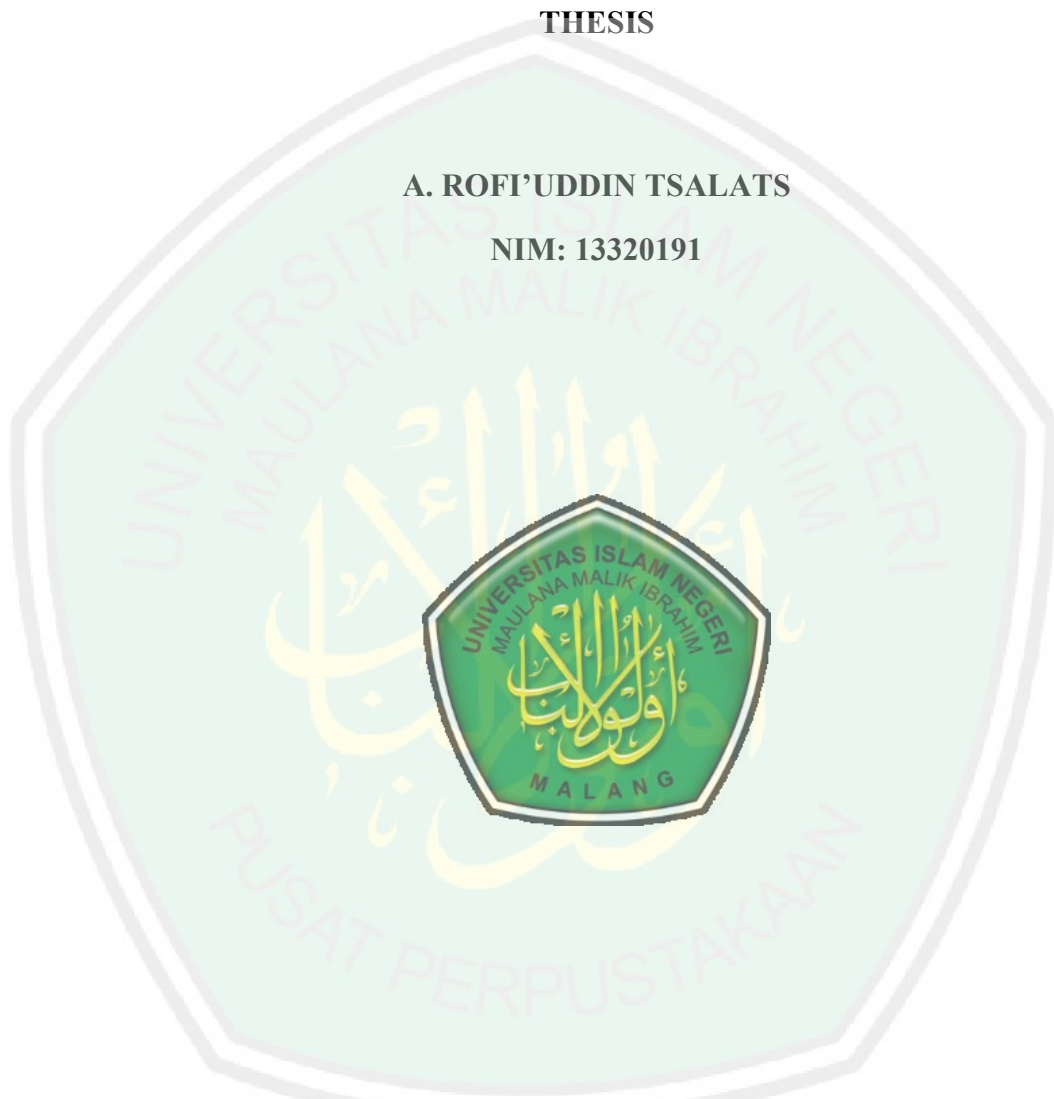


***THE JUNGLE BOOK: A COMPARATIVE STUDY OF CLASSICAL
WESTERN NARRATIVE STRUCTURE IN THE NOVEL AND FILM***

THESIS

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FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM

MALANG

2017

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WESTERN NARRATIVE STRUCTURE IN THE NOVEL AND FILM***

THESIS

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Universitas Islam Negeri Maulana Malik Ibrahim Malang

in partial fulfilment of the requirement for Degree of *Sarjana Sastra*

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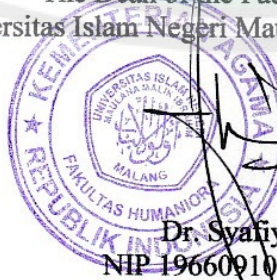
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STATEMENT OF ACADEMIC INTEGRITY

I, A. Rofi'uddin Tsalats, as the writer of the thesis entitled "*THE JUNGLE BOOK: A COMPARATIVE STUDY OF CLASSICAL WESTERN NARRATIVE STRUCTURE IN THE NOVEL AND FILM*" pronounce that this thesis is originally my work. It does not include any works which have been previously submitted at any higher education institutions, and to the best my knowledge, this thesis does not include any works or opinions that have been previously written or published by any authors, except for those which are referenced in the text and listed in the bibliography. Thereby, I am highly responsible to the novelty of my thesis.

Malang, November 22nd, 2017



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MOTTO

“You must learn a new way to think, before you can master a new way to be”

(Demian Aditya)

“Difficult roads often leads to beautiful destinations”

(Cristiano Ronaldo)



DEDICATION

I proudly dedicate this thesis to my beloved parents, H. M. Rondhi and Hj. Umi Salamah who support me in everything to finish my thesis, and teach me to do the hard work. Also, to my beloved brother, Romi Setiawan and my beloved sister Rusni Dwi Zahroh and Rohadatul Aisyah, who always pray and encourage me to believe in myself to get success and honor .



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Malang, November 22nd, 2017

The researcher



ABSTRACT

Tsalats, A .Rofiuddin. 2017. *The Jungle Book: A Comparative Study of Classical Western Narrative Structure in the Novel and Film The Jungle Book*. Thesis, Faculty of Humanities, English Letters Department, Universitas Islam Negeri Maulana Malik Ibrahim, Malang. Advisor: Dr. Mundi Rahayu, M.Hum.

Keywords: Narrative, Plot, The Classical Western Narrative Structure, Novel, Film Adaptation, The Jungle Book.

Many fictional works which have the theme of heroism often shows the same narrative. Those works can be in form of novel and film. Related to the form of film, it is no longer new that Disney often creates films based on the literary works. One of them is the film *The Jungle Book 2016*. The original work is written by Rudyard Kipling in 1867. The novel *The Jungle Book* has the theme of heroism which is presented by Mowgli saves the wolves pack from Shere Khan's oppression. As well as in the film *The Jungle Book 2016*, the theme of heroism is also presented by Mowgli saves the wolves pack from Shere Khan's oppression.

The classical western narrative structure is a narrative in the story which explains the struggle of hero to save the society from oppressive villain. In this case, the struggle of hero is divided into 16 functions, a function is one sentence statement that describes a single attribute action of the character. Actually, this narrative structure often appears in the mythology and story in the western which has the theme of heroism. Therefore this study is aimed to reveal the representation of the classical western narrative structure in the novel and film *The Jungle Book*.

The research problem in here is how the classical western narrative structure is built in the plot of the novel *The Jungle Book* and the film *The Jungle Book 2016*. This study belongs to the domain qualitative research. Therefore, the analysis is focused on the sentence in the novel and the dialog of in the film *The Jungle Book* which relates to the classical western narrative structure.

The result of the study shows that there are 15 functions of classical western narrative structure which is built in the plot of Mowgli saves the wolves pack from Shere Khan's oppression in the novel *The Jungle Book*. Meanwhile, in the film *The Jungle Book 2016*, there are 10 functions of classical western narrative structure which is built in the plot of Mowgli saves the wolves pack from Shere Khan's oppression. In addition, the film *The Jungle Book 2016* has successfully recreated the new narrative of Mowgli saves the wolves pack from Shere Khan's oppression.

ملخص

ثلاث، ارفع الدين، 2017. جنغال بوك: دراسة مقارنة للهيكل السرد الكلاسيكي الغربي في روايات وأفلام. سكريات ، قسم الأدب الإنجليزي ، كلية الدراسات الإنسانية جامعة إسلام آباد مولانا مالك إبراهيم مالانج.

المشرف: الدكتور مونديراهايو. الماجستير

كلمات البحث: السرد ، مؤامرة ، بنية السرد الكلاسيكية الغربية ، روايات ، فيلم التكيف ، جنغال بوك

. كثير من أعمال الخيال التي لها موضوعات من البطولة غالباً ما تظهر نفس الرواية. يمكن أن تكون الأعمال في شكل روايات وأفلام. كان من صنع أفلام ديزني. غالباً ما كان فيلم ديزني يتكيف مع الأعمال الأدبية. واحد منهم هو جنغال بوك 2016. وقد كتب العمل الأصلي من قبل روديارد كيفنغ في عام 1867. رواية جنغال بوك لها موضوع بطولي يعرضه ماوكلي الذي ينقذ الذئب من ظلم شير خان ، وكما هو الحال في فيلم جنغال بوك 2016 ، يظهر الموضوع البطولي أيضاً من قبل ماوكلي الذي أنقذ الذئب من اضطهاد شير خان.

البنية السردية الكلاسيكية الغربية هي قصة في قصة تشرح نضال البطل لإنقاذ المجتمع من الظالم. في هذه الحالة ، ينقسم نضال البطل إلى 16 وظيفة الدالة هي عبارة الجملة التي تصف عمل سمة حرف واحد في قصة. في الواقع ، غالباً ما يظهر هذا الهيكل السرد في الميثولوجيا والقصص في الغرب التي لها موضوعات من البطولة. لذا ، تهدف هذه الدراسة إلى الكشف عن تمثيل بنية الرواية الكلاسيكية الغربية في الرواية و جنغال بوك.

تكمن المشكلة في البحث هنا في كيفية بناء بنية الرواية الكلاسيكية الغربية على مؤامرة رواية جنغال بوك وكتاب الأدغال لعام 2016. هذا البحث ينتمي إلى البحث النوعي في المجال. لذلك ، يركز التحليل على الجمل في الروايات والحوارات في أفلام جنغال بوك المتعلقة بهيكل الروايات الغربية الكلاسيكية.

تشير نتائج هذه الدراسة إلى أن هناك 15 وظيفة من بنية السرد الغربي الكلاسيكي المبنية على مؤامرات ماوكلي التي تنقذ الذئب من قمع شير خان في رواية جنغال بوك. في هذه الأثناء ، في فيلم جنغال بوك 2016 ، هناك 10 وظائف من بنية سرد كلاسيكية غربية مبنية على مؤامرات ماوكلي التي تنقذ الذئب من ظلم شير خان. بالإضافة إلى ذلك ، نجح فيلم الأدغال لعام 2016 في إعادة إنشاء قصة موغلي جديدة أنقذت الذئب من اضطهاد شير خان.

ABSTRAK

Tsalats, A .Rofiuddin. 2017. *The Jungle Book: Studi Komparatif Struktur Narasi Klasik Barat dalam Novel dan Film*. Skripsi, Jurusan Sastra Inggris, Fakultas Humaniora Universitas Islam Negeri Maulana Malik Ibrahim, Malang.

Pembimbing: Dr. Mundi Rahayu, M.Hum.

Kata Kunci: Naratif, Plot, Struktur narasi klasik barat, Novel, Film Adaptasi, The Jungle Book.

Banyak karya fiksi yang memiliki tema kepahlawanan sering menunjukkan narasi yang sama. Karya-karya tersebut bisa dalam bentuk novel dan film. Terkait dengan pembuatan film, sudah sering kali Disney membuat film adaptasi dari karya sastra. Salah satunya adalah film *The Jungle Book 2016*. Karya aslinya ditulis oleh Rudyard Kipling pada tahun 1867. Novel *The Jungle Book* memiliki tema kepahlawanan yang ditampilkan oleh Mowgli yang menyelamatkan kaum serigala dari penindasan Shere Khan. Seperti halnya dalam film *The Jungle Book 2016*, tema kepahlawanan juga ditampilkan oleh Mowgli yang menyelamatkan kaum serigala dari penindasan Shere Khan.

Struktur narasi klasik barat adalah narasi dalam cerita yang menjelaskan perjuangan pahlawan untuk menyelamatkan masyarakat dari penjahat yang menindasnya. Dalam hal ini, perjuangan pahlawan dibagi menjadi 16 fungsi, fungsi adalah satu pernyataan kalimat yang menggambarkan tindakan atribut karakter tunggal dalam cerita. Sebenarnya, struktur narasi ini sering muncul dalam mitologi dan cerita di barat yang memiliki tema kepahlawanan. Oleh karena itu, penelitian ini bertujuan untuk mengungkap representasi struktur narasi klasik barat dalam novel dan film *The Jungle Book*.

Masalah dalam penelitian di sini adalah bagaimana struktur narasi klasik barat dibangun di plot novel *The Jungle Book* dan film *The Jungle Book 2016*. Penelitian ini termasuk dalam penelitian kualitatif domain. Oleh karena itu, analisis difokuskan pada kalimat dalam novel dan dialog dalam film *The Jungle Book* yang berkaitan dengan struktur narasi klasik barat.

Hasil penelitian ini menunjukkan bahwa ada 15 fungsi struktur narasi klasik barat yang dibangun di plot Mowgli yang menyelamatkan kaum serigala dari penindasan Shere Khan dalam novel *The Jungle Book*. Sementara itu, dalam film *The Jungle Book 2016*, ada 10 fungsi struktur narasi klasik barat yang dibangun di plot Mowgli yang menyelamatkan kaum serigala dari penindasan Shere Khan. Selain itu, film *The Jungle Book 2016* telah berhasil menciptakan kembali narasi baru Mowgli yang menyelamatkan kaum serigala dari penindasan Shere Khan.

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CHAPTER I

INTRODUCTION

In this chapter, the researcher will discuss the background of the study, the problem of study, the objectives of the study, the scope and limitation, the research method, and the definition of key terms.

1.1 Background of Study

The western belief often appears in the fictional work such as novel and film. Through the narrative that establishes the story, the western belief is represented in the plot or in the image of the character. For example, Malfroid (2009:17) states that Disney has successfully created the concept of being a princess, in all Disney princess films such as *Beauty & The Beast*, *Cinderella*, and *Sleeping Beauty*. Whiteness is universalized, either by ignoring the existence of other race and ethnicities. In this case, to be a princess in Disney films is identified by Caucasian girl. Another fictional works which seem to have the similarity of the narrative structure are the literature and film with the theme of heroism. According to Harris (2005:4) the usual adventure of hero in the western begins with someone from whom something has been taken, or there is something lacking in the normal experience available. The person then takes off on a series adventure beyond ordinary, either to recover what has been lost or to discover some life-giving elixir. It can be seen in the plot, *Hercules*, *Jason & The Golden Fleece* and *Shane The Cowboy*. Basically, film and novel have their own tools for manipulating narrative structure of the western belief.

Basically, novel and film are different kind of works. It can be known from the way they are enjoyed, novel is enjoyed through reading while film is enjoyed by watching. Bluestone (1957:48) states that the major difference between film and novel is that visual images stimulate our perceptions directly through the language, color, movement and sound. While written words (novel) can do indirectly. The other thing that differ novel and film is that novel is controlled by only one person, the author, while the meaning which the audience get from a film is the result of collaborative effort by many people. Film is also limited, for one thing, there are no time constraint on a novel, while a film usually must compress events into two hours.

Related to the creation of film, it is no longer new that Disney, one of the entertainment industries, often creates a film based on the literary work. Interestingly, the result of each film adaptation is always different, not only in the form of work but also in the content of story. According to Hutcheon (2013: 7) as a product, adaptation cannot remain entirely faithful to its original text, otherwise questions of plagiarism arise. Even so, the fundamental idea in original works which is adapted into film, relatively same as what is portrayed in the literary work. Thus, it can be said, a film adaptation provides some differences from the original work as part of developing the narrative of a literary work.

The literary works which are often adapted to film is mostly from classic literary works. According to Desmond (2006:14) the classic literary work have inspired the filmmakers to bring the story back to the new audience, the common reason is the classic literary works exist as a great source for film because the author of classic literary works have already completed the creative process of

inventing characters, plots, and worlds. With this process accomplished, therefore, it is easier to create and develop a work, than to begin with a new work which might be failed. In other word, the reason of creating film based on classic literary works is because the classic literary works are often seen by people as the masterpiece. Thus, it gives a chance to filmmakers to re-tell and re-cover the story as an honour to the author of classic literary works. Also, it gives a chance to the filmmakers to modify the narrative of classic literary works to be fit to the new audience.

The filmmaker used to make the narrative of a story in literary work different than its original. According to Pratista (200:34) if a novel is adapted into a film, then it is not all of the novel's contents will appear in the movie. Basically, the novel is more detailed in telling story than the film, because it uses language as the only means of description. While in the film, filmmakers are forced to remove or select certain parts to be displayed with a note of the flow of causality. Thus, in outline, the plot of the novel which has been adjusted into a film can be manipulated according to the duration. Furthermore, in the film, different narratives can be built around a single story rely on the device of employment to position the events with respect to one another in such a way that their relationships can be understood. More importantly, story is always linear, it can be told and re-told in many different ways.

One of the famous literary works which is adapted by Disney in to a film is the novel *The Jungle Book*. It was originally written by Rudyard Kipling in 1894. According to Singh (2016: 5-7) Rudyard Kipling writes this novel when he was in Vermont, USA. Actually, he is an Indian but, due to the colonialism in

India, he has to move to America to follow his father John Lockwood Kipling. The novel *The Jungle Book* is not only consist of Mowgli's story but it is also consist of several beast stories such as *Kotick the White Seal*, and *The Brave Mongoose Rikki-Tikki-Tavi*. Yet, more than a half of the pages of the book tells the story of Mowgli. The Mowgli's story is about the journey of a man cub who is adopted by the wolves pack, to save the jungle from Shere Khan's oppression. The novel *The Jungle Book* actually has been adapted by Disney into film several times. The first film adaptation is the animated film of *The Jungle Book* in 1967, the second film entitled *Rudyard Kipling's The Jungle Book* in 1994, the third film adaptation is *The Jungle Book 2* in 2003 and the latest film adaptation is *The Jungle Book 2016*

Since the theme of the *The Jungle Book* novel is about heroism, the researcher is interest to discover the plot Mowgli saves the wolves pack from Shere Khan's threat. Also, the researcher chooses the latest film adaptation *The Jungle Book 2016* to be discovered the plot hero saves the society which represented in the Mowgli's story. The reason why the researcher chooses the film *The Jungle Book 2016* is because the flow of the story in the film *The Jungle Book 2016* is almost the same as in the novel *The Jungle Book* instead of other *The Jungle Book* film adaptations.

Related to the heroism's theme in the story, there is a theory that explains the most common structure of narrative hero saves society from the oppressive villain. This theory is called the classical western narrative structure. This theory is stated by Will Wright in 1975 after he has been investigate the structure of narrative of more than fifty stories including the story of *Shane The Indian*

Cowboy and *Hercules* in which telling about the plot of hero saves society from the oppressive villain. As the result of it, even though the action of every character in the story are different, yet those stories, generally have the same pattern in presenting the narrative structure which contains in the plot. Thus, the researcher thinks that the narrative of heroism will be shown different in the film and novel *The Jungle Book* as the way of filmmaker's interpretation and creativity.

1.2 Problem of the Study

Related to the background of study which talks about *The Jungle Book*, the classical western narrative structure, plot and its film adaptation. This research is going to investigate:

How the classical western narrative structure is built in the plot of the novel, and the adaptation film of *The Jungle Book 2016*?

1.3 Objectives Of The Study

Based on the research questions, this research is aim to discover the classical western narrative structure in the plot of novel *The Jungle Book*, and also in the film *The Jungle Book 2016*.

1.4 Significances of the Study

This study is expected to enlarge the information about the adaptation of literature to film and also the comparison between them. Then, the result of this study is expected to give benefit for further researchers who are interested in conducting the similar research in the same field.

1.5 Scope and Limitation

The scope of this study is focused in the novel entitled *The Jungle Book* written by Rudyard Kipling and the film *The Jungle Book* which was produced by Walt Disney in 2016. The limitation of this study is focused on the plot of the novel and film *The Jungle Book*. On the other hand, there will not be described other aspect of the novel and film adaptation such as the impact of adaptation to the audience.

1.6 Research Method

This part focuses the methodology of the study. It discusses about the research design, data source, data collection, and data analysis.

1.6.1 Research Design

Considering the purpose of the study and the research problem, this study belongs to the domain of descriptive qualitative. It is a descriptive because the objectives of this study are observing and finding the information as many as possible of the phenomenon the classical western narrative structure in the novel and film *The Jungle Book*. According to Miles and Huberman (1984: 6) in the descriptive qualitative method, the data used is a random sampling which is explored by description. Also, the research was rather deep than broad in term of analysing the content of literary work. In conclusion, the researcher made an interpretation of the data in this method. This included developing a description of an individual narrative, analysing data based on the categories, and finally making an interpretation or drawing conclusions about its meaning personally and theoretically. Overall, to find those phenomenon of the classical western narrative

structure in the story in *The Jungle Book*, the researcher takes several sentences and dialog which relate to the function of classical western narrative structure.

1.6.2 Data Source

In this study, the researcher divides the data sources into two data. The first data is the novel *The Jungle Book* originally written by Rudyard Kipling. The second data is the subtitle of the film *The Jungle Book* 2016. This subtitle was downloaded from <https://subscene.com/subtitles/the-jungle-book-2016/> on December, 30th 2016.

1.6.3 Data Collection

During the process of research, the researcher collects several paragraph in the novel which are related to the classical western narrative structure. Meanwhile, the researcher also collects the dialogs in the film *The Jungle Book* 2016 which are related the classical western narrative in the novel. The ways of data collection are, the researcher reads the original work (*The Jungle Book*) and then the researcher watches the film *The Jungle Book* 2016 the researcher re-read the novel *The Jungle Book* and giving the mark to the phrase, sentence in the paragraph that related to the classical western narrative structure, the researcher watches again the film *The Jungle Book* 2016. Then, the researcher selects the dialog which is related to the western classical narrative structure.

1.6.4 Data Analysis

After all data have been collected, the next step is classifying the data to the theory of classical western narrative structure. There are several steps which are taken by the researcher in analysing the data.

The researcher classifies the data in the novel, the film *The Jungle Book* to the function of classical western narrative structure: the hero enters a social group, the hero is unknown to the society, the hero is revealed to have an exceptional ability, the society recognises a difference between themselves and the hero, the society does not completely accept the hero, there is a conflict interest between the villain and the society, the villain is stronger than society, there is a strong friendship or respect between the hero and the villain, the villain threaten the society, the hero avoids involvement in the conflict, the villain endangers a friend of hero, the hero fight the villain, the hero defeats the villain, the society is safe, the society accepts the hero, and the hero loses his special status.

1.7 Definition of Key Term

To avoid misunderstanding about the definition of some terms used in this study, the researcher provides the definition bellow:

Adaptation is the translation of a literary work to be fit a new destination, a new target, a new audience and try to give new meaning to a text

Narrative is the content of a story

Novel is literary work especially prose that delineates life and human activity that sometimes fictitious but for a few purposes

Film is an art of story-telling in form of audio-visual and dramatic performance of the character

The classical western narrative structure is a content of story which tells about the hero saves the society from oppressive villain and mostly appears in the western mythology.



CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, there will be an explanation about theory of narrative in the novel and film, the classical western narrative structure, the theory of adaptation novel to film, and theory of plot in the story.

2.1 Narrative Structure of Literature and Film

Every story must contain the narrative structure. In other word, the narrative is a content of story which consist of several element. According to Todorov (cited by Andrew, 1984:84) every narrative is the movement between two states of equilibrium, which are similar but not identical. At the beginning there is always balanced situation; the character form a configuration which may be in a movement but which nevertheless preserves unaltered a certain number of fundamental traits, then something comes along to break the calm and creates an imbalanced. The equilibrium is then re-stored, but it is not the same as the beginning; the basic narrative therefore includes two types of episodes: those which describe a state of balance or imbalance, and those which describe the transition from one to another. Furthermore, it can be said that a story must be showing several events. So that, it will create the sense of shifting circumstances.

Theory of narrative is considered as one of the branch in structuralism. It can be seen from the way it works. Structuralism concerns on looking for parallel, echoes, reflections, repetition, contrast and pattern in a text. Whereas, Theory of narrative concerns on how the narrative make meaning, and what basic mechanisms, procedures which are common to all acts of story-telling. To know

the pattern of a narrative the structuralist argue that each narrative has two parts: a story (histoire), the content or chain of events (actions, happenings), plus what may be called the existents (characters, setting). On the other hand a discourse is the expression, the means by which the content is communicated (Chatman, 1978:19). In a simple statement, the main part of narrative are story and discourse.

2.2.1 The Classical Western Narrative Structure

The classical western narrative structure is the narrative in the story which tells about the struggle of a hero saves society from oppressive villain. The key to identify the structure of the narrative here is focusing on the movement of the several characters. According to Wright (1975: 45) in analysing narrative structure especially in the classical western, there are three characters, the hero, the villain, and the society. In this case, it involves problems of temporal order, cause and effect, and explanation of the relation between those 3 characters.

According to Wright (1975:45-48) the classical western narrative operates through an oppositional structure. In this case, oppositional structure is trying to identify the codes that distinguish villain from society and the hero. There are three basic oppositions, each differentiating between at least two of the characters, plus a fourth opposition which is less important structurally.

The first opposition is inside/outside. The hero is contrasted with society and is clearly outside society. The villain may be inside or outside depends on where he is come from. The second opposition is good/bad. The hero and the society are good and contrasted with the villain who are bad. The third major opposition is strong/weak with the hero and the villain being strong and contrasted

with the weak society. The fourth much less important opposition is wilderness/civilization. The hero is associated with the wilderness and contrasted with both society and the villain. Wilderness can be identified if the hero is a stranger in the society.

Then, to tell the narratives chronologically, thus the action of main character are divided into several sequences. As Wright (1975:276-278) states that narratives are composed of a number of sequences that may follow one after the other but are more likely to be embedded or overlap. Therefore, to elaborate cause and effect of the order sequences in the narratives, it must be divided to be several functions. A function is one sentence statement that describes a single attribute action of character. In the classical western narrative structure, there are 16 functions which tells the stage of hero saves the society from oppressive villain.

The first is the hero enters a social group, but the hero is unknown to the society. Later, the hero is revealed to have an exceptional ability and the society recognizes a difference between themselves and the hero; the hero is given a special status. Even so, the society doesn't completely accept the hero. Soon, there is a conflict of interest between the villains and the society: the villains are stronger than the society; the society is weak. Then it is revealed there is a strong friendship or respect between the hero and a villain; the villains threaten the society. At first, the hero avoids involvement in the conflict. But after the villains endanger a friend of the hero, the hero finally fights the villains, and the hero defeats the villains. After that the society is safe and so the society accepts the hero. However, the hero loses or gives up his special status.

2.2.2 Plot

Plot is one of the intrinsic element in the story which deal with the organized events and actions. According to Chatman (1978:20) plot is the order of the appearance (of the events) in the work which make the reader becomes aware of what happened. A novelist and the filmmakers explain the narrative in the story by organizing the plot. In most stories, an event arises out of conflict experienced by the main character. The conflict may come from something external, like a man is not accepted to his society, or it may stem from an internal issue, such as jealousy, loss of identity, or overconfidence. As the character makes choices and tries to resolve the problem, the story's action is shaped and plot is generated.

According to Nurgiyantoro (2012: 149-156), plot has five stages that classify the arrangement of events in the story. Those are exposition, rising action, climax, falling action and resolution. Exposition is the laying out, the putting forth of the materials in the story the main character, their backgrounds, their characteristics, interests, goals, limitations, potentials and basic assumptions. It is in which the characters are introduced, the background is explained and the setting is described.

Rising action is the part of plot where obstacles stand in the way of the protagonist achieving his goal. It means that the challenges faced by protagonist begin by being fairly easy to overcome, but as the story progresses, those challenges escalate become more dramatic.

Climax is a consequence of the crisis. In other word, it is the story's high point, which may take the shape of a decision, an action, an affirmation or even a realization. On the other word, it is the point when the protagonist completes the growth of her character arc, coming into her new stature.

Falling action is what happen after the main problem of the story has been solved. It is simply ended directly after the climax, at the height of the action. It deals with everything shifts then, everything is different afterwards and the falling action shows that the result of the climax. It leads the reader to the denouement of the story. Without the falling action, the audience would be left wondering what happens next.

Resolution is simply the closing chapter or scene. In this part, it establishes a new norm, a new state of affairs and the way things are going to be from then on. Most stories will have a denouement which is end up with all the problem in the story being clarified, but sometimes there also an open ending which means that the story will just conclude with the climax without the resolving of the problem.

2.3 Theory of Adaptation from a Literary Work to be Film.

Adaptation is the translation of a novel to be fit a new destination, a new target or a new audience. Further, Linda Hutcheon (2013: 7-8) defined the phenomenon of adaptation into three distinct, but inter-related perspective to refer to the process and the production. First, adaptation as a formal entity or product, adaptation is announced and extensive transposition of a particular work; it can involve a shift of medium or change of frame and therefore the context, in this

case an adaptation must differ enough from the original text while still maintaining the source's fundamental ideas. Second, as a process of creation, the act of adaptation always involves (re-) interpretation, and (re-) creation. Therefore it can be said that adaptation as a process is the action of giving a new meaning to a text. Third, seen from its process of reception, adaptation is a form of intertextuality in other word, we experience adaptations as palimpsest through our memory of other works that resonate through repetition and variation.

Commonly, an adaptation of literary work does not have to capture all the nuances of the book's complexity. Hutcheon (2013: 36) states that the adaptation of novel to film has to makes the essential story being shortened and clarified into moving picture and the character voice. On the other hand, a film adaptation also has to remain a work of art which could modifies the content of story in the original work in order to fulfil the audience's pleasant. In this case, there are several possible modes of relation between the film and the text. These mode can be reduce to three: Borrowing, Intersecting and Fidelity or transformation (Dudley, 1984: 98-99).

The first is the mode of borrowing. It means that the filmmaker employs, more or less extensively, the material, idea or form of an earlier, generally successful text like the Shakespeare's work. In this case, the adaptation hopes to win an audience by the prestige of its borrowed title or subject. But at the same time it seeks to gain a certain respectability, if not aesthetic value, as a dividend in the transaction.

Secondly, the mode of intersecting. In order to be dramatized, a novel has to be distilled, reduce in size, and also the complexity. Another thing on the mode of intersecting is because the limitation of film's duration. The whole story in the novel will take a lot of time if it adapts in to film. Generally, a film has the duration one and half until two hours. Furthermore, the whole story in the novel must be shortened in case to make it to be fit in the duration of film.

Thirdly, the mode of fidelity/ transformation. The task of adaptation in here is to bring the spirit of the text, as though adaptation were the rendering of an interpretation of a legal precedent. In this case, the text in the novel must be transform into a concrete visualisation. It can be through acting, dialog of some characters, audio effect and the motion of picture. In simply statement, through this mode, the film should be able to intuit and reproduce the feeling of the story in the literary work/ novel.

2.5 Previous Studies

The adaptation study of literary work into film have been conducted by several researchers. Most of those researchs is concerned on the comparation of the intrinsic aspect between in original work and the film adaptation and also seeking the changes from the novel to a film adaptation

The first study is *Fight Club: A Comparative Analysis of the Novel and the Film*, conducted by Sofie Ferklová 2011. This research concerns on the narrative style of novel and film *Fight Club*, this research found that there are some difference and similarities among the narrative style of novel and Film *Fight club*. This because the difference of the two media and what is expected from them. In

the end, there are some unreliable narration which are not include in the novel, applied in the plot of film *Fight Club*.

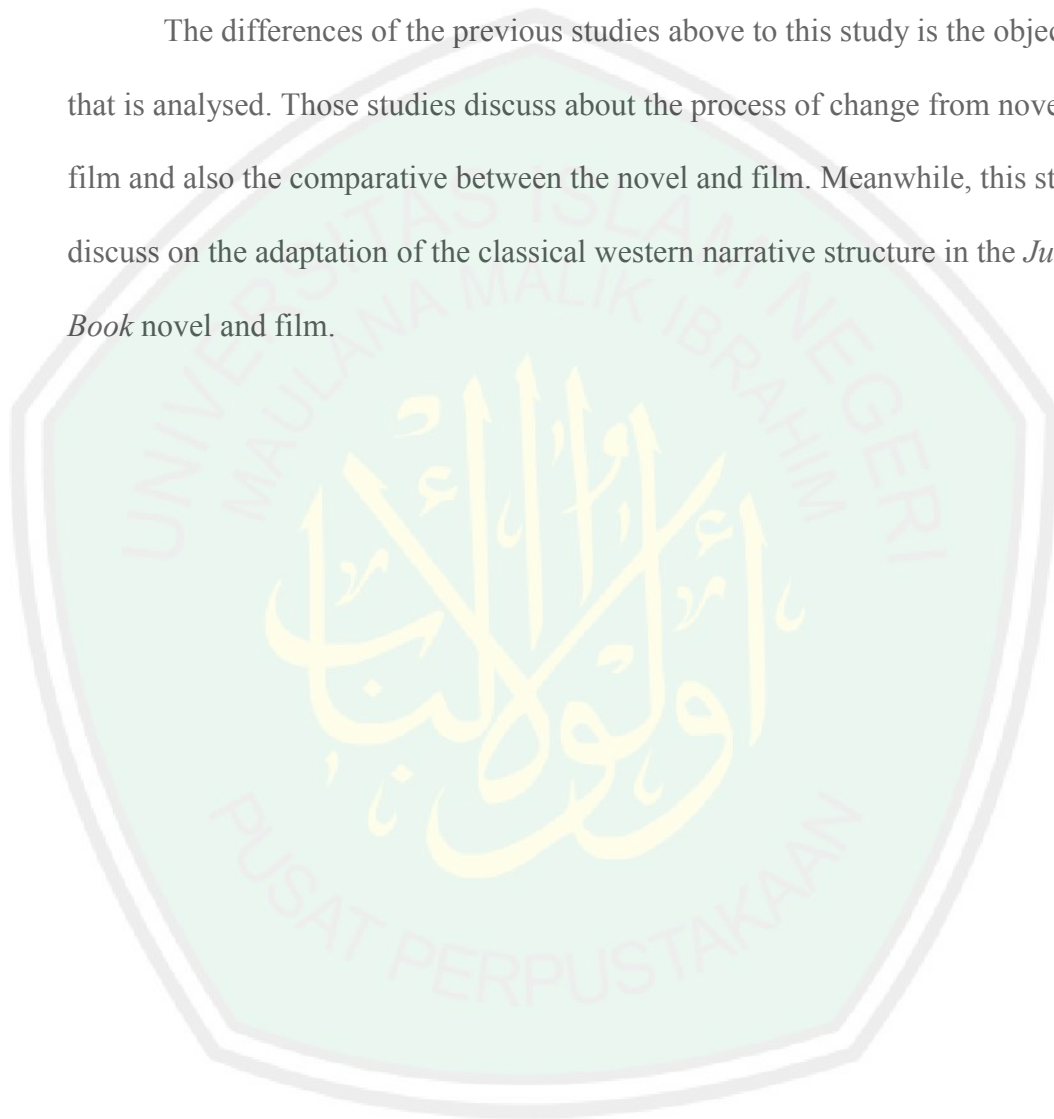
The second research is *Transformasi Kumpulan Cerpen Rectoverso Karya Dewi Lestari Dalam Film Rectoverso: Analisis Naratologi Seymour Chatman*, conducted by Ety Suheni in 2014. This research described the transformation in five short stores by Dewi Lestari (*Curhat Buat Sahabat, Malaikat Juga Tahu, Cicak-cicak di Dinding, Hanya Isyarat, and Firasat*) which was adapted into the film *Rectoverso*. This research used the theory of Ecranisation by Pamusuk Eneste, and theory of narrative by Chatman. As the result of this study, it showed that a film adaptation *Rectoverso*, commonly use the technic cutting in making 5 short story to be a film. The main parts of each story which are appointed to be film is basically the main plot that relates to the main character.

For the third study is *The Diary of A Wimpy Kid: An Ecranisation Study*, which is conducted by Fanny Andhini Putri in 2012. Besides using the theory of Ecranisation, this research also applied the reception theory by Robert Stanton in order to find the meaning behind the differences made in the production of the film. The result of this study is beside the researcher elaborates the process of change from the novel to a film, it also tells how one text transforms while welcomed by various readers who have various experiences.

The fourth study is *Transformasi Novel Rebecca (1938) Karya Daphne Du Maurier Ke Bentuk Film Rebecca (1940) Karya Alfred Hitchcock* which is conducted by Dyah Ayu Setyorini in 2009. In this study, the process of transformation from novel *Rebecca 1938* to a film *Rebecca 1940* is explained

through the basic principle of intertextual. The aspect of story that is analysed is the plot. In this case, the theory of Kernell and Satellite is applied to acquire the main plot and subplot in the novel and film *Rebecca* which shows several differences.

The differences of the previous studies above to this study is the object that is analysed. Those studies discuss about the process of change from novel to film and also the comparative between the novel and film. Meanwhile, this study discuss on the adaptation of the classical western narrative structure in the *Jungle Book* novel and film.



CHAPTER III

ANALYSIS

This chapter provides the analysis which is aimed to answer the statement of problem in the chapter 1. It discusses the plot of novel and the film *The Jungle Book* 2016 which describe the classical western narrative structure.

3.1 The Classical Western Narrative Structure in the Plot of Novel *The Jungle Book*

The story of novel *The Jungle Book* which is written by Rudyard Kipling, tells about the journey of a man-cub named Mowgli in the jungle and he has to save his wolves family from the Shere Khan's oppression. Mowgli is adopted and raised by the wolves in the jungle. One day when he is brought by his parent to the jungle, his parent is attacked by the tiger, named "Shere Khan". Luckily, Mowgli is saved by wolves pack while his parent are leaving him in the middle of the jungle. Since Mowgli is belong to the wolves pack, Shere Khan is not able to kill Mowgli. Hence, to get Mowgli, Shere Khan uses several crafty ways such as defaming Mowgli as a disaster and threatening the young wolves. As the result of it, the young wolves begin to hate Mowgli. Thus, Mowgli runs to man's village to save himself from Shere Khan's attack and also to avoid more conflicts that will happen if he still stays in the jungle. Shere Khan knows that Mowgli has run away from the jungle, therefore he gets angry to the all wolves and turns to invade all the jungle. One day, when Mowgli shepherds buffalo, he meets Akela and his wolf brother. Akela tells to Mowgli that Shere Khan has made the wolves pack suffering in the jungle. Therefore, he decides to come back to the jungle and saves

the wolves pack. In the battle with Shere Khan, Mowgli uses buffalos to defeat Shere Khan and he wins the fight. Finally, the wolves pack is safe from Shere Khan's oppression.

To know the classical western narrative structure in the novel *The Jungle Book*. It will be explained the plot of the novel *The Jungle Book* which represent the function of classical western narrative structure:

3.1.1 Exposition

As it has been mentioned that exposition is basically telling the information background that describe the goal, character, action, setting and introduces the major character. As the starting point of the analysis, the researcher applies the main character which determines the function in the classical western narrative structure. In the classical western narrative structure, there are three characters which have important role in the interrelation of each events, they are the hero, the villain, and the society. Furthermore, those characters are reflected in the novel *The Jungle Book* by Mowgli as hero, Shere Khan as villain, and the other animal in the jungle as the society.

In the classical western narrative structure, the exposition of the narrative hero saves society from the oppressive villain is explained through 8 functions. Starting from the function the hero enters society, the hero is unknown to the society, the hero is revealed to have an exceptional ability, the society recognises a difference between themselves and the hero, the society doesnot completely accept the hero, there is a conflict interest between the hero and the society, the

villain is stronger than the society, there is strong respect or friendship between the hero and the villain and the villain threatens the society.

Those functions of classical western narrative structure is basically happened in the novel *The Jungle Book*. It is started in the part where Mowgli and his parent are attacked by Shere Khan in the jungle until Shere Khan wants to kill any other animals who try to challenge him to catch Mowgli. At this part, it is also described the characteristic and the goal of the main character.

3.1.1.1 The Hero Enters a Social Group

The western classical narrative structure is started by an event that defined the hero enters the society. It is stated that a hero is actually coming from the outside of society to the new society or new environment. In the novel *The Jungle Book* the hero is represented by a man-cub/ Mowgli and the society here is represented by the animal in the jungle including the wolves pack. Thus, the function of the hero enters social group is described by a man cub is brought by the mother wolf into the wolves cave.

Datum 1:

“Man!” he snapped. “A man’s cub. Look!” Directly in front of him, holding on by a low branch, stood a naked brown baby who could just walk—as soft and as dimpled a little atom as ever came to a wolf’s cave at night. He looked up into Father Wolf’s face, and laughed.

‘Is that a man’s cub?’ said Mother Wolf. “I have never seen one. Bring it here.” A Wolf accustomed to moving his own cubs can, if necessary, mouth an egg without breaking it, and though Father Wolf’s jaws closed right on the child’s back not a tooth even scratched the skin as he laid it down among the cubs. “Shere Khan does us great honor,” said Father Wolf, but his eyes were very angry. “What does Shere Khan need?”

“My quarry. A man’s cub went this way,” said Shere Khan. “Its parents have run off. Give it to me.”

Shere Khan had jumped at a woodcutter’s campfire, as Father-Wolf had said, and was furious from pain of his burned feet. But Father Wolf knew that the mouth of the cave was too narrow for a tiger to come in by. Even where he was, Shere Khan’s shoulders and forepaws were cramped for want of room, as a man’s would be if try to fight in a barrel. “The wolves are free people”, said Father Wolf, “they take orders from the Head of pack, and not from any striped cattle-killer. The man’s cub is ours to kill if we choose”. (p.6)

The data above describes that one day there is a family of woodcutter comes to the jungle. But, suddenly, a wild tiger (Shere Khan) comes to attack them. All of the woodcutter run away and leave their baby in the jungle. Luckily, there is a wolf father who brings that man-cub into the wolves cave. Shere Khan who knows it, asks for a father wolf to give that man-cub to him. Yet, a father wolf refuses it because he knows that Shere Khan will surely kill a man-cub. Moreover, the father and the mother wolf decide to adopt a man-cub to be their son and tell to Shere Khan to get out from the wolves cave.

To underline the function the hero enters a social group in the data 1, it can be seen in the statement “Is that a man’s cub?” said Mother Wolf. “I have never seen one. Bring it here.” The word “bring” means to carry someone from one place to another place. In this case, the mother and father wolf refer to a social group. Thus, it is clear that this sentence explains a man-cub who is actually from the outside of the jungle, is carried by the wolves to come into the wolves cave.

3.1.1.2 The Hero is Unknown to the Society

This function describes that the society does not recognize the hero because they have never knew that person before. In the novel *The Jungle Book*, all the wolves do not recognise a man cub, moreover the animal in the pack seems to be silence when the leader of the pack asking his status. See the following data:

Datum 2:

Father Wolf said “Shere Khan speaks this much truth. The cub must be shown to the Pack. Will thou still keep him, Mother?”

“Keep him!” she gasped. “He came naked, by night alone and very hungry; yet he was not afraid! Look, he has pushed one of my babes to one side already. And lame butcher would have killed him and would have run off to the Waingunga while the villagers here hunted through all our lairs in revenge! Keep him? Assuredly I will keep him. Lie still, little frog. O thou Mowgli- for Mowgli I will call thee- the time will come when thou wilt hunt Shere Khan as he has hunted thee.”(p.8)

(In the Pack)

Now, the law of the jungle lays down that if there is any dispute as to the right of a cub to be accepted by the pack, he must be spoken for by at least two members of the pack who are not his father and mother.

“Who speaks for this cub?”,said Akela. Among the free people who speaks? There was no answer and mother wolf got ready for what she knew would be her last fight, if things came to fighting. (10)

Based on the data above, the first passage describes the Father-wolf is being hesitated to adopt a man cub. But, the mother wolf ensures the father wolf to keep adopting this man cub, because she believes that one day when a man cub grows older, he can revenge on what has been done by Shere Khan. Then, she gives a name that man-cub “Mowgli” which mean a little frog.

Another dialog in the pack describes the situation when Mowgli is introduced by mother wolf to the wolves pack. The mother wolf introduces

Mowgli to all the wolves as a new member of wolves pack and the leader of the pack just make sure to all the wolves that he can be accepted in the pack. Thus, Akela (the leader of the pack) asks to all wolves whether Mowgli deserves to stay in the pack or not. But none of the wolves do not answer Akela's question which means they do not even know about the origin of Mowgli and it seems that he is belong to mother wolf because the mother wolves always protect Mowgli.

To underline the function the hero is unknown to the society in the data 2, it can be seen from the sentence "Assuredly I will keep him. Lie still, little frog. O thou Mowgli- for Mowgli I will call thee". This sentence indicated that a man cub who came to the wolves pack, has no name. Therefore the mother wolf named him "Mowgli" which mean little frog. Another dialog that related to the function the hero is unknown to the society is stated in the dialog between Akela and the wolves pack. The sentence "There was no answer" means that all the wolves do not know the origins of Mowgli. Thus, it is clear that the society (the wolves pack) do not recognise Mowgli when he comes to the jungle.

3.1.1.3 The Hero is Revealed to Have an Exceptional Ability

This function explains the hero has exceptional an ability which would be useful to the society. In the novel *The Jungle Book*, it is described by Mowgli can jump far away from one tree to another like the grey ape and shows his concern to help the animal's suffer. See the following data:

Datum 3:

"Come along, little brother" and at first Mowgli would cling like the sloth, but afterward he would flying himself through the branches almost as boldly as the grey ape. He took his place at the Council Rock too, when

the Pack met, and there he discovered that if he stared hard at any wolf, the wolf would be forced to drop his eyes and so he used to stare for fun. At the other times he would pick the long thorns out of the pads of his friends, for wolves suffer terrible from thorns and burs in their coats. (p.14)

From the data above, it explains that Mowgli who is still a kid has shown something that makes the wolves amaze. For example, he can leap from one tree to another tree like the grey ape and he used to help the suffering wolves from thorn which those things are not able to be done by all the wolves. This kind of action is never expected by his brother wolf.

To underline the function of the hero is revealed to have an exceptional ability in the data 3, it refers to the sentence “at first Mowgli would cling like the sloth, but afterward he would flying himself through the branches almost as boldly as the grey ape” and “he would pick the long thorns out of the pads of his friends, for wolves suffer terrible from thorns and burs in their coats”. The first sentence means that Mowgli shows his ability to go up to the tree like the grey ape. The second sentence means that Mowgli has an attention to pull out the thorn from the wolf’s feet. Based on the two sentences above, it is clear that Mowgli has shown the exceptional ability to the wolves pack.

3.1.1.4 The Society Recognises a Difference Between Themselves and The

Hero: The Hero is Given Special Status

This function describes that the society sees something different inside of the hero which might help the society someday. Therefore, several person in the society are respecting the hero. In the novel *The Jungle Book*, it is described by since Mowgli shows his ability to the wolves pack, the old member of the pack is

willing to choose Mowgli to be the leader of the wolves pack. See the following data:

Datum 4:

Mowgli was still deeply interested in the pebbles, and he did not notice when the wolves came and looked at him one by one. At last they all went down to the hill for the dead bull, and only Akela, Bagheera, Baloo and Mowgli's own wolves were left. Shere Khan roared still in the night, for he was very angry that Mowgli had not been handed over him. "Ay, roar well," said Bagheera, under his whiskers, "for the time come when this naked thing will make thee roar to another tune, or I know nothing."

"It was well done," said Akela. "Men and their cubs are very wise. He may be a help in time."

"Truly, a help in time of need; for none can hope to lead the Pack forever," said Bagheera. (p.15)

From the data above, it explains that Bagheera, Akela and Baloo who are the oldest member of the pack are willing to choose Mowgli as the next leader of the pack due to his ability. Also, as it is stated that Mowgli is a human. The oldest member of the pack think that human generally are wise. Therefore they sees that this thing is different which might be useful to the society.

To underline the function the society recognises a difference between themselves and the hero: the hero is given a special status. It refers to the sentence "It was well done," said Akela. "Men and their cubs are very wise. He may be a help in time". This sentence is the recognition of the leader of the pack that he is different than all the member of the pack. Due to human, Mowgli has something called "wise" which this thing cannot be owned by any animal. Another sentence that refers to The Hero is Given a Special Status is "Truly, a help in time of need; for none can hope to lead the Pack forever,". This sentence means that Mowgli is

expected to be the next leader of the pack. In this case the leader of the pack is the highest status of the pack or special status in the society.

3.1.1.5 The Society Does Not Completely Accept the Hero

The next function of the classical western narratives structure describes that not all people in the society accept the hero to stay in the society. On the other hand, there are still a group of persons who accept the hero to stay in the society. In the novel *The Jungle Book*, this function is described by the young wolves do not accept Mowgli to stay in the wolves pack because he is a human being. See the following data:

Datum 5:

“Ho! Ho!” said Mowgli. “Tabaqui came to me not long ago with some rude talk that I was naked man’s cub and not fit to dig pig-nuts. But I caught Tabaqui by the tail and swung him twice against a palm-tree to teach him better manners.”

“That was foolishness, for though Tabaqui is a mischief-maker, he would have told thee of something that concerned thee closely. Open those eyes, Little Brother. Shere Khan dare not kill thee in the jungle. But remember, Akela is very old, soon the day comes when he cannot kill his buck, and then he will be leader no more. Many of the wolves that looked thee over when thou was brought to the council first are old too, and the young wolves believes, as Shere Khan has taught them, that a man-cub has no place with the pack. In a little time thou will be a man”, said Baghera.

“And what is a man that he should not run with his brothers?” said Mowgli. ‘I was born in the jungle. I have obeyed the law of the jungle, and there is no wolf of ours from whose paws I have not pulled a thorn. Surely they are my brothers!’ (p.16)

From the data above, it explains that one of the young wolves (tabaqui) have said to Mowgli that he does not deserve to stay with the wolves pack because he is a human. Suddenly, it makes Mowgli angry and he replace it by catching Tabaqui’s tail and smack it to the ground. Then, Baghera advices

Mowgli to not do that again, because Tabaqui is a mischief-maker, he can tell the all wolves on what he has been done, and it would be a danger to him. Another bad news to Mowgli is the young wolves begin to be Shere Khan's follower after Shere Khan tells them about the bad things of a man-cub. Furthermore, Mowgli feels uncomfortable to stay in the jungle, even though the old member of the pack still on his side. He also disappointed to the young wolves who has been considered as his brother, turn to be Shere Khan's follower.

To underline the function the society does not completely accept the hero. It can be seen in the sentence "the young wolves believes, as Shere Khan has taught them, that a man-cub has no place with the pack. In a little time thou will be a man". This sentence explains that the young wolves do not accept Mowgli to be the member of the pack because he is a man, as Shere Khan teaches them that a man should live with man. Furthermore, at this sentence, it is clear that the function the society do not completely accept the hero is stated by the young wolves do not accept Mowgli because he is a man.

3.1.1.6 There is a Conflict of Interest between the Villain and The Society

This function in the classical western narrative structure states that the villain wants something from the society which is valuable. In this case, the villain will do several thing such as torturing and destroying the people who try to fight him. In the novel *The Jungle Book* Shere Khan wants to be a leader in the pack, so that he could have the highest status in the jungle. See the following data:

Datum 6:

Akela the lone Wolf lay by the side of his rock as a sign that the leadership of the pack was open, and Shere Khan with his following of scrap-fed

wolves walked to and fro openly being flattered. Bagheera lay close to Mowgli, and the fire pot was between Mowgli's knees. When they were all gathered together, Shere Khan began to speak a thing he would never have dared to do when Akela was in his prime.

"He has no right", whispered Bagheera. "Say so. He is a dog's son. He will be frightened".

Mowgli sprang to his feet. "Free People," he cried, "does Shere Khan lead the pack? What has a tiger to do with our leadership?"

"Seeing that the leadership is yet open, and being asked to speak" Shere Khan began.

"By whom?" said Mowgli, "Are we all jackals, to fawn on this cattle butcher? The leadership of the pack is with the pack alone."(p.21)

The data above explains about Akela who has been being a leader in the wolves pack for several seasons, is already old and also he is not able to feed the young wolves anymore. Therefore, he lose his capability to lead the pack. On the other hand, the young wolves who have been following Akela for several seasons, recently turn to be the Shere Khan's follower. Thus, Shere Khan admits that he is the leader in the pack and all the animal have to follow him.

To underline the function of there is a conflict of interest between the villain and the society, it refers to the sentences which are stated by Mowgli and Shere Khan, "Free People," he cried, "does Shere Khan lead the pack? What has a tiger to do with our leadership?". "Seeing that the leadership is yet open, and being asked to speak" Shere Khan began. This part is talking about who deserves to be the leader of the pack. Basically, the conflict that occurs in the pack is Shere Khan declare he is the leader of the pack, while Mowgli and other old animal disagree with it.

3.1.1.7 The Villain Is Stronger than The Society, The Society is Weak

This function indicates that the villain has big power which makes the society has big pressure to fight him. As the result of it, people in the society are afraid to him. This function is depicted by Shere Khan has dominated hunting animal until the younger wolves follow him to get his scraps. See the following data:

Datum 7:

Shere Khan was always crossing his path in the jungle, for as Akela grew older and feebler the lame tiger had come to be great friends with younger wolves the pack, who followed him for scraps, a thing Akela would never would never have allowed if he had dared to push his authority to the proper bound.

Akela raised his old head wearily, "Free people, and ye too, jackals of Shere Khan, for twelve seasons I have led ye to and from the kill, and in all that time not one has been trapped or maimed. Now I have missed my kill. Ye know how that plot was made. Ye know how ye brought me up top untried buck to make my weakness known. It was clearly done. Your right is to kill me here on the Council Rock, now. Therefore, I ask who comes to make an end of the lone wolf? For it is my right, by the Law of the Jungle, that ye come one by one." (p.22)

According to the data above, it is mentioned that Shere Khan is stronger than any animal in the jungle. The first passage explains that Shere Khan goes hunting a deer in the wolf area which is actually break the law of the jungle. Meanwhile the leader of wolf is no longer to catch a deer in the jungle, and the younger wolves turn to follow Shere Khan to get some food from his scraps. In this case, Akela feels that he does not deserve to lead the pack anymore. Therefore, he is ready to be killed by the wolves as the consequences of being the leader of the pack who is not able to catch a deer.

To underline the function the villain is stronger than the society, the society is weak in the data 7, it is reflected in the sentence “for as Akela grew older and feebler the lame tiger had come to be great friends with younger wolves the pack, who followed him for scraps”. This sentence explains that the wolves pack are weak in getting animal which start to depend from Shere Khan’s scraps. As the opposite, Shere Khan who is a tiger, is being absolutely stronger than any animal in the jungle since he is able to bring the young wolves turn to be his follower.

3.1.1.8 The Villain Threatens the Society

The villain uses something in the society which is valuable to succeed his mission. In the story of *The Jungle Book*, it is reflected by Shere Khan will always hunt animal in the wolf area if Mowgli was not given to him. See the following data.

Datum 8:

Then Shere Khan roared: “Bah! What have we to do with this toothless fool? He is doomed to die! It is the man-cub who has lived too long. Free people, he was my meat from the first. Give him to me. I am weary of this man-wolf folly. He has troubled for ten seasons. Give me the man-cub, or I will hunt here always, and not give you one bone. He is a man, a man’s child, and from the marrow of my bones I hate him!” (p.24)

The data above explains that Shere Khan threatens the wolves pack in order to exchange Mowgli as his victim. Shere Khan said that he will always hunt animal in the wolf area without giving any scraps to the young wolves. Thus, the wolves pack here have two choices, giving Mowgli to Shere Khan or letting Shere Khan spent the rest of animal in the wolf area.

To underline the function the villain threatens the society in the data 8, it is reflected in the sentence, “Give me the man-cub, or I will hunt here always, and not give you one bone”. This sentence describes that Shere Khan as the villain, threatens the society who is the wolves pack. Shere Khan said to the wolves pack that he will always hunt animal in the wolf area and he won’t give anything to the wolves pack.

3.1.2 Rising Action

The rising action in the story describes the main character is facing the obstacle. The obstacle itself comes from the oppositional character and the environment or society. In the function of classical western narrative structure, it can be found in the hero avoids involvement in the conflict. Meanwhile, in the novel *The Jungle Book*, the part which describes the main character is facing the obstacle from the society and the oppositional character, is represented by Mowgli leaves the pack caused by the young wolves is going to let him caught by Shere Khan.

3.1.2.1 The Hero Avoids Involvement in the Conflict

This function has shown that the hero decides to leave the society in order to avoid the more conflict which would happen. Therefore, the hero is forced to get out from the place which he used to stay. In the novel *The Jungle Book*, this function is reflected by Mowgli leaves the pack caused by the wolves is going to let him caught by Shere Khan. See the following data:

Datum 9:

“Good!” said Mowgli, staring round slowly. I see that ye are dogs. I go from you to my own people, if they be my own people. The Jungle is shut to me, and I must go forget your talk and your companionship. But I will be more merciful than ye are. Because I was all but brother in blood”. I promise that when I am a man among men I will not betray ye to men as ye have betrayed me." He kicked the fire with his foot, and the sparks flew up. "There shall be no war between any of us in the Pack. But here is a debt to pay before I go." He strode forward to where Shere Khan sat blinking stupidly at the flames, and caught him by the tuft on his chin. Bagheera followed in case of accidents. "Up, dog!" Mowgli cried. "Up, when a man speaks, or I will set that coat ablaze!" (p.25)

The data above explains that Mowgli is in the position between fighting Shere Khan and his follower or leaving the jungle. At the same time, Shere Khan is ready to attack him while the young wolves is surrounding him in order to help Shere Khan. But suddenly, he decides to attack Shere Khan by the flames in the council rock. Then, he goes to human village to avoid the more conflict that could happen if he still stays in the pack.

To underline the function the hero avoids involvement in the conflict which is reflected in the data 9, it can be seen in the sentence “The Jungle is shut to me, and I must go forget your talk and your companionship”. This sentence means that Mowgli is leaving the jungle because the young wolves is trying to catch him. But, Mowgli decides to not fight the young wolves just because he still considers them as his brothers. Furthermore, he avoids the runs to the human village and leaves the jungle.

3.1.3 Climax

The climax in the classical western narrative structure is found in the function the villain endangers a friend of the hero and the function hero fight the villain. These two functions define the highest point in the narrative of hero saves society from the oppressive villain which refer to the definition of climax.

3.1.3.1 The Villain Endangers a Friend of the Hero

Related to the recent function which defines that the hero avoids the society, he hopes that the society will be fine. On the contrary, the villain endanger a friend of hero in purpose that the hero will come back and surrender. This function is depicted by Shere Khan endangers Mowgli's family to make sure that he will come back to safe his family. See the following data:

Datum 10:

"It is an order," said Mowgli. "I am a village herd for a while. What news of Shere Khan?"

"He has come back to this country, and has waited here a long time for thee. Now he has gone off again, for the game is scarce. But he means to kill thee."

"Very good," said Mowgli. "So long as he is away do thou or one of the four brothers sit on that rock, so that I can see thee as I come out of the village. When he comes back wait for me in the ravine by the dhak tree in the center of the plain. We need not walk into Shere Khan's mouth." (p.71)

The data above explains that one of Mowgli's wolf brother (grey brother) tells that Shere Khan has taken all the pack and making the wolves suffer. In other word, Shere Khan endangers the wolves pack including his father and mother wolf which have ever took care Mowgli when he was a kid. Thus Shere Khan actually takes Mowgli's wolf family as a hostage to force Mowgli to come back and fight Shere Khan.

The function the villain endangers a friend of the hero in the data 10 is reflected in the sentence “Now he has gone off again, for the game is scarce. But he means to kill thee”. The sentence “the game is scarce” is refer to the deer or food for the wolves is difficult to get. This sentence explains that the Mowgli’s wolf family is in danger which mean they are not able to get food caused by Shere Khan’s domination. A friend which is mentioned in the function the villain endangers a friend of the hero, is represented by Mowgli’s family in the novel *The Jungle Book*.

3.1.3.2 The Hero Fights the Villain

In this function, it shows that the most intense part of the plot. The event in here describes that after the hero knows that the villain has taken a friend of him to be a hostage, he decides to fight against the villain. In the novel *The Jungle Book*, it is reflected by Mowgli decides to come back to the wolves pack to fight Shere Khan. See the following data:

Datum 11:

“I must tell Shere Khan who comes, we have him in the trap”, he said. He put his hands to his mouth and shouted down the ravine, it is almost like shouting down a tunnel and the echoes jumped from rock to rock.

After a long time there came back the drawling, sleepy snarl of a full-fed tiger just wakened. “Who calls?” said Shere Khan, and a splendid peacock fluttered up out of the ravine screeching.

“I, Mowgli. Cattle thief, it is time to come to the Council Rock! Down-hurry them down, Akela! Down, Rama, Down!”

The herd paused for an instant at the edge of the slope, but Akela gave tongue in the full hunting-yell, and they pitched over one after the other, just as steamers shoot rapids, the sand and stones spurting up round them.(p.74)

The data above shows that Mowgli and Akela come back to the jungle to fight against Shere Khan. He herds the buffalo to make a trap because he realizes that his power is not enough if he directly faces Shere Khan. By the trap which has been planned by Mowgli, he get the buffalo to run surrounding the ravine. He means that the ravine which is Shere Khan lived in, will be collapsed caused by the vibration of buffalo's feet.

To underline the reflection of the function the hero fights the villain in the data 11, it can be seen from the sentence "I, Mowgli. Cattle thief, it is time to come to the Council Rock! Down- hurry them down, Akela! Down, Rama, Down". This sentence mentions that Mowgli, his friend and the buffalo attack Shere Khan when Shere Khan is slept in the council rock. The way Mowgli fight Shere Khan is not using his own power but he uses a strategy which brings the flock of buffalo in the council rock.

3.1.4 Falling Action

Falling action in the story defines the result of the climax which leads to explain the denouement of the story. In the classical western narrative structure, it refers to the function the hero defeats the villain

3.1.4.1 The Hero Defeats the Villain

This function explains that finally the hero win the fight and the conflicts will be resolved. In the opposition structure of the hero and the villain, it states that apparently the villain is strong and the hero is weak, but it does not mean that the hero is always weak in everything. In this case, the hero has something that could be the key to defeat the villain. In *the Jungle Book* novel, it is mentioned

that Mowgli is a human and he has something that makes him different than animal. Furthermore, he can defeat Shere Khan (the villain). Moreover, the thirteenth function is reflected by Mowgli defeats Shere Khan by using the buffalo. See the following data:

Datum 12:

Akela and Gray Brother ran to and fro nipping the buffaloes' legs, and though the herd wheeled once to charge up the ravine again, Mowgli managed to turn Rama, and the others followed him to the wallows. Shere Khan needed no more trampling. He was dead and the kites were coming for him already.

“Brother, that was a dog’s dead,” said Mowgli, feeling for the knife he always carried in a sheath round his neck now that he lived with men. (p.78)

The data above explains that Mowgli commands Rama and the buffalo to leave the ravine in order to prove whether Shere Khan is die or alive. As the result, Shere-Khan’s body is buried by the debris until he cannot breathe. At the same time, Mowgli comes closer to Shere Khan and takes a knife to make sure that Shere Khan is truly died.

The function the hero defeats the villain in the data 12 is reflected in the sentence, “Shere Khan needed no more trampling. He was dead and the kites were coming for him already”. In this sentence, it is described that Shere Khan is dead and his body is surrounded by the eagle. In this case, Mowgli has successfully defeated Shere Khan by using his trap in the Shere Khan’s place.

3.1.5 Resolution

The resolution defines the part of the story which establishes a new norm, a new states after several things have been resolved. In the in the classical western

narrative structure can be found in 3 functions of classical western narrative structure. Those are the society is safe, the society accepts the hero, and the hero loses his special status.

3.1.5.1 The Society is Safe

This function shows that the society is safe and the circumstances begin with the new condition since the villain is defeated by the hero. In the novel *The Jungle Book*, this function is reflected by the animal pack is being safe after Shere Khan's death. See the following data:

Datum 13:

They clambered up the Council Rock together, and Mowgli spread the skin out on the flat stone where Akela used to sit, and pegged it down upon it, and called the old call to the Council. "Look- look well, O wolves," exactly as he had called when Mowgli was first brought there.

Ever since Akela had been deposed, the Pack had been without a leader, hunting and fighting at their own pleasure. But they answered the call from habit and some of them were lame from the traps they had fallen into, and some limped from shot wounds, and some were mangy from eating bad food and many were missing. But they came to The Council rock, all that were left of them, and saw Shere Khan's striped hide on rock and huge claws dangling at the end of empty dangling feet (p.83)

The data above explains that the wolves celebrate Mowgli's victory over Shere Khan's death in the council rock. It also explains that the condition when Shere Khan takes over the wolves pack, many of wolves are escape to anywhere. But since they heard that Shere Khan died, they come back to the pack to meet Mowgli and the other wolves again.

The sentence in the data 14 which reflects the function the society is safe: "They clambered up the Council Rock together, and Mowgli spread the skin out

on the flat stone where Akela used to sit, and pegged it down upon it, and called the old call to the Council”. Based on this sentence, it tells that the wolves which have been afraid to come to the council rock due to Shere Khan’s present, is getting back to that place after they see that Mowgli defeats Shere Khan. The word safe as it is meant in the function of classical western narrative is described by the wolves are able to come to the council rock.

3.1.5.2 The Society Accepts the Hero

In this function, it shows that through the struggle of the hero to defeat the villain, people in the society agree to accept the hero to be a member of the society after they did not accept that in the past. Related to this function, it is depicted by the wolves accept Mowgli to be a part of the pack. See the following data:

Datum 14:

“Little brother, it is well done,” said a deep voice in the thicket. “We were lonely in the jungle without thee,” and Bagheera came running to Mowgli’s bare feet.

“Look well, O Wolves. Have I kept my word?” said Mowgli. And the wolves bayed “Yes”, and one tattered wolf howled: ‘Lead us again, O Akela. Lead us again, O man-cub, for we be sick of this lawlessness, and we would be free People once more.’” (p.84)

The data above shows that after Mowgli defeats Shere Khan to save the pack, the wolves accept Mowgli to stay in the pack and even he becomes the leader of the pack. They know that when the pack does not have a leader, the wolves and the animal in the jungle were chaotic. Therefore, the society in the jungle want Mowgli to lead the pack.

The sentence in the data 14 which reflects the function the society accepts the hero: “We were lonely in the jungle without thee,” this sentence expresses the loneliness feeling the young wolves since Mowgli leaves the jungle. Therefore, they want Mowgli to stay in the pack again. It also refer to the sentence: “Lead us again, O man-cub, for we be sick of this lawlessness, and we would be free People once more.” It explains that all the wolves want Mowgli to lead the pack with Akela after Shere Khan has no longer lead the pack.

3.1.5.3 The Hero Loses or Give Up His Special Status

This last function of classical western narrative structure defines that the hero is no longer being a special one in the society and the story end up with a happy ending. This function is reflected by Mowgli decides to be a normal human being and leave the pack instead of being the leader of the wolves pack. See the following data:

Datum 15:

“Man-Pack and Wolf-Pack have cast me out,” said Mowgli. “Now I will hunt alone in the jungle.”

“And we will hunt with thee,” said the four cubs. So Mowgli went away and hunted with the four cubs in the jungle from that day on. But he was not always alone, because, years afterward, he became a man and married. (p.84)

The data above explains that after the wolves want Mowgli to lead the pack because he has defeated Shere Khan. But, Mowgli chooses to be a man rather than being the leader of the wolves pack in the jungle. But he still hunt animal to get food in the jungle with several wolves. Thus, the adventure of Mowgli saves the wolves pack from Shere Khan ended up by deciding to be a man and getting married.

The function the hero loses or gives up his special status is reflected in the last sentence in the data 15: “years afterward, he became a man and married”.

This sentence explain that Mowgli choses to be a normal human who still lives in the jungle instead of being a leader of the pack. In other word, Mowgli has given up his special status from all the wolves pack as the leader of the pack.

3.2 The Plot of the Classical Western Narrative Structure in the Film *The Jungle Book 2016*.

Related to the story in the novel *The Jungle Book*, the film *The Jungle Book 2016* has applied the concept of adaptation in the plot of film *The Jungle Book 2016*. There are 3 modes of adaptation which are found in the film. The mode of borrowing can be known from all the characters in the story, many character including Mowgli, Shere Khan, the mother wolf, Akela, Baghera, Baloo and grey Brother are borrowed from the novel *The Jungle Book*. The mode of intersected can be found in the reflexion of the function the classical western narrtive structure. From the novel *The Jungle Book*, there are 15 functions of classical western narrative structure which establishes the plot of Mowgli saves the wolves pack from Shere Khan’s oppression. Meanwhile, in the film *The Jungle Book 2016*, there are 10 functions of classical western narrative structure which establishes the plot of Mowgli saves the wolves pack from Shere Khan’s oppression. It this case, the 15 functions of classical western narratives structure in the original work is being intersected to 10 functions in the film *The Jungle Book*. For the mode of transformation, it can be known from the narration of film *The Jungle Book* which, the narration in the novel *The Jungle Book*, the narration which is created to tell Mowgli saves the wolves pack from Shere Khan’s

oppression is in the form of paragraph or passage. Meanwhile, in film *The Jungle Book 2016*, it is in form of the dialog several characters.

The film *The Jungle Book 2016* tells about a man cub named Mowgli whose parents is attacked by a wild tiger. Luckily, he gets help from the panther but his parents is dead after Shere Khan kills them. Then, the panther (Baghera) brings him into the wolves cave and he became the son of the mother wolves (Raksha). One day, Shere Khan knows that a man cub whose parent has made him injury, has been adopted by the wolves pack. Directly, he wants to kill Mowgli. Yet, the leader of the wolf (Akela) and Raksha are protecting Mowgli. Hence, Shere Khan threatens the wolves pack by saying that he will destroy the animal in the wolves pack if Mowgli is not given to him. Mowgli who is the main problem in this case, is forced by the wolves to leave the jungle that had become his home in order to save the wolves pack. When, Shere Khan knew that Mowgli has left the jungle, he decided to kill Akela to make sure that Mowgli will come back and fight him alone.

On the other side, when Mowgli is in the near to a man place, he heard that Akela is killed by Shere Khan. Then, he chooses to come back to the jungle to save his wolf family from Shere Khan's oppression. Thus, he took a fire and make a trap in the dead tree to fight Shere Khan as he remembered when Kaa told him about his parent. His trap is work and Shere Khan is died after he falls down in the dead tree. On the following day, Mowgli is seen running with his wolf brothers again and is reunited with the wolves pack and Raksha, Baloo which mean that the society in the jungle is safe and peaceful.

The plot of Mowgli saves the wolves pack from Shere Khan's oppression in the film *the Jungle Book 2016* is built by 10 function of classical western narrative structure. Those are begin by the hero is unknown to the society, the hero is revealed to have an exceptional ability, the villain threatens the society, the society does not completely accepts the hero, the hero avoids involvement in the conflict, the hero enters a social group (flash back), the vilain endangers a friend of hero, the hero fight the villain, the hero defeats the villain, the society is safe, and the society accepts the hero. To see how the classical western narrative structure build the plot the film *The Jungle Book 2016*, it will be explained in the analysis bellow.

3.2.1 Exposition

Unlike the plot of classical western narrative structure in the novel *The Jungle Book*, the exposition of the classical western narrative structure in the film *The Jungle Book 2016* is started by the function the hero is unknown to the society. It is because in the film *The Jungle Book 2016*, Mowgli has been in the jungle, but he rarely goes out from the wolves cave. Furthermore, the function of classical western narrative structure which is found in the exposition of the plot the film *The Jungle Book 2016* are the hero is unknown to the society, the hero is revealed to have an exceptional ability, the villain threatens the society, the society does not completely accept the hero. Moreover, there are 5 functions that explains the exposition of Mowgli saves the wolves pack from Shere Khan's oppression.

3.2.1.1 The Hero Is Unknown to The Society

In the novel *The Jungle Book*, it is reflected by all the wolves do not recognise a man cub, moreover the animal in the pack seems to be silence when the leader of the pack asking his status. Then, this idea is transformed in the film *The Jungle Book 2016* becomes many animals in the jungle think Mowgli is a stranger, even though he has been being a member of the wolves pack. See the following data:

Datum 16:

Raksha/ Mother wolf: Don't forget, No hunting, playing only and remember not everyone here has seen a man-cub in the jungle before. So, behave yourself.

Mowgli: Okay, can I go now?

Raksha: Take the pups with you and wait for me

Deer: Oh, take a look at this guy. (Curiously)

Bufallo: Excuse me.

Mowgli: Sorry.

Deer: He's walking on two legs.

Zebra: Don't stare.

Mowgli: Hey, look. A wild boar and a rhino and a mongoose. Everybody's here.

Father Rhino: Watch yourself, please.

Baby Rhino: Dad, what is that?

Father Rhino: I think that's a man-cub.

Baby Rhino: What's a man-cub doing here?

Father Rhino: I don't know. (*The Jungle Book 2016*, 06.58-07.40)

Based on the data above, it explains that Mother wolf tells Mowgli to behave in the first time he comes out from the wolves cave to. The reason is many

animal never has never seen a man cub stay with the wolves pack in the jungle. Thus, Mowgli walks away carefully from the mother wolf through the animal pack which he never met. As the result of it, many animals take attention to him and most of them are asking the presence of a man cub in the jungle.

To underline the dialog which refers to the function the hero is unknown to the society, it can be seen in the dialog of several animals when they see Mowgli at the first time. The deer says “ Hey take a look at this guy, he is walking on two legs. In this dialog, it can be known that Mowgli who as the hero is unrecognized by the deer, the reason is they sees something walks with two legs which actually there is no animal is able to do that. Another dialog which refers to the function the hero is unknown to the society is spoken by the rhino. It is said by baby rhino “what is that?”, and replaced by father rhino, “ I think it that is a man cub” . Based on this statement, it is clear that the rhino is also surprised by the presence of Mowgli in the jungle.

3.2.1.2 The Hero Is Revealed To Have an Exceptional Ability

The function the hero is revealed to have an exceptional ability in the film *The Jungle Book 2016* is reflected by Mowgli shows his trick to get water easily from the river. The reason of his trick as the exceptional ability is because many animals feel have difficult to get water, while Mowgli just gets it easily. In this case, because he is a human, he can do such a thing that is beyond animal’s ability. See the following data:

Datum 17:

A wolf: What is that?

Rhino: Look at that,

Mouse: That's weird.

Rhino, Zebra, Pig: (Starring at Mowgli's trick)

Mowgli: (Taking water by using the coconut shell and the root as its rope)

Pig: Haa...! Look at that he got water

Mowgli: (Drink the water) Ahh...!

Akela: Mowgli. What was the rule about your tricks?

Mowgli: It's not the wolf way.

Akela: No more tricks. Chin up, little one. We'll make you a fine wolf, yet.
(*The Jungle Book 2016*, 08:04-08:35)

Based on the data above, it is describe that several animals are amazed when they see Mowgli throws something to the river to get water. As the result of it, he gets water and he drink it. But the leader of the pack Akela, tells to Mowgli to not do that trick again because he is belong to the wolves pack. Therefore, he has to do like the wolf did when they survived in the jungle.

The function the hero is revealed to have an exceptional ability can be seen in the dialog of Akela and Mowgli. After Akela sees Mowgli uses his trick to get water, he says "What was the rule about your trick?". Then, it is replaced by Mowgli, he says " It is not the wolf way". From these two sentences, it can be known that they are talking about the trick in which it is unusual thing for the animal. Thus, the trick here is clearly described that Mowgli is revealed to have an exceptional ability.

3.2.1.3 The Villain Threatens the Society

The next part of exposition in the classical western narrative structure in the film *The Jungle Book 2016* is the function the vilain threatens the society.

In the film *The Jungle Book 2016*, it is reflected by Shere Khan kills asks the wolves pack to kill Mowgli or he will destroy the wolves pack. See the following data.

Datum 18:

Shere Khan: What is it, this scent that I'm on? I almost...I almost think it was some kind of man-cub.

Akela: Mowgli belongs to my Pack, Shere Khan

Shere Khan: Mowgli? They've given it a name. When was it we came to adopt a man into the jungle?

Akela: He's just a cub.

Shere Khan: Does my face not remind you of what a grown man can do? Shift your hunting ground for a few years and everyone forgets how the Law works. Well, let me remind you. A man-cub becomes man...and man is forbidden!

Raksha: What do you know about Law? Hunting for pleasure. Killing for power. You've never known Law. The cub is mine! Mine to me. So, go back to where you came from, you burned beast!

Akela: The tiger knows who rules this part of the Jungle. I'm sure he doesn't mean to come here and make threats. Especially during a Water Truce.

Shere Khan: No, I'm deeply respectful of these Laws that keep us safe. So, here's my promise nothing lasts forever. The rains will return and the river will rise and when this rock disappears, that Truce will end. You want to protect him, fine. But ask yourselves, how many lives is a man-cub worth?

Akela: How many lives? Who could answer that question.

(The Jungle Book 2016, 10:45-12:24)

Based on this data, it is explained that Shere Khan has just come to the water truce to drink the water. But, unexpectedly, he sees a man cub who is Mowgli. Then, he gets angry because he considers human as his enemy. At the same time, he just wants to kill Mowgli. Yet, the wolves pack challenges him to kill Mowgli. Also, the law of the jungle prohibits to kill anyone in the time of

water truce. But then, Shere Khan threaten the wolves pack. He asks to wolves pack to let him killing Mowgli, or he will destroy or kill the wolves pack.

To underline the function the villain threatens the society, it can be seen from the dialog that is spoken by Shere Khan. For example, “You want to protect him, fine. But ask yourselves, how many lives is a man-cub worth?”. Based on this statement, it convinces that Shere Khan threatens the wolves pack by giving a choice. A choice which refers to the life of Mowgli or the life of all wolves.

3.2.1.4 The Society Does Not Completely Accept the Hero

The exposition of the classical western narrative structure in the film *The Jungle Book* 2016 is continued by the function the society does not completely accept the hero. After Shere Khan sees Mowgli with the wolves pack. The animal in the jungle especially the wolves pack begin to worry about their life. This situation has made several wolves want to not protect Mowgli anymore. See the following data.

Datum 19:

Baghera: When the rains returned. it was a question the Council had to face. In the council rock they deliberated and they argued for many days. No one had ever come between the Pack before But Shere Khan's threat was not to be ignored.

The brown wolf : A man-cub belongs with man.

Raksha : We raised him as one of our own!

The black wolf: He'll have the boy, either way.

Baghera: Akela. Maybe I can be of help. The boy's right. Maybe it's time he found another people.

Raksha: No.

Baghera: I'm the one who brought him to you. And now I'll return him to where he belongs.

Raksha: I won't let you, he is my cub!

Akela: We knew this day would come.

Raksha: We are the only family he's ever known!

Akela: It's the only place he'll be safe.

(The Jungle Book 2016, 14:50-15:20)

Based on the data above, it shows that in the wolves pack, there are several wolves are having dispute due to Shere Khan's threat. Some of them wants Mowgli to get out from the wolves pack. But the mother wolf still wants to protect Mowgli. But luckily, Baghera the panther and Akela the leader of the pack, tell the mother wolf that Mowgli must go to the man village. Also, Baghera is ready to accompany Mowgli to go to man's village, because he has brought Mowgli to the wolves cave, thus he has responsibility to bring Mowgli back to man's village.

To underline the function of the society does not completely accept the hero in the data 19, it can be seen from the dialog which is spoken by the grey wolf and the mother wolf. The grey wolf said "A man-cub belongs with man". this sentence means the grey wolf does not accept Mowgli to stay any longer with the pack, therefore he wants Mowgli to turn back to the man village. Oppositely, the mother says, " We raised him as one of our own!". From this sentence, it states that the mother wolf proves to the wolves pack that Mowgli has grown up as one of the wolves pack, it means he has to be protected by the wolves pack. Furthermore, it is clear that the data 19 has proven that the wolves pack does not completely accept Mowgli to stay in the jungle.

3.2.2 Rising Action

The function of classical western narrative structure which explains the rising action of Mowgli after several wolves want him to get out from the jungle is The hero avoids involvement in the conflict. It is actually same as what is found in the novel *The Jungle Book*.

3.2.2.1 The Hero Avoids Involvement in the Conflict

Since in the wolves pack there is a quarrel due to Shere Khan's threat, Mowgli decides to leave the wolves pack and he will go back to man's village. He wants to make the wolves pack free from Shere Kha's threat. Thus, the function the hero avoids involvement in the conflict is reflected in the this part. See the following data:

Datum 20:

Mowgli: I'm leaving. I don't want to see anyone get hurt.

Raksha: No, Mowgli just go back to the cave,

Mowgli: It's okay ami, I won't go far. I'll come back and visit.

The young wolves: (come closer to Mowgli)

Raksha: Never forget this you are mine. Mine to me. No matter where you go, or what they may call you, you will always be my son.

Mowgli: (walk away from the wolves cave and Baghera follows him)

Baghera: I wish I could tell you, that the wolves could have fought Shere Khan. But this is not that kind of a tale.

(*The Jungle Book 2016*, 15:26-16:20)

Based on the data above, it shows that Mowgli decides to leave the pack and goes to the man village. The reason is he does not want to see dissagement among the wolves caused by his present in the wolves pack. Then, he says good

bye to the mother wolf who has taken care of him. In the end, he goes to man village with Baghera.

To underline the dialog which refers to the function the hero avoids involvement in the conflict in the data 20, it can be seen from what Mowgli is said. He said "I'm leaving. I don't want to see anyone get hurt." This sentence means that Mowgli decides to leave the wolves pack in order to avoid the more conflict that could happen among the wolves.

3.2.3 Climax

There are 3 functions of classical western narrative structure which explains the climax of the hero saves society from oppressive villain. Those are the villain endangers a friend of the hero, the hero enters a social group (flash back), the hero fights the villain.

3.2.3.1 The Villain Endangers a Friend of The Hero

After Mowgli leaves the wolves pack, Shere Khan who is willing to kill Mowgli comes to the wolves pack. But he decides to kill Akela and endangers the wolves pack by taking the leadership of the pack. In this case, it refers to the function the villain endangers a friend of the hero. See the following data:

Datum 21:

Shere Khan: I wanted him turned over to me

Akela: We no longer harbour him. He has left the pack

Shere Khan: And where, may I ask, Has he gone?

Akela: He is with his own kind now.

Shere Khan: So, the man-cub has left the jungle.

Akela: That's right. You and I no longer have a quarrel. And, most importantly we have peace.

Shere Khan : I guess it's done, then. Unless I can draw him... back out!
(Suddenly he kill Akela with his claw until Akela die)

Raksha: Akela! (shocked)

Shere Khan: (Speak to all wolves) Have I got your attention now? I didn't want it to be this way. I made it so simple. All I asked for was one thing, and you denied me! That ends now. Spread the word. Until I have the man-cub, These hills are my hills. You did not respond to reason! So now, you will know fear. (*The Jungle Book 2016, 21:12-24:38*)

From the data above, it is explained that Shere Khan comes to the wolves pack to kill Mowgli. He thinks that the wolves pack is no longer protect him anymore, then he can easily kill Mowgli without any challenges. But unexpectedly, Shere Khan decides to kill Akela after he knew that the wolves pack has let Mowgli leaves the jungle. Instead of killing the leader of the wolf, he also takes the leadership of the wolf. He speaks to all wolves to bring Mowgli to the jungle.

To underline the function the villain endangers a friend of hero in the data 21, it can be known by the dialog of Shere Khan to all wolves after killing Akela. Shere Khan said "Spread the word. Until I have the man-cub, These hills are my hills. You did not respond to reason! So now, you will know fear." This sentence means that Shere Khan drives all wolves after he kills Akela. Automatically, The hills in the jungle belongs to Shere Khan and it is going to make all wolves fear and suffer. A friend which is meant in the function the hero endangers a freind of hero is reflected by all the wolve's life is depend on Shere Khan.

3.2.2.2 The Hero Enters a Social Group (Flashback)

According to Nurgiyantoro (2012: 151) the flashback is the event which occurs earlier, it permits authors to begin the story in the middle of the action but later fill in the background for full understanding. In the film *The Jungle Book 2016*, flashback explains the time when Mowgli enters the jungle. This is explained by Kaa (the phyton) when she meets Mowgli in the way going to the man village. This part of the film *The Jungle Book 2016* reflects to the function the hero enters a social group. See the following data:

Datum 22:

Kaa: (speak to Mowgli) The traveller, protecting his cub. Shere Khan ended the man's life that night, but not before he was burned by the Red Flower's touch, He ran so fast, he didn't notice the cub he left behind and that cub was you, the panther found you. Oh, you poor, sweet thing

(*The Jungle Book 2016*, 32:32-34:08)

The data above shows that Kaa is telling Mowgli about the time when he is found by the panther, Baghera. Actually, he was a man cub of the traveller, due to his parrent died by Shere Khan, Baghera saves him to the wolves cave, and he is adopted by the wolves pack. From what is told by Kaa, Mowgli realizes that Shere Khan has to be defeated, On the other side, he knows that Shere Khan is much powerfull than his. Therefore, he begins to think on how to revenge his parent and also saving the jungle.

Based on the data 22, the function hero enters social group can be known from the sentence, "The panther found you. Oh, you poor, sweet thing." Based on this sentences, Mowgli is found by Baghera when his parrent is died in the middle of the jungle. Thus, it is clear that, in the film *The Jungle Book 2016* the hero

enters a new social group is reflected by Mowgli is brought by Baghera into the wolves pack.

3.2.3.3 The Hero Fights The Villain

In the film *The Jungle Book 2016*, the function hero fights the villain is reflected by Mowgli fights Shere Khan by using a trap which he makes from the dead tree and the red flower. Actually, Mowgli dare not to fight Shere Khan alone because he knows that his power is lesser than Shere Khan. Yet, when he heard that Akela is died and Shere Khan has taken the hills of the wolves pack. He decides to come to fight Shere Khan. See the followig data:

Datum 23:

Mowgli: I'm Mowgli of the Seonee and this is my home (throwing the red flower)

Shere Khan: That was the stupidest thing you could've done. Now you have nothing. No claws, no fur, no teeth...And no friends.

Suddenly the animal come to help Mowgli

Baloo: Wolves, attack!

Baghera: Stay here Mowgli,

Mowgli: But I wanna fight him with the wolves!

Baghera: You can't fight him like a wolf. Fight him like a man.

Mowgli: A man, yah ! I am a man.

Baghera: We'll hold him off. You're not a wolf! Now, go!

Shere Khan: It's time we put an end to this.

Mowgli: (Looking for a dead tree, to make a trap to defeat Shere Khan)

Based on the data above, it shows Mowgli comes to the wolves pack and wants to fight Shere Khan. The way Mowgli fights is actually like the other wolves. But suddenly, Baghera come to him, and said that he is not a wolves, just

fight Shere Khan like a man. Then, he realizes it and he begin to use a trap because he knows from Kaa that Shere Khan is actually afraid of red flower(fire). Then, he takes a red flower and goes to the dead tree and Shere Khan just follows him.

To underline the function the hero fights the villain in the data 23, it can be seen from the sentence, “But I wanna fight him with the wolves”. You can't fight him like a wolf. Fight him like a man. These sentences mean that Mowgli just wants to fight Shere Khan with other wolf. Yet, Baghera tells him to fight Shere Khan like a man which uses his idea to create something. Basically, in the film *The Jungle Book 2016* the way of Mowgli fights Shere Khan is not using his power, but he uses the trick which is mentioned as an exceptional ability.

3.2.4 Falling Action

Falling action in the story of Mowgli saves the wolves pack from Shere Khan's oppression is explained by the function the hero defeats the villain. It is same as what has been found in the plot of novel *The Jungle Book*.

3.2.4.1 The Hero Defeats the Villain

The falling action after the battle between Mowgli and Shere Khan is Mowgli win the battle while Shere Khan gets burned by the red flower. It happens when Mowgli climb the dead tree, while Shere Khan just wants to follow him. Shere Khan does not realizes that Mowgli actually is making a trap. Then, when Shere Khan tries to catch Mowgli, he falls down to the red flower. See the following data.

Datum 24:

The dialog between Mowgli and Shere Khan in the last battle:

Mowgli: That's a dead tree! (take a root and start making a swing at the dead tree)

Shere Khan: How long did you really think you'd survive against me? Longer than your father did? Longer than... Akela?

Mowgli: I'm not afraid of you! Do you hear me? I'm done running from you! (climb the dead tree)

Shere Khan: (Roar) I kill you with this (attacking Mowgli with his claw)

Mowgli: (Jump and swing to another tree)

Shere Khan: (Try to reach Mowgli's body but he falls down into the flame which burns the root of dead tree).

Baghera: (Speaks to Baloo) You stood your ground, old boy,

Grey brother: Ami looks, who is coming!

The mother wolf: My son!

The mongoose: Mowgli, Mowgli, that's Mowgli.

(*The Jungle Book* 2016, 01:27:45-01:31:39)

According to the data 24, the sentence which refers to the function the hero defeats the villain is found in the dialog grey brother, and the mother wolf. The grey brother speaks to the mother wolf, "Ami looks, who is coming!", it means that he sees Mowgli comes out from the dead tree. Then, the mother wolf response it by saying "my son!". In this case, she feels compassion when she knows that Mowgli can defeat Shere Khan.

3.2.5 Resolution

There are two functions of classical western narrative structure which explains the resolution after the battle between Mowgli versus Shere Khan in the film *The Jungle Book 2016*. Those are the society is safe and the society accepts the hero.

3.2.5.1 The society is safe

The new circumstance after Shere Khan is died, is described by all of the animal are united in the council rock to see Mowgli. It is different when Shere Khan was on his prime, many animal are afraid to come to the council rock because Shere Khan might kill them for his pleasure. See the folowing data:

Datum 25:

Baghera: Where they made furrows in the ground with their tusks, there the rivers ran. In my years, I've seen a lot in this jungle. But I saw something I'll never forget. I saw a little boy without a people bring all the jungle together for the very first time.

(The Jungle Book 2016, 01:32:28-01:33:06)

The data 25 tells that Baghera feels something that makes him proud to Mowgli. It is because he sees at the very first time, all the animal in the jungle come to the council rock to see Mowgli's victory. In this case, the function of classical western narrative structure which states the society is safe, can be seen in the sentence, "I saw a little boy without a people bring all the jungle together for the very first time." This sentence means Baghera feels proud to Mowgli because finally, he can makes all the animal in the jungle are united in the council rock because since Shere Khan is still in the jungle, all the animal have not united in the council rock.

3.2.5.2 The Society Accepts the Hero

Since Mowgli has unified the animal in the jungle after his battle versus Shere Khan. Several wolves who has ever hated Mowgli is now turning to accept Mowgli to live along with the wolves pack. At this event, the function of the society accepts the hero is happening in the film *The Jungle Book 2016*. See the following data.

Datum 26:

The brown wolves: Come on, Mowgli. You went in the tree. That wasn't fair

The black wolf: We almost made it.

Baloo: You guys are going too fast. Anybody ever teach you how to jog?

Mowgli: You went high when everyone else stayed on the trail.

The black wolves: But that's what you do.

Mowgli: Maybe, but I'm not a wolf. Next time, stay in the cave together. Come on, guys.

All the wolves cub : Look, Mowgli is back!

Grey Brother: Hey Mowgli, wait for us.

(*The Jungle Book 2016*,01:34:04- 01:35:00)

The data 26 describes that Mowgli is having fun with all the wolves in the jungle. Meanwhile, several wolves who did not accept Mowgli to stay in the wolves pack, are having fun with him. In conclusion, the function the society accepts the hero in the film *The Jungle Book 2016* is reflected in the sentence which is spoken by the black wolf and the brown wolf. Those are, “Come on, Mowgli. You went in the tree. That wasn't fair”. The black wolf, “We almost made it”. From that dialog, it can be known that both wolves are now accepting Mowgli to be the member of the wolves pack again.

CHAPTER IV

CONCLUSION AND SUGGESTION

In this chapter, it will conclude the result of the analysis and provide suggestion to the next researchers who are interested doing research in the same field.

4.1 Conclusion

From this study, it can be concluded that the classical western narrative structure has built the plot of Mowgli saves the wolves pack from Shere Khan's oppression in the novel *The Jungle Book* and the film *The Jungle Book 2016*. It can be known by the functions which are reflected in the novel and film *The Jungle Book*. Both novel and film have reflected the function of classical western narrative structure. Yet, there are differences and similarities in the description of plot Mowgli saves the wolves in the novel and film *The Jungle Book*

The differences can be seen from the description of the classical western narrative structure in the novel *The Jungle Book* and the film *The Jungle Book 2016*. In the novel, there are 15 functions of classical western narrative structure which has reflected the plot Mowgli saves the wolves pack from Shere Khan's oppression. It means that only one function which is not used in the plot of Mowgli saves the wolves pack from Shere Khan that is the function there is a strong friendship between the hero and the villain. Meanwhile, in the film *The Jungle Book 2016*, there are only 10 functions of classical western narrative structure, it means that the film *The Jungle Book 2016* has intersected 6 functions of classical western narrative structure.

The classical western narrative structure which builds the plot of the novel *The Jungle Book* is started by 7 functions which are explained in the exposition. Those are the hero enters a social group, the hero is unknown to the society, the hero is revealed to have an exceptional ability, the society recognises a difference between themselves and the hero: the hero is given special status, the society does not completely accept the hero, there is a conflict interest between the villain and the society, the villain is stronger than the society, the villain threatens the society. The rising action is defined by the hero avoids involvement in the conflict. The climax is happened when the villain endangers a friend of hero, therefore the hero fights the villain. As the falling action, it is explained by the hero defeats the villain. The last part of the plot is resolution, it is explained by the function the society is safe, the society accepts the hero and the hero gives up his special status.

Meanwhile, the classical western narrative structure which build the plot of film *The Jungle Book 2016* is started by 4 functions which are explained the in the exposition. Those are the hero is unknown to the society, the hero is revealed to have an exceptional ability, the villain threatens the society, the society does not completely accept the hero. Then, continued by the function the hero avoids involvement in the conflict as the rising action of plot. In the climax, it is described by the villain endangers a friend of the hero, the hero enters a social group (flashback), the hero fights the villain. For the part of falling action, it is explained by the function the hero defeats the villain. Lastly, the part of resolution is explained by the society is safe and the society accepts the hero.

The similarities can be seen from the fundamental idea of Mowgli saves the wolves pack from Shere Khan's oppression. Both in the novel *The Jungle Book* and the film *The Jungle Book 2016*, they use the same characteristic and the same goal of each the character in the story. The character based on the classical western narrative structure in the novel *The Jungle Book* and the film *The Jungle Book 2016* are the hero is Mowgli, the villain is Shere Khan, and the society is the wolves pack and other animal.

In addition, the novel *The Jungle Book* and the film *The Jungle Book 2016* has indeed reflected the western belief about the structure of narrative heroism. Yet, in the process of adapting the novel *The Jungle Book* into the film *the Jungle Book 2016* especially in the plot which reflects the narrative of hero, it has involved the textual transfer of a single paragraph in the novel into the dialog structure which combine with the dramatic codes in the film. Through this kind of process, the film *The Jungle Book 2016* has re-actualized the narrative hero saves society from oppressive villain which is reflected by Mowgli saves the wolves pack from Shere Khan's oppression in the novel *The Jungle Book*. Therefore, it can be said that the film *The Jungle Book* is not a copy of Mowgli's story in the novel *The Jungle Book*, but it is more likely refashion or recreate the story of Mowgli in the novel *The Jungle Book*.

4.2 Suggestion

After doing this study, the researcher recognises there are several limitation and weaknesses in this research. Those might be found in the analysis of this research because it is based on the researcher's knowledge and

interpretation to the area of the narrative structure novel and film. Therefore, this research is imperfect in discussing about the classical western narrative structure in the novel *The Jungle Book* and the film *The Jungle Book 2016*.

However, the researcher expects that this research will give some contributions to the further research which have the same field. The researcher hopes for the further research, it can provide more information about the adaptation from literary work to film or other work. Also, the further research might be able to expand the study of adaptation and finding on the meaning behind the differentiation that happens in the process of visualizing the text to the film.



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APPENDIX

The Comparison of Classical Western Narrative Structure in the Plot of Novel and the film *The Jungle Book 2016*

No	The function of classical western narrative structure	The classical western narrative structure in the novel <i>The Jungle Book</i>	The classical western narrative structure in the film <i>The Jungle Book 2016</i>
1	The hero enters a social group	A man cub enters the wolves pack after his parent are attacked by Shere Khan	A man cub is brought by a panther into the wolves cave – Flash back
2	The hero is unknown to the society	A man cub is unknown by the wolves pack therefore a mother wolf named him “Mowgli”	Several animals are very curious to look Mowgli at the first time in water truce
3	The hero is revealed to have an exceptional ability	Mowgli can climb like the grey ape and showing his concern to help the animal suffer	Mowgli uses his trick to get water from the river when the animal have difficult to get the water
4	The society recognises a difference between themselves and the hero: the hero is given a special status	The old wolves expect Mowgli to be the next leader of the wolves pack	This function is intersected
5	The society does not completely accept the hero	The young wolves do not accept Mowgli as the member of wolves pack because he is a man, not a wolf	the old wolves want Mowgli to get out from the wolves pack because they are afraid of Shere Khan’s threat

6	There is a conflict interest between the villain and the society	Shere Khan wants to be the leader in the wolves pack, so that he can take over all the jungle	This function is intersected
7	The villain is stronger than the society; the society is weak	Shere Khan has dominated the hunting area and the younger wolves follow him to get food	This function is intersected
8	There is a strong friendship or respect between the hero and the villain	This function is not applied in the novel of <i>The Jungle Book</i> since the beginning of the story Shere Khan and Mowgli is being hostile	This function is not applied in the animated film of <i>The Jungle Book</i> because Mowgli has never met Shere Khan before
9	The villain threaten the society	Shere Khan would kill animal in the wolves pack if Mowgli is not given to him	Shere Khan warns the wolves pack to kill Mowgli, or he will destroy the wolves pack
10	The hero avoids involvement in the conflict	Mowgli leaves the pack caused by the young wolves is going to attack him	Mowgli leaves the wolves pack after Baghera persuade him to not be in the wolves pack to avoid the more conflict
11	The villain endanger a friend of the hero	Shere Khan endangers Mowgli's family to make sure that he will come back to the jungle	Shere Khan kills Akela in order to make Mowgli go back to the jungle
12	The hero defeats the villain	Mowgli fights Shere Khan after he get a help by Akela and the buffalo	Mowgli fights Shere Khan by using his trick in making a trap with a fire

			in the dead tree
13	The hero defeats the villain	Mowgli defeats Shere Khan by using the buffalo	Shere Khan falls down into a flames when he cannot reach Mowgli's body
14	The society is safe	The wolves pack is being safe after Shere Khan's death	All animal in the jungle feel safe and unite after Shere Khan's death
15	The society accepts the hero	The wolves pack accept Mowgli to be a part of them again	The wolves pack accepts Mowgli to be a part of them
16	The hero loses or give up his special status	Mowgli decides to leave the wolves pack and gets married with a woman	This function is intersected