

**THE PORTRAYAL AND THE NARRATIVES OF MONSTER
CHARACTERS IN DISNEY AND DREAMWORKS ANIMATED FILM
(ARCHETYPAL APPROACH)**

THESIS

Submitted in Partial Fulfillment of the Requirements for the Degree of

Sarjana Humaniora



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DEDICATION

Above all, I am grateful to Allah SWT, the Almighty, for having given me strength and patience to carry out and complete this work, glory, and praise for Him.

This thesis is especially dedicated to:

1. My parents, who always support me both mentally and financially, and also always pray for me.
2. My beloved Lecturers of English Letters Department, thank you for the lessons, experiences, hard work, and advices.
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5. Everyone who gave helps, prays, and supports.

MOTTO

“BISMILLAAHIRRAHMAANIRRAHIIM”

“Every human being in his life will go through stage by stage, where, in essence, this life is a series of processes after processes, and in every process we go through, there must be a lesson.”

PRONOUNCEMENT

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I hereby sincerely state that this thesis entitled *The Portrayal and The Narratives of Monster Characters in Disney and DreamWorks Animated Film (Archetypal Approach)* is my own original work. To the best of my knowledge and belief, this thesis contains no material previously published or written by another person expect where due references are made.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

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The researcher realized that this thesis might be far from being perfect. The researcher hopes that this thesis is useful for the researcher in particular and the readers in general.

Surakarta, December 20th, 2023

The researcher,



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ABSTRACT

Khairunisa. 2023. *The Portrayal and The Narratives of Monster Characters in Disney and DreamWorks Animated Film (Archetypal Approach)*. Thesis. English Letters Study Program. Cultures and Language Faculty.

Advisor : Dr. SF Luthfie Arguby Purnomo, S.S., M.Hum

Keywords : Monster Types, Film, Luca, Shrek, Monster Characters

Disney and DreamWorks use a lot of monster themes in their animated films, with various types and characters of these monsters. One of them is the films Luca by Disney and Shrek by DreamWorks. The aim of this research is to analyze the types of monsters in monster-themed animated films produced by Disney and DreamWorks, as well as how their visualize and narrate monster characters in their monster-themed films.

The researcher use the Monster Theory by Jeffrey J. Cohen, in his theory, he states that there are seven theses about monster theory. This research also uses Literature in The Second Degree Theory by G. Genette to find out how monster characters are presented in films.

To analyze this research, a qualitative method was used. This qualitative descriptive research seeks to reveal the types of monsters and how monster characters are presented in the films Luca and Shrek. The researcher took data from films in the form of words, sentences, dialogue, and screenshots of scenes in films that show the type of monster and the way the monster's character is presented. The analysis used in this research are, domain analysis, taxonomy analysis, componential analysis, and analysis of cultural themes.

The result of this research is the researcher found there is a total of 62 data from the two films. That the dominant data in the film Luca is Thesis VII-Condensation with 38 data, which explains that the types of monsters that often appear are monsters that can adapt and learn to live from humans within their reach, and the monster characters are presented by displaying the shape and character of the monster both in the scenes shown and in the dialogue. The researcher also found that the dominant data in the Shrek film is Thesis VI-Condensation with 24, which explains that monsters are considered creatures that cause fear and panic, and the monster characters are presented by displaying the shape and character of the monster both in the scenes shown and in the dialogue.

CHAPTER I

INTRODUCTION

A. Background of the Study

Monsters are described as creatures that look or feel very different from the usual creatures, or they can be giant creatures. In most stories, monsters are depicted as evil figures. “Monsters are depicted as creatures that cause panic and fear, which forms a good source of power among individuals” (Cohen, 1996).

Monsters are often also associated with myths. Many people do not believe in the existence of creatures such as monsters, but not a few also believe that monsters are mythological creatures that have existed for a long time. Propp (1994) found that myths are always older than the wonder tale, as follows, for instance, from the historical plot of Sophocles' Oedipus. Buxton, Bolle, and Smith (2020) found that myth is a special story about a god or superhuman who is seen in extraordinary events or circumstances for an indefinite period of time but is understood as existing apart from ordinary human experience. Mostly, myths contain phenomena that occurred in the past, such as about heroes, social, culture, nature, and creatures. In myth, the story will often have additions that seem exaggerated.

According to Stallman (1949), in modern criticism sometimes "myth" can be the most important and inclusive word. Sometimes myth can still be found as a synonym for a legend, illusion, or false propaganda. It seems

that this representative quality is what other critics refer to when they say "Words open up to greater symbolism at all levels, for example to archetypal symbols, rituals, as well as myths." (Douglas, 1953).

Although in many stories, monsters are depicted as evil figures, not a few monsters in animated films. Many animated films are adapted from stories of monsters or mythological creatures, such as *Luca* (2021) and *Shrek* (2001). The researcher chose *Luca* (2021) and *Shrek* (2001) as the object of this thesis. *Luca* (2021) tells about the friendship between two sea monster teenagers who like to do new things, namely Luca Paguro and his new best friend, Alberto Scorfano. Two juvenile sea monsters come out of the sea and explore the human world, trying to fit in and adapt to humans. *Shrek* (2001) is a film based on the mythological story of the Ogre from Southern Europe and shows another side of the Ogre that humans are not aware of. The film tells the story of a green ogre named Shrek who goes on a journey to save Princess Fiona, to get back her swamp. Shrek is always shunned and considered scary by people, so he feels he doesn't deserve to have friends. Until finally his journey to save Princess Fiona makes a change in his life.

However, the discussion about the monster types and how the portrayal and narration of monster characters in Disney and DreamWorks animated films need to be discussed and studied more deeply. In the films *Luca* (2021) and *Shrek* (2001) there are several types of monsters that are presented in their monster characters. The references presented to the two objects can be seen through the dialogue and characterizations of each

character. In Luca's film, there is a scene where Luca and Alberto argue about school. Luca who really wants to go to school and Alberto who reminds them that monster can't go to school. Here is the dialogue and a screenshot of one of the scenes:



Fig. 1.1 Alberto and Luca: Min 00.57.15 sample data *Luca*

Alberto: “Luca, sea monsters can’t go to school. What do you think is gonna happen when they see your fish face?”

The analysis in this case is from how Alberto reminds Luca (“Luca, sea monster can’t go to school. What do you think is gonna happen when they see your fish face?”), it shows the reader that the boundary of possibilities between monsters and humans is so real. Even though Luca and Alberto are not evil monsters, the basic myths that are already attached to monsters make it seem as if the boundary will never disappear. Alberto's character in this scene can be related to the Thesis V of Seven Theses of Monster Theory, in his book, Jeffrey Jerome explains that in the fifth thesis, the monster policy limits the social space in which humans can move while enforcing the law of exclusion. This means that in socializing monsters limit their space because they are monsters and there are different laws that differ from humans.

On the other hand, monsters are presented in the film by condensation, which is, combining ideas. This monster is presented in the film by adding stories and adding narration (Genette, 1997). The presentation of monster characters in these two films is done by combining the idea of a monster character being presented by adding dialogue and also scenes that can be seen in the film that support the depiction of the character as a monster.

Based on the explanation above, the researcher wants to research about the monster types in Disney and DreamWorks monster themed animation films employ in presenting their monster characters, and how Disney and DreamWorks visualize and narrate the monster characters in their monster themed films. The researcher feels interested/felt important to do this research, because the researcher feels this research is useful, especially in the film industry. How to present characters in films that are loved by the public and there are lessons to be learned from the film. This research is also important so that readers and The researcher themselves can find out more about things related to the monster types in monster films, especially in *Luca* and *Shrek* films, and how exactly the monster character is presented.

B. Limitation of the Study

So that this research is not broad and right on target as well as analysis, the researcher limits the problem and focus on the analysis of the main characters in the films *Luca* (2021) and *Shrek* (2001). This research limits the object coverage in monster characters because the researcher will

analyze the visualization and narration of the monster characters in monster-themed films. This research will focus on two characters or two mythological legends. Namely Peix Nicolau as a mythological reference to the sea monster from Italy who became a character in the film *Luca* (2021) produced by Disney, and Ogre as a mythological reference from Southern Europe who became a character in the film *Shrek* (2001) produced by DreamWorks Animation.

The monster characters in the films *Luca* (2021) and *Shrek* (2001) will be represented to see what monster types are used by Disney and DreamWorks Animation in presenting their monster characters. Which will be associated with the theory Seven Theses of Monster Theory by Jeffrey Jerome Cohen (1996). The researcher also uses the theory by Gerard Genette (1997), *Palimpsests: Literature in The Second Degree*. This theory will be used to see how the monsters are presented in the films.

C. Formulation of the Problems

Based on the background of the research, the researcher formulates two main problems to be analyzed. The questions in this study are:

1. What are monster types in Disney and DreamWorks monster themed animation films employ in presenting their monster characters?
2. How do Disney and DreamWorks visualize and narrate the monster characters in their monster themed films?

D. Objectives of the Study

Related to the research questions above, the research objectives of this research are:

1. To describe what are monster types in Disney and DreamWorks monster themed animation films employ in presenting their monster characters.
2. To know how Disney and DreamWorks visualize and narrate the monster characters in their monster themed films.

E. Benefits of the Study

With this research, it is hoped that it can provide practical and theoretical benefits to readers and the researcher. The researcher also hopes that this research will be a reference for relevant knowledge or research in the future.

1. Theoretical Benefits

From a theoretical point of view, this research is useful so that readers and the researcher themselves can find out more about things related to monster types in monster films, especially in *Luca* and *Shrek* films, and how exactly the monster character is presented.

2. Practical Benefits

From a practical point of view, especially in the practical realm in relation to the creative industry sector, the benefits of this research are in the film industry, how to present the characters in films that

are loved by the public and there are lessons to be learned from the film. This shows that graduates of English Letters at UIN Raden Mas Said can not only become teachers or tour guides but can also contribute to other sectors such as film and others.

F. Definitions of the Key Terms

Some key terms in this research are:

1. Portrayal

From Cambridge Dictionary, the meaning of portrayal is the way that someone or something is described or represented in a painting, film, book, or other artistic work, and in this study focuses on the film.

(<https://dictionary.cambridge.org/dictionary/english/portrayal>)

2. Narratives

From Wikipedia, the word narrative means is any account of a series of related events or experiences, whether nonfictional (memoir, biography, news report, etc.) or fictional (fairy tale, legend, film, novel, etc.).

(<https://en.m.wikipedia.org/wiki/Narrative>)

3. Mythology

From Dictionary.com, the meaning of mythology is a body of myths, as that of a particular people or that relating to a particular person.

(<https://www.dictionary.com/browse/mythology>)

4. Monster

In Cambridge Dictionary, monster words have the meaning any imaginary frightening creature, especially one that is large and strange. But in this study, monsters are not only presented as frightening creatures, another side of monsters will be shown which will make humans more aware of it.

5. Monster Theory

Jeffrey Jerome Cohen introduced his monster theory in 1996, namely “The Seven Theses of Monster Theory: Reading Culture”. In which he offers seven theses to understand culture through the monsters they bear, which also connects the monster body and culture (*Monster Theory: Reading Culture* 1996).

6. Archetypal approach

The archetypal approach is known as mythological criticism. This archetypal approach relates psychological states to more universal literary symbols, focusing on myths and archetypes that re-emerge in the types of narratives, symbols, images, and characters in literature. The archetypal approach is a literary approach that basically evokes the same response in humans. (Nayar, 2010).

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

In this research, the researcher used two theories to answer and analyze the problem formulation. For the first research question, use the Seven Theses of Monster Theory by J.J.Cohen (1996), and for the second research question, use the theory from the book *Palimpsests: Literature in The Second Degree* by G.Genette (1997).

1. Jeffrey Jerome Cohen's Seven Thesis of Monster Theory

The first theory used in this research is the Monster Theory of Jeffrey Jerome Cohen (1996). In his book, "Monster Theory: Reading Culture" which discusses monster theory, one of Cohen's discussions is about the Seven Theses of Monster Theory. The researcher uses this theory to find out what are monster types in Disney and DreamWorks monster-themed animation films employ in presenting their monster characters. In this theory, there are seven theses that explain how the monsters are, how their behavior, as well as their history, as follows:

a. Thesis I: The Monster's Body Is a Cultural Body

As a cultural body, monsters do not represent what is always seen. The monster's body literally combines aspects of fear, anxiety, desire, and fantasy (ataractic or incendiary), which gives them freedom

and dependence. In this body of culture, monsters are described as creatures that can adapt and show their true side of monsters.

b. Thesis II: The Monster Always Escapes

This thesis explains how the ability of monsters to always escape, going from a certain place only to reappear in another. Also, the monster's desire for victory and satisfaction is often done threateningly. Previously, monsters had found their place in society. But the relationship with the monsters is always changing, because they are always escaping.

c. Thesis III: The Monster Is the Harbinger of Category Crisis

This thesis explains that monsters are different from one another. Monsters resist characterization due to their ability to appear repeatedly and change around certain areas. So this thesis concludes that monsters are creatures that are difficult to understand and they are different from one another.

d. Thesis IV: The Monster Dwells at the Gates of Difference

The researcher describe that monsters are born through cultural differences and diversity. This fourth thesis discusses differences, how the existence of monsters is considered a real difference, even considered as a threat. Different things or people were often seen as monsters and had to be exterminated.

e. Thesis V: The Monster Polices the Borders of the Possible

In this fifth thesis discusses the limits of possibility between monsters and humans. This means that there is a legal difference

between monsters and humans; monsters limit their range of motion because they are monsters. Generally monster have excessive curiosity but are dangerous, this is done to find out their potential exploration.

f. Thesis VI: Fear of the Monster Is Really a Kind of Desire

This sixth thesis explains that monsters are considered as creatures that cause panic and fear. Monsters are strong creatures (especially in fighting) and have the courage to face anything. And this thesis highlights that caring between individuals in a culture is not only a hope but also a form of absolute freedom for the individual himself.

g. Thesis VII: The Monster Stands at the Threshold...of Becoming

This last thesis describes how monsters learn how to live from humans who are within their reach. Monsters are depicted as honest saints, evaluating cultural assumptions about race, gender, sexuality, tolerance, etc. And how the monsters look is also a reflection of how they live their lives (Cohen, 1996).

2. Gerard Genette's Palimpsests: Literature in The Second Degree Theory

The second theory used in this research is Palimpsests: Literature in The Second Degree by Gerard Genette (1997). This book examines the various relationships that the text may have with the previous text. In his book, Genette says that any text is hypertext, grafting itself into a hypothetical, previous text it imitates or modifies, every writing is being

rewritten and literature is always on the second level. This book also discusses the elements that can be used in telling each character in a story, film, etc.

The researcher uses this theory to find out how monster characters are presented in monster-themed films. The elements used are (Genette, 1997):

a. Excision

Excision is cutting the text. Text cannot be reduced without subtracting it or rather reducing some parts. Cutting aims to "improve" a work by cutting out parts that are less useful.

b. Concision

Concision is to make the text concise. In this technique, a text is summarized without emphasizing significant thematic parts, but is rewritten in a more concise manner so as to produce a new text that can be enjoyed.

c. Condensation

Condensation is combining ideas. Indirectly, condensation only depends on the text to be reduced. This condensation product is commonly referred to as a digest, summary, resume, or abridgment.

d. Extension

Extensions are adding stories. In this reduction there can be massive addition without any doubt, the opposite of reduction with massive emphasis.

e. Expansion

Expansion is lengthening the text. This type of augmentation takes place by going through a kind of force widening. It's as simple as extending the length of each sentence.

f. Amplification

Amplification is adding narration (Genette, 1997).

3. Archetypal Approach

In this study, the researcher uses the theory of Jeffrey Jerome Cohen "Seven Thesis of Monster Theory" and the theory of Gerard Genette "Palimpsest: Literature in the Second Degree", and in determining the theory, the researcher uses Archetypal Approach. The archetypal approach is also known as mythological criticism. This archetypal approach relates psychological states to more universal literary symbols, focusing on myths and archetypes that re-emerge in the types of narratives, symbols, images, and characters in literature (Nayar, 2010).

The archetypal approach is a literary approach that basically evokes the same response in humans. There are much relevance between archetypes and literature, some of which are: 1) Both archetypes and literature contain symbols, images, and characters in them. 2) Archetypes and literature both discuss the relationship between humans and literature in this independent literary world (Frye, 1957).

4. *Luca* (2021)

The film *Luca* (2021) tells about the friendship between two sea monster teenagers who like to do new things, namely Luca Paguro and his new best friend, Alberto Scorfano. Two teenage sea monsters are secretly trying to get out of the sea and explore the human world. They do many things and try to adapt to humans, but forget the dangers that can befall the two sea monsters. The story in this film takes place on the beautiful Italian Riviera coast between the late 1950s and 1960s. This film begins with a view of the underwater world of monsters, showing how Luca's daily life is in the sea. Luca is an innocent and curious juvenile sea monster. Until one day he met another teenage sea monster, namely Alberto. Alberto, who turns out to often go up to the mainland, to the human world, makes Luca curious and goes up to the mainland too without his parents knowing. That's when the adventures of these two sea monsters began.

Luca (2021) is a film produced by Walt Disney Pictures and Pixar Animation Studios. The film is directed by Enrico Casarosa, with scriptwriters Mike Jones and Jesse Andrews.

5. *Shrek* (2001)

Shrek (2001) is a film based on the mythological story of the Ogre from Southern Europe, and shows another side of the Ogre that humans are not aware of. This film tells the story of a green ogre named Shrek who goes on a journey to save Princess Fiona, to get back the swamp where she lives. The introverted Shrek only cares about the swamp he lives in; he

will do anything to get his place back. Shrek is always shunned and considered scary by people, so he feels he doesn't deserve to have friends. That's what makes him very introverted and chooses to live in his own swamp, without other creatures. But one day suddenly, the swamp where he lived was visited by a lot of creatures from a fairy tale. It made him angry and looked for a way to drive the creatures of the fairyland from the swamp. Until finally he was given the task by Lord Farquaad to save Princess Fiona, with a promise that the swamp would return to normal, and it was his journey that ultimately made a difference in his life. The film is produced by DreamWorks Animation, and directed by Andrew Adamson and Vicky Jenson.

B. Previous Studies

The first is a study by Jordan Alice and Katie Ellis in 2021. This journal is entitled *Subverting the Monster (Reading Shrek as a Disability Fairy Tale)* which discusses how Shrek takes the construction of monsters and subverts them to criticize normative and social character constructions in children's narratives. The focus of his research is to analyze Shrek as one of the most successful animated films in history from a disability perspective.

Second, the journal of Dian Pramita and Hery Setyowati, published in 2022. This journal examines the moral values in the film *Luca* (2021). The focus of his research is to discuss the relevance of moral values in *Luca's* film and character education for children.

Third, is the thesis was written by Iranda Bella Utami in 2018. This thesis discusses the types of wordplay in the *Shrek* film. The focus of the research is to find out the types of wordplay in the *Shrek* film and to find out the wordplay translation techniques used in the study.

Fourth, is the thesis was written by Dina Tazkiyyatunissa in 2020. This thesis discusses the mythological allusion of Banshee, using a theory that is also used by the researcher, namely *The Seven Theses of Monster Theory* by J.J Cohen. The focus of his research is to link the Jungian Archetype and *Monster Theory* by focusing on the banshee mythological allusion in each of the *Banshee Chapter* and *Banshee Series* characters.

Fifth, a study from Jaime Blei in 2021 examined the differences between the children's book, *Shrek!* (1990), written by William Steig, and the Oscar-winning screenplay *Shrek* (2001). The focus of his research is to discuss the main strategies used by screenwriters to turn an illustrated children's book into a full-fledged scenario with many modifications in it.

From the five previous studies above, it can be concluded that there has been no further research that discusses the monster characters from the films *Shrek* (2001) and *Luca* (2021) by using the *Monster Theory* by Jeffrey Jerome Cohen (1996) and combining it with the theory by Gerard Genette (1997).

CHAPTER III

RESEARCH METHOD

In this chapter, the researcher will discuss the Research Method used in this study. There are six points in the Research Method, which include research design, data and data sources, research instruments, data collection techniques, data validation techniques, and data analysis techniques.

A. Research Design

This study uses a qualitative method because the results of this study are in the form of data descriptions of objects through dialogue transcripts and several scenes that are seen on the screen to support the data. The researcher collects data by observing, watching, imagining and inferring each monster character in the film. The qualitative research method is research to explore and understand the meaning that a number of individuals or groups of people ascribe to social or humanitarian problems (Creswell, 2009:4). According to Spradley's (1980) theory that qualitative research is a research method that emphasizes inductive thinking that produces descriptive data, not in the form of statistical procedures whose output concludes the deep meaning of a set of generalizations.

This qualitative research method is the most appropriate method used in research by the researcher because this study takes and collects data with the researcher's interpretation of a phenomenon so that the research

report will contain more descriptions or non-numbers. Each research method has advantages and disadvantages, as well as qualitative research methods. The advantage of this research method is that it is able to answer problems that require in-depth understanding, understanding of something that is not visible. While the drawback of this method is that it requires a longer time than quantitative research because qualitative research requires a lot of data and the full involvement of the researcher.

Lincoln and Guba (1985) review the characteristics of qualitative research, including natural settings, humans as instruments (instruments), qualitative methods, inductive data analysis, descriptive, more concerned with processes than results, there are limits determined by focus, there are special criteria for validity, and research results are negotiated and mutually agreed upon.

B. Data and Data Sources

Data is an important tool in research, data is needed to find out how the final result of the research will be. In conducting research, the researcher need sources to obtain the necessary data.

In this study, the researcher collected data in the form of images from the film, visual movements, sound effects, words, sentences, and phrases in dialogue which were also assisted by scenes from the films *Luca* (2021) and *Shrek* (2001). The personality and description of each monster character are very necessary for this study because it is important to determine the type of selection in each theory, so character description and

narrative in the film are also one of the points in data collection. To obtain this data, the researcher will focus on the dialogues, scenes, and characterizations of each character to be analyzed.

C. Research Instruments

One thing that is quite important in research is the research instrument. Quality research instruments are needed in obtaining or collecting data in order to achieve research objectives and solve research problems (Mukadis, Dasna, and Ibnu, 2003). Research Instruments are tools used to collect, measure, and analyze data related to research interests. According to Bogdan and Biklen (in Mukadis, Dasna, and Ibnu, 2003) research that uses a qualitative approach is more concerned with the process than the products. Therefore, the main instrument of data collection in this research is the researcher herself. The researcher observes, takes notes, talks with people, conducts interviews, etc. All of these are skills that need to be learned, requiring skills to understand the meaning of an event or interaction.

D. Data Collection Techniques

Data collection technique is the process of evaluating the required data using analytical and logical thinking in examining each data. In this study, the researcher use documentation as data collection techniques, data from both films were collected and then analyzed to find conclusions and final

results. Then, this research data collection technique was carried out by performing the following steps:

1. Watch *Luca* (2021) and *Shrek* (2001). This step is repeated in order to obtain complete and accurate data.
2. Taking note during watching the film and get data in the form of sentences, phrases in dialogue, scenes seen on the screen, as well as the depiction and narration of monster characters analyzed for each monster character in the film.
3. After watching the film and taking notes, the researcher understood and analyzed each monster character and how the monster character was presented in the film. Then classify some data or characters that identify the representation of a monster figure.
4. Writing coding as code for any existing data, such as quotes in the form of dialogue, scene descriptions, as well as analysis of the two theories that will produce conclusions.

E. Data Validation Techniques

Data validation is an inspection step/technique to ensure that the data meets the specified criteria established with the aim of ensuring that the data to be entered into the database has been known and can explain the source and the truth of the data.

To provide accurate data, the researcher used the criteria in this study.

The researcher collected data by focusing the findings on each dialogue and scene that was found and then analyzed using two theories, namely the Monster Theory and the Palimpsests theory. After collecting data, the analysis of each data is entered into a table which will later become a data table and submitted to the validator to review the accuracy of the data obtained. The process of validating and testing the truth is referred to as data validation, which separates valid and invalid data. The validator himself is a lecturer who also related to the material in this research. The researcher chose him as a validator because he has credibility with the research being carried out.

F. Data Analysis Techniques

Data analysis is the process of identifying and then classifying into certain categories based on the data found by each of the existing theories. In qualitative research, this data analysis technique is used to process data into information so that the data or information is easy to understand. According to Spradley (1980), the steps used in this data analysis are: domain analysis, taxonomic analysis, component analysis, and analysis of cultural themes.

1. Domain Analysis

Domain analysis is used to obtain an overview of the research data. The results obtained from this analysis are in the form of a collection of domain types or conceptual categories and the symbols they summarize.

At this stage the researcher collects data from the two films, namely in the form of screenshots of scenes from characters and also dialogues.

2. Taxonomy Analysis

Taxonomy analysis is a way to understand a particular domain that has been collected in the previous step by focusing on the problem or research objective, no longer discussing the general picture of the data. Each domain begins to be understood in depth by using the theory used by the researcher, the aim is to help answer the research focus. The theories used to facilitate the researcher in researching the data are Seven Theses of Monster Theory and Palimpsests: Literature in the Second Degree.

3. Componential Analysis

Componential analysis aims to analyze the relationship between each other in the domain, to get the pattern relationship between the domains and the taxonomic analysis in the previous step. In this step, the researcher analyzes certain data that has been analyzed with the two theories above, and then draws a table to connect each of the existing data. The aim is to find out the results of the research and to find continuity between the domain and taxonomic analysis.

Table 3.1 Componential table

| Film | TI | | | | | TII | | | | | TIII | | | | | TIV | | | | | | | | | |
|-----------------|-----|-----|-----|------|------|-----|-----|-----|-----|------|------|-----|-----|-----|-----|------|------|-----|-----|-----|-----|------|------|--|--|
| | Exp | Amp | Ext | Cond | Conc | Exc | Exp | Amp | Ext | Cond | Conc | Exc | Exp | Amp | Ext | Cond | Conc | Exc | Exp | Amp | Ext | Cond | Conc | | |
| Luca (2021) | | | | | | | | | | | | | | | | | | | | | | | | | |
| Shrek (2001) | | | | | | | | | | | | | | | | | | | | | | | | | |

| Film | TV | | | | | TVI | | | | | TVII | | | | | | | |
|-----------------|-----|-----|-----|------|------|-----|-----|-----|-----|------|------|-----|-----|-----|-----|------|------|--|
| | Exp | Amp | Ext | Cond | Conc | Exc | Exp | Amp | Ext | Cond | Conc | Exc | Exp | Amp | Ext | Cond | Conc | |
| Luca (2021) | | | | | | | | | | | | | | | | | | |
| Shrek (2001) | | | | | | | | | | | | | | | | | | |

4. Cultural Theme Analysis

The final step of this technical data analysis is to find conclusions that unify all of the existing domains. After making conclusions from this analysis by using the Archetypal Approach to prove the results of the analysis obtained.

CHAPTER IV

FINDINGS AND DISCUSSIONS

In this chapter, the researcher will explain how the results of research analyzing the types of monsters in the films *Luca* (2021) and *Shrek* (2001) use the Archetypal Approach by combining two theories, namely The Seven Thesis of Monster Theory by Jeffrey Jerome Cohen and Literature in the Second Degree theory by Gerard Genette. This research will show the types of monsters shown in the two films and how the two films visualize and narrate their monster characters. In doing so, the researcher directly writes data taken from the selected scene, and character dialogue is used as data; if there is no dialogue, then only the scene and description are used. The main objective of this research is to show the types of monsters and how monster characters are depicted in monster-themed films.

A. Research Findings

In this chapter, the researcher will provide the results of his research. There are two formulations of the problems in this study that will be discussed by the researcher. They are: 1.) What are monster types in Disney and DreamWorks monster-themed animation films employ in presenting their monster characters? 2.) How do Disney and DreamWorks visualize and narrate the monster characters in their monster-themed films?

1. Monster types

In the monster theory book by Jeffrey Jerome Cohen, there are several points mentioned; one of Cohen's discussions is about the Seven Theses of Monster Theory. The researcher use this theory to find out what types of monsters are used and displayed in Disney and DreamWorks monster-themed animated films when presenting their monster characters.

To find out the types of monsters in monster-themed films, the researcher collected data from the two films and then combined them to obtain the domain from each film.

a. Luca 2021

Table 4.1

| No. | Monster Theory | Number |
|-----|---|--------|
| 1 | Thesis I. The Monster's Body Is a Cultural Body | 6 |
| 2 | Thesis II. The Monster Always Escapes | 3 |
| 3 | Thesis III. The Monster Is the Harbinger of Category Crisis | 4 |
| 4 | Thesis IV. The Monster Dwells at the Gates of Difference | 3 |
| 5 | Thesis V. The Monster Polices the Borders of the Possible | 4 |
| 6 | Thesis VI. Fear of the Monster Is Really a Kind of Desire | 7 |

| | | |
|---|---|----|
| 7 | Thesis VII. The Monster Stands at the Threshold ... of Becoming | 11 |
|---|---|----|

The data table contains data which is related to the first research questions of this research. In film *Luca*, the researcher found 38 data of the monster types. A list of some data can be seen below:

1) Thesis I: The Monster's Body Is a Cultural Body

1/TI/Ext/Luca/Luca/00:10:00



Fig. 4.1 (sample data Luca 2021)

Description:

In this scene, it is told that when Luca first came on the surface, he was very curious about the surface world, especially after he got to know Alberto. When he was on land, Luca's form seemed to change. Slowly, his sea monster form changed into a human form. The tail fin and scales on the body are missing.

Data analysis:

Luca is a sea monster who is able to adapt and show his true monster side, as stated in Thesis I, namely, The Monster's Body Is a Cultural Body. As a cultural body,

monsters do not always represent what is seen. In this body of culture, monsters are depicted as creatures that are able to adapt and can also show their true monster side.

2) Thesis II: The Monster Always Escapes

8/TII/Cond/Alberto/Luca/00:26:52



Fig. 4.2 (sample data Luca 2021)

Alberto: “Every day, we’ll ride someplace new, and every night, we’ll sleep under the fish. No one to tell us what to do. Just you and me out there. Free.”

Description:

In this scene, Luca tells Alberto that his parents will send Luca to his uncle in the depths because Luca was caught secretly going to the surface. Then Alberto suggested to Luca that he come with him to live on the surface. They even planned to go to a city where there were lots of people. Luca feels jealous of Alberto because Alberto has a free life.

Data analysis:

Alberto and Luca really want a life that is free and not tied to anything. As explained in Thesis II, monsters have the

desire to win and gain satisfaction, which is often done through threats, and also the desire to feel free.

3) Thesis III: The Monster Is the Harbinger of Category Crisis

12/TIII/Cond/Lorenzo/Luca/00:45:27

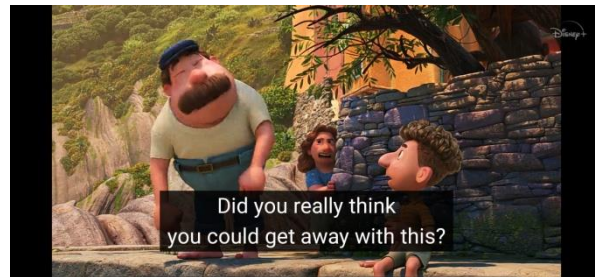


Fig. 4.3 (sample data Luca 2021)

Lorenzo: “Oh, hello there, young man. You’re not fooling anyone.”

Daniela: “Lorenzo, eh-eh.”

Lorenzo: “Did you really think you could get away with this?”

Description:

In this scene, Luca’s parents are looking for Luca, who has secretly gone to land. Luca’s father, Lorenzo, thought the boy eating ice cream was their son, but it turned out he was wrong. Lorenzo and Daniela looked confused as they looked for their son because they had never seen him in human form before.

Data analysis:

Lorenzo and Daniela’s confusion when searching for and recognizing their son shows that monsters are creatures that

are difficult to understand and are different from each other, especially if they change from their original monster form, and monsters can also change around certain areas, as explained in Thesis III.

4) Thesis IV: The Monster Dwells at the Gates of Difference

14/TIV/Cond/Luca/Luca/00:05:43



Fig. 4.4 (sample data Luca 2021)

Luca: “Land monster! Everybody, under the rock!”

Description:

In this scene, Luca is looking after his pet fish. He finds unique items and is curious about items that seem to come from humans on land, and then suddenly a boat passes by on the surface of the sea. Luca is shocked and immediately hides with his pet fish under the coral reef. Humans on the surface are monsters for Luca because that’s what his mother always reminded him, to always be careful of land monsters.

Data analysis:

Daniela always reminds Luca to stay away from land and humans on the surface. Daniela even says that humans on land are land monsters that must be avoided. This is what makes Luca very afraid of everything on land, even though sometimes he is also curious. This scene shows that different people are often seen and considered monsters; even different people or monsters are also considered threats, as explained in Thesis IV. This thesis explains that monsters are born through cultural differences and diversity.

5) Thesis V: The Monster Polices the Borders of the Possible

19/TV/Cond/Alberto and Luca/Luca/00:57:15



Fig. 4.5 (sample data Luca 2021)

Alberto: “Luca, sea monsters can’t go to school. What do you think is gonna happen when they see your fish face?”

Description:

In this scene, Luca and Alberto argue about their original purpose in coming to the city, namely to get a Vespa that they can use to travel around the world and live freely.

However, after getting to know Giulia, their human friend, Luca was very curious about the new knowledge he had gained from Giulia and wanted to come with her to her school. Meanwhile, Alberto opposes Luca and reminds him to focus on their initial goal. He also reminds Luca of his true identity that they are sea monsters, and sea monsters cannot go to school, let alone human schools.

Data analysis:

The scene when Alberto reminds Luca of his identity that they are sea monsters and sea monsters cannot go to school shows that there is a limit to the possibility between monsters and humans, as explained in Thesis V. There are legal differences between monsters and humans. Monsters limit their range of movement because they are monsters that are considered a threat. Generally, monsters have excessive curiosity but are dangerous. This is done to find out their exploration potential.

6) Thesis VI: Fear of the Monster Is Really a Kind of Desire

27/TVI/Cond/Luca and Ercole/Luca/01:17:20



Fig. 4.6 (sample data Luca 2021)

Luca: “We’re not afraid of you!”

Ercole: “No, but we’re afraid of you. Everyone is horrified and disgusted by you, because you are monsters.”

Description:

This scene shows that when Luca and Alberto return to their sea monster forms while taking part in the Portorosso Cup, everyone is scared to see the form of the sea monster that they have heard rumors about, and it turns out it’s not just a rumor. Ercole pointed his spear at Luca and Alberto, who could no longer escape because they were surrounded by humans. Ercole says lines that show that everyone is afraid, horrified, and disgusted by Luca and Alberto because they are terrible sea monsters.

Data analysis:

Luca and Alberto, who returned to their sea monster form, made the humans in the city afraid and panic. This scene shows what is stated in Thesis VI, namely, Fear of the Monster is Really a Kind of Desire, which explains that monsters are considered creatures that can cause panic and fear, as well as the courage of monsters in facing anything (especially in battle).

7) Thesis VII: The Monster Stands at the Threshold...of
Becoming

29/TVII/Cond/Alberto/Luca/00:13:49

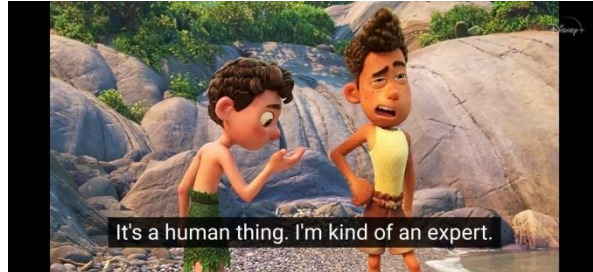


Fig. 4.7 (sample data Luca 2021)

Alberto: “It’s a human thing. I’m kind of an expert.”

Description:

This scene shows the first time Luca goes up onto land and changes into human form. Alberto, who is already familiar with the surface world, teaches Luca how to walk on land, and Alberto also introduces himself while shaking Luca’s hand, as is human habit when meeting other people. At that time, Luca looked confused by everything Alberto did and said. Alberto learned all this from the people around him whom he had observed so far.

Data analysis:

Alberto, who was already familiar with the surface world and had already been around humans, learned how to live on land from the humans he saw around him. Alberto also taught what he knew to Luca, although sometimes this was not quite right because Alberto only learned it by looking

from a distance. As explained in Thesis VII, monsters learn how to live from the humans within their reach, and how these monsters are also a reflection of the way they live their lives.

b. Shrek 2001

Table 4.2

| No. | Monster theory | Number |
|-----|---|--------|
| 1 | Thesis I. The Monster's Body Is a Cultural Body | 5 |
| 2 | Thesis II. The Monster Always Escapes | 1 |
| 3 | Thesis III. The Monster Is the Harbinger of Category Crisis | 3 |
| 4 | Thesis IV. The Monster Dwells at the Gates of Difference | 4 |
| 5 | Thesis V. The Monster Polices the Borders of the Possible | 4 |
| 6 | Thesis VI. Fear of the Monster Is Really a Kind of Desire | 7 |
| 7 | Thesis VII. The Monster Stands at the Threshold ... of Becoming | - |

The data table contains data which is related to the first research questions of this research. In film *Shrek*, the researcher found 24 data of the monster types. A list of some data can be seen below:

1) Thesis I: The Monster's Body Is a Cultural Body

43/TI/Cond/Fiona and Shrek/Shrek/00:58:15



Fig. 4.8 (sample data Luca 2021)

Fiona: “No kidding. Well, this is delicious.”

Description:

Shrek, Fiona, and Donkey decide to rest before continuing their journey towards Duloc. In this scene, Fiona and Shrek are enjoying dinner cooked by Shrek. Fiona eats roasted weed mice for the first time and finds them delicious. During the trip, Fiona didn't seem to experience any problems and was able to adapt to the existing environment because, in fact, she was also an ogre.

Data analysis:

Even though Fiona is a princess, inside her there is also the form and soul of a monster, namely an ogre, just like Shrek. Fiona will turn into an ogre at sunset. Fiona's form and the way she adapts to her new environment represent what is explained in Thesis I. Namely, as a cultural body, monsters do not represent what is always seen. In this body of culture, monsters are depicted as adaptable creatures.

2) Thesis II: The Monster Always Escapes

44/TII/Cond/Lord Farquaad/Shrek/00:16:45



Fig. 4.9 (sample data Luca 2021)

Farquaad: “You can’t catch me. I’m the gingerbread man!”

Fairy tale: “You’re a monster.”

Farquaad: “I’m not the monster here. You are.”

Description:

This scene shows Farquaad capturing one of the fairy tale creatures because he is looking for something he really wants. Farquaad, as a cruel would-be king, will do anything to get his wish, especially to become a recognized king, to the point that the fairy-tale creatures consider him an extremely cruel monster.

Data analysis:

Farquaad is a very cruel would-be king. He will do anything to get what he wants, even if it is in the wrong and cruel way. As explained in Thesis II, which explains the monster’s desire to achieve victory and satisfaction, it is often done in a threatening way.

3) Thesis III: The Monster Is the Harbinger of Category Crisis

46/TIII/Cond/Shrek and Donkey/Shrek/00:27:39



Fig. 4.10 (sample data Luca 2021)

Shrek: “I don’t care what everyone likes. Ogres are not like cakes.”

Description:

This scene shows Shrek and Donkey on their journey to save Princess Fiona. Donkey asks why Shrek didn’t fight Farquaad like he was supposed to, like a powerful ogre, and why he would go on Farquaad’s mission just to get his swamp back. Shrek explains why, but Donkey looks confused and doesn’t understand.

Data analysis:

One of the things that makes Shrek prefer to be alone is that not everyone can understand him, which is why he is sometimes difficult to understand, especially since he is an ogre who is seen as a monster and should be avoided. This scene is described in Thesis III, namely The Monster Is the Harbinger of Category Crisis, which explains that monsters

are creatures that are difficult to understand and are different from each other, even if they are fellow monsters.

4) Thesis IV: The Monster Dwells at the Gates of Difference

50/TIV/Cond/Shrek/Shrek/00:47:39



Fig. 4.11 (sample data Luca 2021)

Shrek: “It’s the world that seems to have a problem with me. People take one look at me and go, “Aah! Help! Run! A big stupid, ugly ogre!”

Description:

This scene shows a conversation between Shrek and Donkey. In the middle of their conversation, Shrek says that he doesn’t hate the world, but it’s the world that seems to have a problem with him. Everyone who met and saw him was always afraid, ran away, and cursed at him. They think Shrek is a scary creature just because of his appearance and because he is an ogre, even though they have no idea what Shrek is really like.

Data analysis:

Shrek expresses his sadness for Donkey because everyone who sees him always feels scared and horrified. Even

though he doesn't do anything, he never disturbs the lives of the people around him. This scene shows that people who are different are often considered terrible monsters that should be shunned, as explained in Thesis IV. The existence of monsters is considered a real difference, even a threat. A different thing or a different person is often considered a monster and must be destroyed.

5) Thesis V: The Monster Polices the Borders of the Possible

53/TV/Cond/Shrek and Donkey/Shrek/01:00:25



Fig. 4.12 (sample data Luca 2021)

Shrek: "She's a princess, and I'm"

Donkey: "An ogre?"

Shrek: "Yeah. An Ogre."

Description:

This scene shows when Donkey tells Shrek to confess his love to Princess Fiona. But Shrek doesn't want to because he feels inappropriate. The fact that Shrek knows is that Fiona is a princess, but he is an ogre who is feared by humans. So Shrek feels inappropriate, and Princess Fiona cannot possibly reciprocate his feelings.

Data analysis:

Shrek is aware of the existence of boundaries of possibility between monsters and humans, as explained in Thesis V, namely, *The Monster Polices the Borders of the Possible*. This means that there is a legal difference between monsters and humans. Monsters limit their range of movement because they are monsters.

6) Thesis VI: Fear of the Monster Is Really a Kind of Desire

56/TVI/Cond/Shrek/Shrek/00:03:52



Fig. 4.13 (sample data Luca 2021)

Human: “Yeah, it’ll grind your bones for its bread.”

Shrek: “Yes, well, actually, that would be a giant. Now, ogres, they’re much worse. They’ll make a suit from your freshly peeled skin.”

Description:

In this scene, residents come to Shrek’s house to throw him out and even want to kill Shrek because Shrek is considered a threat to their safety. Humans think Shrek is dangerous just because he looks different and is an ogre, even though Shrek doesn’t do anything that disturbs human life. Shrek

lives alone in his swamp and never causes problems or disturbs human life.

Data analysis:

Every human being who sees Shrek will definitely feel shocked, afraid, and horrified because Shrek's appearance is considered scary, even though, in fact, Shrek doesn't do anything that bothers other people. These fears are explained in Thesis VI, namely Fear of the Monster Is Really a Kind of Desire, which explains that monsters are considered creatures that cause panic and fear. Monsters are strong creatures (especially in battle) and have the courage to face anything.

7) Thesis VII: The Monster Stands at the Threshold ... of Becoming

The researcher did not find characters that identified the Thesis VII monster type in the film *Shrek* (2001).

2. Visualization and Narration of the Monsters Character

As the researcher explained previously, this research combines two theories, which will be reanalyzed using the Archetypal Approach. Previously, the researcher had presented some data and analysis regarding the types of monsters related to characters. Next, the researcher will show how monster characters are presented in monster-themed films, which will then be combined and analyzed. After that,

the researcher found the domain of each film as well as the theory from the analysis of the two previous theories.

This theory comes from the book entitled Palimpsests: Literature in The Second Degree by Gerard Genette (1997). This book examines the various relationships the text may have had with earlier texts. The researcher uses this theory to find out how the character of each monster used as data in this research will be presented and categorized according to the explanation of the theory.

a. Luca 2021

1/TI/Ext/Luca/Luca/00:10:00



Fig. 4.1 (sample data Luca 2021)

Analysis data and the elaborating two theories:

In this scene, the character Luca in the monster-themed film is told and presented as an Extension or addition to the story. The form of a sea monster can be seen directly in the character presented in the film, even though it is not supported by dialogue.

Luca's change from a monster to a human while on land illustrates what is explained in TI, that monsters are

creatures that can adapt, and Luca's character is presented by adding a story to the scene.

8/TII/Cond/Alberto/Luca/00:26:52

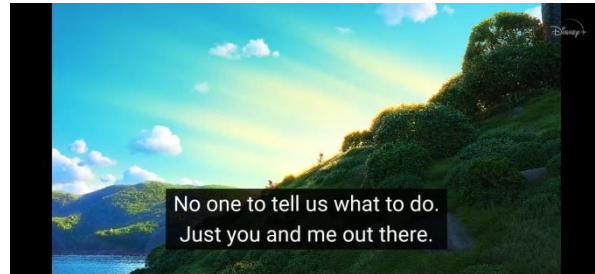


Fig. 4.2 (sample data Luca 2021)

Analysis data and the elaborating two theories:

In this scene, Alberto in the monster-themed film is told and presented by Condensation, or combining ideas. Alberto and Luca's desire to feel freedom can be seen from the scenes shown and is also supported by the dialogue between the characters.

Alberto and Luca's conversation illustrates what is explained in TII, namely that monsters have the desire to achieve victory and satisfaction and have the desire to feel free. The characters of Alberto and Luca are presented by combining ideas, which are supported by scenes in the film and also by dialogue between characters.

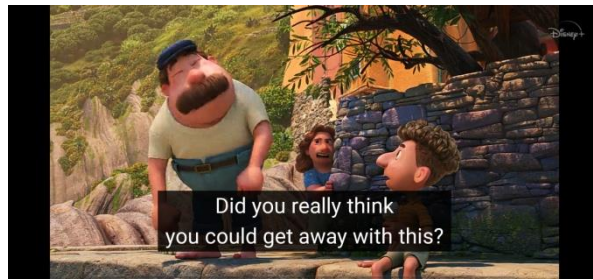


Fig. 4.3 (sample data Luca 2021)

Analysis data and the elaborating two theories:

In this scene, Lorenzo, Luca's father, is told and presented with Condensation, or combining ideas in a monster-themed film. Luca's parents are confused about looking for their child in human form. This can be seen directly in the scene shown. They looked confused, looking for their child. At first, they even mistook the human child for Luca. Apart from the scene shown, it can also be seen from the dialogue between the two characters in the scene.

This scene illustrates what was explained in TIII, namely "Monsters are different from each other and difficult to understand". Just as Lorenzo and Daniela had difficulty recognizing their son because he had turned into a human, monsters are also different from each other, especially when changing from their original forms and monsters can change around certain areas.



Fig. 4.4 (sample data Luca 2021)

Analysis data and the elaborating two theories:

In this scene, Luca's character in the monster-themed film is told and presented with Condensation, or combining ideas. Luca and his pet fish's fear of humans is directly visible in the scenes shown and is also supported by the sentences spoken by Luca, one of which is, "Land monster! Everybody, under the rock!".

Luca's fear of humans on the surface shows what is explained in TIV, namely that different people are often considered monsters who are a threat, and Luca considers humans on the surface to be land monsters because that is what his mother always warned him about. Luca's character is presented by combining ideas supported by scenes in the film and also by dialogue between characters.



Fig. 4.5 (sample data Luca 2021)

Analysis data and the elaborating two theories:

In this scene, the characters Alberto and Luca in the monster-themed film are told and presented with Condensation or combining ideas. In this scene, they are arguing about their original purpose for coming to the surface. The debate and tension between them are seen directly in the scene shown and are also supported by dialogue between the characters.

The debate between Alberto and Luca about their goals and also about Luca's desire to go to school illustrates what is explained in TV, namely, that there is a limit of possibility between monsters and humans. Luca's excessive curiosity can threaten their safety in the human world because of this limit. The characters Alberto and Luca are presented by combining ideas supported by scenes in the film and also by dialogue between the characters.



Fig. 4.6 (sample data Luca 2021)

Analysis data and the elaborating two theories:

In this scene, the characters in a monster-themed film are told and presented with Condensation, or combining ideas. Human panic, fear, and anger are seen directly in the scenes shown in the film and are also supported by the dialogue between Ercole and Luca. Ercole said to Luca while brandishing his spear, “No, but we’re afraid of you. Everyone is horrified and disgusted by you, because you are monsters.”

Human fear and panic when they see a sea monster in this scene illustrates what is explained in TVI, namely that monsters are creatures that can cause panic and fear. This scene is presented by combining ideas supported by scenes in the film with dialogue between characters.

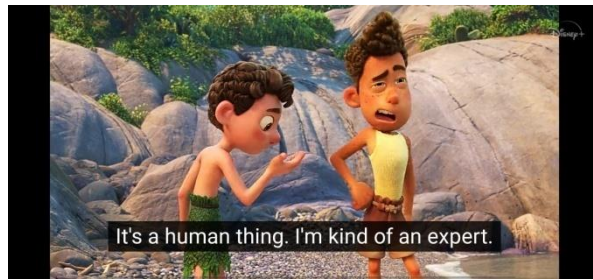


Fig. 4.7 (sample data Luca 2021)

Analysis data and the elaborating two theories:

In this scene, Alberto and Luca in the monster-themed film are told and presented with Condensation, or combining ideas. The scene where Alberto teaches Luca how to walk on the ground like a human can be seen directly in the scene shown in the film. Apart from that, it is also supported by dialogue between Alberto and Luca.

Alberto, who is already familiar with the surface world, has learned several things about human life, and he even feels like he is an expert in it. This illustrates what is explained in TVII, namely that monsters can learn how to live from the humans around them. Alberto pays attention to the humans around him and secretly learns how humans walk, greet each other, and do other things related to human life.

b. Shrek 2001

43/TI/Cond/Fiona and Shrek/Shrek/00:58:15



Fig. 4.8 (sample data Luca 2021)

Analysis data and the elaborating two theories:

In this scene, Luca's character in the monster-themed film is told and presented with Condensation, or combining ideas. The scene where Fiona and Shrek are having dinner, and Fiona looks comfortable and can enjoy it, can be seen directly in the scene shown in the film. Apart from that, this scene is also supported by dialogue between Fiona and Shrek.

Fiona and Shrek, who don't seem to have any difficulties and are able to adapt well, show what is explained in TI, namely that monsters can adapt to their new environment. The characters of Fiona and Shrek in this scene are presented by combining ideas supported by scenes that can be seen directly in the film and also by dialogue between Fiona and Shrek.



Fig. 4.9 (sample data Luca 2021)

Analysis data and the elaborating two theories:

In this scene, the character of Lord Farquaad in the monster-themed film is told and presented with Condensation, or combining ideas. The cruel and arbitrary nature of the character Farquaad is seen directly in the scenes in the film shown, apart from that, it is also supported by dialogue between the characters, namely between Lord Farquaad and one of the fairy tale creatures captured by Farquaad.

The scene when Farquaad catches one of the fairy tale creatures and acts cruelly and arbitrarily shows what is explained in TII, namely that monsters have a great desire to win and feel satisfied, they will do anything to get what they want, and often do it in a threatening way. The character of Lord Farquaad in this scene is presented by combining ideas, namely by presenting scenes in the film and also by dialogue between the characters.



Fig. 4.10 (sample data Luca 2021)

Analysis data and the elaborating two theories:

The characters Shrek and Donkey in this monster-themed film scene are told and presented by Condensation, or combining ideas. These monsters are creatures that are different from each other, and the differences between one monster and another can be seen directly from the scenes shown in the film. Apart from that, it is also supported by the dialogue between Shrek and Donkey.

This scene illustrates what was explained in TIII, where it was explained that monsters are different from each other and difficult to understand, even with fellow monsters. The characters Shrek and Donkey in this scene are presented by combining ideas, namely by presenting scenes in the film and also by dialogue between the characters.



Fig. 4.11 (sample data Luca 2021)

Analysis data and the elaborating two theories:

In this scene, the character Shrek in a monster-themed film is told and presented by Condensation, or combining ideas. The anxiety experienced by Shrek can be seen directly in the scenes shown in the film. The feelings of disappointment and anger that Shrek feels are clearly visible in the film's scenes. Apart from that, it is also supported by the dialogue. Shrek says, "It's the world that seems to have a problem with me. People take one look at me and go, "Aah! Help! Run! A big stupid, ugly ogre!"

In this scene, Shrek talks about his sadness because he is always considered a terrible nuisance monster because his appearance is different from the others. As explained in TIV, something different is often considered a monster, a threat that must be avoided and destroyed.

53/TV/Cond/Shrek and Donkey/Shrek/01:00:25



Fig. 4.12 (sample data Luca 2021)

Analysis data and the elaborating two theories:

The characters Shrek and Donkey in this monster-themed film scene are told and presented by Condensation, or combining ideas. Shrek and Donkey's conversation and how Shrek worries are seen directly in the scenes shown in the film. Apart from that, it is also supported by dialogue between Shrek and Donkey. Shrek, who looks unsure of himself, and Donkey, who encourages Shrek, are presented with condensation in this scene.

This scene illustrates what is explained in TV, namely that there is a limit of possibility between monsters and humans.

This was realized by Shrek.

56/TVI/Cond/Shrek/Shrek/00:03:52



Fig. 4.13 (sample data Luca 2021)

Analysis data and the elaborating two theories:

In this scene, the character Shrek in a monster-themed film is told and presented by Condensation, or combining ideas. Human's efforts to destroy Shrek, which is considered disturbing and threatening human safety, can be seen directly from the scenes shown in the film. Apart from that, it is also supported by dialogue between Shrek and humans. This scene shows what is explained in TVI, namely that monsters are often seen as creatures that cause panic and fear, even though, in fact, Shrek never disturbs human life. The Shrek character in this scene is presented with film scenes and supporting dialogue.

B. Discussions

Finally, the researcher discusses this research based on the research findings above, which discuss The Portrayal and The Narratives of Monster Characters in Disney and DreamWorks Animated Films. The following is a component table containing research data that the researcher found in the films *Luca* (2021) and *Shrek* (2001).

Table 4.1 Componential table which contain the data

| Film | TI | | | | | TII | | | | | TIII | | | | | TIV | | | | | | | | |
|-----------------|-----|-----|-----|------|------|-----|------|------|-----|-----|------|-----|------|------|-----|-----|-----|-----|------|------|-----|-----|-----|--|
| | Exp | Amp | Ext | Cond | Conc | Exc | Conc | Cond | Ext | Amp | Exp | Exc | Conc | Cond | Ext | Amp | Exp | Exc | Conc | Cond | Ext | Amp | Exp | |
| Luca (2021) | | | 4 | 2 | | | | 3 | | | | | | 2 | 2 | | | | | 2 | 1 | | | |
| Shrek (2001) | | | 2 | 3 | | | | 1 | | | | | | 3 | | | | | | 3 | 1 | | | |

| Film | TV | | | | | TVI | | | | | TVII | | | | | | |
|-----------------|-----|-----|-----|------|------|-----|------|------|-----|-----|------|-----|------|------|-----|-----|-----|
| | Exp | Amp | Ext | Cond | Conc | Exc | Conc | Cond | Ext | Amp | Exp | Exc | Conc | Cond | Ext | Amp | Exp |
| Luca (2021) | | | 1 | 3 | | | | 3 | 4 | | | | | 6 | 5 | | |
| Shrek (2001) | | | 1 | 3 | | | | 4 | 3 | | | | | | | | |

The researcher discusses this research based on the research findings above, which discuss The Portrayal and The Narratives of Monster Characters in the films *Luca* (2021) and *Shrek* (2001). First, the researcher have studied what types of monsters are used in the two monster-themed animated films to display their monster characters, then how Disney and DreamWorks present and narrate these monster characters in their respective films. Based on the data found, there are 62 data collected for this research.

In the film *Luca* (2021), there are several types of monsters, which are explained using the seven theses of monster theory:

Table 4.3

| No. | Monster Theory | Number |
|-----|---|--------|
| 1 | Thesis I. The Monster's Body Is a Cultural Body | 6 |
| 2 | Thesis II. The Monster Always Escapes | 3 |
| 3 | Thesis III. The Monster Is the Harbinger of Category Crisis | 4 |
| 4 | Thesis IV. The Monster Dwells at the Gates of Difference | 3 |
| 5 | Thesis V. The Monster Polices the Borders of the Possible | 4 |
| 6 | Thesis VI. Fear of the Monster Is Really a Kind of Desire | 7 |
| 7 | Thesis VII. The Monster Stands at the Threshold ... of Becoming | 11 |

The film *Luca* (2021) is an animated film by Disney-Pixar that tells the story of a sea monster. It can be seen in the table above that the data that dominates is thesis VII, with the title *The Monster Stands at the Threshold ... of Becoming*. The essence of this thesis is to explain how monsters learn how to live from humans within their reach, and the appearance of monsters is also a reflection of the way they live their lives. This is shown a lot in the main character of the film, Luca. The characters Luca and Alberto, as sea monsters, learn a lot about how to live and adapt on land from the humans around them. This film shows that the dominant characters or types of monsters shown are monsters that can learn how to live from the humans around them and adapt easily.

In Genette's book, there are six elements that can be used to find out how the character of each character is presented in a film. The elements in the film *Luca* (2021) are:

Table 4.4

| No. | 6 Elements | Number |
|-----|---------------|--------|
| 1 | Excision | - |
| 2 | Concision | - |
| 3 | Condensation | 21 |
| 4 | Extension | 17 |
| 5 | Expansion | - |
| 6 | Amplification | - |

The dominant data seen is the Condensation or combination of ideas. In this film, the monster characters are presented by combining ideas, including visuals that can be seen directly in the film, as well as narration and dialogue between the characters. Disney presents a sea monster character in the film, Luca, by showing what a sea monster looks like and also supporting it with conversations in the film, both dialogue between monster characters and dialogue with human characters in the film.

In the film *Shrek* (2001), there are several types of monsters, which are explained using the seven theses of monster theory:

Table 4.5

| No. | Monster theory | Number |
|-----|---|--------|
| 1 | Thesis I. The Monster's Body Is a Cultural Body | 5 |
| 2 | Thesis II. The Monster Always Escapes | 1 |
| 3 | Thesis III. The Monster Is the Harbinger of Category Crisis | 3 |
| 4 | Thesis IV. The Monster Dwells at the Gates of Difference | 4 |
| 5 | Thesis V. The Monster Polices the Borders of the Possible | 4 |
| 6 | Thesis VI. Fear of the Monster Is Really a Kind of Desire | 7 |
| 7 | Thesis VII. The Monster Stands at the Threshold ... of Becoming | - |

The film *Shrek* (2001) is a monster-themed animated film by DreamWorks Animation that tells the story of an ogre. In the table above, it can be seen that the dominant data is thesis VI, entitled Fear of the Monster Is Really a Kind of Desire. The essence of this thesis is to explain that monsters are considered creatures that cause panic and fear. This is in line with what is shown a lot in the film *Shrek*, where humans are always afraid of Shrek, who is actually an ogre, even though Shrek doesn't do anything to threaten or intentionally scare them. This film shows that the dominant character or type of monster shown is a monster as a creature that is considered different, causes panic and fear, and shows the monster's courage in facing anything.

In Genette's book, there are six elements that can be used to find out how the character of each character is presented in a film. The elements in the film *Shrek* (2001) are:

Table 4.6

| No. | 6 Elements | Number |
|-----|---------------|--------|
| 1 | Excision | - |
| 2 | Concision | - |
| 3 | Condensation | 17 |
| 4 | Extension | 7 |
| 5 | Expansion | - |
| 6 | Amplification | - |

The dominant data seen in the table above is the Condensation or combination of ideas, just like in the film *Luca*. In the film *Shrek*, the monster characters are presented by combining ideas, namely visuals that can be seen directly in the film shown and also narration and dialogue between the characters. DreamWorks presents the figure of an ogre in this film by showing the form of an ogre, which is considered terrible and feared by humans, and is also supported by dialogue between the characters in the film.

In the explanation between Monster Theory, which explains the types of monsters, and Literature in The Second Degree, which explains the elements that can be used to present each character in a film, it is widely known that in a film, these characters are presented and how the way these characters are presented is related to each other. It can be seen from some of the data above that it proves that these two theories can be connected and produce accurate data in this research.

In the films *Luca* and *Shrek*, the types of monsters that are most commonly found are thesis VI and thesis VII. Thesis VI explains that monsters are described as creatures that cause panic and fear, as well as the monster's persistence in getting what it wants. Meanwhile, thesis VII explains about monsters who learn to live from the humans around them, and monsters are honest, holy figures. Each film presents its monster characters with their own characteristics, but both give the message to the audience that what looks different is not always bad and scary and does not always have to be destroyed or shunned. The monster characters in

both films are presented in the same way, namely dominantly with Condensation, which presents visuals of monsters that can be seen directly in the film and is also supported by narration and dialogue between the characters.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

After analyzing and explaining about The Portrayal and The Narratives of Monster Characters in Disney and DreamWorks Animated Film using two theories, namely Monster Theory by Jeffrey J. Cohen, and Literature in The Second Degree Theory by G. Genette, the researcher concluded. This chapter provides conclusions and suggestions relating to what the researcher have analyzed and discussed in chapter IV.

A. Conclusions

This research aims to show the types of monsters and how these monster characters are presented in the film *Luca* (2021) and *Shrek* (2001), using Monster Theory and Literature in The Second Degree Theory. After analyzing and explaining all the data from the films, the researcher obtained a total of 62 data. The researcher draws the following conclusions:

First, the researcher used qualitative methods in this research because the results are descriptions of object data through dialogue transcripts and several scenes seen on the screen to support the data. In analyzing the object of this research, the researcher used two theories to answer research problems. The researcher use Monster Theory by Jeffrey J. Cohen (1996) to explain what types of monsters are found in the films *Luca* and *Shrek*, and use the theory in the book Literature in The Second Degree by

G.Genette (1997) to find out how monster characters are presented in both films.

Next, the findings of this research are divided by two parts. First, it is revealed the monster types in the two films, *Luca* and *Shrek*. Those classification are thesis I (the monster's body is a cultural body), thesis II (the monster always escapes), thesis III (the monster is the harbinger of category crisis), thesis IV (the monster dwells at the gates of difference), thesis V (the monster polices the borders of the possible), thesis VI (fear of the monster is really a kind of desire), and thesis VII (the monster stands at the threshold of becoming). Second, the researcher revealed six elements that show how the monster character is presented. Those classifications are excision, concision, condensation, extension, expansion, and amplification.

The researcher concludes that based on the data found, there is a total of 62 data from the two films. There are 38 data in the film *Luca* (2021), where the dominant data or the types of monster is TVII with 11 data which explains that the types of monsters most often shown are monsters who learn how to live from the humans around them. Meanwhile, in the presentation of monster characters, the dominant data is a condensation with 21 data, which explains that the monster characters are presented in the film by displaying the shape and character of the monster both in the scenes shown and in the dialogue. In the film *Shrek* (2001), there are 24 data found, and the dominant data or the types of monster is TVI with 7 data, which explains that the types of monsters most often shown are a

monster as a creature that causes panic and fear. Meanwhile, in the presentation of monster characters, the dominant data is condensation with 17 data, which explains that the monster characters are presented in the film by displaying the shape and character of the monster both in the scenes shown and in the dialogue.

B. Suggestions

Based on this research, the researcher gives some suggestions. It can be shown as follows:

1. For Readers

This research is related to literature and linguistic mainstream, but what is dominant is literature. The researcher hopes that this research can enrich the reader's understanding of the various aspects discussed in this research, namely regarding the seven theses of monster theory, the form and character of the monster itself, as well as how monster characters are presented in animated films.

2. For Other Researcher

This research focuses on analysis of the portrayal and the narratives of monster characters in the film *Luca* (2021) and *Shrek* (2001), which is expected to help other researcher in continuing research related to this field and hopefully can develop further observations.

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APPENDICES

VALIDATION SHEET

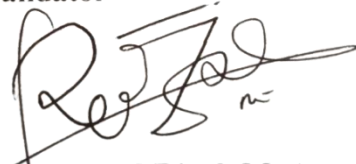
This thesis data titled *The Portrayal and The Narratives of Monster Characters in Disney and Dreamworks' Animated Films (Archetypal Approach)* has been validated by Muhammad Rizal, M.A in:

Day : Friday

Date : June 9th, 2023

Surakarta, 9 Juni 2023



Validator







Muhammad Rizal, M. A

KHAIRUNISA



SRN. 196111025


| No. | Visual Data | Textual Data | Codes | Notes on the code | Valid/Invalid |
|-----|--|----------------------------|---|---|---------------|
| 1. |  | <i>(Gasps and screams)</i> | 1/TI/Ext/Luca/Luca/00:10:00 | <p>1 is datum number, this datum categorized as Thesis I in the monster types of Disney monster themed, Extension in visualize and narrate the monster characters in film, Luca is the character, 00:10:00 is the duration in the film.</p> <p>In this scene, Luca seems to have changed the first time he came out from under the sea and stepped on land. This shows the Thesis I where monsters can adapt to their environment.</p> | Valid |
| 2. |  | <i>(Both gasping)</i> | 2/TI/Ext/Alberto and Luca/Luca/00:21:12 | <p>2 is datum number, this datum categorized as Thesis I in the monster types of Disney monster themed, Extension in visualize and narrate the monster characters in film, Alberto and Luca are the character, 00:21:12 is the duration in the film.</p> <p>In this scene, the changes in the appearance of Alberto and Luca's bodies when they enter and leave the sea also show that they are adaptable monsters, as described in Thesis I.</p> | Valid |

| | | | | | |
|----|---|--------------------------------|---------------------------------|--|-------|
| 3. |  | (Laughs and gasps) | 3/TI/Ext/Luca/Luca/00:27:28 | <p>3 is datum number, this datum categorized as Thesis I in the monster types of Disney monster themed, Extension in visualize and narrate the monster characters in film, Luca is the character, 00:27:28 is the duration in the film.</p> <p>In this scene, the changes in the appearance of Luca's bodies when he enter and leave the sea also show he is adaptable monsters, as described in Thesis I.</p> | Valid |
| 4. |  | Alberto: "Just don't get wet." | 4/TI/Cond/Alberto/Luca/00:28:25 | <p>4 is datum number, this datum categorized as Thesis I in the monster types of Disney monster themed, Condensation in visualize and narrate the monster characters in film, Alberto is the character, 00:28:25 is the duration in the film.</p> <p>In this scene, Alberto reminds Luca not to get wet because it will show the true shape of their monsters' bodies. This scene shows that monsters can show the true side of monsters as described in Thesis I.</p> | Valid |


| | | | | | |
|----|---|--|--|--|-------|
| 5. |  | Luca: “Did you see me on the bike? Giulia said, “Look up”, and then all of a sudden, I was riding it.” | 5/TI/Cond/Luca/Luca/00:41:19 | <p>5 is datum number, this datum categorized as Thesis I in the monster types of Disney monster themed, Condensation in visualize and narrate the monster characters in film, Luca is the character, 00:41:19 is the duration in the film.</p> <p>In this scene, Luca recounts when he first learned to ride a bicycle taught by Giulia. This scene shows that monsters can adapt in their new environment by learning from humans as explained in Thesis I.</p> | Valid |
| 6. |  | <i>(Daniela gasps)</i> | 6/TI/Ext/Daniela and Lorenzo/Luca/01:14:12 | <p>6 is datum number, this datum categorized as Thesis I in the monster types of Disney monster themed, Extension in visualize and narrate the monster characters in film, Daniela and Lorenzo are the character, 01:14:12 is the duration in the film.</p> <p>In this scene, Daniela and Lorenzo (Luca’s parents) are trying to protect themselves from the rain, because if they get hit by rain it will reveal the true truth about their monster bodies and will threaten their lives. This scene shows that monsters can show the true side of monsters as explained in Thesis I.</p> | Valid |



| | | | | | |
|----|--|--|---|--|-------|
| 7. |  | <p>Luca: “Your life is so much cooler than mine. I never go anywhere. I just dream about it.” Alberto: “You came up here.”</p> | 7/TII/Cond/Luca and Alberto/Luca/00:21:44 | <p>7 is datum number, this datum categorized as Thesis II in the monster types of Disney monster themed, Condensation in visualize and narrate the monster characters in film, Luca and Alberto are the character, 00:21:44 is the duration in the film.</p> <p>In this scene, Luca pours out his heart about the differences in life he and Alberto are living. Luca also wants to experience a free life like his new friend. This scene shows that monsters have the nature of the desire for freedom, victory and satisfaction, as explained in Thesis II.</p> | Valid |
| 8. |  | <p>Alberto: “Every day, we’ll ride someplace new, and every night, we’ll sleep under the fish. No one to tell us what to do. Just you and me out there. Free.”</p> | 8/TII/Cond/Alberto/Luca/00:26:52 | <p>8 is datum number, this datum categorized as Thesis II in the monster types of Disney monster themed, Condensation in visualize and narrate the monster characters in film, Alberto is the character, 00:26:52 is the duration in the film.</p> <p>In this scene, Alberto’s words show how happy they are when they feel free, and no one gives them rules. This scene shows that monsters have the nature of the desire for freedom, victory and satisfaction, as explained in Thesis II.</p> | Valid |


| | | | | | |
|-----|--|---|---|--|-------|
| 9. |  | Ercole: “Hmm. Where did the other one go?” | 9/TII/Cond/Alberto and Ercole/Luca/00:50:28 | <p>9 is datum number, this datum categorized as Thesis II in the monster types of Disney monster themed, Condensation in visualize and narrate the monster characters in film, Alberto and Ercole are the character, 00:50:28 is the duration in the film.</p> <p>In this scene, Alberto and Luca are being chased by Ercole and his men. Alberto, who was hit by a bit of water, turned into a monster and immediately fled into the sea so that Ercole would not see him. Ercole’s words indicated that he was looking around for where Alberto had gone. This scene shows that monsters often run away and reappear elsewhere, as explained in Thesis II.</p> | Valid |
| 10. |  | <p><i>(Stifled whining)</i> Lorenzo: “Luca, I need you to punch his heart.”</p> | 10/III/Ext/Ugo and Luca/Luca/00:24:35 | <p>10 is datum number, this datum categorized as Thesis III in the monster types of Disney monster themed, Extension in visualize and narrate the monster characters in film, Ugo and Luca are the character, 00:24:35 is the duration in the film.</p> <p>In this scene, Ugo comes to Luca's house. Ugo is Luca's uncle, and this is the first time Luca meets him. Luca looked shocked the first time he saw Ugo and talked to him. This scene showed that monsters were different from each other and</p> | Valid |



| | | | | | |
|-----|---|---|--|---|-------|
| | | | | difficult to understand, even fellow monsters would be surprised to see a monster different from himself, as explained in Thesis III. | |
| 11. |  | - | 11/TIII/Ext/Alberto and Luca/Luca/00:38:20 | 11 is datum number, this datum categorized as Thesis III in the monster types of Disney monster themed, Extension in visualize and narrate the monster characters in film, Alberto and Luca are the character, 00:38:20 is the duration in the film. In this scene, Alberto and Luca are at Giulia's house. Luca accidentally sprayed water on Alberto's face and made Alberto's head immediately turn into his monster shape. This scene shows that monsters can change around certain areas, as explained in Thesis III. | Valid |


| | | | | | |
|-----|--|---|--|--|-------|
| 12. | | <p>Lorenzo: “Oh, hello there, young man. You’re not fooling anyone.” Daniela: “Lorenzo, eh-eh.” Lorenzo: “Did you really think you could get away with this?”</p> | 12/TIII/Cond/Lorenzo/Luca/00:45:27 | <p>12 is datum number, this datum categorized as Thesis III in the monster types of Disney monster themed, Condensation in visualize and narrate the monster characters in film, Lorenzo is the character, 00:45:27 is the duration in the film. In this scene, Luca's parents are looking for Luca, who has secretly gone to the mainland. They looked confused because they had never seen their child in human form. This scene shows that monsters differ from each other, especially when changing from their original form, and that monsters can also change around certain areas, as explained in Thesis III.</p> | Valid |
| 13. | | <p>Giulia: “Luca!” <i>(Yelps)</i> Giulia: “Sleeping under the fish. Now I get it.”</p> | 13/TIII/Cond/Giulia and Luca/Luca/01:05:40 | <p>13 is datum number, this datum categorized as Thesis III in the monster types of Disney monster themed, Condensation in visualize and narrate the monster characters in film, Giulia and Luca are the character, 01:05:40 is the duration in the film. In this scene, Giulia and Luca argue about Giulia's confusion when she sees Alberto turn into a sea monster and flee into the sea. In the middle of the argument, Giulia splashes Luca with water and sees Luca's hand</p> | Valid |



| | | | | | |
|-----|---|--|------------------------------------|--|-------|
| | | | | transform into his monster form. At that time, Giulia also realized some of the oddities she found in her new friends. This scene shows that monsters are difficult to understand, and can also change around certain areas, as explained in Thesis III. | |
| 14. |  | Luca: “Land monster! Everybody, under the rock!” | 14/TIV/Cond/Luca/Luca/ 00:05:43 | 14 is datum number, this datum categorized as Thesis IV in the monster types of Disney monster themed, Condensation in visualize and narrate the monster characters in film, Luca is the character, 00:05:43 is the duration in the film. In this scene, Luca invites his pet fish to hide under a rock because a boat is passing above it, at sea level. The humans on the surface were monsters to Luca because that was what his mother always reminded him to be careful of land monsters. This scene shows that different people are often seen as monsters, and monsters are also seen as threats, as explained in Thesis IV. | Valid |



| | | | | | |
|-----|--|--|-----------------------------------|---|-------|
| 15. |  | <p>Daniela: “Just keep your guard up. There’s gonna be land monsters everywhere.” <i>(Gasps and yells)</i> <i>(Grunts)</i></p> | 15/TIV/Cond/Daniela/Luca/00:42:00 | <p>15 is datum number, this datum categorized as Thesis IV in the monster types of Disney monster themed, Condensation in visualize and narrate the monster characters in film, Daniela is the character, 00:42:00 is the duration in the film.</p> <p>In this scene, Luca's parents come to the mainland looking for Luca. Daniela reminds Lorenzo to be wary of humans. They believe that humans on the surface are land monsters. This scene shows that different people are often seen as monsters, and monsters are also seen as threats, as explained in Thesis IV.</p> | Valid |
| 16. |  | <p><i>(Crowd murmuring)</i></p> | 16/TIV/Ext/Luca/Luca/01:10:35 | <p>16 is datum number, this datum categorized as Thesis IV in the monster types of Disney monster themed, Extension in visualize and narrate the monster characters in film, Luca is the character, 01:10:35 is the duration in the film.</p> <p>In this scene, Luca takes part in the Portososso Cup swimming event, which he had previously organized with Giulia and Alberto, but in the end they did not become a team. People looked at Luca with weird looks because he wasn't wearing a swimsuit, but something like an astronaut suit that would protect him</p> | Valid |


| | | | | | |
|-----|---|---|------------------------------|---|-------|
| | | | | <p>from getting hit by the water. This scene shows that different people are often considered strange and considered monsters, as explained in Thesis IV.</p> | |
| 17. |  | - | 17/TV/Ext/Luca/Luca/00:11:27 | <p>17 is datum number, this datum categorized as Thesis V in the monster types of Disney monster themed, Extension in visualize and narrate the monster characters in film, Luca is the character, 00:11:27 is the duration in the film.</p> <p>In this scene, Luca is building a rock array that will replace him in looking after his pet fish when he wants to go ashore. Luca had been very curious about the surface world ever since he found things that came from the mainland, even though his mother strictly forbade him to think anything about the surface world. This scene shows that the monster has an excessive curiosity, has a rebellious nature, even though he knows it is dangerous for him, as explained in Thesis V.</p> | Valid |



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|-----|--|---|---|---|-------|
| 18. |  | "Take me, gravity!" | 18/TV/Cond/Alberto/Luca/00:17:47 | <p>18 is datum number, this datum categorized as Thesis V in the monster types of Disney monster themed, Condensation in visualize and narrate the monster characters in film, Alberto is the character, 00:17:47 is the duration in the film.</p> <p>In this scene, Alberto is trying out his Vespa with Luca. Luca felt doubtful and very afraid. Actually, Alberto was also afraid, but that fear was overtaken by his curiosity. This scene shows that the monster has great curiosity, exploring new things, even though he knows it is dangerous for him, as explained in Thesis V.</p> | Valid |
| 19. |  | Alberto: "Luca, sea monsters can't go to school. What do you think is gonna happen when they see your fish face?" | 19/TV/Cond/Alberto and Luca/Luca/00:57:15 | <p>19 is datum number, this datum categorized as Thesis V in the monster types of Disney monster themed, Condensation in visualize and narrate the monster characters in film, Alberto and Luca are the character, 00:57:15 is the duration in the film.</p> <p>In this scene, Luca and Alberto argue about their original purpose for coming to the mainland. Luca is very curious about the new knowledge he got from Giulia, and wants to follow Giulia to her school, while Alberto reminds Luca of his identity, that they are monsters and monsters don't</p> | Valid |


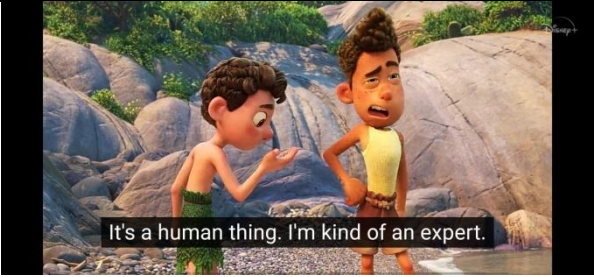
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| | | | | go to school. This scene demonstrates the existence of a boundary between monsters and humans as described in Thesis V. | |
| 20. |  | <p>Luca: “I wanna go to school.” Alberto: “That again? We can’t go to school.”</p> | 20/TV/Cond/Alberto and Luca/Luca/01:02:51 | <p>20 is datum number, this datum categorized as Thesis V in the monster types of Disney monster themed, Condensation in visualize and narrate the monster characters in film, Alberto and Luca are the character, 01:02:51 is the duration in the film.</p> <p>In this scene, Luca and Alberto are again arguing about their original purpose for coming to the mainland. Alberto wanted them to focus on their goal of getting a Vespa and living freely, while Luca insisted on going to school, and Alberto again reminded Luca of his identity, saying that they were monsters and monsters couldn't go to school. This scene shows that monsters have great curiosity and are dangerous, and there is a boundary between monsters and humans, as explained in Thesis V.</p> | Valid |


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| 21. |  | “What is that?” | 21/TVI/Cond/Fisherman/Luca/00:01:49 | <p>21 is datum number, this datum categorized as Thesis VI in the monster types of Disney monster themed, Condensation in visualize and narrate the monster characters in film, Fisherman is the character, 00:01:49 is the duration in the film.</p> <p>In this scene, two fishermen are seen in their boat and want to go fishing in the middle of the sea, although myths about sea monsters are often heard. When they were in the middle of the sea, one of the fishermen was surprised and afraid to see the hands of the sea monster that tried to steal goods from their ship. This scene shows that monsters are creatures that cause panic and fear, as described in Thesis VI.</p> | Valid |
| 22. |  | <i>(Whimpering)</i> | 22/TVI/Ext/Alberto/Luca/01:04:11 | <p>22 is datum number, this datum categorized as Thesis VI in the monster types of Disney monster themed, Extension in visualize and narrate the monster characters in film, Alberto is the character, 01:04:11 is the duration in the film.</p> <p>This scene shows Giulia, who has come to Alberto and Luca and is very scared when she sees Alberto in his original form. Alberto's goal was to let Giulia know that they were sea monsters, and Luca stopped to ask to</p> | Valid |



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| | | | | go to school. This scene shows that monsters are creatures that cause panic and fear, as described in Thesis VI. | |
| 23. |  | Luca: “Okay, I’ll go. I’ll go win the race.” | 23/TVI/Cond/Luca/Luca/01:09:12 | 23 is datum number, this datum categorized as Thesis VI in the monster types of Disney monster themed, Condensation in visualize and narrate the monster characters in film, Luca is the character, 01:09:12 is the duration in the film. This scene shows Luca approaching Alberto after their argument on the seafront. Luca decided he would still take part in the Portorosso Cup the following day and would win it even if he was alone. This scene shows that monsters will do anything to get what they want, and monsters have courage in the face of anything, as explained in Thesis VI. | Valid |
| 24. |  | - | 24/TVI/Ext/Luca//Luca/01:11:20 | 24 is datum number, this datum categorized as Thesis VI in the monster types of Disney monster themed, Extension in visualize and narrate the monster characters in film, Luca is the character, 01:11:20 is the duration in the film. This scene shows Luca, who will take part in a swimming competition in the Portorosso Cup. He decides to take part in all competitions alone. During swimming competitions, he | Valid |

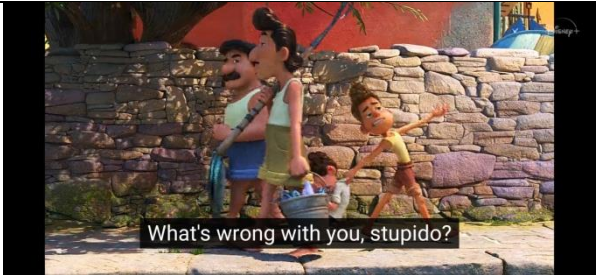
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| | | | | wears clothes like an astronaut's suit that will protect him from being hit by water, so that his monster form is invisible to humans. This scene shows that monsters will do anything to get what they want, and monsters have courage in the face of anything, as explained in Thesis VI. | |
| 25. |  | (Yelps) | 25/TVI/Ext/Alberto/Luca /01:15:00 | 25 is datum number, this datum categorized as Thesis VI in the monster types of Disney monster themed, Extension in visualize and narrate the monster characters in film, Alberto is the character, 01:15:00 is the duration in the film. This scene shows Alberto transforming into his monster form when he is hit by rain in the middle of the Portorosso Cup, so everyone sees Alberto in his sea monster form. Everyone was scared and panicked, and there were some who were preparing to arrest Alberto. This scene shows that monsters are creatures that can cause panic and fear, as well as the courage of monsters to face anything, as described in Thesis VI. | Valid |

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| 26. |  | - | 26/TVI/Ext/Luca/Luca/01:15:28 | <p>26 is datum number, this datum categorized as Thesis VI in the monster types of Disney monster themed, Extension in visualize and narrate the monster characters in film, Luca is the character, 01:15:28 is the duration in the film.</p> <p>This scene shows the moment Luca also transforms into his monster form. When he saw Alberto about to be caught by humans, Luca, who initially took shelter from the rain, got on his bicycle to save Alberto. He didn't care even though everyone was shocked and scared when he saw him also turn into a sea monster. Everyone was scared, panicked, and there were some who were preparing to catch them. This scene shows that monsters are creatures that can cause panic and fear, as well as the courage of monsters to face anything, as described in Thesis VI.</p> | Valid |
| 27. |  | <p>Luca: “We’re not afraid of you!” Ercole: “No, but we’re afraid of you. Everyone is horrified and disgusted by you, because you are monsters.”</p> | 27/TVI/Cond/Luca and Ercole/Luca/01:17:20 | <p>27 is datum number, this datum categorized as Thesis VI in the monster types of Disney monster themed, Condensation in visualize and narrate the monster characters in film, Luca and Ercole are the character, 01:17:20 is the duration in the film.</p> <p>This scene shows Ercole pointing a spear at Luca and Alberto, who are caught. Ercole said they horrified</p> | Valid |



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| | | | | and disgusted everyone because they were monsters. This scene shows that monsters are creatures that can cause panic and fear, as well as the courage of monsters to face anything, as described in Thesis VI. | |
| 28. |  | - | 28/TVII/Ext/Alberto and Luca/Luca/00:13:31 | 28 is datum number, this datum categorized as Thesis VII in the monster types of Disney monster themed, Extension in visualize and narrate the monster characters in film, Alberto and Luca are the character, 00:13:31 is the duration in the film. This scene shows the first time Luca surfaces and tries to walk on land in his human form. Alberto, who is already familiar with the surface world, teaches Luca how humans walk using their feet, not tails or fins. This scene shows that monsters can learn a human-like way of life from the humans around them, as explained in Thesis VII. | Valid |
| 29. |  | Alberto: "It's a human thing. I'm kind of an expert." | 29/TVII/Cond/Alberto/Luca/00:13:49 | 29 is datum number, this datum categorized as Thesis VII in the monster types of Disney monster themed, Condensation in visualize and narrate the monster characters in film, Alberto is the character, 00:13:49 is the duration in the film. This scene shows that once Luca is able to walk, Alberto introduces | Valid |



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| | | | | <p>himself while shaking hands with Luca, like a human would when they meet, and Luca looks confused by what Alberto is doing. Alberto learned that method from the humans around him that he had seen all along. This scene shows that monsters can learn a human-like way of life from the humans around them, as explained in Thesis VII.</p> | |
| 30. |  | Luca: "Surface." | 30/TVII/Cond/Luca/Luca /00:16:39 | <p>30 is datum number, this datum categorized as Thesis VII in the monster types of Disney monster themed, Condensation in visualize and narrate the monster characters in film, Luca is the character, 00:16:39 is the duration in the film.</p> <p>In this scene, Luca sneaks back into the house in fear of being seen by his mother. However, his mother saw him and asked him where he had been. Luca had planned not to say that he was from the surface, but in the end, he innocently told his mother. This scene shows that some monsters are honest and innocent figures, as described in Thesis VII.</p> | Valid |



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| 31. |  | (Chuckles) | 31/TVII/Ext/Luca and Alberto/Luca/00:18:29 | <p>31 is datum number, this datum categorized as Thesis VII in the monster types of Disney monster themed, Extension in visualize and narrate the monster characters in film, Luca and Alberto are the character, 00:18:29 is the duration in the film.</p> <p>This scene shows the first time Luca wears a shirt and pants like a human, he looks very excited and happy. Luca got it from Alberto, and Alberto learned and got it from the humans around him. This scene shows that monsters can learn a human-like way of life from the humans around them, as explained in Thesis VII.</p> | Valid |
| 32. |  | Alberto: "What's wrong with you, stupido?" | 32/TVII/Cond/Alberto/Luca/00:19:27 | <p>32 is datum number, this datum categorized as Thesis VII in the monster types of Disney monster themed, Condensation in visualize and narrate the monster characters in film, Alberto is the character, 00:19:27 is the duration in the film.</p> <p>This scene shows that when Alberto and Luca see a fisherman swearing at another fisherman and they imitate the fisherman's words even though they don't understand the meaning of the sentence, they only feel cool when they can imitate humans. This scene shows that monsters can learn a human-like way of life from the</p> | Valid |



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| | | | | humans around them, but they are unable to discern whether it is right or wrong, as explained in Thesis VII. | |
| 33. |  | Alberto: “What’s wrong with you, stupido?” | 33/TVII/Cond/Alberto/Luca/00:28:40 | 33 is datum number, this datum categorized as Thesis VII in the monster types of Disney monster themed, Condensation in visualize and narrate the monster characters in film, Alberto is the character, 00:28:40 is the duration in the film. This scene shows when Luca and Alberto first go to town. Luca looked very frightened and unusual, while Alberto was walking confidently. Even Alberto greeted the townspeople with the swearing they had just heard from the fisherman, and the townspeople that Alberto greeted just looked at them in confusion. This scene shows that monsters can learn a human-like way of life from the humans around them, but they are unable to discern whether it is right or wrong, as explained in Thesis VII. | Valid |



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| 34. |  | - | 34/TVII/Ext/Luca's parents/Luca/00:45:05 | <p>34 is datum number, this datum categorized as Thesis VII in the monster types of Disney monster themed, Extension in visualize and narrate the monster characters in film, Luca's parents are the character, 00:45:05 is the duration in the film.</p> <p>This scene shows Daniela and Lorenzo coming to town looking for their son, Luca. They took clothes that were on the clothesline for them to wear, to make them more human-like. This scene shows that monsters can learn a human-like way of life from the humans around them, as explained in Thesis VII.</p> | Valid |
| 35. |  | <p>Luca: "And we're all on a big round rock, floating around a star in the solar system?" Giulia: "So cool, right?"</p> | 35/TVII/Cond/Luca and Giulia/Luca/00:55:22 | <p>35 is datum number, this datum categorized as Thesis VII in the monster types of Disney monster themed, Condensation in visualize and narrate the monster characters in film, Luca and Giulia are the character, 00:55:22 is the duration in the film.</p> <p>This scene shows Luca and Giulia learning together about the earth and the solar system. Alberto had previously told Luca that the stars in the sky were schools of fish, and Luca believed him. And when he heard the facts from Giulia, Luca was very excited and wanted to know more about the surface world.</p> | Valid |


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| | | | | This scene shows that monsters can learn human-like ways of life from humans around them and learn knowledge about the surface world, as explained in Thesis VII. | |
| 36. |  | - | 36/TVII/Ext/Alberto/Luca/01:00:01 | 36 is datum number, this datum categorized as Thesis VII in the monster types of Disney monster themed, Extension in visualize and narrate the monster characters in film, Alberto is the character, 01:00:01 is the duration in the film. This scene shows when Giulia's father teaches Alberto how to eat pasta using a fork. This scene shows that monsters can learn ways of life like humans from humans around them, as explained in Thesis VII. | Valid |
| 37. |  | (Luca panting) | 37/TVII/Ext/Luca and Giulia/Luca/01:12:31 | 37 is datum number, this datum categorized as Thesis VII in the monster types of Disney monster themed, Extension in visualize and narrate the monster characters in film, Luca and Giulia are the character, 01:12:31 is the duration in the film. This scene shows when Giulia teaches Luca how to eat pasta using a fork when they join the Portorosso Cup. This scene shows that monsters can learn ways of life like humans from humans around them, as explained in Thesis VII. | Valid |

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| 38. |  | <p>Daniela: “You can go to school.” Luca: “I can?” Lorenzo: “It’s all arranged, actually. You’d stay with Giulia and her mom.” Grandmother: “Your friend talked them into it. It wasn’t easy.”</p> | 38/TVII/Cond/Luca and family/Luca/01:21:59 | <p>38 is datum number, this datum categorized as Thesis VII in the monster types of Disney monster themed, Condensation in visualize and narrate the monster characters in film, Luca and family are the character, 01:21:59 is the duration in the film. This scene shows when Luca was finally allowed to join Gulia and could also go to school. This scene shows that monsters can learn ways of life like humans from humans around them, and monsters are creatures that evaluate cultural assumptions about race and tolerance, as explained in Thesis VII.</p> | Valid |
| 39. |  | (Roaring) | 39/TI/Ext/Shrek/Shrek/00:08:22 | <p>39 is datum number, this datum categorized as Thesis I in the monster types of Dreamwork’s monster themed, Extension in visualize and narrate the monster characters in film, Shrek is the character, 00:08:22 is the duration in the film. This scene shows that when Shrek intends to frighten Donkey by screaming in front of his face, he wants Donkey to realize that he is a monster that must be feared. This scene shows that monsters show the actual side of the monster or their identity, as described in Thesis I.</p> | Valid |



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| 40. |  | <p>Shrek: “Attention, all fairy tale things. Do not get comfortable. Your welcome is officially worn out. In fact, I’m gonna see this guy Farquaad right now and get you all off my land and back where you came from!”</p> | 40/TI/Cond/Shrek/Shrek/ 00:15:05 | <p>40 is datum number, this datum categorized as Thesis I in the monster types of Dreamwork’s monster themed, Condensation in visualize and narrate the monster characters in film, Shrek is the character, 00:15:05 is the duration in the film.</p> <p>This scene shows Shrek being very annoyed by all the fairytale things that suddenly come to the swamp where he lives. Shrek wants to chase away all those fairytale things and make them realize that Shrek is a terrifying ogre. This scene suggests that the monster is showing its true monster side or revealing its identity, as described in Thesis I.</p> | Valid |
| 41. |  | <p>Shrek: “Can’t we just settle this over a pint? No? All right then.”</p> | 41/TI/Cond/Shrek/Shrek/ 00:23:51 | <p>41 is datum number, this datum categorized as Thesis I in the monster types of Dreamwork’s monster themed, Condensation in visualize and narrate the monster characters in film, Shrek is the character, 00:23:51 is the duration in the film.</p> <p>This scene shows when Shrek wants to talk to lord Farquaad to make his swamps go back to how they were. But instead, Shrek was attacked by the royal army. Shrek wants to settle the matter peacefully, but can't seem to, so he goes along with their wishes. This scene shows that the</p> | Valid |



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| | | | | monster shows its true monster side and monsters can adapt, as explained in Thesis I. | |
| 42. |  | - | 42/TI/Ext/Shrek and Donkey/Shrek/00:28:38 | 42 is datum number, this datum categorized as Thesis I in the monster types of Dreamwork's monster themed, Extension in visualize and narrate the monster characters in film, Shrek and Donkey are the character, 00:28:38 is the duration in the film. This scene shows Shrek and Donkey on their way to rescue Princess Fiona, per Farquaad's orders, and to get the swamp back. During the trip, Shrek didn't seem to have any trouble and was able to adapt to the new environment. This scene shows that monsters can adapt to their environment, as explained in Thesis I. | Valid |
| 43. |  | Fiona: "No kidding. Well, this is delicious." | 43/TI/Cond/Fiona and Shrek/Shrek/00:58:15 | 43 is datum number, this datum categorized as Thesis I in the monster types of Dreamwork's monster themed, Condensation in visualize and narrate the monster characters in film, Fiona and Shrek are the character, 00:58:15 is the duration in the film. This scene shows Fiona and Shrek enjoying the dinner that Shrek made. Fiona ate a roasted weed rat for the first time and found it delicious. | Valid |


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| | | | | Fiona doesn't seem to be having any trouble and is able to adapt to her new surroundings, as she is also an ogre herself. This scene shows that monsters can adapt to their environment, as explained in Thesis I. | |
| 44. |  | Farquaad: "You can't catch me. I'm the gingerbread man!" Fairy tale: "You're a monster." Farquaad: "I'm not the monster here. You are." | 44/TII/Cond/Lord Farquaad/Shrek/00:16:45 | 44 is datum number, this datum categorized as Thesis II in the monster types of Dreamwork's monster themed, Condensation in visualize and narrate the monster characters in film, Lord Farquaad is the character, 00:16:45 is the duration in the film. This scene shows Farquaad catching one of the fairytale things to get what he wants. Farquaad as a cruel king, will do anything to get what he wants, even fairytale things think he is a monster. This scene shows that monsters have a great desire to win and be satisfied and like to threaten and act like evil rulers, as described in Thesis II. | Valid |
| 45. |  | Shrek: "Dead broad off the table." Fairy tale: "Where are we supposed to put her? The bed's taken." Shrek: Huh? | 45/TIII/Cond/Shrek and fairy tale/Shrek/00:13:24 | 45 is datum number, this datum categorized as Thesis III in the monster types of Dreamwork's monster themed, Condensation in visualize and narrate the monster characters in film, Shrek and fairy tale are the character, 00:13:24 is the duration in the film. | Valid |

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| | | | | <p>This scene shows when Shrek is shocked because suddenly there is a dead girl in the coffin that the 7 dwarves put on his dining table. He was very shocked and confused. This scene shows that monsters are different from each other and difficult to understand, and even monsters don't necessarily understand each other, as explained in Thesis III.</p> | |
| 46. |  | <p>Shrek: “I don’t care what everyone likes. Ogres are not like cakes.”</p> | <p>46/THI/Cond/Shrek and Donkey/Shrek/00:27:39</p> | <p>46 is datum number, this datum categorized as Thesis III in the monster types of Dreamwork’s monster themed, Condensation in visualize and narrate the monster characters in film, Shrek and Donkey are the character, 00:27:39 is the duration in the film.</p> <p>This scene shows Shrek and Donkey on their way to save Princess Fiona. Donkey asks why Shrek didn't just fight Farquaad like a powerful ogre, why go on this mission just to get his swamp back. Shrek explains why, but Donkey doesn't understand and looks confused. This scene shows that monsters are different from one another and difficult to understand, as explained in Thesis III.</p> | Valid |



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| 47. |  | <p>Fiona: “I can’t just marry whoever I want. Take a good look at me, Donkey. I mean, really, who could ever love a beast so hideous and ugly?”</p> | <p>47/TIII/Cond/Fiona/Shrek/01:04:25</p> | <p>47 is datum number, this datum categorized as Thesis III in the monster types of Dreamwork’s monster themed, Condensation in visualize and narrate the monster characters in film, Fiona is the character, 01:04:25 is the duration in the film.</p> <p>This scene shows Princess Fiona, who has turned into an ogre, talking with Donkey in a small house. Shrek didn't know about Fiona's change, and he overheard their conversation from outside. Shrek thought Fiona's words were directed at him, but Fiona directed them at herself. This scene shows that monsters are different from one another and difficult to understand, as explained in Thesis III.</p> | Valid |
| 48. |  | <p><i>(Gasping)</i></p> | <p>48/TIV/Ext/Fairy tale/Shrek/00:14:07</p> | <p>48 is datum number, this datum categorized as Thesis IV in the monster types of Dreamwork’s monster themed, Extension in visualize and narrate the monster characters in film, Fairy tale are the character, 00:14:07 is the duration in the film.</p> <p>This scene shows Shrek coming out of his house and realizing that the swamp where he lives is already infested with fairytale things. He was so angry and screamed that it scared all the fairytale things, and some of</p> | Valid |


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| | | | | them went into hiding. This scene shows that different objects or people are often seen as monsters or even threats, as explained in Thesis IV. | |
| 49. |  | <p>Fiona: “You, you’re an ogre.”</p> <p>Shrek: “Oh, you were expecting Prince Charming.”</p> <p>Fiona: “Well, yes, actually. Oh, no. This is all wrong. You’re not supposed to be an ogre.”</p> | 49/TIV/Cond/Fiona and Shrek/Shrek/00:42:26 | <p>49 is datum number, this datum categorized as Thesis IV in the monster types of Dreamwork’s monster themed, Condensation in visualize and narrate the monster characters in film, Shrek and Fiona are the character, 00:42:26 is the duration in the film.</p> <p>This scene shows when Shrek and Donkey manage to save Princess Fiona. Princess Fiona was shocked and showed a slightly disgusted expression when she saw that what had saved her was an ogre. This scene shows that different people are often seen as monsters and terrible, as explained in Thesis IV.</p> | Valid |
| 50. |  | <p>Shrek: “It’s the world that seems to have a problem with me. People take one look at me and go, “Aah! Help! Run! A big stupid, ugly ogre!”</p> | 50/TIV/Cond/Shrek/Shrek/00:47:39 | <p>50 is datum number, this datum categorized as Thesis IV in the monster types of Dreamwork’s monster themed, Condensation in visualize and narrate the monster characters in film, Shrek is the character, 00:47:39 is the duration in the film.</p> <p>This scene shows Shrek and Donkey having a conversation. Shrek says that he doesn't hate the world, but it</p> | Valid |


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| | | | | is the world that seems to have a problem with him. Everyone who met and saw him would be scared, run, and curse him, they judged Shrek to be a scary creature just because of his appearance. This scene shows that different people are often seen as monsters and terrible, as explained in Thesis IV. | |
| 51. |  | Donkey: Aah! Shrek! Shrek! Shrek! (Screams) | 51/TIV/Cond/Donkey and Fiona/Shrek/01:01:32 | 51 is datum number, this datum categorized as Thesis IV in the monster types of Dreamwork's monster themed, Condensation in visualize and narrate the monster characters in film, Donkey and Fiona are the character, 01:01:32 is the duration in the film. This scene shows that when Donkey first sees Princess Fiona in her ogre form, he is so shocked that he thinks she has been eaten by an ogre. This scene shows that different people are often seen as monsters and perceived as threats, as explained in Thesis IV. | Valid |
| 52. |  | (Shouting) | 52/TV/Ext/Shrek/Shrek/0 0:02:45 | 52 is datum number, this datum categorized as Thesis V in the monster types of Dreamwork's monster themed, Extension in visualize and narrate the monster characters in film, Shrek is the character, 00:02:45 is the duration in the film. This scene shows Shrek making a | Valid |

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| | | | | sign with the words "Beware Ogre" so that no one comes to the swamp where he lives. Shrek really doesn't want anything to do with anyone, let alone humans, he's comfortable with being alone. This scene shows the existence of a boundary between monsters and humans, as explained in Thesis V. | |
| 53. |  | Shrek: "She's a princess, and I'm" Donkey: "An ogre?" Shrek: "Yeah. An Ogre." | 53/TV/Cond/Shrek and Donkey/Shrek/01:00:25 | 53 is datum number, this datum categorized as Thesis V in the monster types of Dreamwork's monster themed, Condensation in visualize and narrate the monster characters in film, Shrek and Donkey are the character, 01:00:25 is the duration in the film. This scene shows Donkey telling Shrek to confess his feelings for Princess Fiona. But Shrek doesn't want to because he feels inappropriate, Fiona is a princess, while he is just an ogre that humans fear. This scene shows the existence of a boundary between monsters and humans, as explained in Thesis V. | Valid |

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| 54. |  | <p>Shrek: “I live alone! My swamp! Me! Nobody else!”</p> | <p>54/TV/Cond/Shrek/Shrek /01:08:54</p> | <p>54 is datum number, this datum categorized as Thesis V in the monster types of Dreamwork’s monster themed, Condensation in visualize and narrate the monster characters in film, Shrek is the character, 01:08:54 is the duration in the film.</p> <p>In this scene, Shrek is both angry and sad because he feels Donkey betrayed him, and Princess Fiona leaves with Lord Farquaad. Donkey tries to persuade Shrek to let Donkey return to the swamp, but Shrek refuses and says he lives alone, with no one else. This scene shows that there is a limit to the possibilities between monsters and other creatures, monsters limit their range of motion because they are monsters, as explained in Thesis V.</p> | Valid |
| 55. |  | <p>Shrek: “We? Donkey, there’s no we. There’s no our. There’s just me and my swamp. The first thing I’m gonna do is build a ten-foot wall around my land.”</p> | <p>55/TV/Cond/Shrek and Donkey/Shrek/00:46:43</p> | <p>55 is datum number, this datum categorized as Thesis V in the monster types of Dreamwork’s monster themed, Condensation in visualize and narrate the monster characters in film, Shrek and Donkey are the character, 00:46:43 is the duration in the film.</p> <p>In this scene, Shrek tells Donkey that the swamp is only his. And he would seal off his swamp area when he got back to the swamp. This scene shows that there is a limit of possibilities</p> | Valid |

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| | | | | between monsters and other creatures, monsters limit their range of motion because they are monsters, as explained in Thesis V. | |
| 56. |  | Human: “Yeah, it’ll grind your bones for its bread.” Shrek: “Yes, well, actually, that would be a giant. Now, ogres, they’re much worse. They’ll make a suit from your freshly peeled skin.” | 56/TVI/Cond/Shrek/Shrek/00:03:52 | 56 is datum number, this datum categorized as Thesis VI in the monster types of Dreamwork’s monster themed, Condensation in visualize and narrate the monster characters in film, Shrek is the character, 00:03:52 is the duration in the film. In this scene, humans come to Shrek's house to expel him because Shrek is considered to be disturbing their safety. The humans consider Shrek dangerous just because he is an ogre, even though Shrek has not done anything to interfere with human life. This scene shows that monsters are considered creatures that cause panic and fear, and monsters are creatures that are strong and dare to face anything, as described in Thesis VI. | Valid |
| 57. |  | Army: “You there, ogre! By the order of Lord Farquaad, I am authorized to place you both under arrest and transport you to a designated, resettlement facility.” | 57/TVI/Cond/Shrek and army/Shrek/00:07:08 | 57 is datum number, this datum categorized as Thesis VI in the monster types of Dreamwork’s monster themed, Condensation in visualize and narrate the monster characters in film, Shrek and army are the character, 00:07:08 is the duration in the film. | Valid |

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| | | Shrek: “Oh, really? You and what army?” | | In this scene, Donkey runs into the forest and is chased by the army, then Donkey encounters Shrek and hides behind Shrek. The army looked scared when faced with Shrek. One of the soldiers dared to talk to Shrek, but in the end, he ran scared like the other soldiers. This scene shows that monsters are considered creatures that cause panic and fear, and monsters are creatures that are strong and dare to face anything, as described in Thesis VI. | |
| 58. |  | Shrek: “Hey, you!” (Screams) | 58/TVI/Cond/Shrek/Shrek/00:20:41 | 58 is datum number, this datum categorized as Thesis VI in the monster types of Dreamwork’s monster themed, Condensation in visualize and narrate the monster characters in film, Shrek is the character, 00:20:41 is the duration in the film. In this scene, Shrek and Donkey have arrived at Duloc. Shrek called out to the human he saw, wanting to ask where Farquaad was, but the human ran away in fear when he saw Shrek. This scene shows that monsters are considered creatures that cause panic and fear, and monsters are creatures that are strong and dare to face anything, as described in Thesis VI. | Valid |

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| 59. |  | - | 59/TVI/Ext/Shrek/Shrek/ 00:24:07 | <p>59 is datum number, this datum categorized as Thesis VI in the monster types of Dreamwork's monster themed, Extension in visualize and narrate the monster characters in film, Shrek is the character, 00:24:07 is the duration in the film.</p> <p>In this scene, Shrek and Donkey fight lord Farquaad's army, and in the end, Shrek manages to defeat all of the army. This scene shows that monsters are strong creatures (especially in fighting) and have courage in facing anything, as explained in Thesis VI.</p> | Valid |
| 60. |  | "I'll take care of the dragon." | 60/TVI/Cond/Shrek/Shrek/ 00:39:30 | <p>60 is datum number, this datum categorized as Thesis VI in the monster types of Dreamwork's monster themed, Condensation in visualize and narrate the monster characters in film, Shrek is the character, 00:39:30 is the duration in the film.</p> <p>In this scene, Shrek and Donkey are trying to save Princess Fiona from a fire-breathing dragon. After finding Princess Fiona, Shrek orders Donkey and Princess Fiona to head for the exit, and he single-handedly defeats the dragon. This scene shows that monsters are strong creatures (especially in fighting) and have courage in facing anything, as</p> | Valid |

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| | | | | explained in Thesis VI. | |
| 61. |  | <i>(Karate Yell)</i> | 61/TVI/Ext/Fiona/Shrek/ 00:53:01 | <p>61 is datum number, this datum categorized as Thesis VI in the monster types of Dreamwork's monster themed, Extension in visualize and narrate the monster characters in film, Fiona is the character, 00:53:01 is the duration in the film.</p> <p>In this scene, while Shrek, Donkey, and Princess Fiona are on their way, they are suddenly harassed by Mr. Hood and his friends. Princess Fiona also showed her ability to fight and beat them all. This scene shows that monsters are strong creatures (especially in fighting) and have the courage to face anything, as explained in Thesis VI.</p> | Valid |
| 62. |  | <i>(Whimpers)</i> <i>(Crowd gasping)</i> | 62/TVI/Ext/Fiona/Shrek/ 01:18:05 | <p>62 is datum number, this datum categorized as Thesis VI in the monster types of Dreamwork's monster themed, Extension in visualize and narrate the monster characters in film, Fiona is the character, 01:18:05 is the duration in the film.</p> <p>This scene shows Princess Fiona transforming into an ogre for the first time in front of many people. Everyone in Duloc, including Lord Farquaad and Shrek, was shocked. Even some Duloc residents were</p> | Valid |

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| | | | | shocked, frightened, and fainted. This scene shows that monsters are considered creatures that cause panic and fear, as described in Thesis VI. | |
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