

## THE HERO CHARACTERS IN *A BUG'S LIFE* AND *CLOUDY WITH A CHANCE* *OF MEATBALLS* MOVIES

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### ABSTRACT

The hero characters, like most people know, are just like Superman, Spider-Man, Wonder Woman, who gain superpower, stronger than ordinary people, and fight monsters to save the world. However, there are also the hero characters that do not gain superpower. This study concerned on finding out the differences between Flik of *A Bug's Life* and Flint of *Cloudy with a Chance of Meatballs* movies as the ordinary hero characters by using Campbell's hero's journey theory. This study was a qualitative research with content analysis approach. Data of this study were words including narrations and dialogues taken from *A Bug's Life* and *Cloudy with a Chance of Meatballs* movie scripts. This study showed that Flik was a dependent hero character, while Flint was an independent one. In Flik's case, he was considered as the dependent hero character due to his natural trait as the ant colony to put the colony above everything else. While, Flint was considered as the independent hero character based on his reasons of doing the adventure: to fulfill his own desire of being acknowledged by his dad and to show his attractive side to the girl that he fell in love with, Sam Sparks. To conclude, regardless the fact that both Flik and Flint were included as the ordinary hero characters, this study had shown they still had their own version of hero characters.

**Keywords:** hero character, hero's journey, colony

### ABSTRAK

Seperti yang banyak orang ketahui, sebagian besar karakter pahlawan yang terkenal seperti Superman, Spider-Man, Wonder Woman memiliki kekuatan super, lebih kuat daripada orang biasa, dan bertarung melawan monster untuk menyelamatkan dunia. Akan tetapi, ada juga karakter-karakter pahlawan yang tidak memiliki kekuatan super. Penelitian ini berfokus dalam mencari perbedaan antara karakter Flik di film *A Bug's Life* dan karakter Flint di film *Cloudy with a Chance of Meatballs* sebagai karakter pahlawan biasa menggunakan teori kepahlawanan dari Campbell. Penelitian ini merupakan penelitian kualitatif dengan menggunakan analisa konten sebagai bentuk pendekatannya. Data yang digunakan dalam penelitian ini berupa kata-kata termasuk narasi dan dialog yang diambil dari skrip film *A Bug's Life* dan *Cloudy with a Chance of Meatballs*. Penelitian ini menemukan Flik sebagai tipe karakter pahlawan dependen, sementara Flint sebagai tipe karakter pahlawan independen. Pada kasus Flik, ia dikategorikan sebagai pahlawan dependen berdasarkan pada sifat alaminya sebagai semut koloni yang hidupnya mengutamakan koloni diatas segalanya. Lain halnya pada kasus Flint, ia merupakan seorang pahlawan independen berdasarkan pada alasannya melakukan perjalanan kepahlawanan untuk memenuhi keinginannya sendiri agar dapat diakui sebagai seorang penemu oleh ayahnya dan untuk menunjukkan sisi menarik dirinya terhadap gadis yang ia sukai yaitu Sam Sparks. Kesimpulannya, terlepas dari fakta bahwa

*baik Flik maupun Flint dikategorikan sebagai karakter pahlawan biasa, penelitian ini telah menunjukkan bahwa masing-masing dari mereka memiliki versi karakter pahlawannya sendiri.*

**Kata kunci:** karakter pahlawan, perjalanan kepahlawan, koloni

## A. INTRODUCTION

The hero characters, like most people know, are just like Superman, Spider-Man, Wonder Woman, and etc, who gain superpower, stronger than ordinary people, and fight with monsters to save the world. However, there are hero characters that do not gain superpower. In fact, some of them live in ordinary world where there is no such superpower thing. Some of those heroes appeared in two different movies entitled *A Bug's Life* and *Cloudy with a Chance of Meatballs*. Flik character of *A Bug's Life* and Flint character of *Cloudy with a Chance of Meatballs* movies had no superpower that could easily claim themselves as the hero of the movie. They needed something extraordinary out of them to prove that they were truly the hero characters. Also, both Flik and Flint created their own adventures for their own sake, not for other people's need. The researcher decided the focus in this study was about the differences of the two hero characters in *A Bug's Life* and *Cloudy with a Chance of Meatballs* movies. In order to do so, the researcher found out the differences of each hero character based on Campbell's the hero's journey.

## B. THEORETICAL FRAMEWORK

### 1. Hero's Journey

Campbell defines a hero as the man or woman who is capable of fighting their past self and the struggles happen around their live through which creates them to be a new person (18). The hero's journey itself consists of twelve stages which a hero will usually get through in a story.

- a. **Ordinary World** is where the hero usually comes from: the hero is still just an ordinary person with nothing stands out from himself or herself (Campbell in Vogler 87).
- b. **Call to adventure** is a phase when the hero is being invited to the another world's adventure, but most of the heroes still have not truly understand or accept the existence of that another world which makes them doubting the call itself (Campbell 46).
- c. **Refusal of the call** happens when the hero still doubting him or herself about doing the adventure and feels that it (the adventure) is actually none of his or her concern (Campbell 55).
- d. **Meeting with the mentor** comes to the hero when he or she is willing to do the adventure. In this stage, the mentor will give things the hero needs in completing the adventure such as advises, training, giving magical gifts, protecting the hero, or anything that will prepare the hero physically and mentally during the adventure (Campbell in Vogler 117).
- e. **Crossing the first threshold** is the first barrier of an adventure (Campbell 71).
- f. **Tests, allies, and enemies** are the things that the hero will experience during the adventure. The tests work to make the hero adjusts him or herself in another world rules or it can be the continuation of the mentor's training (Campbell in Vogler 136). Allies, sidekicks, and teams are the new friends the hero will meet and fight side by side during the journey (qtd. in Vogler 137-138). While the enemies are the villains of the story who go against anything related with the hero (138).

- g. **Approach to the inmost cave** is when the journey getting serious. In this stage, the hero will experience so many things that would dishearten the hero or encourage even more (Campbell in Vogler 143).
- h. **The ordeal** is the center of the inmost cave where the hero will face his or her main enemy (Campbell in Vogler 155).
- i. **Reward** is something worth given to the hero after the ordeal (Campbell in Vogler 175).
- j. **The road back** means the end of the challenging adventure. After defeating the evil and returning the special world's condition into normal, the hero is offered two choices: to stay in the special world as the hero or to go back to the ordinary world and living whatever life they have back then (Campbell in Vogler 187).
- k. **The resurrection** is a climax where the hero will meet with his destined-to-be-death (Campbell in Vogler 197).
- l. **Return with the elixir** is a proof that a person is the real hero (Campbell in Vogler 215). The hero will bring back something along with them into place they come from that can be used to help other people.

## 2. Previous Studies

There were three previous studies used as a comparison with the current study. The first study entitled *Using The Hero's Journey and Role Theory Together When Working With Veterans Living With Combat-Related Posttraumatic Stress Disorder: A Theoretical Analysis* by Alexandra Bolton from Concordia University, 2016. This research paper focused on the combination of three different theories: Leeming's hero's journey, Landy's role theory, and role profiles card sort by Landy and Butler to examine the possible therapeutic treatment for the Canadian male veterans with PTSD (Posttraumatic Stress Disorder) during their combat past lives. The analysis of the paper showed that the three theories above were potential in providing the veterans to overcome their PTSD by finding the meaning in their life.

The second previous study entitled *The Hero's Journey: Tracing the History of the Myth to the Celebrity* by Lisa Goldberg from Ryerson University-York University, 2009. This thesis discussed about the term hero based on several heroic figures such as Greek gods, soldiers, community workers, and celebrities in the view of Western culture. Goldberg obtained her study's objective by applying historical constructions, empirical observations, and several theories including Campbell's hero's journey in identifying the concept of Western's heroes. The result showed that the term hero had developed significantly and kept walking away from its original meaning since classical times to the present.

The third study entitled *Hero Construction Narrative in A Bug's Life, The Film* by Dhea Restu Pradana from Indonesia University of Education Bandung, 2013. Pradana's study concerned on investigating the way animation film revealed the narrative structure of hero construction through insects characters just like Flik and Hopper in *A Bug's Life* movie. She used Hourihan's three phases of hero construction and Heinz and Stracey's language of film. The form of Pradana's study was a descriptive qualitative research with textual analysis as its approach. The result of her study showed that the hero construction in *A Bug's Life* movie was presented through three stages: initiation, conflict, and resolution. Narratively, the characters in *A Bug's Life* movie were directed to deliver the message of becoming a hero to children as the audience by putting the two characters, Flik and Hopper in a binary opposition.

## C. RESEARCH METHOD

Qualitative research was the form of this study design. This was based on Young and Hren's explanation that qualitative research is the research method to interpret the textual

information including images or video (2). This study concerned on the hero's journey discussion in comparing hero characters from two movies: *A Bug's Life* and *Cloudy with a Chance of Meatballs*. The researcher interpreted textual information in the form of video which in this case was the two movies. Content analysis was the approach used in analysing the data with the researcher as the instrument used in this study. As the data, this study used words (narrations and dialogues) related to the Flik and Flint characters and were taken from *A Bug's Life* and *Cloudy with a Chance of Meatballs* movie scripts.

The researcher collected the data needed in this study by watching the two movies in order to get the thorough understanding of the stories and reading the three movie scripts while taking notes of the narrations and dialogues related with the two questions of this study. There were three steps done during the analysis of data in this study. First, after the data needed had been collected, the researcher analysed the hero's journey of the two hero characters, Flik and Flint according to Campbell's twelve stages. Second, the researcher found out the differences between the two hero characters based on the way they got through their hero's journey. Third, the researcher discussed the findings of this study to compare with the three previous studies that contained similarities and differences with the current study.

## D. FINDINGS AND DISCUSSION

### 1. Differences of Flik and Flint as the Ordinary Hero Characters

In order to find out the differences laid between Flik and Flint as the ordinary hero characters in *A Bug's Life* and *Cloudy with a Chance of Meatballs* movies, this study analysed Flik and Flint's hero's journey according to Campbell theory.

#### a. Ordinary World

The state where Flik lived an ordinary life had further insisted by the other ants that he should just live his life like any other ant and stopped to bother in creating such nonsense things anymore.

Data 2 (ODW, min. 05:44)

Thorny: All right, listen! The princess doesn't have time for this! You wanna help us fill this thing? Then, **get rid of that machine, get back in line and pick grain like everybody else!**

Cornelius : **Like everybody else!**

Flik was forced to forget his wasteful idea and got back to the usual role he had given: as the ant worker to collect food like every ordinary ant did. Thorny and Cornelius made it clear that Flik lived in an ordinary world and should behave like one: to blend like other ants did.

On the other side, Flint also experienced the state of ordinary world. Flint's dad saw that the lives in their city were ordinary. Yet, he was okay with that and even asked Flint to become one. To stop pursuing his dream of becoming a great inventor and helped his city.

Data 18 (ODW, min. 07:43)

Flint's Dad : **Flint. Um... Um... Don't you think it's time to give up this inventing thing, get a real job?**

Flint : No, Why?

Flint's Dad : Well, all your technology stuff, it just ends in disaster.

Even though the reason Flint's Dad asked him to give up his dream was because most of Flint's inventions only caused chaos, but still, he somehow wished an ordinary life for his son to live. In which, Flint could not afford it. The state of ordinary world Flint came from happened due to his circumstances like the people and their mindset of the world that had been portrayed by his dad attitude of asking Flint to be an ordinary person.

Flik character lived as a worker ant in his colony that unfortunately had to serve the tyrannical grasshoppers who asked for food offering as the ant's fee of security guarding their island. Even though Flik wished to make a difference in his ordinary live, the effect of his attempts affected the other ants in a negative ways that demanded him to put an end to it. Flik was forced to live his life like any ordinary ant would. Meanwhile, Flint character lived his ordinary world as a man who was obsessed to be a great inventor by inventing so many extraordinary things that most of the time went bad and made other people saw his inventions as trash. Flint was also being forced to live his life as an ordinary man who ran a tackle shop with his dad despite his dream of proving himself to be a worth inventor.

### b. Call to Adventure

Instead of waiting to receive any call to an adventure, both Flik and Flint created their own adventure. When Princess Atta and other ministers were deciding what kind of punishment should Flik received after ruining the food offering and caused the colony even more trouble with Hopper and his gang, Flik was struck with an insane idea. He told them that they should just find bigger bugs to help them rid of Hopper and his gang forever so that his colony did not have to serve them anymore.

Data 3 (CTA, min. 16:17)

Flik : Exactly! Bigger bugs! We could find bigger bugs to come here and fight...and forever rid us of Hopper and his gang!

Minister 1 : Ludicrous!

Minister 2 : Who would do a crazy thing like that?

Flik : **I'll volunteer. I'd be very happy to volunteer.**

Flik was not the type of hero character whose adventure was an invited one. Instead, he was the one who initiated it by his statement above that he would love to volunteer himself in the search of the bigger bugs.

As well as what happened to Flik character, Flint in *Cloudy* movie also initiated his own adventure by forcing to show the people in his city that his food machine really produced variety of served foods out of clouds. Flint successfully proved that his invention this time worked really well and it was hugely welcomed by the people in his city.

Data 19 (CTA, min. 21:44)

Sam : **Can you make it rain food again?** Please

Earl : No...

Flint : Well, I don't really know if I...

Cal : You're gonna do it again?

Earl : You gotta be kidding.

Sam : Please, please, please.

Flint : **Yes.**

Even though the stage of call to adventure of Flint character might seem that his adventure was an invited one (showed by the dialogue above when the people in Swallow Falls City asked Flint to make the rain food again), yet the invitation itself would not happen if only Flint did not force to show how his machine would work. Simply put, Flint was the one who initiated his own call to adventure.

In the case of Flik character, he was the one who initiated his own adventure by offering to search for the bigger bugs that could rid of Hopper and his gang for the colony forever. Flik initiated an idea of ridding Hopper and his gang so that his colony did not have to serve those greedy grasshoppers anymore. While in the case of Flint character, Flint needed to perform some sort of a bait so that he could make his own call to adventure. Flint forced to show the people in his city about the way his food machine worked by making rain

food out of the clouds which led them to request Flint to keep using his machine. Those requests of asking Flint to use his food machine had turned into Flint's call to adventure.

### c. Crossing the First Threshold

After his search for the bigger bugs in the city turned as a success, Flik and his so called bigger bugs travelled back to the island where Flik's colony lived. There, all the ants welcomed the arrival of Flik and his bigger bugs because they knew that those bugs would be able to rid of Hopper and his gang for the colony.

Data 5 (CFT, min.47:17)

Flik : Hopper's afraid of birds!

Francis: And I don't blame 'im!

Flik : Oh, oh, oh, this is perfect. **We can get rid of Hopper, and no one has to know that I messed up. You just keep pretending you're warriors.**

Rosie : Whoa, Flik, honey. We are not about to fight grasshoppers, okay?

Flik : You'll be gone before the grasshoppers ever arrive. It'll be easy.

Flik panicked after finding out that what he had brought to the colony was the circus bugs. Realising that his colony had run out of time towards the bargain with Hopper and his gang, Flik then tried to convince those circus bugs to act like the warrior ones. This act of Flik persuading the circus bugs to help him was his first threshold for if those bugs chose to leave him, then the outcome of this incident would obviously block his way of completing the adventure.

When his food machine seemed to work just fine and oddly enough, caused no chaos by far, Flint seemed very confident with his last invention. Yet, every invention must have at least one flaw and with Flint's food machine was that it had limit of food order in a day and to anticipate that his machine would over work, Flint had its parameter.

Data 21 (CFT, min. 44:52)

Mayor Shelbourne : So here's the cheese: You can keep it going, get everything you've ever wanted, and be the great man I know you can be. Or you can turn it off, ruin everything, and no one will ever like you. It's your choice. Choice. Choice. Choice. Choice. Choice.

Flint : **Okay. I mean, bigger is better, right?**

The parameter of Flint's food machine had moved to the yellow area which meant that the machine was nearing its over limit. Flint obviously noticed this, but he chose to ignore it for the request of Mayor Shelbourne. Flint's dilemma of choosing between ignoring the Mayor's request or his own conscience was the first threshold that Flint had entered. It was because whichever choice he took, it would somehow block him to finish his adventure.

The stage of crossing the first threshold for both characters, Flik and Flint had put its own pressure on them. To Flik character, he needed to come up with another plan of ridding Hopper and his gang due to the fact that his so called bigger bugs turned out as mere circus bugs. Flik then decided to be as the one who directed the circus bugs to follow his plan so that he could get through the first threshold. To Flint character, he was given two difficult choices with each contained severe consequence. Flint chose to ignore his conscience and was ready if his machine eventually created disaster in the city for he was longing to be approved as a great inventor.

#### d. Tests, Allies, and Enemies

Since in beginning of the movie, Flik had one enemy named Hopper. The reason of Flik began his adventure in the first place was because he had to make up for his mistake destroying the food offering for Hopper and his gang.

Data 6 (TAE, min. 55:51)

Hopper: **You let one ant stand up to us, then they all might stand up. Those puny little ants outnumber us a hundred to one. And if they ever figure that out, there goes our way of life!** It's not about food. It's about keeping those ants in line. That's why we're going back! Does anybody else wanna stay?

Hopper was the leader of his gang that took granted of the innocent Flik's colony by telling them that his gang secured the ants' island and therefore those ants needed to pay the security fee. However, Hopper and his gang were actually lying about keeping the ants secured from other insects because there was no other insect who would harm the ants. Hopper referred 'one ant' in his statement above to the existence of Flik as the one who posed a threat if he just let that one ant slipped away.

If Flik's enemies were Hopper and his gang, then his allies unexpectedly were those circus bugs.

Data 7 (TAE, min. 57:43)

Flik : Okay, I've told everyone you'll be stationed deep in the command bunker. Party quiets down, I sneak you out the back way and then you're outta here forever.

Dim : **Dim don't wanna go.**

Rosie : **Well, if Dim stays he's gonna need me here. He's not fully trained. I mean, house-trained.**

Francis: **I, uh, I kinda promised the Blueberries I'd teach 'em canasta.**

Gypsy : **It seems we've been booked for an extended engagement.**

When Flik told the circus bugs their escape plan, all of them did not seem to be excited at all. In fact, they seemed a bit hesitant and made excuses of why they should stay a bit longer that finally revealed by Gypsy that the circus bugs agreed to help Flik and his colony ridding of Hopper and his gang.

When Flint decided to begin his adventure with the goal in mind to prove himself as the worthy of inventor and to make his dad be proud of him, it had never crossed his mind that his adventure was meant to defeat his own most successful invention, the food machine.

Data 22 (TAE, min. 01:01:46)

Flint : **Sentinet food? That's impossible.**

Sam : **Unless its molecular structure's mutated into super food!**

Both : **That's been genetically engineered to protect the FLDSMDFR.**

The foods that were coming out of Flint's food machine had experienced some kind of mutations that enabled those foods to act on its own: to harm and attack anything around them. By this state, the one enemy that Flint and his allies should defeat in order to prevent the world from its destruction was his food machine, the FLDSMDFR.

Right after Flint decided to pay the price of ignoring his conscience, he chose to face the enemy in his adventure alone. Yet, there were other characters who would not just let him do this great task alone for they actually cared about Flint's safety.

Data 23 (TAE, min. 59:32)

Sam : **I'm coming with you. You're gonna need someone to navigate you through that storm.** I can't let you do this alone.

Flint : Oh, Sam, I'm so sorry.

Sam Sparks was the woman character that Flint had fallen in love with. She was the first character to offer him a hand as a navigator regarding that Sam herself was a weather reporter.

Both Flik and Flint characters had their own enemy and allies during their hero's journey. Flik character of *A Bug's Life* movie needed to defeat his enemy called Hopper as the one who spread suffer and fear within the ant colony. In order to stop Hopper and his gang from his greedy act and set the ant colony free, Flik decided to get rid of Hopper with the help of circus bugs as his allies. Meanwhile, Flint character had to defeat his own invention, the food machine that produced mutant foods to destroy the world. He received the help of another three characters that became his allies in completing the mission: Sam, Manny, and Brent.

#### e. Approach to the Inmost Cave

Since in the beginning of the movie, Flik decided to begin his adventure for the sake of his colony: to rid of Hopper and his gang so that his colony did not need to suffer any longer. This sole reason of Flik beginning his adventure that made him as the dependent hero character type.

Data 8 (AIC, min. 1:00:59)

Queen : Hopper is not going to find out. We're going to hide all this and pretend it never happened. You bugs were never here. So I suggest you all leave.

Flik : The bird! The- The- The bird will work.

Queen : **I never thought I'd see the day when an ant would put himself before the rest of his colony.**

Right at the moment Flik was told by the Queen that his act was selfish, that fact hit him hard. Remembering that the sole reason of him doing his adventure in the first place was for the colony's sake. This moment indeed discouraged him and at the same time also showed the type of hero character that Flik represented. Flik was represented as the dependent hero character due to his reason of doing the adventure: he wanted to rid of Hopper and his gang in order to end the suffering that his colony had contained for a long time. This clearly indicated that Flik's adventure was meant for his colony which set the indicator to state whether he succeeded in completing the adventure or not was based on his colony.

When Dot kept throwing Flik his own words back when Dot was feeling down often times, Flik realized that he could not just sit quietly and did nothing. The fact that even Dot came after him that far and refused to accept the failure him was enough to bring the real Flik came back.

Data 11 (AIC, min. 1:09:23)

Dot : Pretend it's a seed, okay?

Flik : Thanks, Dot.

Francis: Hey, what's with the rock?

Slim : Must be an ant thing.

Flik : **All right, let's do it.**

Gypsy : **That's the Flik we know and love.**

Witnessing himself being encouraged by little Dot had struck Flik in the head that he still had a chance to help his colony and completed his adventure. In this state, Flik realized that things could just go another path and might be for the best.



In getting through his stage of approach to the inmost cave, Flint character did not experience the state of discouragement just like what Flik character of *A Bug's Life* movie did.

Data 26 (AIC, min. 1:11:54)

Flint : You... You got cut, didn't you?

Sam : Uh... It's just a scratch.

Flint : **Brent, you need to take Sam back to the plane to get her an allergy shot.**

Brent : Just a second.

Seeing Sam got cut from the peanut chip struck Flint that he had to complete his adventure alone. Flint was encouraged to do his adventure alone after seeing the person he loved got hurt because of his doing.

The difference between Flik and Flint characters got through their stages of approach to the inmost cave was the impact states these two characters received. Flik character got through his approach to the inmost cave when he was casted out of his own colony. This event had caused him a massive discouragement to the point he even agreed to the label his colony kept saying, as a failure. Just after Dot, the little princess came and encouraged Flik that he was supposed to believe his own words just like the little princess did, Flik finally got his optimistic self back. As the opposite of Flik, Flint character received the encouragement as the result of his approaching inmost cave. After witnessing directly the negative impact of his ignorance (the girl whose Flint fell in love with, Sam Sparks suffered from peanut allergy), Flint determined to fix the chaos that his food machine caused without involving another people.

#### f. The Ordeal

Flik realized that he could not win against Hopper if he depended on strength which was his weak point. Thus, he used what he was always good at: using his brain.

Data 14 (ODL, min. 1:23:31)

Hopper : **I'll get more grasshoppers and be back next season but you won't! Well, what's this? Another one of your little bird tricks?**

Flik : **Yup.**

Hopper : **Are there a bunch of little girls in this one, too? Hello, girls! No! No! No, no, no, no! No! No! Oh, no! Oh, no! No, no, no!**

Hopper was so enraged and embarrassed after falling into Flik's trick that he attempted to kill the ant. Luckily, Flik remembered that one place where he and the circus bugs got chased by a real bird and drew Hopper nearing that bird's nest. As the final resolution, Flik succeeded in ridding Hopper forever after he let the bird took the bad grasshopper as the food for its chicks.

As the confident and independent hero, Flint was capable of finding the way out to turn off his FLDSMDFR. Flint used his very first and unfavourable invention, the Spray-On Shoes to cover the place where the FLDSMDFR produced the mutant foods.

Data 29 (ODL, min. 1:16:36)

Flint: **When it rains, you put on a coat of Spray-On Shoes.**

By the act of Flint using his first invention as the tool to turn off his machine, had proved that Flint was indeed an independent hero. Flint defeated the FLDSMDFR with his confident inventor trait within him. More importantly, Flint did not feel that his enemy was

way overwhelming for the fact that he put a greater faith on himself that he could defeat his enemy and completed the adventure.

In Flik's case, he understood clearly that his enemy, Hopper had a strong point on strength and admittedly clever. Based on this, Flik chose to defeat him using Hopper's own trait, arrogance. He once again deceived (using his brain) Hopper saying that the bird right above him was a fake one and obviously, Hopper got the bait due to his arrogance. Meanwhile, the case of Flint was that he needed to defeat his own invention. Funny enough, Flint defeated the FLDSMDFR which was known as his first acknowledged invention with his first and most unfavourable invention, the Spray-On Shoes. As the inventor of these two machines, Flint was expected to know well about his machine which indeed made sense that Flint did not need to experience the rebirth in order to defeat his enemy.

#### g. Reward

The rewards of Flik and Flint characters were based on their form of hero as the dependent and independent types. After successfully ridding of Hopper and his gang forever from his colony, Flik and the circus bug's adventure had come to its end. Those circus bugs decided to continue to work with P.T. Flea that at the moment was having their tour. While, Flik after being casted out of his colony before, he chose to come back to his colony and lived his life with them.

Data 15 (RWD, min. 1:25:21)

P.T. Flea : You sure you can't come on tour with us?

Flik : **Sorry, my place is here.**

Princess Atta : **Good Answer.**

Mr. Flea, the owner of the circus asked Flik whether he wanted to change his mind to join the circus. As the response, Flik firmly replied that his place belonged to his colony and then supported by Princess Atta statement that Flik's answer was a good one. This act of Princess Atta showed that Flik had achieved his reward of getting rid of Hopper and as the outcome of his hardwork, he was accepted by his colony.

The reward of Flint character was in a different form regarding the fact of his intention began the adventure. Flint began his adventure to show that he could make a difference by being a great inventor, so that the people who were dear to him would be proud of him.

Data 30 (RWD, min. 1:19:41)

Flint's Dad : **Okay, Flint. I'm amazed that someone as ordinary as me could be the father of someone as extraordinary as you. You're talented, you're a total original. And your lab is breathtaking. Your mom, she always knew you were going to be special. And if she were alive today, she'd tell us both: "I told you so." Ha-ha. Now, uh, look, when I take this thing off, and you hear me make a fishing metaphor, just know that fishing metaphor means: I love my son.**

Flint : I love you too, Dad.

When his dad expressed his feeling of acknowledgement and clearly uttered that he was proud of him, Flint had received his reward.

The second reward was coming from the girl Flint fell in love to, Sam Sparks. His feeling of love did not turn into vain.

Data 31 (RWD, min. 1:20:35)

Flint : **Were you gonna kiss me back?**

Sam : Why don't you find out?

Flint : Because I don't want to go for it then get shut down again.

Sam : **Just kiss me.**

When Sam told that she also had the similar form of feeling just like Flint's which made that confession became Flint's second reward.

The form of Flik's reward in *A Bug's Life* movie related with his tendency as the dependent hero character which were the acknowledgement and gratitude from his colony. Flik's life and the achievements within revolved around his colony. On the other hand, Flint of a *Cloudy with a Chance of Meatballs* movie accepted only the reward given by his beloved people. Flint's rewards were the acknowledgement of his dad and the love confession of Sam Sparks, the girl that he was in love with. However, Flint was also rewarded by the acknowledgments and gratitude from the people in his city, Swallow Falls after defeating the enemy in the ordeal stage before. Yet, Flint did not take these as his rewards as well for he only cared those that were coming from his beloved people.

## 2. Discussion

Based on the findings above, there was a remarkable difference between Flik of *A Bug's Life* and Flint of *Cloudy with a Chance of Meatballs* movies as the hero characters. Flik was a dependent hero character due to his natural trait as the ant who lived his life as colony. Contrary with Flik character as the dependent hero, Flint character of *Cloudy with a Chance of Meatballs* movie was an independent one. However, the term 'independent' here was not something bad. Flint had always stated that he wanted to make difference, to help other people, and these facts clearly proved that Flint was not a character who needed other's help.

The result in this study posed similarities and differences with the three previous studies. First, comparing this study with Bolton's *Using The Hero's Journey and Role Theory Together When Working With Veterans Living With Combat-Related Posttraumatic Stress Disorder: A Theoretical Analysis* posed more differences than its similarity. Bolton's study concerned on examining the possible therapeutic treatment for the Canadian male veterans with PTSD (Posttraumatic Stress Disorder) during their combat past lives. Between the current study and Bolton's appeared only one similarity on the use of hero's journey as the theory. Yet, the differences were: (1) Bolton used Leeming's hero's journey, while the current study used Campbell's; (2) the focus of Bolton's study was to examine the possible therapeutic treatment to help Canadian veterans with PTSD. The current study focused on finding out the differences of two hero's journey, Flik of *A Bug's Life* and Flint of *Cloudy with a Chance of Meatballs* movies; and (3) Bolton's study showed that the combination of Leeming's hero's journey, Landy's role theory, and role profiles card sort by Landy and Butler were possible to create therapeutic treatment in curing the Canadian veterans who suffered from PTSD. The current study's result showed that Flik was a dependent hero character, while Flint was an independent one.

Second, the study of Goldberg entitled *The Hero's Journey: Tracing the History of the Myth to the Celebrity* appeared to have a similarity and two differences with the current study. Both Goldberg and the current study used Campbell's hero's journey as the theory in analysing the data of the study. However, the focus and result of Goldberg's and the current study were clearly different. Goldberg concerned on discussing the term hero based on several heroic figures such as Greek gods, soldiers, community workers, and celebrities in the view of Western culture. The result showed that the term hero had significant changing from time to time and obtained various meaning based on those figures. On the other hand, the focus of the current study was finding out the differences of hero's journey on two characters, Flik of *A Bug's Life* and Flint of *Cloudy with a Chance of Meatballs* movies. As the result, the current study found that Flik and Flint, even though both were considered as the hero character in

their own movies, set in different types that Flik was a dependent hero and Flint was an independent hero.

Third, the current study also posed similarity and differences with Pradana's *Hero Construction Narrative in A Bug's Life, The Film*. The similarity side showed on the fact that both studies concerned its analysis on Flik character of *A Bug's Life* movie. Meanwhile, the differences were: (1) Pradana's study focused on investigating the narrative of hero construction in *A Bug's Life* movie, while the current study concerned on finding out the differences of hero's journey of Flik in *A Bug's Life* and Flint in *Cloudy with a Chance of Meatballs* movies; (2) there were two different theories used in Pradana's study which were Hourihan's three phases of hero construction and Heinz and Stracey's language of film. This fact was in contrary with the current study that only used one theory about hero's journey by Campbell; and (3) the results of the study. In Pradana's study, the result showed that the hero construction in *A Bug's Life* movie was presented through three stages: initiation, conflict, and resolution. Meanwhile, the current study found that Flik and Flint posed different types as a hero character which were portrayed as Flik the dependent hero and Flint the independent hero.

## E. CONCLUSIONS

Based on the findings, the remarkable difference between these two heroes was Flik and Flint posed different types of hero character. Flik was a dependent hero character due to his natural trait as an ant that lived his life as colony. He began his adventure for the sake of the colony. Meanwhile, Flint was an independent hero character due to his tendency of acting on his own to fulfill his desires and thus, he began his adventure for his own sake which was to prove himself as the great inventor.

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