan Rhys Meyers, and hopes that the common bond of music might reunite them. His mother is a classical musician, his father an Irish rocker. The storyline does become something of a fantasy, as if a fledgling’s ability to play like a virtuoso on a guitar the first time he touches it isn’t the stuff of fantasy. Fantasy is what the movie offers, and if viewers allow themselves to suspend disbelief, they will gladly enter a world where magic, and great music, happen.

Its star is a child, hence another risk of inevitable sweetness, and Freddie Highmore does a quality job of portraying *Evan Taylor/August Rush*. Yes, there are times where Highmore is set up by Sheridan to be too cherubic, yet the fuller effect of the film and Highmore’s work creating August are worth it. There is a great love story—unless we’re too jaded to like love stories anymore too—and great music. Indeed, the soundtrack of Mark Mancina and Hans Zimmer might be worth the movie ticket. And it must be said that the

work with opening up a larger world of sound beyond the music is innovative and original, and Rick Hrmadka (Sound Design) and Scott Hecker (Supervising Sound Editor) deserve recognition.

Meanwhile, Lyla has discovered Evan's identity and has decided to stay in New York while searching for her son. While there, she decides to resume her cello career. She is then chosen to play in the same concert, which features Evan's piece. Louis, being wrongly told that Lyla has since married, also returns to New York to resume playing with his former band. He has a chance to meet with Evan in Washington Square Park and they play music together, although neither knows who the other is.

The night of the concert, Evan finally chooses to run from Wizard in favor of performing at his concert. In the meantime, Louis races to the park when he sees Evan's pseudonym along with Lyla's name on a sign billing the concert. Evan conducts his piece, and at its conclusion, when he turns around to see Lyla and Louis standing hand in hand, they saw their son, he knows that his mother and father heard his music. And he feels so happy with a nice smile.

August Rush is a good film and it is an interesting film because this film tells about how a child lives by himself, without his parents. He tries to move from orphanage and live with a new friend, his name is Arthur. He is a guitar player, August tries to play like him. He follows wherever Arthur goes. Then Evan is introduced with Wizard, Evan has a strong faith that as long as he follows the music he hears and reacts to it, he will have a chance to be

found by his parents. He makes his way to New York City, where he is taken in by a man known as "Wizard" (Robin Williams), who houses various orphans and runaways, employing them to play music on the streets and taking a large cut of their tips. Evan immediately proves to be a musical child prodigy. Wizard enlists him and gives him the name "*August Rush*", convincing him he will be sent back to the orphanage if his real name is ever discovered. But Finally Evan Taylor his original name can find the parents when he finished his concert.

It's a story about wishes, and how to reach our dream and make a dream come true in our life, and tell how a child lives with himself during a several years, he tries to find his parent although he does not know who his parents. He hears, he feels and he sees everything with music. Because he thinks that music is his life same with his parents. August is a son with a good talent, he get his talent from his father, he is a singer and a guitar player and her mother is a best cello player, so August can feel this from his parents. "Music is more than food" said *August Rush* or Evan Taylor with proud.

The first reason, *August Rush* is an interesting film because this story like a reality life and the character of August Rush is real. *August Rush* isn't just a bad movie - it's an aggressively bad movie. There are times when it tips the scales of absurdity and becomes almost comical. The film intends to be a modern day fable about fate and music and Dickensian characters but the sloppiness of the script and haphazard nature of the direction turns everything rancid. It's not difficult to understand what director Kirsten (daughter of Jim)

Sheridan is attempting and equally easy to see that she doesn't achieve her goal. *August Rush* is constructed on a foundation of interconnected failures, the biggest of which comes at the very end. Instead of giving us *the moment* that a mawkish melodrama like this demands, we are presented with a diluted and minimally satisfying shadow of *the moment*. It's one of many things that *August Rush* does wrong.

The second reason is the author can find the characteristic of *August Rush* easily, because in this film August Rush looks like a genius son, so the author can find easily. The movie is about how fate contrives to bring three people together - "contrives" being a key word. 12 years ago, Juilliard-trained cellist Lyla Novacek (Keri Russell) and rock singer Louis Connelly (Jonathan Rhys Meyers) shared a magical night together, but circumstances parted them the next day even though they were clearly meant for one another. Nine months later, Lyla gave birth to a bouncing baby boy but her father (William Sadler) gave the child up for adoption after telling his daughter the infant had not survived the birth. Alone and lonely, these two sad souls live their lives, not knowing there is someone out there connected to them. Meanwhile, that boy, who will eventually go by the name of August Rush (Freddie Highmore), ends up in an orphanage, where he is bullied. Eventually, he runs away and ends up on the streets of New York, where his amazing musical talents blossom under the sometimes cruel tutelage of Wizard (Robin Williams).

The third reason, this film is reality and based from true story so the writer thinks that it is good to analyze and to compare with another film. *August Rush* would like us to believe that some mystical Force (as the characters describe it, it sounds a lot like the one in *Star Wars*) binds everyone together. It is not coincidence that Lyla and Louis meet and their single coupling results in August. It is Fate. Music binds these individuals together. Lyla and Louis both play instruments and August sees and hears music in everyday actions. Unfortunately, director Sheridan proves unable to make us *believe* in this. It comes across as silly, cloying, and cheesy. The characters seem not in the grip of Fate but moved by the hand of filmmakers who would not know the meaning of "subtlety" if they looked it up in a dictionary. There's one sequence in *August Rush* when the contrivances explode out of the gate with such frequency that they're stumbling over one another. I was soon laughing so hard that I was almost in tears. When a movie implodes this spectacularly, it is impossible not to be impressed, if it is not necessarily for the right reasons.

The last reason the writer thinks that the audiences can get an inspiration from *August Rush* after the audiences see this film and the audiences can study of *August Rush* real life. *August Rush* has one good idea, but it is not effectively exploited. There are several scenes in which Sheridan attempts to get audiences into the mind of a musical prodigy and show how he sees the world. The audiences look through August's eyes and hear through his ears, where every sound, no matter how mundane, becomes a note

in the symphony of life in the city. The audiences do not get enough of this, perhaps because Sheridan is afraid of overusing the technique. The movie focuses more on August's peculiar kind of brilliant madness and less on the dreary soap opera of his possible reunion with his mother and father, *August Rush* might have offered something of value. So that, in this study and this research paper the writer gives the title “*MUSIC AS MORAL DRIVE TO FIND AUGUST RUSH’S PARENT IN KRISTEN SHERIDAN MOVIE AUGUST RUSH (2007): A PSYCHOANALYTIC APPROACH*”.

B. Literature Review

The movie of *August Rush* by Kristen Sheridan is an interesting movie. As far as the writer concerns, the research on the movie *August Rush* has been conducted by two students in different faculty.

The first researcher is Jonathan Aditya (2007) Satya Wacana University of Salatiga, the title is “*Conflict of August Rush in Kristen Sheridan Movie*” he employed psychoanalytic approach. The problem statement of is how the major character faces his inner conflict in making decision. The outcome of study showed that the problem faced by major character, Evand Taylor or *August Rush* causes the conflict of the major character’s mental condition. It brings him in anxiety which influences his decision making process. Finally, the decision is taken as the influence of his conscience. Therefore, it makes him more comfortable in life although he gained nothing in the end.

The next researcher is Aureliya Putri (2008) Shanata Dharma University of Yogyakarta, the title is “*Ambition of August Rush to Find his Parent with Music*”. He used individual psychological approach in analyzing the film of *August Rush*. The problem statement of his researcher is how the ambitions influence the personality development of the major character. The researcher showed that the ambition of the character, the son who wants to find his parents, therefore make him comfortable in life of major character it self.

Different from two previous researchers this study focuses on the life of *August Rush*, one of the major character in this movie, by using psychoanalytic approach. In this study the writer give the title “*MUSIC AS MORAL DRIVE TO FIND AGUUST RUSH’S PARENT IN KRISTEN SHERIDAN MOVIE AUGUST RUSH (2007): A PSYCHOANALYTIC APPROACH*”.

C. Problem Statement

Based on the background of choosing the subject above, the main problem that is analyzed in this study is “how is the music as moral drive to find *August Rush*’s Parent in Kristen Sheridan’s *August Rush* movie”.

D. Research Limitation

The limitation of the study is how *August Rush* searches himself in *August Rush* movie, especially viewed by analytic approach. The researcher

uses analytic to analysis this film because this approach is suitable to draw the major condition during the period within the film.

E. Objective of the Study

The objectives of this study are

1. To analyze the movie based on the structural elements of the movie.
2. To analyze the movie based on Psychoanalytic approach

F. Benefits of the Study

This movie has two benefits, they are:

1. Theoretical benefit:

To give some contributions to the large body of knowledge or the development of knowledge particularly studies in Kristen Sheridan' *August Rush*.

2. Practical Benefit:

3. To give deeper understanding in literary field as the reference to the other researcher, and enriches the literary study, particularly among the students especially on Muhammadiyah University in Surakarta.

G. Research Method

1. Object Study

The object of the study is *August Rush* or Evan Taylor.

2. Types of Research

This type of research is qualitative in which the writer does not need statistic to collect, to analyze and to interpret data.

3. Data and Data source

Data sources in this research are:

a. Primary data source

The primary data source is movie of Kristen Sheridan's *August Rush an incredible journey moving at the speed of sound*.

b. The secondary data

The secondary data are taken from some references and material related to the study weather by picking up from internet.

4. Research object.

The object of the writer is the movie of Kristen Sheridan's *August Rush* and the durations is three hours, published in New York by Warner Bross.

5. Method of The Collecting Data

In this research, the writer uses internet and library research. The writer collects the movie and books related to the topic.

a. Seeing the movie *August Rush*

b. Identify the problem

c. Find the data, character etc

d. Collecting the supported data from any critical review, internet and other references related to the topic.

6. Technique of Data Analysis

In this study, the technique that is used to analyzing the data is analyzing through psychoanalytic approach especially Freud's theory and drawing a conclusion.

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 psychoanalysis, the structure of personality, the notion of moral drive, and theoretical application. *Chapter III* is structural analysis film, which involves the structural elements of character and characterization, setting, point of view, plot, style, theme and discussions. *Chapter IV* constitutes Psychoanalytic analysis of the personality. The last chapter is *Chapter V* contains of conclusion and suggestion.