

**PLOT AND CHARACTERIZATION ANALYSIS ON GLEN KEANE'S  
FILM ENTITLED *OVER THE MOON* (2020)**

**A Final Project**

**Presented as Partial Fulfillment of the Requirements**

**to Obtain the Sarjana Sastra Degree**

**in English Literature**



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**SULTAN AGUNG ISLAMIC UNIVERSITY**

**SEMARANG**

**2022**

## STATEMENT OF ORIGINALITY

With full awareness, hereby I declare honestly that this thesis that I have written does not use the work of others, except the work of others which I mentioned in the quotation or reference to be used as supporting evidence for this study. And if in the future I am proven wrong and invalid, then I agree to accept the academic sanctions that have been determined.

Semarang, June 28<sup>th</sup> 2022



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## **PAGE OF APPROVAL**

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## MOTTO

“If we don't walk now, we will run tomorrow.”

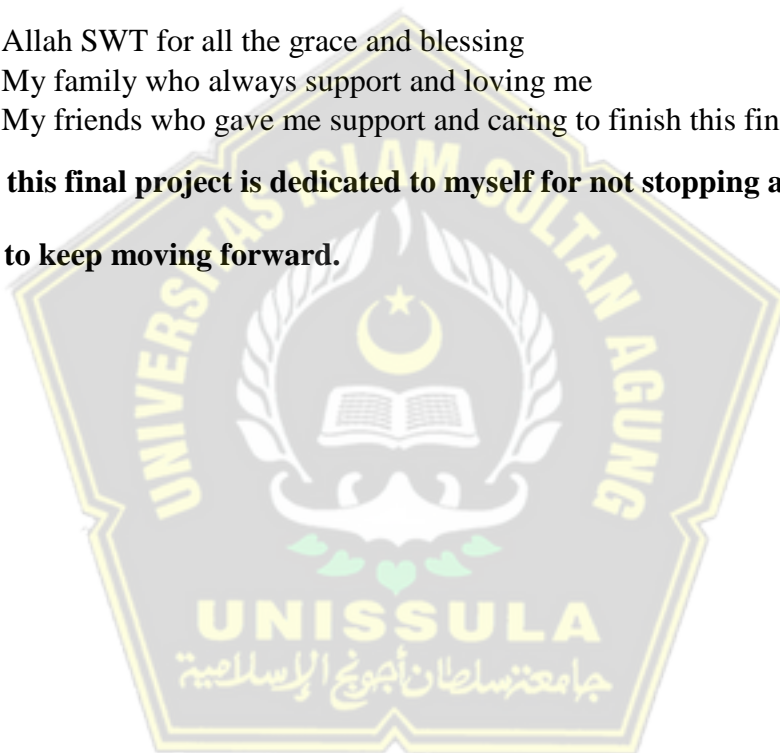
“If you get tired, learn to rest. Not to quit.”

## DEDICATION

This final project is dedicated to:

1. Allah SWT for all the grace and blessing
2. My family who always support and loving me
3. My friends who gave me support and caring to finish this final project

**Lastly, this final project is dedicated to myself for not stopping and choose to keep moving forward.**



## ACKNOWLEDGEMENT

In the name of Allah Subhanahu Wa Ta'ala, the most merciful and the most helpful in every difficulty. I express my gratitude for what I have been given and what I have gone through to get to this point. I surrender all my efforts and prayers to Allah Subhanahu Wa Ta'ala, who is all-fair and all-knowing. Also, not forget to send my shalawat and greetings to the great Prophet Muhammad Shallallaahu'Alaihi Wa Sallam, hopefully we will get his intercession in the future. And also, I don't forget to express my deepest gratitude to the people who has helped and encouraged me to complete this final project, they are:

1. Dean of Faculty of Language and Communication Science, Mr. Kurniawan Yudhi Nugroho, S.Pd., M.Pd, and Mr. Mubarak, S.Sos., M.Si. as the secretary of Faculty of Languages and Communication Science.
2. Mrs. Idha Nurhamidah, S.S., M.Hum as the head of English Literature Department and Miss. Diyah Fitri Wulandari, S.S., M.Hum as the secretary of English Literature Department.
3. Miss. Destary Praptawati, S.S., M.Hum as my final project advisor who has provided corrections, guidance, advice, patience, and all the very useful support since the preparation of this final project until its completion.
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5. All Lecturers of the Faculty of Language and Communication Science, Sultan Agung Islamic University, who have been sincere and tireless in providing knowledge that is very useful for their students. Thank you for sharing your experience to be learned and motivated.
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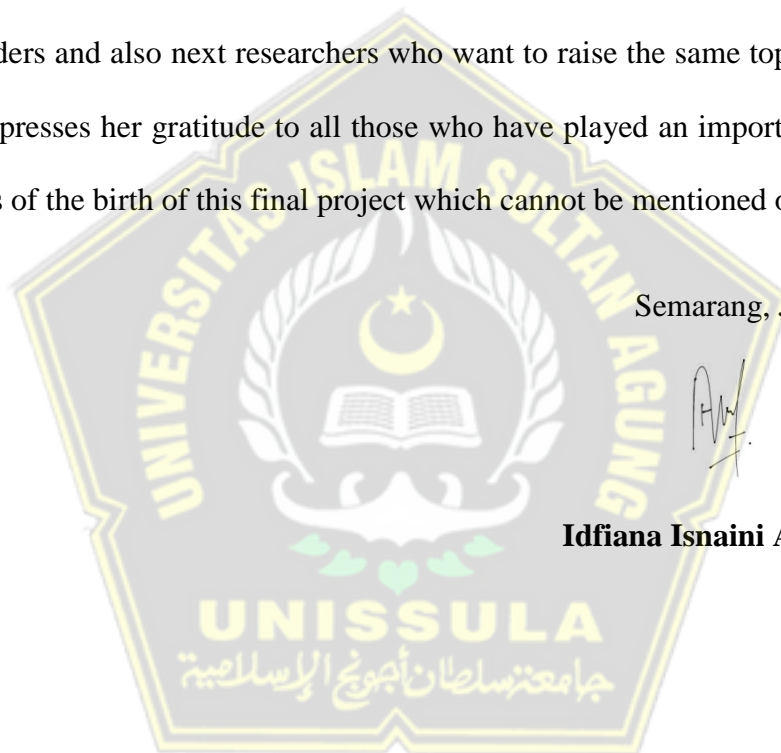
this final project by putting all your best efforts. Thank you for loving yourself so you do not care about other people said. Thank you for believing that everyone has a different time. It is never too late, the most important thing is to try and dare to move forward.

The writer realized that this final project still needs suggestions and criticisms to make it even better. The writer hopes that this study can give benefits for readers and also next researchers who want to raise the same topic. The writer also expresses her gratitude to all those who have played an important role in the success of the birth of this final project which cannot be mentioned one by one.

Semarang, June 30<sup>th</sup> 2022



**Idfiana Isnaini Alfianti**





## ABSTRACT

**Alfianti, Idfiana Isnaini. 30801700011.** “Plot and Characterization Analysis on Glen Keane’s Film Entitled *Over the Moon (2020)*”. English Literature Final Project from Faculty of Languages and Communication Science, Sultan Agung Islamic University Semarang. Advisor: Destary Praptawati, S.S., M.Hum.

*Over the Moon* was one of the animated films that premiered on Netflix and aired in 2020. This film told about how a girl survived to continue her life after her mother died. This study focused on the analysis of plot development and characterization of Fei Fei as the main character in this film.

This study used qualitative method to analyzed Fei Fei as the main character. The data used in this study were obtained from the film, film script that contained narration, dialogue, and monologues. Then, the steps used in data collection were watched the film, read the film script, identified the data, classified the data, and reduced the data.

This study has found the evidence of the processes of plot development used Freytag’s pyramid that was arranged to the order: introduction, rising action, climax, falling action, and resolution. The introduction introduces the circumstances and the characters in the story. Rising action contained conflicts that will be blown up at the climax as a point of revenge for the story. Then moves to falling action where the problem slopes and the main character found a solution to the problem, then ended at the conclusion or end of the story.

Keywords: *over the moon*, plot development, characterization, Freytag’s pyramid.

## INTISARI

**Alfianti, Idfiana Isnaini. 30801700011.** “Plot and Characterization Analysis on Glen Keane’s Film Entitled *Over the Moon (2020)*”. Skripsi Program Sastra Inggris dari Fakultas Bahasa dan Ilmu Komunikasi. Pembimbing: Destary Praptawati, S.S., M.Hum.

*Over the Moon* merupakan salah satu film animasi yang tayang perdana di Netflix dan tayang pada tahun 2020. Film ini menceritakan tentang bagaimana seorang gadis bertahan untuk melanjutkan hidupnya setelah ibunya meninggal. Penelitian ini difokuskan pada analisis pengembangan plot dan penokohan Fei Fei sebagai tokoh utama dalam film ini.

Penelitian ini menggunakan metode kualitatif untuk menganalisis Fei Fei sebagai tokoh utama. Data yang digunakan dalam penelitian ini diperoleh dari film, naskah film yang berisi narasi, dialog, dan monolog. Kemudian, langkah-langkah yang digunakan dalam pengumpulan data adalah menonton film, membaca naskah film, mengidentifikasi data, mengklasifikasikan data, dan mereduksi data.

Penelitian ini menemukan bukti proses pengembangan plot menggunakan piramida Freytag yang disusun dengan urutan: pendahuluan, aksi naik, klimaks, aksi turun, dan resolusi. Pendahuluan memperkenalkan keadaan dan juga karakter dalam cerita. Rising action mengandung konflik yang akan diledakkan pada klimaks sebagai titik balas dendam atas cerita. kemudian pindah ke aksi jatuh di mana masalah miring dan karakter utama menemukan solusi untuk masalah tersebut, kemudian berakhir pada kesimpulan atau akhir cerita.

Kata kunci: *over the moon*, pengembangan plot, karakterisasi, piramida Freytag.

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## CHAPTER I

### INTRODUCTION

#### A. Background of the Study

Literature is an art. In art we can find beauty built by words. The beauty that built by imagination to the feelings of the author that he tried to pour into his work. As it stated by Richard Taylor in his book entitled *Understanding the Elements of Literature*, basically, literature is the same as other arts. It namely the realization of the author's thoughts and experiences which are poured into his work using words as the medium (Taylor, 1). Therefore, it is legitimate if literature can also be called art, because there is beauty, imagination, and also the choice of words that can touch the heart of the author which sometimes contained experiences and life around the creator. This makes literature more expressive as we can enjoy and learn from other sides because literature is an expression of the creator's thoughts that wrapped in art beautifully.

Literature pours its art into literary works. Then divided into two based on its function. Goodman in her book said that literature is divided into two points, there are informative and imaginative. In terms of informative, literature is a source of facts, history, and other educational matters. While in the imaginative aspect, literature consists of fantasy and uses language that is beautified as entertainment and aesthetic matters (Yulfani and Rohmah, 383).

However, a literary work if only seen from the surface or only for entertainment is a very unfortunate thing. Taylor also says in his book that simply reading a literary work is not entirely enough. There are other things that need to be considered with personal ability to analyze a literary work, such as characters, plots, settings to themes and so on to be more satisfied in viewing literary works (Taylor, 4). As he said, it will be more satisfying if we know new things that we analyze with our own abilities. Therefore, from a literary work we can learn.

According to Taylor, the presence of literature as a place for learning and entertaining has existed for a long time, even if literary works still survive to this day as a medium of learning after going through various eras, it because of experience and not merely abstract information (Taylor, 5). Literary works are divided into written and oral. Such as poetry, prose, novels, dramas/films. Different from written literature, drama/film consists of movement and sound to realize the story. Film is the only literary work that is unique and interesting because there are movements and lively conversations.

As a type of literary work, films can be used as a medium of entertainment to serious issues such as politics and education. In terms of education, there are moral values as learning (Yulfani and Rohmah, 383). In addition to moral values, there are also characters, plot, theme, characterizations, settings and points of view as the basic elements of the film (Yulfani and Rohmah 384).

Using films as learning object is one of the interesting things. However, in this analysis this study only focuses on discussing the development of the plot and the characterization of the main character. This study are interested in plot development because it can be easier and structured to retell as entertainment. This study is also interested in the type of characterization which can be applied in social life. In addition, that this study uses the film because it is more unique and fun.

This study used a film entitled *Over the Moon* by Glen Keane to be analyzed. This film, which is directed by Glen Keane and is also the last work of the late writer Audrey Wells, premiered on Netflix in 2020. This film tells of the adventures of a little girl named Fei Fei to prove the truth and the existence of the legendary moon goddess, Chang'e. Her ambition did not stop her, because she really wanted to prove to her father that Chang'e was real. So, if she could successfully prove that Chang'e was real then her father would not have to remarry and forget her late mother.

Every film has a plot and characterization, as well as *Over the Moon* film that can be analyzed. Hence, this paper is entitled the **“Plot and Characterization Analysis on Glen Keane’s Film Entitled *Over the Moon* (2020)”**.

## **B. Problem Formulation**

By using a film entitled *Over the Moon*, the problems of this study are formulated as follows:

1. How is plot development described in *Over the Moon* film?



2. How is the main character characterized in *Over the Moon* film?

### **C. Limitation of the Study**

Based on the previous problem formulation, this study focuses on plot development and characterization of the main character in *Over the Moon* film.

### **D. Objectives of the Study**

Based on the previous problem formulation, the objectives of this study in the film are:

1. To explain the plot development in *Over the Moon* film.
2. To analyze the characterization of the main character in *Over the Moon* film.

### **E. Significance of the Study**

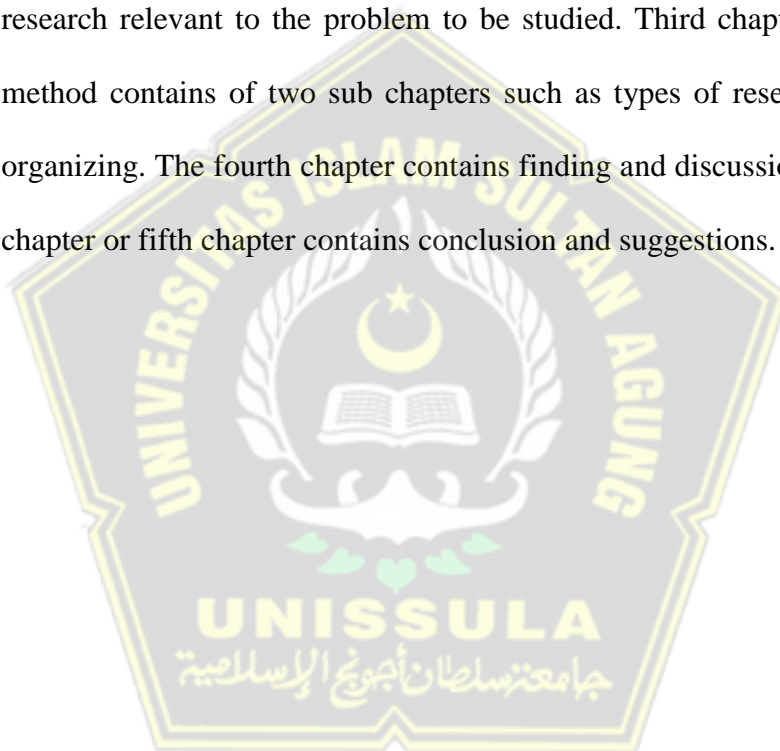
This study is expected to provide educational benefits such as:

1. Undergraduate University Students  
As additional references for undergraduate university students who are also using the same study and to increase understanding of this study.
2. Readers  
As additional education for literary enthusiast who want to know how the plot is described and characterization that can be used to judge the character of people in the real world.



## **F. Organization of the Study**

This study contains five chapters. The first chapter contains an introduction which has sub chapters such as background of the study, problem formulation, limitations of the study, objectives of the study, significance of the study and organization of the study. The second chapter is reviews of related literature contain theoretical studies and previous research relevant to the problem to be studied. Third chapter is research method contains of two sub chapters such as types of research and data organizing. The fourth chapter contains finding and discussion and the last chapter or fifth chapter contains conclusion and suggestions.



## CHAPTER II

### REVIEWS OF RELATED LITERATURE

#### A. Synopsis of *Over the Moon*

*Over the Moon* film tells the story of a girl named Fei Fei. She and her family live harmoniously and simply in China. They had a good life because they managed a mooncake business. Since childhood, Fei Fei was very fond of stories about Chang'e, the goddess of the moon. Chang'e who faithfully awaits her lover named Hou Yi in eternity. Until Fei Fei was a teenager, she still liked stories about Chang'e. Everything looks harmonious until sad things happen to her family. They must be wrapped in sadness because of the loss of a person who likes to tell the story of Chang'e. They lost their mother who died of illness.

Even though it's been a few years, but the feeling of loss has not fully recovered in Fei Fei's mind. She is still reluctant to accept the new person who will be her stepmother named Mrs. Zhong. An unstoppable feeling of jealousy suddenly exploded during the moon festival dinner. At that time, dinner was being held with her big family. Fei Fei felt that her father was starting to forget her mother because her father's attention was on Mrs. Zhong. Fei Fei tries to build memories with her father by telling the story of Chang'e. Unfortunately, everyone seemed to think it was just a joke. That Chang'e never existed.

With her ambitious, Fei Fei was determined to meet Chang'e on the moon. Using her intelligence, Fei Fei managed to make a rocket to the

moon. Of course her journey is not that easy, she had to go through various obstacles and extraordinary things up there to prove that Chang'e really exists. Besides, she felt that the bond between her father and Fei Fei was getting less and less due to the presence of a new person between them. Therefore, Fei Fei felt that with this proof her father would not forget her mother because the story about Chang'e is their thing.

## **B. Related Literature**

### **B.1. PLOT**

Plot is needed to build a story. If there is no plot, we will not know how and what happens in the story. As stated by Simaibang, to turn on the plot, intrinsic elements are needed. Intrinsic elements consist of characters, settings, themes and others (qtd. In Karmilla, et al. 1483). Besides, the important thing to build a plot is to show the emotional side through action. According to Abrams in his book entitled *A Glossary of Literary Items*, the plot is formed on cause and effect to achieve an emotional effect. This cause and effect is here to show the character's character in the story (Abrams, 224). To reach that emotional side, actions and effects can be found throughout the plot sequence. Aristotle showed that the order of the plot consists of a beginning, middle and end (Abrams, 226). Abrams also added that the start of the action makes us look forward to something enthusiastically, then walking to the middle makes us look forward to what happened before, and the last one after going through the beginning and

middle makes us satisfied because we understand the content of the plot (Abrams, 226).

To further detail the sequence of plots, a German critic, Gustav Freytag suggested five sequences in the plot called the Freytag's pyramid. The pyramid contains exposition, rising action, climax, falling action and resolution.

- **Exposition**

As a first step, a light introduction is presented in the exposition. The exposition consists of setting, character introduction, and also some basic conflicts that are still simple to give a little emotional touch and story interest (Rolfe, et al. 448). As the exposition is defined, simplification is needed so that it is easy to understand and can be followed to the next structure.

- **Rising Action**

The rising action is the second structure or step in the Freytag's pyramid. As the name suggests is to push the story to be more emotional. Usually there is more action that will be the point of the problem. According to Abrams, rising action will develop conflicts that occur between characters which will then bring the story to the top of the story where all the trouble exploded at climax (Abrams, 227).

- **Climax**

Abrams also stated that the climax is the turning point of all the problems that have occurred (Abrams, 227). In addition, Pickering and Hoepfer state that the climax is the situation in which the story experiences emotional power (Pickering and Hoepfer). As a turning point, the emotional side will come out stronger. The turning point could be called as revenge. Therefore, it will be perceived as a crisis situation where things get tense.

- **Falling Action**

All problems in climax will surely find their bright way and the emotional will be calm. Problems come to light in the falling action. Characters find solutions to solve problems they have. As Pickering and Hoepfer said, after the climax is passed, the plot moves to a breaking point and will come to a conclusion (Pickering and Hoepfer).

- **Resolution**

Resolution or conclusion is the end point of the journey in Freytag's pyramid. Resolution is marked by ending the problem and getting a conclusion. It could be success or failure the character experiences. All problems have been completely resolved (Abrams, 227). The conclusions generated in this sequence produce satisfaction because it has met the end and the answer to what happened in the previous sequences.

## **B.2. CHARACTERIZATION**

The relationship between character and characterization is a unity. To enter the characterization required container, i.e. character. The character itself is a character that represents a work which will then be translated by the reader as a quality and emotional figure depending on the conclusion of what the story characters do. The conclusions that readers will draw are usually seen from the dialogue and actions they take (Abrams, 32). Without characters there will be no story because no one can represent to bring a story to life. However, the characters still need characterization so that everything is complete and becomes a complete story. Martin stated that the definition of characterization is the way in which the author presents or informs the reader about the characteristics of the characters, both physical and non-physical in the story (qtd. In Tussadiyah). To make characterization in narrative, Abrams stated that there are two methods that is showing and also telling. In the method of showing, the writer will present the conversation of the characters and their actions then so that the reader can conclude the motive for what has been done. The author also shows the thoughts and feelings of the characters (Abrams, 33). In the method of telling, the author can describe the quality of the character (Abrams, 34).

In addition, Pickering and Hooper divide two ways of characterization that is directly and indirectly.

- **Direct Characterization**

This method tells the character by being told by the author directly. This direct characterization takes an approach to character building through himself, other characters or also through the narrator to be concluded by the reader. Pickering and Hoeper mention three ways to determine characterization directly. Among others are:

**1) Characterization through character's name**

According to Pickering and Hoeper, a name can be power against a character or it can also represent the inherent nature of a character.

**2) Characterization through character's appearance**

In this characterization, Pickering and Hoeper explain that the details in the appearance of a character are important values because they can be clues about the character.

**3) Characterization through the author**

Direct characterization that is told through the author is often found in narratives. Usually the author expresses the character's personality including the thoughts and feelings that the character has. In addition to Pickering and Hoeper, Johnston also stated by writing to tell or describe character's mind and feelings it is such an advantage for the reader to be able to feel what the characters feel, such as their true feelings and the way they see the world (Johnston).



- **Indirect Characterization**

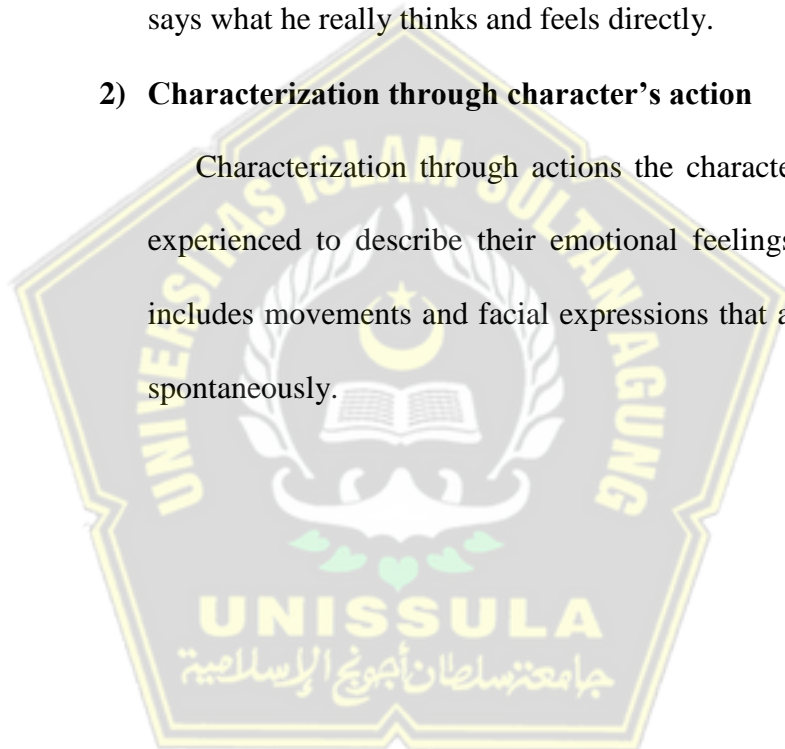
According to Pickering and Hoepfer, characterization is indirectly described by the writer through:

- 1) **Characterization through character's dialogue**

Pickering and Hoepfer said the characterization that is described indirectly through dialogue is when the character says what he really thinks and feels directly.

- 2) **Characterization through character's action**

Characterization through actions the characters showed or experienced to describe their emotional feelings. This action includes movements and facial expressions that are carried out spontaneously.





## CHAPTER III

### RESEARCH METHOD

This chapter contains research steps by collecting and analyzing appropriate data and can solve the problem formulation of the research object. This research has three methods, that is: types of the data, data organizing and analyzing the data

#### A. Types of the Data

“Qualitative research involves collecting and/or working with text, images, or sounds.” (3). Therefore, in this study used a collection of text, images and sound in the form of a film to be analyzed which is carried out intense reading and in-depth observation of the data used.

#### B. Data Organizing

This study aimed to be a reference for both proposal writing and final project. Therefore, in this study compiled the data that was organized as well as possible using reliable research methods.

#### B.1. Data Collection Method

##### B.1.1 Watching the Film and Reading the Script

The film entitled *Over the Moon* (2020) has been watched many times to achieve a good understanding. In addition, the script of the film is also read intensively in order to find out other things

in the film in more detail. It aims to gain a thorough understanding of the related topic.

### **B.1.2 Identifying the Data**

After watching *Over the Moon* (2020) film and reading the script intensely, the next step for data collection is to identify data related to the topic. In this step, dialogue, monologue, and narrative are identified data.

### **B.1.3 Classifying the Data**

Classifying the data obtained from questions cumulatively. This study classifies the data based on the formulation of the problem. So, the two problems in the problem formulations can be resolved in this study.

### **B.1.4 Reducing the Data**

Reducing the data is the last step in the data collection method. The data reduction carried out in this study is the process of selecting and simplifying the data used to make it easier to draw conclusions.

## **B.2. Types of the Data**

The data form were sentences, words, dialogue and speech.

The data in this study is divided into two points, namely:

1. Primary data sources are obtained from *Over the Moon* (2020) film directed by Glen Keane and John Kahrs. The film was produced by Pearl Studio and Netflix Animation and animated by Sony Pictures Imageworks and aired on Netflix.
2. Secondary data as supporting data is obtained through film script, e-books, e-journals, and sites related to research

### **C. Analyzing the Data**

Data analysis is a technique in the last research method that aims to analyze and report the results of the analysis. As for the form of the data are sentences contained in dialogues, monologues and narrations. To convey the data clearly, this study uses a descriptive analysis technique which uses easy quotations, statements and descriptions. The complete analysis is reported in chapter four as a result of the study.

## CHAPTER IV

### FINDINGS AND DISCUSSION

The fourth chapter in this study answered all the problem formulations in chapter one. The problems formulated included how is plot development described in *Over the Moon* (2020) film and how is the main character characterized in *Over the Moon* film. As there are two problems to be solved, this chapter answered them with two sub-chapters. In the first sub-chapter, this study discussed how is the plot development described in *Over the Moon* film, then the second sub-chapter discussed how is the main character characterized in *Over the Moon* (2020) film.

#### **A. Plot development described in *Over the Moon* (2020) film**

In this first sub-chapter, this study discussed about the plot development described in the film. There are five elements in plot; there are exposition, rising action, climax, falling action and resolution. First, this study discussed the exposition that has been found in the film.

According to Pickering and Hoeper, exposition or introduction is the beginning of the composition of the story that contains information such as character introductions, scenes, and can also contain signs of the presence of conflict (Pickering and Hoeper, par. 4). So, the exposition contained basic information about the character, such as introduced the character to the reader in order to understand the role in the story more easily. Usually there are also scenes that are explained through the

atmosphere or to the point where there are signs of conflict. This is done by the author so that readers could imagine and explored the story. The exposition was found in the narrative and dialogue in the film *Over the Moon* as below:

A giant foot enters screen and taps the water next to where the moon is reflected.

**EXT. CANAL/WUZHEN WATER TOWN/CHINA -  
EVENING - THAT MOMENT**

**The foot belongs to Fei Fei, 5**, who contemplates this information from the comfort of her mother's lap.

**MOTHER**

And that's the real reason the moon has phases.

**Mother brushes Young Fei Fei's LONG HAIR** as they gaze up at the waning moon. **FATHER** shares their picnic blanket. **They're a beautiful family, serene and complete.**

(1-2/00:01:41-00:01:50)

As Pickering and Hoepfer said, at the beginning of the story of *Over the Moon* film, there is the introduction of characters such as Fei Fei, a five-year-old girl who has long hair, and other characters such as her mother and father. It is introducing that they are a loving family. Depicted how harmonious and calm their families were gathered on the bank river.

In addition to introducing the character who will be the main character, the exposition also introduces other characters in the story. As stated by Pickering and Hoepfer in their statement above that the exposition also introduces other characters, so in the narrative below it is found the introduction of other characters by the author. The introduction of other characters is also important so that the reader did not feel confused by the storyline if they did not know who these characters are and what role they play. Other characters are also present to build the atmosphere and spark conflict. Other characters that appear in the story are in the dialogue below:

YOUNG FEI FEI

So, when the Moon is big and round, that's when the Space Dog doesn't take a bite?

MOTHER

That's when **the Moon Goddess, Chang'e**, makes him spit it out. (2/00:01:51-00:02:00)

The author also included other characters to make it easier for readers to recognize them in the next storyline. The author mentioned the moon goddess Chang'e by slipping Fei Fei's conversation with her mother.

As the statement from Pickering and Hoeper, another exposition finds and introduces other characters and the scene such as those found in the following narration and dialogue:

**EXT. WATER TOWN/CHINA - EVENING - A**  
**MOMENT LATER**

Fei Fei looking up at the moon. She asks her Father

YOUNG FEI FEI (To Father)

**Baba, do you think Chang'e is real?**

FATHER

(indulgent) **If your mother says she's real, then she is absolutely real.** (4/00:03:42-00:03:49)

Apart from introducing new characters such as Ba Ba and Mother, this scene also created a spark of conflict. By confirming that Chang'e is real, Fei Fei finally feels that Chang'e does exist. On the other hand, Ba Ba should be able to explained or give an understanding that Chang'e is a myth. So that there would be no conflict in the future about this belief because Chang'e is just a story.

As Pickering and Hoeper said, that the scene is also needed in the exposition to introduce the things that the characters go through. (Pickering and Hoeper, par. 4). The description of the atmosphere by the author in the scene made the reader deeper into what the characters feel.



As found in the narrative, the scene below introduced or described the sadness experienced and felt by the main character, Fei Fei and her father, Ba Ba.

INT. FEI FEI'S ROOM

**Fei Fei lies on her bed, and her door slowly opens.**

**Father enters her room, sitting on her bed. They hug, sharing a quiet moment.**

EXT. SPECIAL SPOT

**Fei Fei and Father are dressed in all black. They release a lotus flower over the water as a tribute to Mother. (8-9/ 00:07:26-00:07:43)**

After introduction to the characters, the author also described the atmosphere and sparks of conflict in this introduction section. As the narrator had told that Mama died, sadness and loneliness began to hit them.

Other characters are still emerging as Pickering and Hoepfer stated that the exposition will introduce other characters in the story (Pickering and Hoepfer, par. 4). Of course this is intended by the author so that the story feels more complete and the character could be a sign of conflict. Although it did not caused conflict directly, a character could caused or brought a big conflict in the future. The scene below showed exposition and sparks of conflict:



**Mrs. Zhong's hand inadvertently knocks a bowl full of dates to the floor. She bends to retrieve it, apologizing. Father bends down to help her...**

FATHER

Oh!

MRS. ZHONG

Oh no

FATHER

Don't worry about it. Don't worry about it.

MRS. ZHONG

I'm so sorry.

FATHER

It's okay. I got it, I got it.

He helps her pick up the bowl. **Their hands briefly touch.**

**It's an innocently tender moment. Fei Fei stares.** (14/

00:10:53-00:11:07)

This scene introduced a new character named Mrs. Zhong who seems to have a relationship with Ba Ba. Their interaction made Fei Fei suspicious through her gaze. Mrs. Zhong is judged by Fei Fei as someone who should be suspected because her father and she behaved in something

that Fei Fei did not like, but Fei Fei did not want to jump to conclusions so Fei Fei just looked at them.

After passing the introduction which was considered enough for the readers to understand, the author continued the story which was more interesting in rising action. As stated by Pickering and Hoeper, Rising action or could also be called complications in the Freytag's pyramid contained the seeds of conflict and divides the previous storyline so that it heats up and leads to the climax. Usually also introduced characters and conflicts that will develop slowly and become the core of the conflict (Pickering and Hoeper, par. 5). So, the sparks of conflict found in the introduction were then developed in rising actions. This is meant to created a more thrilling storyline and full of questions about what will happen next. The first rising action was found in the dialogue and narration between Chin and Fei Fei.

**Haven't you heard? We're gonna be brother and sister!**

**Fei Fei freezes. Horrified.**

FEI FEI

What?

CHIN

**My mom and your dad are getting mar**

FEI FEI

**Don't say it! Don't!** (27/00:18:27-00:18:35)

Apart from the exposition, Pickering and Hoeper also stated that the introduction of other characters could still appeared in the rising action. In this scene, the author introduced the new character named Chin as the daughter of Mrs. Zhong. The conflict developed slowly as we could see the atmosphere started to heat up a bit because Fei Fei was already felt disappointed and did not want to hear the statement of Chin, Mrs. Zhong's son who would become her stepmother.

In a story, the author needed various conflicts to make it developed slowly. In order to explode perfectly and provide an emotional touch, the author could also heat up the atmosphere or feelings of a character so that it was easy to provoke and reap conflict. As did the scriptwriter of *Over the Moon* described in Fei Fei's monologue and narration, Fei Fei poured out all her heart all the sadness and disappointment that she experienced. This is in accordance with Pickering and Hoeper's statement that conflict will develop slowly (Pickering and Hoeper, par. 5). The conflict here is shown by the problem between Fei Fei and her father.

FEI FEI

**Urgh. I just want things back the way they were.  
[SIGH] He used to believe in Chang'e! He said she was  
absolutely real! But now he's changed. [QUIET HUFF]**

**If baba could only believe again, he would never marry that woman. He-he would remember everything. He would remember you.**

**With a [PAINED SIGH], Fei Fei takes her mother's scarf off her bed post and pulls it over her head.**

**She closes her eyes, smelling the scent of her Mom on the scarf, remembering everything good...** Opening her eyes, moonlight glows through the fabric. (29/ 00:19:26-00:19:58)

The conflict slowly rose when Fei Fei felt that her father changed and lied to her. Here the author described the conflict between Fei Fei and her father. Fei Fei wanted her father to go back to how he used to be and would not remarry. When she felt she has lost her father who is no longer on her side, she misses her mother.

In addition to the pickering and hoeper statements, where the rising action is where the problem heats up and all conflicts slowly develop (Pickering and Hoeper, par. 5) In addition, Bunting also said that rising action is where the author builds or makes small conflicts to reach the climax and also introduces characters that have not been introduced (Bunting). Things such as minor conflicts would be judged to advance the storyline so that the story was not boring for the readers. Therefore, the

author included conflict in the rising action as found in the narrative and the dialogue below:

**Lulu pushes Fei Fei down into the lunar surface with a [CACKLE]. The biker chicks head to their bikes. They start revving their engines. They're not slowing down or turning back. Fei Fei RUNS after them, but it's no use tripping and falling**

FEI FEI

**No! That's mine! COME BACK!**

BILL

Whoever gets it to the goddess first gets their wish granted!

Gretch [LAUGHS MANICALLY]. **Fei Fei and Gobi are alone, stranded, with no choice but to walk.**

FEI FEI

**You can't leave me here! (69-70/00:52:34-00:52:44)**

After Fei Fei made it to the moon and went to where Chang'e was or what was called Lunaria, Chang'e asked for a gift in return for bringing her to Lunaria and meeting her. This is where Fei Fei is determined to find the gift that Chang'e intended. But the conflict depicted in this scene was not only the difficulty of Fei Fei in finding the unknown gift but when she was cheated by the chicken riders gang by snatching Fei Fei's

belongings which she thought was 'the gift'. In this scene there are also an additional introduction of other characters such as Gobi and the chicken rider, they are residents of Lunaria.

The third or highest point in the Freytag pyramid is the climax. Here all problems will be blown up. The small conflicts that had accumulated would be the caused of the explosion. According to Pickering and Hoeper, the crisis or what can also be called the climax is the emotional high point in the story (Pickering and Hoeper, par.6).

In addition, Tussadiyah also said that the climax is the top of the story where the protagonist determines the ending of the story based on the decisions they makes (Tussadiyah, ch. II).

Moreover, Freytag also conveyed in his view, climax is the part of the story that fully describes the good or bad energy of the protagonist. So, good and bad karma will return to the character to be experienced (qtd. In Bunting). From the understanding of the climax above, it is concluded that the climax was the turned point to got karma, whether good or bad according to what has been experienced or done by the character. The climax of *Over the Moon* was found in the narration and dialogue in a scene full of sadness as we could saw below.

INT. CHAMBER OF EXQUISITE SADNESS - THAT  
MOMENT

**Entering the seemingly infinite blackness, surrounded by sparkles of light. The floating diamonds now tangible. She lets out a heavy breath. She approaches Chang'e**

**FEI FEI**

Chang'e? It- it's me... Fei Fei? Bad Haircut Girl. I'm here to bring you back.

Chang'e's eyes open, noticing Fei Fei. **Fei Fei's face begins to show pain. She pushes on, trying to get closer to Chang'e. Something clutches at her soul. With every step, she is becoming SADDER AND SADDER. There's a mournful wind. The air is cold. The diamond lights begin to arrange themselves into PIXILATED IMAGES around Fei Fei - like mini-constellations. A SHAPE APPEARS- it's Fei Fei's MOTHER with a 9 YEAR OLD version of herself. Mother pushes this young Fei Fei's hair behind her ear. The young Fei Fei reaches out to MOTHER as Mother slowly fades and becomes distant**

**FEI FEI (CONT'D)**

(anguished) Mom?

Mother reaches out to Fei Fei



MOTHER

Fei Fei.

FEI FEI

Momma!

The young Fei Fei kneels in grief, pulling at her long hair, and then chopping it off with scissors.

**ON FEI FEI - she stumbles backwards, feeling a stab of pain. She sinks to her knees. She curls into the fetal position.** (93-94/ 01:12:13-01:13:12)

The next climactic scene was when Fei Fei made a big decision to enter the dark room in order to save the heartbroken Chang'e but Fei Fei was also trapped in the dark room after the fragments of her mother's togetherness memory that were shown in the picture made Fei Fei very emotional and curled up in sorrow. Her sense of loss resurfaced and caused her to almost be trapped in that dark space with Chang'e. She had made a decision that had cost her the risk of a flashback piece and then trapped her in that space.

After going through an emotional climax, the author directs the story to the fourth Freytag pyramid, namely falling action where all the problems seem to calm. After being at the top of the story, it is time to get



down and relieve the tension to get to the end of the story (Pickering and Hooper, par.7).

As Freytag said, Conflict began to decreased along with finding a solution for the main character (qtd. In Tussadiyah, ch. II). After the author judges that it was time for the character to found a solution to their problem, the author would lower the tempo of the story. As we could saw when Fei Fei had already found a solution to her problem.

Chang'e lifts Fei Fei's face.

CHANG'E (CONT'D)

**You have to move on.**

FEI FEI

**How?**

SEQUENCE 2900 - LOVE SOMEONE NEW

Fei Fei blinks, trying to understand - CLOSE ON Fei Fei -

as **Chang'e begins to SING.**

SONG - LOVE SOMEONE NEW

CHANG'E

**I KNOW YOU'RE FEELING SADNESS I SEE IT IN  
YOUR EYES THE PAIN IS OVERWHELMING  
WHEN A LOVED ONE DIES BUT IT'S TIME FOR**

**YOU TO LET GO AND SET YOUR HEARTACHE  
FREE**

Chang'e lifts her eyes and SEES SOMETHING-

CHANG'E

**FOR THERE'S A LIFE THAT'S WAITING THERE  
FOR YOU - IF YOU CAN LET LOVE THROUGH**

Chang'e is staring at something through the invisible wall.

CHANG'E (CONT'D)

**IF YOU CAN GIVE LOVE YOU WILL FIND YOUR  
FAMILY THOUGH IT MAY NOT BE LIKE IT WAS  
BEFORE AND IF YOU GIVE LOVE YOU'LL NEVER  
LOSE LOVE IT ONLY GROWS – MORE AND MORE  
NO NEED TO BUILD A ROCKET FOR YOU CAN  
NOW BE STRONG THE THINGS THAT YOU'VE  
BEEN SEARCHING FOR HAVE BEEN HERE ALL  
ALONG AND THOUGH IT HURTS TO MISS HER  
HER SPIRIT'S ALWAYS NEAR (MORE)**

**SO TRUST THAT SHE WILL ALWAYS BE WITH  
YOU AND LOVE SOMEONE NEW. (95-96/ 01:14:14-  
01:16:02)**

The conflict had calmed, now Chang'e was helped Fei Fei to released the wound she had stored up. Chang'e gave advice through singing. The song was filled with letting go of what had gone even though Chang'e knew it was so difficult but life must go on because there are still many who love us. Chang'e also says in her song to making peace and received love from new people, but Fei Fei also has to gave love to them so that love grows well. This was the solution found for the main character, Fei Fei.

When all the problems met the end, now was the time for the author to finished the story. At the end of this story, the author sometimes gave a description of what happened to the characters. According to Pickering and Hoepfer, resolution is the last point in the plot. This section contained the conclusions of the conflicts results in the story (Pickering and Hoepfer, par. 8).

In the settlement section, both the protagonist and the antagonist have found a solution and resolved the conflict. In some stories, the author tells about what will happen to the characters in the future after the conflict is over (Tussadiyah, ch. II). The resolution in this film was found in the narrative below:

INT. FEI FEI's HOUSE - ONE YEAR LATER

Photos on the mantle of Fei Fei, her Mother and Father,  
**next to a photo of Chin winning third place in a ping-**

**pong tournament, next to a wedding photo of Father and Mrs. Zhong. (100/01:21:50-01:21:59)**

After the conflict is over, it is now entering the end of the story which is the resolution. In this scene, Fei Fei finally reopened her heart. She followed Chang'e's words, Fei Fei began to love the people around her, namely her step brother and stepmother. She is also happy for Ba Ba's marriage. It could be seen by her old family's photo side by side with chin's new photo and also their new family photo at the wedding of Ba Ba and Mrs. Zhong. In the end she was able to let go of the wound and continued to lived her life with the people who love her.

## **B. The main character characterized in *Over the Moon* (2020) film**

This second sub-chapter only focused on the main character characterized in the film. Characterization can never be separated from the character, and vice versa. Characterization is there to give a different impression. To give this impression to the reader, the author has two ways, namely directly and indirectly.

### **B.1 Direct Characterization**

First, this study discussed the findings on characterization directly. Direct characterization is usually told directly by the author through narration or represented by the character himself. Direct characterization can be done in various ways. Such as, use names as characterizations to provide clues in the story and also some characters are named according to

their characteristics (Pickering and Hoeper, par. 15). In addition, Pickering and Hoeper also stated that the author uses detailed appearances to provide important information about the characters (Pickering and Hoeper, par. 16). On the other hand, Tussadiyah also stated that direct characterization is marked by the author telling directly about the character, usually in the narrator or using other characters so that the characterizations in the story can be understood (Tussadiyah, ch II). Characterization directly can be seen in the beginning of film's narration and dialogue as below:

A giant foot enters screen and taps the water next to where the moon is reflected.

EXT. CANAL/WUZHEN WATER TOWN/CHINA -  
EVENING - THAT MOMENT

The foot belongs to **Fei Fei, 5**, who contemplates this information from the comfort of her mother's lap.

MOTHER And that's the real reason the moon has phases.

**Mother brushes Young Fei Fei's LONG HAIR** as they gaze up at the waning moon. FATHER shares their picnic

blanket. **They're a beautiful family, serene and complete.**

(1-2/00:01:43-00:01:49)

The author used direct characterization by telling or mentioning the character's name, age and body characteristics that is long hair. The author directly described what the character of a five-year-old girl named Fei Fei looks like. In addition to having a physical picture with long hair, the

author also describes the circumstances of her family. That is harmonious and full of love.

In addition to using a description of the name, physical and information related to the character, the author can also introduce the characterization of the character through the economic status and family of the character. As Bacon stated, “Social level of characterization includes economic status, profession, religion, family, and social relationship all those factors which place a character in his environment” (Bacon). Therefore, this study finds characterization of characters through economic status in narration below:

INT. MOONCAKE BAKERY/WATER TOWN

Fei Fei goes into the kitchen as a FIVE-YEAR-OLD. **Time has passed and she re-enters the bakery, now NINE-YEARS-OLD, carrying boxes of mooncakes.**

(6/00:05:50-00:05:55)

The author directly described Fei Fei’s social life with scenes of Fei Fei entering and leaving the same place even though it’s been years. This can be concluded by the reader that Fei Fei has a profession, even though Fei Fei only helps her parents make mooncakes, but she did it constantly for years. There is also information about economic status, where the family owns a bakery business. It makes Fei Fei’s character live well.

Another way for the author to expressed characterization is by writing to tell or describe character's mind and feelings it is such an advantage for the reader to be able to feel what the characters feel, such as their true feelings and the way they see the world (Johnston). This method is intended so that the reader immediately understands what the character is feeling. The author wanted the reader to immediately focus on and explore the feelings of the characters in the story. As we can see the narrative below:

INT. FEI FEI'S ROOM

**Fei Fei lies on her bed**, and her door slowly opens. Father enters her room, sitting on her bed. **They hug, sharing a quiet moment.**

EXT. SPECIAL SPOT

**Fei Fei and Father are dressed in all black. They release a lotus flower over the water as a tribute to Mother.** (8-

9/00:07:26-00:07:44)

The farewell scene is very heart-wrenching it can be seen on how Fei Fei lies on her bed then her father comes and they hug in silence. The hug without conversation really describes the feeling of that moment, the silence that was really stifling when her mother died. The author gives a picture of the sadness that Fei Fei feels with the scene of hugging his father in silence.



## B.2 Indirect Characterization

As mentioned above, there are two ways to characterize the character he made, now this study will discuss the second way, namely indirectly characterizing. Usually, the author described the character through other characters. As Bacon said the characterizations can be seen through direct character dialogue or speech from other people. So the reader can judge the character (Bacon). Therefore, Fei Fei's characterization as the main character can be seen from the dialogue with her father.

FATHER

Now you're sure you don't want me to go with you?

FEI FEI

**Yeah. I got this, baba.** (10/00:08:59-00:09:01)

Fei Fei's characterization in this scene is concluded from her dialogue with Ba Ba, that she is independent. Seen when Ba Ba offered to help accompany her to deliver orders for mooncakes. However Fei Fei assured Ba Ba that she can do it by herself.

Characterization by giving effect to others means that the character has succeeded in influencing others to react. This reaction shows how good or bad the character is seen from the eyes of others (Johnston). The effects that other characters give to the main character are seen as reflections or reviews from the other's eyes. This continues as Johnston said that the main character can make



other characters give feedback on what the main character is doing as we can see when Fei Fei impressed several workers with her cleverness.

A billboard behind them shows imagery of the epic rail.

RAIL WORKER #1

(Surprised) **You know about the MagLev?**

FEI FEI

(Excited) **I heard about it in school - (MORE) It doesn't even bother with wheels, floats on electromagnetic fields like a cushion of air. (Jumping forward) Whoosh! Magnetic levitation is the coolest!**

**The workers are impressed.** (12-13/00:09:58-00:10:17)

In this case, readers can find out that Fei Fei is a smart girl. She easily explained how the carriage worked and made the workers give amazed reactions.

Another way to describe the characterizations indirectly can be done with the words of other people regarding the main character. As Tussadiyah said, "Physical level supplies such basic facts, as sex, age, and size. It is the simplest level of characterization because it reveals external traits only" (Tussadiyah, ch. II). Even though Fei Fei's grandmother spoke to herself, it was meant for Fei Fei.

GRANDMA

**You're so skinny, hasn't anybody been feeding you?**

(20/00:14:47-00:14:51)

Grandma talked about Fei Fei's thin body shape. Grandmother described Fei Fei's characterization in physical characterization to the reader.

In addition to describing the physical, economic status and other external matters, the author can also describe the character through internal such as the character's physiological. Characterization through the psychological side of the character can be described by the way the character provides responses, attitudes, motivations, desires and likes and dislikes (Tussadiyah, ch. II). As we can see how the author described Fei Fei through her physiological.

FEI FEI

**Bungee, we're gonna prove she's real!**

**- She takes a string and tacks it from a drawing of a rocket to a poster of the moon.**

**-Papers fill Fei Fei's bedroom walls with equations. A small hand drawn rocket flies across the notes on her wall and crashes. Another flies completely off the paper, and takes a nose dive. The third flies over the drawing of her which ducks and then shares a look with the poster of Chang'e.**

**-A time lapse shows her drinking boba while writing out equations, eating top ramen while reading a thick book, crumpling paper while various take-out boxes build up all around her. (32/00:24:44-00:25:05)**

Fei Fei's timelapse scenes and scribbled papers show readers how serious and ambitious she is to build a rocket then go to the moon and prove to his father that Chang'e is real so her father will not forget her mother by marrying another woman. This ambition can be found in physiological characteristics such as desire, motivation and liking.

Also, in addition to the character described through physical, physiological, the author can also describe the characterization of the character through verbal and physical interactions. As Johnston said, Characterization through action is seen from how the character behaves. Character shows its characteristics through physical or verbal interactions (Johnston).

EXT. FIELD - MONTAGE IN QUICK CUTS –

**Fei Fei goes about BUILDING HER ROCKET.** Building something under the cover of night. - **She launches an experimental rocket, it explodes.**

- **Another experiment**, it also explodes and she's knocked over with a thud.

FEI FEI

Oof!

- **Another experimental rocket.** Fei Fei presses a button, but nothing happens. Bungee throws a rock at it and the rocket launches into the sky. It looks like it works, then it slowly falls back down to the ground... and explodes in a cloud of dust, knocking her over again. (34/00:25:51-00:26:11)

The characterizations are indirectly described by the author through Fei Fei's physical actions. She did the rocket experiment. Readers can see her characteristics as a girl who never gives up and ambitious even though the experiment failed many times.

Verbal representation of this characterization or from the words of others as said by Bacon, that the characterizations can be seen through direct character dialogue or speech from other people. So the reader can judge the character (Bacon).

TEACHER

Something you want to share with us, Fei Fei?

The teacher picks up her DRAWING with contempt.

FEI FEI

No.

TEACHER

**Today you are Number 1 in class,** but maybe tomorrow you'll be Number 30. There's no doodling allowed.  
(35/00:26:23-00:26:34)

The writer makes the teacher's dialogue mentioned number one in the class where Fei Fei is the smartest student in his class.

Information provided by the author to the reader through other characters can be an important sign because in a story, interactions between characters are more often found. The characterizations can be seen through direct character dialogue or speech from other people. So the reader can judge the character (Bacon). In Addition, Pickering and Hoepel also stated that the author uses detailed appearances to provide important information about the characters (Pickering and Hoepel, par. 16). Detailed information about Fei Fei's face is described by Chang'e.

CHANG'E

Hmmm... **You have a round face, you need length. And you have a rogue eyebrow right... there.**

Blue Lunette whips out some tweezers and plucks the eyebrow.

FEI FEI

Ow!

CHANG'E

Improved! (47/00:37:57-00:38:06)

The author adds to Fei Fei's physical characteristics through Chang'e's dialogue. This proved that conversations or interactions between characters are important information to add details to a character.



## CHAPTER V

### CONCLUSION AND SUGGESTION

In this study, chapter five is the last chapter which contains two sub-chapters that discuss conclusion and suggestion. The conclusion presents the results of the analysis of the study in chapter four and continues by giving suggestion for this study.

#### A. Conclusion

Based on the analysis of the film *Over the Moon* (2020) in this study, two conclusions were obtained, first is the development of the plot and the second is the characterization of the main character.

By using Freytag's pyramid, it can be seen that the introduction in the film *Over the Moon* is contained in the introduction of characters such as Fei Fei's character, Fei Fei's economic status, and other characters. The rising action in this film is shown when Fei Fei experienced various minor conflicts between herself and other characters such as when Fei Fei got various conflicts such as knowing that her father has a girlfriend and will remarry and seems to be forgetting her mother. Heading to the climax, where the turning point of all conflicts or it can be called the outcome of the problem, Fei Fei is trapped in a space of sadness and remembers her mother who has passed away. In falling action, which was the main character has a solution or solution to their problem. In this film, Fei Fei met Chang'e and found a solution, which is to let go her mom. As for the

final step is completion or resolution where the story ends. The end of *Over the Moon* was marked by Fei Fei's sincerity in letting go of her mother and continuing her new life with Mrs. Zhong as her new mother.

Characterization played an important role in giving life to the character. So that the characters can be more alive with the characterizations that have been described by the author. In characterization, the author can describe it in two ways. Namely directly and indirectly. First, author used direct way to described Fei Fei as a figure who had long hair when she was five years old, and had a harmonious and happy family. The author also described Fei Fei's age and physical development in the narrative. In addition, the author also described Fei Fei's feelings when sadness through the narrative.

Then, the depiction of characterizations is indirectly described by the author through dialogue between characters. Fei Fei is a brave and independent person as seen from the conversation she had with Ba Ba when she was about to deliver an order of mooncakes. The author told the reader that Fei Fei is a smart person, we can see it through the dialogue when Fei Fei delivered orders and talked about her knowledge of the epic rail that is being built by the workers. Physical form is also described by the author through the monologue of Fei Fei's grandmother when she said that Fei Fei's body was thin. Fei Fei is a child full of ambition, we can see it when she struggles to build a rocket to go to the moon. She is smart and is recognized by her teacher when the teacher said that she is number one



in the class. Fei Fei's physical development is also noticed by the author, it is described that Fei Fei has a round face.

## **B. Suggestion**

This study proposed suggestions that can be used by undergraduate who are interested in taking the same study topic. This study is expected to be a reference and inspiration to write the same study. The next researchers may be able to develop this study in order to improve the ability of other undergraduate in analyzing other literary works such as novels, or short stories. This study is also expected so that students or undergraduates can understand well about how to analyze a literary work. In addition, undergraduate or other researchers can use other intrinsic elements, such as themes, settings, characters, and so on. As for researchers or other undergraduates, they can use extrinsic elements to be discuss in their studies.

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