

**PLOT ANALYSIS IN SPONGEBOB MOVIE: SPONGE ON THE RUN**

**THESIS**



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**STATE INSTITUTE OF ISLAMIC STUDIES PONOROGO**

**OCTOBER 2021**

**P O N O R O G O**

**PLOT ANALYSIS IN SPONGEBOB MOVIE : SPONGE ON THE RUN**

**THESIS**

Presented to

State Institute of Islamic Studies Ponorogo,  
In Partial Fulfillment of the Requirement  
for the Degree of *Sarjana* in English Education



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## ABSTRACT

**ERTRIARY, ARYOM.** 2021. *Plot Analysis In SpongeBob Movie: Sponge On The Run.*

Thesis, English Education Department, Faculty of Teaching and Education, Institute Islamic College Of Ponorogo. Advisor : **Wiwid Widyawati, M. Hum**

**Keywords:** *Plot, Content analysis, Movie.*

Plot is one of the important elements in a story, like a movie and novel. The term of plot refers to the action or story line of the literary work. Plot is often listed as one of fundamental elements of fiction. Plot is the rendering and ordering of the events and actions of a story.

The problem statements in this research are; 1) how is the plot in *SpongeBob Movie: Sponge On The Run*? (2) What kinds of plot are there in *SpongeBob Movie: Sponge On The Run*?. The aims were to analyze the plot in *SpongeBob Movie: Sponge On The Run* and to know the kinds of plot in *SpongeBob Movie: Sponge On The Run*.

The thesis is a library research. The researcher applied descriptive qualitative research. The data source were script of *SpongeBob Movie: Sponge On The Run* and the movie. The researcher used content analysis method. The steps to analyze the data in analyzing the data are identifying, classifying, analyzing, and making conclusion.

The result of the research shows that: The first Plot in *SpongeBob Movie: Sponge On The Run* is described through the stages of plot consists of exposition, rising action, climax, falling action, and resolution. Exposition is described on the introduction of each player in this movie. The rising action stage is described when the conflict happened by the disappearance of Gary and SpongeBob. The climax stage is described when SpongeBob was losing Gary his tiny friend, and when SpongeBob dared to deny King Poseidon because SpongeBob loved his deputy Gary so much. On this stage too, King Poseidon just realized that he was all alone, having no genuine friends like SpongeBob friends. The falling action stage is described when King Poseidon has got a new friend SpongeBob Squarepants, one of the first to bring King Poseidon as SpongeBob friends, and people around the kingdom now know that King Poseidon as a welcoming king. The resolution stage is described with the happy ending. The second, there are two categorization results on kinds of plot about this movie. They are plot based on structure, and basic plot type. Based on structure it has closed plot and based on basic plot type, this movie is comedy.





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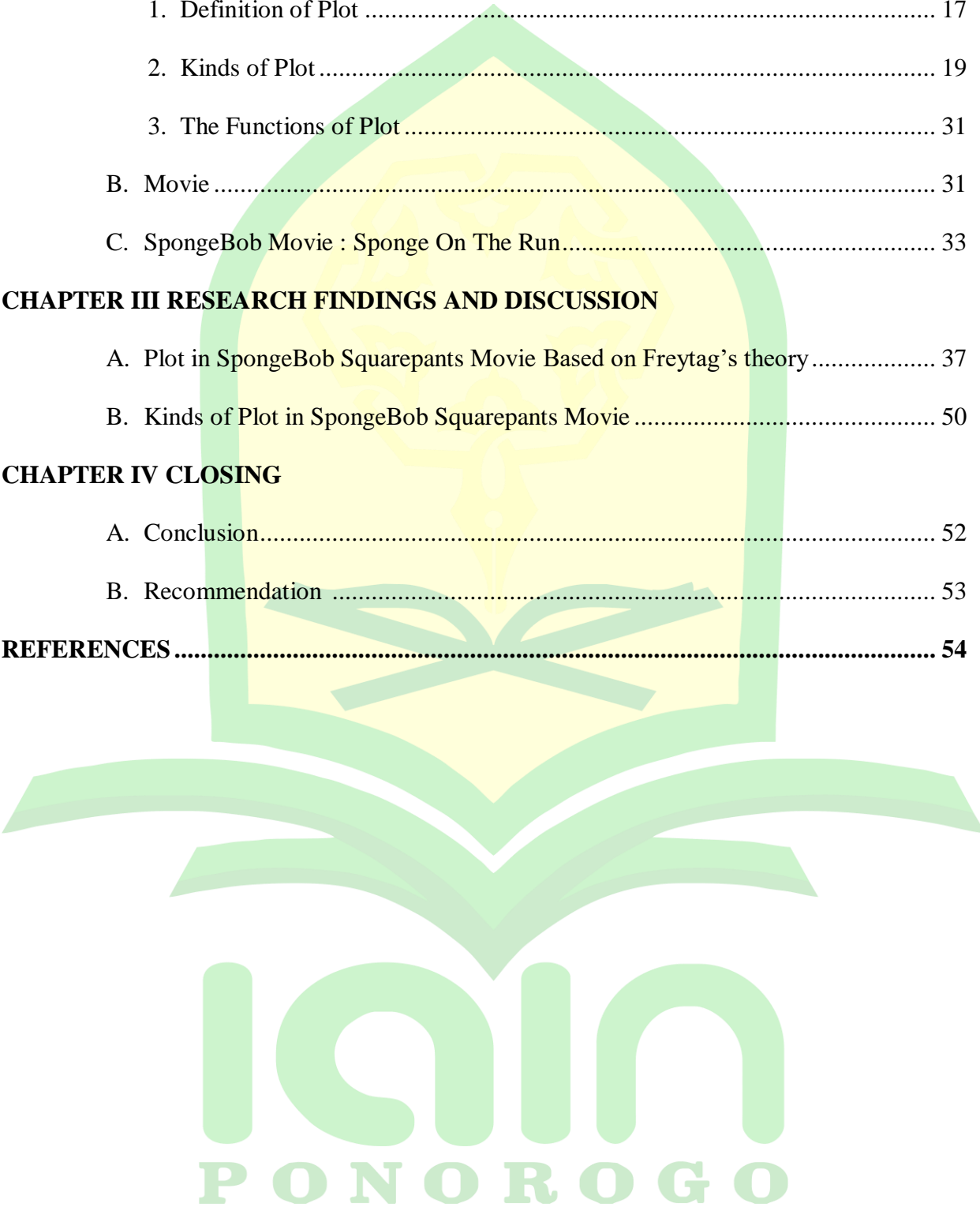
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# CHAPTER I

## INTRODUCTION

### A. Background of The Study

Literature, although is written simply. It has become primarily associated with works of fiction, drama, and poetry. Literature is also weighed against impossible differences in achievement and excellence.<sup>1</sup> It means the literature of that experience also comes from the author's way. Literature on this time cannot be divined by the author. Every author needs to have an alternate thought and an assignment whose results are not the same, it is something that remembers being different from each other. Although there are among the authors, the problems they discuss are almost identical, specifically the trouble of lifestyle.

Literature is a piece stimulated through people's lives. Through literary works, the author reveals problems, experiences and sometimes the author self is in them. One of the most famous works of literature is fiction that is present in society called movie. The movie is one of the literary works, which is a form of entertainment and very favored by the public. It seems to be just entertainment. But, from the movie audience will get lessons and wisdom through beautiful words and pictures.<sup>2</sup> It means that the movie can make the audience feel able to enter into the story, also feel unable to guess and make the audience understand the intent of the scriptwriter. By studying literature, people can increase knowledge, vocabulary, pronunciation, study the culture of other nations, appreciate literary works that have entertainment, build student character and the students will be motivated.<sup>3</sup> It means since literature uses language to pass on information, opinions or ideas, although expressions of feelings and thoughts expressed in literary works.

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<sup>1</sup> Dorling Kindersley, *The Literature Book*, 2016th ed. (New York: DK Publishing, n.d.).

<sup>2</sup> Sulastri, "The Analysis Of Plot Of Left Behind Film by Vic Armstrong" (THE STATE ISLAMIC UNIVERSITY SULTHAN THAHA SAIFUDDIN JAMBI, 2020), 14.

<sup>3</sup> M Zaenuri Arif, Asih Kuswandari, "An Analysis of Moral Values in The Movie Entitled 'Saving Mr. Banks' Based on Its Intrinsic Value," *Siliwangi: IKIP Siliwangi*, 2019.

On this condition watching a movie becomes part of regular lifestyles for a few people, especially when the covid-19 pandemic strikes all over the world. Most people entertain their child, and themselves by watching a movie. The people have different purposes in watching a movie such as for refreshing, spending time, getting information and perspective, learning a foreign language, and trying to understand other cultures. Most people like watching movies whatever their background, whoever they are, gender and ages. Not only in big cities but also in small-town people are watching movie. Due to advanced technology development such as the internet and smartphone, people can watch a movie anytime and anywhere.<sup>4</sup> Based on the statement above, the purpose of the movie is to entertain the public and can be used as a rule to make the students more attractive to study. People also can learn about appropriate language into communication to express such information, opinions or ideas.

For some people, especially students, movies can be used as an instructional medium in learning English, it will be more interesting and students can feel it. So, the students can watch movies while learning and understanding what is conveyed through watching movies. The first example of schools that use animated film media is Cendono 7 Elementary School, District Dawe, Kudus Regency with the conclusion that through storytelling in the form of animated films students experience positive sensitivity by responding and actively participating in learning. This is because students see and observe events directly through animated films.<sup>5</sup> Then Al-Falah Deltasari Junior High School, Sidoarjo with the conclusion that the use of animated videos was based on the idea that young students had excellent imaginations and were very good at imitating. It is also expected to make students visualize

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<sup>4</sup> Eka Franciska, "Analysis of Plot in Captain Fantastic Film" (English Education Department, Faculty of Education, State Islamic College of Ponorogo (IAIN Ponorogo), 2017).

<sup>5</sup> Irfai Fathurohman, Agung Dwi Nurcahyo, Wawan Shokib Rondli, "Film Animasi Sebagai Media Pembelajaran Terpadu Untuk Memacu Keaksaraan Multibahasa Pada Siswa Sekolah Dasar," *Refleksi Edukatika : Jurnal Ilmiah Pendidikan* Vol 4 No 1 (2014): 4-5.

and know the actual use of the language and imitate how the language is used in animated videos. It can be concluded that the teacher who uses video animation in teaching is right and proper.<sup>6</sup> Also for the State Senior High School 1 Makassar with conclusions through the implementation of films in English subjects, in addition to 4 ability components, namely reading, writing, listening, and speaking, students also gain other competencies namely, richer vocabulary, good use of expressions (tone of voice, face, and dialect), the ability to translate (both English to Indonesian and otherwise), and self-confidence, so this ability can better support the four main competencies above. In addition, since the use of film as an educational medium was carried out at the research site, students have obtained many achievements in the field of English.<sup>7</sup>

In addition to a few examples above animation films, also can be used to help the reader to know more about literature, especially plot and kinds of plot in the story. Film series has various vocabularies that can increase children's vocabulary, as well as articulation or pronunciation of words that are obvious because spoken directly by native speakers from abroad. Furthermore in the film presentation was very clear body language and consistent with the placement of English words catered at subtitled so children could more easily understand the meaning of English in the film. The animated film then includes simple English expressions that a child can adopt in everyday communication because the language is simpler and expressions that are commonly used in everyday communication.<sup>8</sup> Based on some of the sentences above, shows that films or movies can be used as learning media to help students to be motivated in understanding lessons well, especially English lessons.

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<sup>6</sup> Lucky Yoga Febrianto, [THE USE OF ANIMATED VIDEO IN TEACHING INTRODUCING FAMILY MEMBERS OF GRADE SEVEN STUDENTS AT AL-FALAH JUNIOR HIGH SCHOOL | RETAIN \(unesa.ac.id\)](https://doi.org/10.24127/edukatif.v3i1.1000) Vol 3 No 1 (2015): 5.

<sup>7</sup> Abdul Hakim, Citra Rosalyn Anwar, and Windhy Ekawardhani, "Film Sebagai Media Komunikasi Pendidikan Bahasa Inggris SMAN 1 Makassar," *Jurnal VoxPop Ilmu Komunikasi UPN "Veteran"* Vol 2 No 2 (2020): 77–78.

<sup>8</sup> Resti Marguri, Rismareni Pransiska, "Analisis Film Serial Televisi "Sesame Street "Dalam Pengembangan Bahasa Inggris Anak Usia Dini," *Jurnal Golden Age, Uuniversitas Hamzanwadi* 5 (June 2, 2021): 193.

A movie is a series of moving pictures recorded with a sound that tells a story.<sup>9</sup> Movie have two important elements in them, intrinsic and extrinsic. Intrinsic elements are the elements that compose a literary work from the inside that embodies the structure of a literary work. Such as theme, character, plot, background and court, and center of separation. While the extrinsic elements are the elements that compose a literary work from the outside. Concerning aspects of sociology, psychology, histories, and biographies. Now movies have expanded widely, and a movie is a form of entertainment that people love from young to adult. Now there are no restrictions for watching movies. Movies can get everywhere, on Television, on the internet, on tapes sold by merchants. The movie is very influential for the community. The movie has a positive and negative impact. So, it makes a movie a lot of elements to be noticed. Such as theme, plot, costume, makeup, background, etc, because it is all influential to the society. There are some elements of fiction builders include the facts of the story, the story means, and themes. Interesting movies are can provide an entertaining spectacle and can have a positive message. As an example of an adorable plot in each scene. Well, in the form of symbols, pictures, or conversations. So the audience can understand the message they're delivering.

The plot is the important one in a story, which leads audience to understand the whole story with all the causes in there. If any part is detached from the researcher's observation, of course, the reader cannot understand the emergences of events or other events. There are three types of plots: forward plot, backward plot, and flashback. In Freytag's theory plot in a story has several stages, they are exposition, rising action, climax, falling action, and resolution.<sup>10</sup> Which is where every stage is continuous. For example, a climax would not have happened without conflict in rising action. Likewise, conflicts will not occur without the onset of the introduction of each character. The example above shows

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<sup>9</sup> Albert Sidney Hornby, *Oxford Advanced Learner's Dictionary (International Student's Edition)*, 9th ed. (United Kingdom: Oxford University Press., 2015), 983.

<sup>10</sup> [freytags-pyramid-3-728.jpg \(728x546\) \(slidesharecdn.com\)](https://www.slidesharecdn.com/freytags-pyramid-3-728.jpg) accessed on March 31, 2021

that one stage cannot happen without another. All stages are put together into a sphere that forms the chronology of the story. The plot is built of significant events in a given story significant because they have important consequences.<sup>11</sup> This means the circumstances are referred to as incidents. The incident occurred but this condition does not lead anywhere too much. There are no important consequences. The plot is one of the intrinsic elements that have a very important role in a story. The plot can determine the progress of the story. It's no exaggeration if the plot is referred to as the backbone of the story. Plots are an important element of fiction. The plot sets out how actions relate to each other even with events. So it can be concluded that the incident that has significant causes and consequences is what the plot means.

The plot appears to give rise to one principal way that helps readers understand, first the text, and then, using the text as an interpretive model of life.<sup>12</sup> The plot function creates a desire for the reader to go on reading by absorbing the reader mind in the middle of the story, ensuring the reader want to know what happens next.<sup>13</sup> The plot gives the story flow and purpose, a sense of continuity. This can make the story seem more plausible, because the reader feels that the events are connected, causally or thematically, and not just random or contrived events.<sup>14</sup> The plot also aims to reveal why and how an event can occur. A good story will have a clear plot so that the message to be conveyed can be understood well.<sup>15</sup> The reason for studying literary works is important.<sup>16</sup>

There are 6 benefits that can be obtained when studying literary works.

1. Increase imagination. Studying literary works can process the imagination of the reader.

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<sup>11</sup> Ansen Dibell, *The Elements of Fiction Writing "Plot,"* First Edition (United States of America: Writer's Digest Books, 1988), 5.

<sup>12</sup> Peter Brooks, *Reading for The Plot: Design and Intention in Narrative* (London, England: Harvard University Press, n.d.), 19.

<sup>13</sup> Didot Dwi Laksono, "'Plot Analysis Of Mary Shelley's 'Frankenstein' , 2018)." (Institute Islamic College Of Ponorogo (IAIN), 2018), 17–18.

<sup>14</sup> <http://bethestory.com/2011/03/01/11-functions-of-plot> accessed on August 11, 2021

<sup>15</sup> [https://berdiskusi.com/plot-dalam-film/#B\\_Fungsi\\_Plot\\_dalam\\_Film](https://berdiskusi.com/plot-dalam-film/#B_Fungsi_Plot_dalam_Film) accessed on August 11,2021

<sup>16</sup> [Nih, Manfaat Membaca Karya Sastra, Apa Saja? : Okezone News](#), Siska Permata Sari Minggu 06 Agustus 2017 17:11 WIB., accessed on August 14, 2021

This is because literary works give a complete picture that sharpens the reader to imagine. Ideas in literary works that are sometimes wild and out of the box are also one of the contributing factors.

2. Improve communication skills. Writing and speaking about literature helps prepare students to write and talk about anything. Students are not only able to work with measurable words and language, but also understand words.
3. Analytical capabilities. Literary works, whether poetry, fiction, and drama, will provide a connection to question and pay attention to detail. Reading these works is also considered to improve the ability to analyze.
4. Empathy. Literary works allow us to receive different perspectives. Through literary works, readers can feel the presence of a figure in literary works. Therefore, through literary works, students will be taught the values of empathy.
5. Problem-solving. Through literature, students are taught how a plot story works. From prologues, conflicts, to solutions that are common, common, and reasonable. Thus, students who study this literary work will have good problem-solving skills.
6. Wealth of experience. Historical literature allows its readers to travel to the past. In addition, literature also allows its readers to visit places, times, and cultures that were never known before. That's why literary works will give readers a wealth of experience.

Some of the functions above state that literary works and saline plots are sustainable and indeed important in human life, especially during the Covid-19 pandemic. This pandemic makes the world of education that seems to be required to make students, and teachers fight harder in the learning process through online media. Not only teachers and students, but the role of families in accompanying the learning process is very important in the era of the Covid-19 pandemic.

The plot is divided into several stages, namely:

1. Exposition from minute 0:25 until 07:24 when the movie begins
2. Rising action on minute 07:25, 16:45, 17:47, 26:40, 49:00, and 50:30. On this scene is point out that the conflict began with Gary and SpongeBob's disappearance. Some lines that make Plankton feel guilty for making SpongeBob friends sad and make Sandy feel infuriated because his pal SpongeBob disappeared.
3. Climax on minute 18:15, 20:22, 21:50, 24:14, and 1:15:48. On this scene is when SpongeBob losing Gary his tiny friend, and when SpongeBob dared to deny King Poseidon because he loved his deputy Gary so much. Also in this scene King Poseidon just realized that he was all alone, having no genuine friends like his SpongeBob friends
4. Falling action on minute 01:18:45 when King Poseidon has got a new friend, SpongeBob Squarepants, one of the first to bring him friends, and people around the kingdom now know him as a welcoming king.
5. And Resolution on minute 1:20:09 when ends with the happy ending where Gary got back together with SpongeBob, and all the snails that were locked up free. Bikini bottom is now teeming with snails.

A famous theory is the Freytag pyramid. The types of the plot are such the following:

1. Plot based on the structure is open plot and closed plot.
2. Plot based on the basic plot is overcoming the monster, rags to riches, the quest, voyage and return, and comedy.

SpongeBob Squarepants is the main role of the American animated television series.<sup>17</sup> SpongeBob is the chef at Krusty Krab a fast food restaurant that has a signature burger with the name Krabby Patty. SpongeBob has many friends such as Patrick Star, Sandy Chick, Squidward Tentacles, Plankton, Gary, and many others. SpongeBob is characterized by his optimism and childlike attitude and is influenced by other comedic

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<sup>17</sup> [SpongeBob SquarePants \(character\) - Wikipedia](#) accessed on March 31, 2021



characters. SpongeBob Squarepants has become popular with kids and adults. The character has garnered a positive response from media critics and is frequently named as one of the greatest cartoon characters of all time. In the third series, the Sponge On The Run movie was released during the global Covid-19 pandemic, and according to the researcher, this movie is interesting to study because the plot is enough to make researchers feel that this season's SpongeBob movie is so inspiring. Because many students and teachers only know the relevant plot, not the details. Even senior high school only analyzes narrative texts, not movies. From here the researcher was inspired to further analyze more deeply about SpongeBob Squarepants and the interesting plot of the movie SpongeBob Squarepants, which the researcher found very interesting. Since SpongeBob Squarepants movies' nice to have such a positive role like SpongeBob Squarepants return in such an uncertain time like this pandemic, Sponge On The Run is more of a joy in human life.

This study focuses on plot analysis in SpongeBob Movie: Sponge On The Run. Because movie learning media is also often used by teachers. Also, SpongeBob Squarepants has garnered a positive response from media critics and is frequently named as one of the greatest cartoon characters of all time. The researcher hopes this study will be able to emphasize the importance of knowing about the plot analysis function to the reader. Therefore, based on the explanations above, the researcher is going to research to investigate the plot in SpongeBob movie under the title **“PLOT ANALYSIS IN SPONGEBOB MOVIE: SPONGE ON THE RUN”**.

## **B. Research Questions**

1. How plot is described in the SpongeBob Movie: Sponge On The Run?
2. What kinds of plot are there in the SpongeBob Movie: Sponge On The Run use?

### C. Research Objectives

1. To analyze how plot is described in SpongeBob Movie: Sponge On The Run.
2. To define the kinds of plot in SpongeBob Movie: Sponge On The Run.

### D. Significances Of The Study

The significance of this study is aimed to the readers, teachers, students, and other researchers. Those are:

1. For the readers and teachers

The researcher hopes that this research can help readers and teachers to understand about plot and kinds of plot is used in the film in the SpongeBob Movie: Sponge On The Run for educational English language.

2. For the students

The researcher hopes this research can give knowledge and information about intrinsic elements in literary work, especially about plot, what are the kinds of plot and what are the steps of plot in the SpongeBob Movie: Sponge On The Run.

3. For the other researchers

The researcher also hopes this research can be useful for the next researcher who wants to analyze same object but different point of view. The research also hopefully can be additional information and knowledge to another researcher because this is the important requirement to get *sarjana's* degree in English Educational Department, and especially to the students of English Educational Department who want to analyze the plot in the literary work.

### E. Previous Related Studies

Research in movies or films for education is not something new. Many researchers

research movies to observe characters, plots, values, even use them for educational purposes. Here, the researcher finds some research relevant to his research.

The first, is the thesis of Sulastri “*THE ANALYSIS OF PLOT OF LEFT BEHIND FILM BY VIC ARMSTRONG*”. Thesis. English Literature Department of Adab and Humanities Faculty, The State Islamic University Sulthan Thaha Saifuddin Jambi. 2020. The stages used by the researcher to develop the story in this film are: Exposition, Conflict, Complication, Climax, Resolution, and Ending. In the first scene in this film, the scriptwriter uses the exposition stage in combination with the conflict stage. In the next scene, the scriptwriter uses the complication stage then the climax and then the resolution, and finally the ending. In this film the scriptwriter uses a flashback plot, indeed the Flashback plot is essentially the most complicated and the most difficult to understand but back to the individual again, If the audience understands the plot structure or elements in literary works, it will make it easier for the audience to understand a storyline.<sup>18</sup>

The second is the thesis of Didot Dwi Laksono, “*Plot Analysis of Mary Shelley’s “Frankenstein”*”. Thesis. English Education Department, Faculty of Education, State Islamic College of Ponorogo (IAIN Ponorogo). 2018. The plot in Mary Shelley’s —Frankenstein novel was described through the structure of plot by Freytag’s theory and it had consisted of exposition, rising action, climax, falling action, and resolution. First, exposition in this novel was divided into three types that were characters, setting, and the basic situation in the story. Second, rising action in this novel was divided into several types of conflict that were character versus character, character versus self, and character versus society. Third, climax in this novel was the dead of Elizabeth that was murdered by the daemon. Fourth, falling action in this novel showed when Victor decided to purpose his life to kill the monster until Robert Walton rescued him on the North Pole. Last, resolution in

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<sup>18</sup> Sulastri, “The Analysis Of Plot Of Left Behind Film by Vic Armstrong.”

this novel was contained by sad ending. Plot in Mary Shelley's —Frankenstein novel was closed plot because the ending of the story is stated clearly by the writer. Plot in Mary Shelley's —Frankenstein as imaginative novel gave contribution towards education. It was valued, because it was useful for human life. Imaginative literature was a way to experience a way of life, a time period, a culture, an emotion, a deed, a event that you are not otherwise able, willing (as, say, in the case of murder), or a capable of an encountering in any other manner. Through this novel, students could learn and apply the heroic action like willing to do the best in every chance and challenge, willing to sacrifice, and be responsible for everything they did. Besides that, the students also could learn that every decision has risks like when Victor decided to make a creature and he took the responsibility to catch the daemon after all the daemon did to his families.<sup>19</sup>

Based on the explanation above, the previous research findings and this research that will be studied by the researcher have differences and similarities. The researcher use different formulations to analyze the movie with Sulastri's formulation in her research. Meanwhile, the similarities' both of them analyze plot in a movie. By those previous research findings, the researcher wants to use them as references for this research.

## **F. Research Method**

### **1. Research Approach and Design**

Descriptive qualitative is one of the types of qualitative research. Qualitative research is a means for exploring and understands the mean individuals or groups ascribe to a social or human problem. The processed of research involves emerged questions and procedures. Data typically collected in the participant's setting, data analysis inductively build from particulars to general themes, and the researcher

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<sup>19</sup> Didot Dwi Laksono, “Plot Analysis Of Mary Shelley’s “Frankenstein” , 2018).”

making interpretations of the mean of the data.<sup>20</sup> In addition, qualitative research seek to understand a phenomenon by focus on the total picture rather than breaking it down into variables. The goal is a holistic picture and depth of understanding rather than a numeric analysis of data.<sup>21</sup> In this research the researcher started how to analyze about the plot of SpongeBob movie guide as learning media. Therefore, it can be concluded that qualitative research study things in natural settings, attempted to make sense of or interpret phenomena.

Then, descriptive research is used to describe characteristics of a population or phenomenon being studied.<sup>22</sup> The major purpose of descriptive research is a description of the state of affairs as it exists at present.<sup>23</sup> Thus, it can be concluded that descriptive research is a research method that is intended to describe the phenomena that exist which include analyzing the data, describe the data, and interpret the data. Mean of qualitative descriptive is a research that interpreted and described events or facts, circumstances, phenomena, variables, and circumstances that occur when research takes place by presented what happened. In addition, the activities of qualitative descriptive research include data collection, analyzed data, interpreted data, and ended with a conclusion that refers to analyzed the data.<sup>24</sup>

Thus, data of this research indicated events that occurred in the plot of SpongeBob Movie, hence a descriptive qualitative approach was conducted in this research.

## 2. Research Data and Source of Data

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<sup>20</sup> John W. Cresswell, *Research Design : Qualitative, Quantitative, Mixed Methods Approach*, Third Edition (Thousand Oaks: USA : SAGE Publications, 2009), 4.

<sup>21</sup> Donald Ary, Lucy C. Jacobs, Christine K. Sorensen, *Introduction to Research in Education*, Eight Edition (USA : Wadsworth, Cengage Learning, 2010), 29.

<sup>22</sup> Wikipedia [Descriptive research - Wikipedia](#) accessed on March 31, 2021

<sup>23</sup> C.R. Kothari, *Research Methodology: Methods and Techniques*, Second Revised Edition (New Delhi: New Age International (P) Ltd., n.d.), 2.

<sup>24</sup> [Penelitian Deskriptif Kualitatif \(informasi-pendidikan.com\)](#) accessed on March 31 2021

### a. Research Data

Data are characteristics or information, usually numerical that is collected through observation.<sup>25</sup>

### b. Source of Data

The data source is raw data, that has not been processed for meaningful use to become information.<sup>26</sup> In other words, the data source is the subject from which the data can be obtained.

In this research, researcher classified data source into data and secondary data.

#### 1. Primary Data Source

Data that has been observed, experienced or recorded close to the event are the nearest one can get to the truth, and are called primary data.<sup>27</sup> It can provide information about virtually any facet of our life and surrounded.<sup>28</sup> If a document is written by someone who has had firsthand experience with the phenomenon under study, it is considered a primary source. The examples of primary data are diaries and letters written.<sup>29</sup> It means primary data is data obtained directly in the field by researcher as the object of writing.

Based on the explanation above, the primary data in this research were taken from the movie entitled: *SpongeBob Movie: Sponge On The Run* that published on Netflix on November 05, 2020, and consist of 91 minutes.

#### 2. Secondary Data Source

<sup>25</sup> Wikipedia [Data - Wikipedia](#) accessed on January 30, 2021

<sup>26</sup> Wikipedia, "Source Data," [Source data - Wikipedia](#) accessed on December 9, 2020

<sup>27</sup> Nicholas Walliman, *Research Method : The Basic* (USA : Routledge, 2011), 69.

<sup>28</sup> Nicholas Walliman, 70.

<sup>29</sup> Donald Ary, Lucy C. Jacobs, Christine K. Sorensen, *Introduction to Research in Education*, 443.

A secondary source is a secondhand description written by someone who may have heard about an event from others but did not directly experience it.<sup>30</sup> Meanwhile, Walliman defined that written sources that interpret or record primary data are called secondary sources, which tend to be less reliable.<sup>31</sup> The forms of secondary data are news bulletins, magazines, newspaper, documentaries, advertising, the internet etc.<sup>32</sup> So, secondary data is a source of research data obtained through intermediate media or indirectly in the form of books, records, existing evidence, or archives, both published and unpublished in general.

Based on the explanation above, the secondary data in this research was taken from any data relating to the material concerns, such as book references, thesis, web source and various sources related to this research.

### 3. Data Collection Technique

In conducting this research, the researcher uses document analysis to collect the data by getting the data from reading the movie script and watch the SpongeBob Movie: Sponge On The Run movie by Tim Hill.

Document analysis may be an artifacts written or based on text (textbooks, novels, journals, announcements, policy statements, newspapers, transcripts, birth certificates, marriage records, letters, E-mail messages, etc.) or an unwritten record (photographs, recordings, letters, etc.)<sup>33</sup>

In this research, the researcher felt necessary following steps to collect the data as follows:

<sup>30</sup> Donald Ary, Lucy C. Jacobs, Christine K. Sorensen, 443.

<sup>31</sup> Nicholas Walliman, *Research Method : The Basic*, 69.

<sup>32</sup> Nicholas Walliman, 71.

<sup>33</sup> Donald Ary, Lucy C. Jacobs, Christine K. Sorensen, *Introduction to Research in Education*, 442.

- a. Downloading the movie and movie script.
- b. Watching the movie more than once.
- c. Reading and observing the dialogue from the script.
- d. Marking all the essentially words, Sentence or statement and information which related with this research and then make a note of the data.
- e. Underlines any information linked to this research to make easier in doing this research.
- f. Collecting the data by watching the movie and trying to understand it deeply and looking for all utterances.
- g. After the data is ready and complete, then the researcher classifying the data that have found.

#### 4. Data Analysis Technique

Data analysis technique is a way to analyze the data or information that we have collected to finish the research.<sup>34</sup> In this research, the researcher used content analysis as a data analysis technique. Content Analysis is a research technique for making a valid repetition and divider of the text (or other meaningful material) to the context of its use.<sup>35</sup> Content analysis focuses on analyzing and interpreting material that is recorded to know human behavior. The material may include public records, textbooks, letters, films, tapes, diaries, themes, reports, or other documents.<sup>36</sup> Thus, may be defined that content analysis is a comprehensive study of the content of written or printed information in the media.

In analyzing the data the researcher used the following techniques:

- a. Identifying : The researcher identified the data which correlates with SpongeBob

<sup>34</sup> Sulastri, "The Analysis Of Plot Of Left Behind Film by Vic Armstrong," 39.

<sup>35</sup> Klaus Krippendorff, *Content Analysis : An Introduction to Its Methodology*, Second Edition (United States of America: Sage Publications, Inc, 2004), 18.

<sup>36</sup> Donald Ary, Lucy C. Jacobs, Christine K. Sorensen, *Introduction to Research in Education*, 29.



Movie: Sponge On The Run

- b. Classifying : After collecting the data, the researcher classified the data SpongeBob Movie: Sponge On The Run into several parts to make it easier to analyze. The researcher also classified the incidents of the story in SpongeBob Movie: Sponge On The Run which correlates with this research
- c. Analyzing, Describing and Explaining : The researcher analyzed the data, described and explained about plot in SpongeBob Movie: Sponge On The Run
- d. Conclusion : After all the data had been collected, analyzed, described and explained. In this research then the researcher concluded the research suitable with the aims of this research.

### **G. Organizations of The Study**

In organizations of the thesis, it has purpose to ease understanding the study. The study is divided into multiple sections as follows:

Chapter I is the introduction which confirms the background of the study, formulation research, the purpose of the study, the significance of the study, previous study, research method covering these: research design, data and source data, data collection technique, data analysis technique, and the organization study.

Chapter II is the review of literature. It consists of review some theories related to the plot analysis, and kinds of plot.

Chapter III is the research finding and discussion. This chapter present the discusses plot, and kinds of plot in “SpongeBob Movie: Sponge On The Run”. It is to answer the statement of problem in the first chapter.

Chapter IV is the conclusion of the research and suggestion for the further study to making the better study.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### A. Plot

##### 1. Definition of Plot

The plot is the relationship between the events narrated that must be cause and effect, not just sequentially chronologically.<sup>37</sup> The structure of events that emerges from the conflict can be called a storyline. Like many terms used in literary discussions, the plot is blessed with several meanings. Sometimes it simply refers to events in a story.<sup>38</sup> Plot is the pattern of events and situations in a narrative or dramatic work, as selected and arranged both to emphasize relationships usually of cause and effect-between incidents and to elicit a particular kind of interest in the reader or audience, such as surprise or suspense.<sup>39</sup> Plot is part of how the story is presented basic sequence of events.<sup>40</sup> From the definition above, it can be concluded that the plot has an important role in showing changes in a story. A plot that is consistent with the story or does not skip will be easier for readers or viewers to understand than plot hopping. The plot is the sequence of events that intertwine and move the story through complexity towards climax and completion.

Aristotle saw plot as more than just the arrangement of incidents: he assigned to plot the most important function in a drama, as a governing principle of development and coherence to which other elements (including character) must be subordinated. He

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<sup>37</sup> Burhan Nurgiyantoro, *Teori Pengkajian Fiksi*, 4th ed. (Bulaksunur, Yogyakarta: Gadjah Mada University Press, 2002), 112.

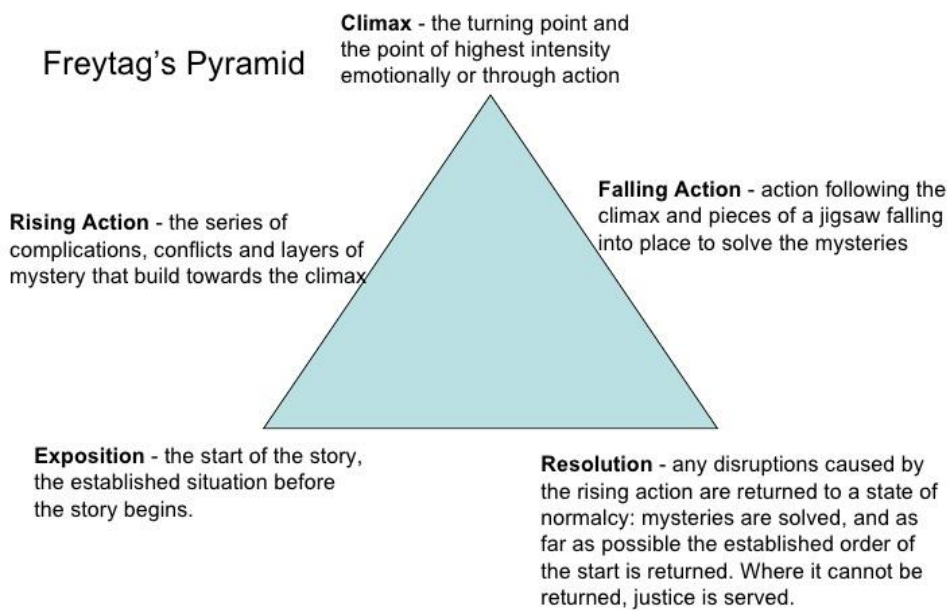
<sup>38</sup> X. J. Kenedy, *An Introduction to Fiction*, n.d., 9.

<sup>39</sup> Chris Baldick, *The Concise Oxford Dictionary of Literary Term* (New York: Oxford University Press., 2001), 195.

<sup>40</sup> Stefanie Lethbridge, Jarmila Mildorf, *Basics of English Studies: An Introductory Course for Students of Literary Studies in English*. (English departments of the Universities of Tübingen: Universities of Tübingen, 2004), 44.

insisted that a plot should have a beginning, middle, and end. That its events should form a coherent whole.<sup>41</sup> Another model frequently used to describe the overall structure of plays is the Freytag's Pyramid, the German journalist and writer, Gustav Freytag, described the classical five-act structure of plays in the shape of a pyramid, and he attributed a particular function to each of the five acts.<sup>42</sup>

The following is plot structure by Freytag in pyramid<sup>43</sup>



**Figure 1**

- a. Exposition is the start of the story, the established situation before the story begins.<sup>44</sup>
- b. Rising action is the series of complications, conflicts and layers of mystery that build toward the climax.<sup>45</sup>
- c. Climax is the turning point and the point of highest intensity emotionally or

<sup>41</sup> Chris Baldick, *The Concise Oxford Dictionary of Literary Term*, 196.

<sup>42</sup> Stefanie Lethbridge, Jarmila Mildorf, *Basics of English Studies: An Introductory Course for Students of Literary Studies in English*. (English departments of the Universities of Tübingen: Universities of Tübingen, 2004), 99.

<sup>43</sup> [freytags-pyramid-3-728.jpg \(728x546\) \(slidesharecdn.com\)](https://www.slidesharecdn.com/freytags-pyramid-3-728.jpg) accessed on March 31, 2021

<sup>44</sup> *ibid*

<sup>45</sup> *ibid*

trough action.<sup>46</sup>

- d. Falling action is action following the climax and pieces of a jigsaw falling into place to solve the mystery.<sup>47</sup>
- e. Resolution is any disruptions caused by the rising action are returned to a state of normalcy: mysteries are solved, and as far as the established order of the start is returned. Where it cannot be returned, justice is served.<sup>48</sup>

Based on statement above could be concluded that plot is the most important part of a literary work, and the function of plot is to move the story into storytelling in literary works. A story without a plot then it will not be a good story. The plot is the most important energy that moves the story into storytelling, and the event must form a coherent whole. The most important episodes consisting of exposition that continues with conflict or rising action which contain a complication, climax, falling action and resolution.

## 2. Kinds of plot

### a. Plot Structure

#### 1. Open plot

The open plot explains that many are misshapen and incomplete: the battle is still uncertain and perhaps still ongoing, the mystery remains, the lovers still miss each other in a state of limbo.<sup>49</sup> Open plot plays where scenes only loosely hang together and are even exchangeable at times and where the

<sup>46</sup> ibid

<sup>47</sup> ibid

<sup>48</sup> ibid

<sup>49</sup> [https://licor.hivolda.no/?page\\_id=228](https://licor.hivolda.no/?page_id=228) by Literary Criticism Online Resource, accessed on May 28, 2021

ending does not bring about any conclusive solution or result.<sup>50</sup> For example, an open channel can help convey the feeling that the world is great and various events - that every event or sequence of events, no matter how devastating the earth or seemingly total, is really just an episode in the far greater human story and the universe; Instead, it can present us with a world of uncertainty and fluidity, where nothing is solid or ever fully and finally completed.

## 2. Closed plot

A closed plot has an identifiable end. It can have an identifiable start as well, but it is not fully needed-it can also be started in the media, 'in the middle,' instead. However, the conclusion needs to be precisely that: the end. By the time we reach the end page or scene, that is, battles have been won or lost, mysteries solved, lovers return together (often in marriage), and so on.<sup>51</sup> Closed plot structure earthly rewards and punishments are often distributed in proportion to the virtue or vice of the various characters at the end.<sup>52</sup> On the other hand, the closed plot conveys its opposite exactly: an understanding, for example, that some actions reach conclusions and are completely understood: It is a world, in short, that contains at least some sense of order and understanding.

### b. Plot Based on Basic of Plot Types

In general, the plot of a literary work is determined by the type of story the scriptwriter wants to tell. Some of the elements that affect the plot are genres,

<sup>50</sup> Stefanie Lethbridge, Jarmila Mildorf, *Basics of English Studies: An Introductory Course for Students of Literary Studies in English*, (English departments of the Universities of Tübingen: Universities of Tübingen,2004), 101.

<sup>51</sup> [https://licor.hivolda.no/?page\\_id=228](https://licor.hivolda.no/?page_id=228) by Literary Criticism Online Resource, accessed on May 28, 2021

<sup>52</sup> Stefanie Lethbridge, Jarmila Mildorf, *Basics of English Studies: An Introductory Course for Students of Literary Studies in English*. (English departments of the Universities of Tübingen: Universities of Tübingen,2004), 45.

settings, characters, dramatic situations, themes, etc. However, there are seven basic and common examples of plot types:

### 1. Overcoming the Monster

The audience and the hero are made aware of the existence of some superhuman embodiment of evil power.<sup>53</sup> Overcoming the Monster is an underdog story where the hero sets out to destroy an evil of some kind. Generally, this evil is something larger or greater than the protagonist, and will take great courage and strength to defeat (the story would be over rather quickly otherwise).<sup>54</sup> This means overcoming the monster is a plot that tells the story of a hero who fights a monster bigger than himself, he will muster the strength and courage to fight and defeat the monster.

There are five stages in an Overcoming the Monster plot.<sup>55</sup>

- Anticipation Stage and Call

The reader learns about the monster from afar, including its powers and reign of terror over the nearby community, and the hero accepts the call to defeat the monster.

- Dream Stage

The hero prepares to fight the monster while it is still a comfortable distance away, although the distance between the two is decreasing. In film, a training montage usually fits in right about here.

- Frustration Stage

P O N O R O G O

<sup>53</sup> Christopher Booker, *The Seven Basic Plots Why We Tell Story*, 1st ed. (New York: CONTINUUM, 2010), 23.

<sup>54</sup> [The 7 Types of Plots: Overcoming the Monster \(thewritepractice.com\)](https://thewritepractice.com) by Liz Bureman 2013 accessed on April 21, 2021

<sup>55</sup> *ibid*

It's here! The monster! And it's even worse than we thought! The monster's power is revealed in all its terrible glory, and it looks like our hero is in way over his or her head.

- Nightmare Stage

Cue the epic battle music, because it is ON. And it's not going well for our hero, who is being absolutely pummeled by the monster. But wait! Just as all hope is lost, the major chords start peeking through on the background score, because the tide of battle is about to turn.

- The Thrilling Escape from Death, and Death of the Monster.

Monster is defeated, hero emerges victorious, and the grateful people present him/her with treasure, a kingdom or something to rule over, and/or the local village hottie who is the hero's perfect other half.

## 2. Rags to Riches

Someone who has seemed to the world quite commonplace is dramatically shown to have been hiding the potential for a second, much more exceptional, self within. Somehow the moment of transformation when this other greater self emerges has a strange power to move.<sup>56</sup> A child grows up with oppressive living conditions or authority figures, usually in poverty, and overcomes them to end the story with wealth, status, a companion, and usually a kingdom of some kind. Key to the story is a point where the protagonist seems to have achieved success, but it's too early, and he or she isn't ready for it, and everything comes crashing down around them.<sup>57</sup>

This means a hero who grows up only in his family's circle, until one day he has to go out to see the outside world, he has to work to meet his own success. He

<sup>56</sup> Christopher Booker, *The Seven Basic Plots Why We Tell Story*, 52.

<sup>57</sup> [The 7 Types of Plots: Rags to Riches \(thewritepractice.com\)](https://thewritepractice.com) accessed on April 21, 2021

quickly succeeded with little struggle. However, he forgot that there was still a sky above the sky ready to cover him at any time. One day he was crushed. He gathered all the available abilities and until finally he could get up and win. There are five stages in a Rag to Riches plot.

- Initial Wretchedness at Home and the Call

The introduction to the physical, mental, and or emotional squalor that is the protagonist's early life. This more than anything else defines our hero from the beginning, since this plot type hinges on the hero's personal growth and maturation. We see the terrible conditions that the protagonist lives through until he or she receives the call to leave, and sets out (or is forced out) into the world.

- Out Into the World, Initial Success

Some minor struggles hit our hero, but it looks like everything is coming up roses. Our hero may have already met their prince or princess, and have experienced some victories that foreshadow their future success and glory, but overall, the hero hasn't fully matured yet, so these victories will be short-lived.

- The Central Crisis

The "oh crap" moment hits. Some dark figure from the hero's past might return, or the hero might lose their prince or princess, either through physical separation, or from a mental or emotional standpoint. The small victories are stripped away, and the protagonist is at their lowest point in the story.

- Independence and the Final Ordeal

No more genies or fairy godmothers; the protagonist has only their wits and strength to pull himself or herself back up. And by golly, it's done with style, with the hero realizing his or her independence and proving to all the haters that he or she is capable and worthy of reaching the final goal. There's a final



confrontation with whatever is standing between the hero and the end goal, but we all know how that ends.

- Final Union, Completion, and Fulfillment

The hero wins! For real this time, not like the fake-out in stage two. As a reward, the protagonist claims the treasure, kingdom, and local royal stud of the preferred gender.

### 3. The Quest

Stories based on the plot of the Quest could hardly seem more disparate. Consider, for instance, the variety of the goals the hero is seeking. It may be some fabulous buried treasure.<sup>58</sup> The Quest is the plot type most likely to have a group of main characters rather than one protagonist in the main eye of the story.<sup>59</sup> This plot means the hero and his friends take a long journey for a specific purpose. Even though there are many challenges in their way, they will win in the end.

There are five stages in a the Quest plot.

- The Call

The hero and his friend mysteriously get a mission.

- The Journey

Like most stories, at this stage the hero and his friends carry out a mission to achieve their goals. In this stage there are also many obstacles that come up, and they can finish them

- Arrival and Frustration

At this stage, the hero is almost at the end of the journey, but there are still a

<sup>58</sup> Christopher Booker, *The Seven Basic Plots Why We Tell Story*, 69.

<sup>59</sup> [The 7 Types of Plots: The Quest \(thewritepractice.com\)](http://thewritepractice.com) by Liz Bureman 2013 accessed on April 21, 2021

few challenges to complete. It is also at this stage that the heroes only have strength left, and they win.

- The Final Ordeals

This stage is there to test the heroes, there is only one hero left, his other friends are gone, and only he can win to get to the end of this mission.

- The Goal

This stage tells the hero to win and be able to complete the mission well.

Basically this plot tells the main role and the partner set off to get an important object or to achieve something. They face temptations and other obstacles along the way. With a happy ending.

#### 4. Voyage and Return

The Voyage and Return plot has inspired such an extraordinary range of stories that it might seem impossible that most of them could have anything in common - apart from the fact that they include some of the most haunting and mysterious tales in the world.<sup>60</sup> The Voyage and Return is generally involves a journey to a magical land that pops up out of nowhere. The magic element is pretty sunny and light to start with, and then the darkness shows up for the hero to conquer. Once it's vanquished, the hero leaves the magical land and returns home.<sup>61</sup> It's means that the character is depicted in a figure who has a gloomy and boring life. Then suddenly something happened in his life, for example he fell into a hole or he pressed a button on an item he found accidentally and then he was in another world. He was happy there, very happy. However, when

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<sup>60</sup> Christopher Booker, *The Seven Basic Plots Why We Tell Story*, 87.

<sup>61</sup> [The 7 Basic Plots: Voyage and Return \(thewritepractice.com\)](https://thewritepractice.com) by Liz Bureman 2013 accessed on April 21, 2021

something bad happened, for example, he was attacked by black magic and felt scared. Then as if there was a miracle, the main character can return to the real world safely and happily.

There are five stages in Voyage and Return plot.<sup>62</sup>

- Anticipation Stage and “Fall” into the Other World

The protagonist in their dreary, dull, humdrum life, and then all of a sudden, something happens to escort them to the other world, and the protagonist regains consciousness in the other world.

- Initial Fascination or Dream Stage

Our heroes are realize the fact that they are no longer where they came from, and they pick up chance to explore the environment there and there are some strange things that may exist in this new place. However, no matter how great the new one is this world, heroes never feel at home there, and predict their return.

- Frustration Stage

This is where dark magic starts to set in. The heroes started to feel a little more uncomfortable, and the magic of the world started to feel a little more oppressive. The chaos isn't quite there yet, but things seem even scarier for the hero.

- Nightmare Stage

For the love of all that is good and holy, our hero better run for his life, because the shadowy element of the magical land is coming in full force.

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<sup>62</sup> ibid

- Thrilling Escape and Return

The hero has escaped from doom and makes the return home, having learned a valuable lesson about their home or themselves.

## 5. Comedy

Comedy is a very specific type of story. It's not just any funny story. Some very funny stories have different types of plots. Indeed, as we'll see, a story could follow a comedic storyline without intending to be funny at all.<sup>63</sup> A Comedy is a work in which the hero and heroine are destined to be together, but something is preventing them from doing so. Over the course of the story, whatever is keeping them apart is removed from the equation, usually after a great deal of increasing confusion and miscommunication, which usually results in mass hilarity. In the end, the confusion is cleared up, the bad guy is punished, and everyone gets married.<sup>64</sup> This means telling about the struggles of a character who is destined to be happy but there are obstacles in his way such as character confusion, character emotions. Then the confusion and emotions will subside after a few things make the character calm again. Until finally all ended happily.

There are several stages in Comedy plot.<sup>65</sup>

- The “Shadow of Confusion”

We're introduced to the hero and heroine, who are clearly marked as destined to be together (along with possibly a few emerging beta couples), but they're being separated. This could be physical separation (maybe they haven't met yet), or emotional. Either way, there's confusion, miscommunication, and

<sup>63</sup> Christopher Booker, *The Seven Basic Plots Why We Tell Story*, 107.

<sup>64</sup> [The 7 Basic Plots: Comedy \(thewritepractice.com\)](http://thewritepractice.com) by Liz Bureman 2013 accessed on April 21, 2021

<sup>65</sup> *ibid*

frustration, and the designated couples aren't hooking up.

- It Get Worse

The confusion previously mentioned gets even more convoluted. The darkness separating everyone is at its thickest, and the tension for the characters is at its peak. Things are going disastrously for hero and heroine.

- The Confusion is Lifted

Someone or something explains the misunderstandings, all the characters breathe collective sighs of relief, weddings are arranged, and the bad guy is either punished or repents in time for the engagement party.

The key in Comedy plot is the execution and transition between the stages. Also, it's important to keep in mind that Comedy is not necessarily funny, the name just indicates that everyone lives happily ever after.

## 6. Tragedy

A serious play with a sad ending, especially one in which the main character dies.<sup>66</sup> In Booker's realm, a tragedy focuses on a villain protagonist, and the reader sees them delve further into darkness and evil before their ultimate death or destruction at the hands of the hero.<sup>67</sup> This means, the character is a cruel villain who does not know his mistake. However, one day he realized and wanted to repent, but he was too late and finally died regretfully.

There are stages of a Tragedy.<sup>68</sup>

- Anticipation Stage

<sup>66</sup> Albert Sidney Hornby, *Oxford Advanced Learner's Dictionary (International Student's Edition)*, 1605.

<sup>67</sup> [The 7 Basic Plots: Tragedy \(thewritepractice.com\)](http://thewritepractice.com) by Liz Bureman 2013 accessed on April 21, 2021

<sup>68</sup> *ibid*

The tragic hero gets it into his or her head that something is missing, and they want it. This might be power, fame, a specific love interest, or something else, but the protagonist has their motivation for disaster dominoes that are about to fall.

- Dream Stage

The tragic hero sets out on their path to obtain their something occurs that tell that is a no-turning-back situation, and things starts to go strangely well for the protagonist. he might be will on his way down the path of evil, but no one is calling him out on it, or no one can top him, so he proceeds further into depths.

- Frustration Stage

Right about here is where the tragic hero hits his first roadblocks. they might be small annoyances, but in dealing with them, the protagonist commits additional dark acts the seal his fate and alert that the only way this can end is badly.

- Nightmare Stage

The tragic hero's plan is unraveling, and he can sense that an opposing force or fate is closing in. He's increasingly paranoid and living in fear of what's to come.

- Destruction or Death Wish Stage

Our protagonist breathes his last, whether at the hands of his enemies or due to some final act of violence. Either way, his death isn't mourned much, and the darkness that surrounded him dissipates, and there is much rejoicing.

## 7. Rebirth

A period of new life, growth, or a person's faith becomes stronger or they convert to another religion.<sup>69</sup> Rebirth stories generally focus on villain protagonists who redeem themselves over the course of the story, after spiraling deeper into villainy and meeting a redemption figure. Redemption figures usually come in the form of a child or the protagonist's other half, and they serve to remind the villain-hero what compassion or love feels like. They also help the villain-hero see what the world alignment is actually like, instead of the warped perception that the protagonist has that has given them the proclivity towards villainy.<sup>70</sup> This means, the character is a criminal who died full of regrets. And then he was born again but he could not forget his previous sin, and he wanted to repent so that he could be better.

#### The Structure of the Rebirth Plot Type.<sup>71</sup>

- A young hero or heroine falls under the shadow of the dark power.
- For a while, all may seem to go reasonably well. The threat may even seem to have receded.
- Eventually the threat returns in full force, until the hero or heroine is seen imprisoned in the state of living death.
- This continues for a long time, when it seems like the dark power has completely triumphed.
- But finally comes the miraculous redemption, either by the hero (if the imprisoned figure is the heroine), or by a young woman or child (if the imprisoned figure is the hero).

<sup>69</sup> Albert Sidney Hornby, *Oxford Advanced Learner's Dictionary (International Student's Edition)*, 1243.

<sup>70</sup> [The 7 Basic Plots: Rebirth \(thewritepractice.com\)](https://thewritepractice.com) by Liz Bureman 2013 accessed on April 21, 2021

<sup>71</sup> *ibid*

Basically, most stories where the hero is morally ambiguous and does an about-face by the end of the story are Rebirth plots.

### 3. The Functions of Plot

A plot is one of the most important parts of a story, has many different purpose:

- a. The plot appears to give rise to one principal way that helps readers understand, first the text, and then, using the text as an interpretive model of life.<sup>72</sup>
- b. The plot creates a desire for the reader to go on reading by absorbing the reader mind in the middle of the story, ensuring the reader want to know what happens next.<sup>73</sup>
- c. The plot relates the events to the reader. The plot gives the story flow and purpose, a sense of continuity. This can make the story seem more plausible, because the reader feels that the events are connected, causally or thematically, and not just random or contrived events.<sup>74</sup>
- d. The function of the plot is to be used as an understanding to the reader how an event can be related to other events. The plot also aims to reveal why and how an event can occur. A good story will have a clear plot so that the message to be conveyed can be understood well.<sup>75</sup>

### B. Movie

Movies or film are a type of visual communication that uses moving pictures and sound to tell stories or teach people something.<sup>76</sup> Most people watch movies as a type of

<sup>72</sup> Peter Brooks, *Reading for The Plot: Design and Intention in Narrative*, 19.

<sup>73</sup> Didot Dwi Laksono, ““Plot Analysis Of Mary Shelley’s “Frankenstein””, 2018),” 17–18.

<sup>74</sup> <http://bethestory.com/2011/03/01/11-functions-of-plot> accessed on August 11, 2021

<sup>75</sup> [https://berdiskusi.com/plot-dalam-film/#B\\_Fungsi\\_Plot\\_dalam\\_Film](https://berdiskusi.com/plot-dalam-film/#B_Fungsi_Plot_dalam_Film) accessed on August 11, 2021

<sup>76</sup> Albert Sidney Hornby, *Oxford Advanced Learner’s Dictionary (International Student’s Edition)*, 983.



entertainment or a way to have fun. For some people, movies can mean movies that make more emotionally like, laugh, cry, and afraid.<sup>77</sup> Film or movie has two points of views, advantages, and disadvantages. The advantage of the film first is a source of popular entertainment. Second, the film is social activator, they allow even unknown people to mingle with each other. Third, the film is a collaborative work; it requires actors, cinematographers, directors, make-up artists, scriptwriters, visual effect specialists, technicians and other. Forth, film stirs our imagination. Fifth, the film is the showcase of the world's art and culture. Sixth, the film is flatter of various disciplines, they show us history, culture, science, technology, politic, and lot more. Seventh, the film is Universal Art Form, a platform where you can express and communicate your thoughts or emotions. Eighth, the film is inspired from our daily lives whether partially or fully is other story. Ninth, the film inspires us in more than ways that we can imagine. Tenth, the film is employment and revenue. Last, one film can make you a star overnight and it happens with many of the actors and directors.<sup>78</sup> Based on a few sentences above the researcher can conclude that the movie can have a major impact on the development of the brain, the mood, and the behavior of the viewer. Besides, it also has a lot of advantages like knowing more about the culture and language that it originates from.

As for some disadvantages of movie is first, there is no denying that movies today are more violent than ever before. Second, movies are made for profit. Third, some movies portray certain subjects or themes in a way that is far from reality. Last, a movie is an art form of personal opinion. In a movie to earn popularity and money, some movie makers take on controversial topic. Those are some disadvantages of film. It becomes a consideration of people to choose the right film.<sup>79</sup> If seen from some aspect indeed the movie has some flaws.

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<sup>77</sup> [Movie - Simple English Wikipedia, the free encyclopedia](#) accessed on March 23,2021

<sup>78</sup>“Advantages and Disadvantages of Movies,” [Movies or Films | Advantages | Disadvantages | Conclusion \(targetstudy.com\)](#) accessed October 12, 2020

<sup>79</sup>ibid

However, this is where the role of parents is needed to choose a proper movie for their children. Not only that, but of those few flaws the audience can watch also learn to speak up to the outside world so that those who don't know about the lack of this movie will understand. Speak up in a politely and do not offend or rebuke either side.

Movies are very effective for persuading people's minds, covered with interesting and easy-to-watch plots, settings, characters. Because of its persuasiveness, movie consumption becomes a basic necessity, even a lifestyle. Movies can affect people easily because they are very close to our lives. The movie itself was inspired by real-life but added some material to make it more beautiful, mature aimed at entertainment. From the movie audience will be easily persuaded by the presence of actual content involving the sense of audiovisual so that the message in the film will easily arrive in the viewer's mind.<sup>80</sup> It means the movie is a powerful means of communication because it involves many senses especially vision and hearing. Movies can be influential in people's lives. Movies can change people's attitudes with the stories told, and movies also have the advantage of attracting attention. Movies are a form of entertainment, consisting of sequences of images and music. The movie also has the purpose of being a medium of communication, information, learning and entertainment that can convey a message to the public.

### **C. SpongeBob Movie: Sponge On The Run**

SpongeBob Movie: Sponge on the Run is a 2020 American computer-generated animated film based on the SpongeBob SquarePants animated series. The director and writer is the series developer and former series writer Tim Hill, who co-wrote the story with Jonathan Eibel and Glenn Berger. This is the first film in the series to be fully animated in CGI style instead of traditional 2D animation. Regular voice actors reprise their roles from

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<sup>80</sup> Christopher P. Jacobs, "Film Theory and Approaches to Criticism, or, What Did That Movie Mean?" (Dakota, University of North Dakota, 2013), 5.

previous TV series and films, and the plot follows the origins of SpongeBob, meeting with Gary the Snail, and finding SpongeBob to rescue him after being kidnapped. This is the third theatrical film on the series after the first in 2004 and the second in 2015. The film is dedicated to the creator Stephen Hillenburg, who passed away in 2018, as well as the executive producer of the project. The film is produced by Paramount Animation, Nickelodeon Movies, and United Plankton Pictures, and animation is provided by Mikros Image. Originally scheduled for the global cinema Paramount Pictures, the plan has changed due to the Covid19 pandemic. The film hits cinemas in Canada. August 14, 2020, digital on Netflix Elsewhere November 5, 2020. The film was released by Paramount + as a premium video-on-demand service and was named in the US. The episode "Sponge on the Run" on March 4, 2021, received generally positive reviews from critics, with praise for the animation and fidelity of the series.<sup>81</sup>

*Movie SpongeBob: Sponge on the Run* follows SpongeBob and Patrick Star, who travel to the Lost City of Atlantic City to rescue SpongeBob's pet snail Gary after Gary's abduction. Here is another film that was supposed to be released, but did not receive such an opportunity due to the pandemic. The movie was uploaded to Netflix UK as the original Netflix movie. The running sponge can only be described as mediocre. As always, Tom Kenny and Bill Fagerbakke are in the lead as SpongeBob and Patrick. Friendship and an innocent worldview are interesting to watch again, and even more important in these unprecedented times. The rest of the participants also had time to prove themselves; from Sandy Cheeks and his new devices, one of which serves as a plot point for the main characters, to Plankton, who had a slight change of mind towards the end of the film. While SpongeBob and Patrick perform the main story in the best way that SpongeBob and Patrick can, the rest of the main characters also have the backstory and motives of SpongeBob and Patrick, the first obvious aspect that should be mentioned is style. Animation, while its

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<sup>81</sup> [https://en.wikipedia.org/wiki/The\\_SpongeBob\\_Movie:\\_Sponge\\_on\\_the\\_Run](https://en.wikipedia.org/wiki/The_SpongeBob_Movie:_Sponge_on_the_Run) accessed on August 30 2021

predecessor film, *Sponge Out Of Water*, contained CGI in the third act. *Sponge On The Run* includes CGI animations throughout its runtime. While the animation change worked for the previous post, given that *Sponge On The Run* features characters rising to the surface, the style change here is odd and unpleasant. The almost clay-like appearance is sometimes eye-catching and adds nothing to the film or the artwork. To deviate from familiar 2D animation is a weird and pointless decision.<sup>82</sup>

One of the most popular episodes of the TV show is called 'Have you seen this snail?', in which the snail Gary escapes, and Patrick and SpongeBob try to find the snail. While making another *SpongeBob* movie is fun, it's frustrating to see a better-executed story 15 years earlier on the show. The episode also makes it clear that the writers didn't know how to develop the story further, which made this entry tangled in the franchise. While previous films have had certain topics that he was constantly challenged into (the first was the idea of maturity; the second was true to something/someone), *Sponge On The Run* doesn't seem to be able to keep any theme. *SpongeBob's* love for Gary manifests itself in dialogue, but it is also quickly forgotten or ignored with a gag.<sup>83</sup>

This forces the movie to stick to whatever scene it can think of to complete its runtime. One example is a 15-minute dream episode in which *SpongeBob* and Patrick find themselves in an abandoned city and meet Keanu Reeves (played by Tumbleweed) and a group of dancing zombie pirates, including Snoop Dogg. The sequence is meaningless and unrelated to the plot. And while Keanu Reeves remains with two main characters throughout the film, it's clear that the writers want him to be involved in his comeback career. Other guests also appear, mainly in this scene, but, as mentioned above, they are not essential to

P O N O R O G O

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<sup>82</sup> Megan Williams, [REVIEW: The SpongeBob Movie - Sponge on the Run \(2020\) - JumpCut Online](#)  
November 11, 2020

<sup>83</sup> ibid

the plot; the film wanted only celebrities to appear in it, and while that was also in the first film, all the guests had a purpose for the plot.<sup>84</sup>

Overall, *SpongeBob Movie: Sponge on the Run* is a mediocre entry in the series, and it seems like it's a very special series. Not only does the film use a 15-year-old plot, but it also struggles to keep it afloat, and absurdly randomly arranged scenes complete its 1 hour and 35-minute duration. So longtime fans won't find anything meaningful here. To add insult to injury, half of the film reveals the origin of the protagonists and how they met, which goes against the late Stephen Hillenburg's wish not to tell the viewer in any way about the origins of the characters in the series. While it's great that a goodie like *SpongeBob* is back at an indefinite time like this, *Sponge on the Run* is more of a cry than a holiday dance in our lives.<sup>85</sup>

Based on several paragraphs above the researcher concluded that *The SpongeBob Movie: Sponge On The Run* is one of the most popular family films during the pandemic. *The SpongeBob Movie: Sponge On The Run* also has a plot that reminds us of the person we love and must protect if in danger.



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<sup>84</sup> ibid

<sup>85</sup> ibid

## CHAPTER III

### RESEARCH FINDINGS AND DISCUSSION

This chapter presents the result of the plot in SpongeBob Squarepants Movie: Sponge On The Run and to answer the problem statements in the first chapter. The researcher analyzed plot and kinds of plot in SpongeBob Squarepants Movie: Sponge On The Run that consists of 91 minutes by Tim Hill and this movie is categorized as a fiction movie that can help the viewer not only get entertainment but also get some knowledge from the story like respect for other people, and always be kind. The fiction movie also can help the lecturer or teacher to teach their students about literature subject, especially in the understanding plot, and this movie consists of complete structures of Freytag's theory.

The data in this movie were analyzed through five structures of Freytag's theory. They are exposition, rising action, climax, falling action, and resolution. So, the results of analysis one explained on the following.

#### A. Plot in SpongeBob Squarepants Movie Based on Freytag's theory

The plot in SpongeBob movie consist of five stages. They are exposition, rising action, climax, falling action, and resolution. To make it easier to understand, the researcher will write based on five stages above:

##### Analyzed table based on script movie

No.	Stages	Dialog
1.	<b>Exposition</b>	<ul style="list-style-type: none"><li>• <i>Minute 0:25</i> [The movie begins with SpongeBob in front of an electricity box] SpongeBob: I am ready!</li></ul>

		<p><i>[SpongeBob struggles to pull down the lever, until finally it breaks free and the camera then follows what looks to be electric green slime going through a tube until finally reaching the "N" on the Nickelodeon logo and thus powering on the entire logo. The walls fall down opening up to a beautiful sunset with palm trees on each side and with electric green slime tubes coming down from the first and last "N" on the Nickelodeon Logo. The Nickelodeon Kids' Choice Awards blimp comes by spitting out the word "Movies" right underneath the Nickelodeon logo. As the Blimp comes into shot, a fanfare plays the Nickelodeon jingle with SpongeBob singing along.]</i></p> <p>SpongeBob: ♪ Du-du-doo-dah-daaah! ♪</p> <p><i>[The blimp then flies out of shot and the screen fades to black. Then the logo for "MRC" then fades in with a shine on the logo then it fades to black. Light-hearted music then starts to play with the words "Paramount Animation And Nickelodeon Movies Presents" the text then fades out with the music still playing then the words "In Association with MRC" fades in and out. Then the words "A United Plankton Pictures Production" fades in and out. Then it opens to a shot of moving clouds then revealing the island of Bikini Atoll with a speaking narrator.]</i></p> <p>Narrator: Life in this watery metropolis thrives among the twists and turns, nooks and crannies and back alleys. And near the reef's edge, the varied and colorful terrain gives way to a small town by the name of Bikini Bottom.</p>
2.	<b>Rising Action</b>	<ul style="list-style-type: none"> <li>• <b>Minute 07:25</b></li> </ul> <p><i>[Outside, Plankton spies on the Krusty Krab from the Chum Bucket with a giant telescope.]</i></p> <p>Plankton: <i>[cackles]</i> Enjoy it while you can, Mr. Eugene Krabs.</p> <p><i>[Beeping]</i></p> <p>Plankton: What the...? <i>[The telescope says "INSERT COIN"; growling]</i> Stupid machine! <i>[Inserts a coin]</i> Where was I? Oh, yeah. <i>[cackling]</i>. Tonight I launch Evil Plan Number 3,087, and finally take possession of the Krabby Patty secret formula!</p>

Karen: Great. Another evil plan.

Plankton: What's wrong with another evil plan?

Karen: Oh, nothing, it's just we're running out of room on The Wall of Failure.

Plankton: Wall of Fai--?

*[He sees a wall of framed pictures of his failed plans]*

Plankton: Karen, why do you keep collecting these?

Karen: Heh. Memories.

Plankton: Hmm! Well, tonight... is gonna be different.

*[Laughs]* You see Karen, my computer wife, every time I've tried to steal that formula, Krabs has tried to thwart me.

Karen: Mm-mm, not Mr. Krabs.

Plankton: But tonight, that all...what?

Karen: It's not Mr. Krabs, sweetheart. I've checked the data. It's SpongeBob who's the problem.

SpongeBob: *[on screen]* Hello!

Plankton: Oh, fishsticks. What could that boob have to do with it? Heh.

Karen: Boob savant, you mean. SpongeBob is the one who keeps foiling your plans.

SpongeBob: *[on screen]* Surprise!

Karen: Not Mr. Krabs.

Plankton: Oh nonsense, It's Krabs, Karen! I know it is. And tonight, I will finally, extract my revenge! *[laughs evilly]*

Karen: Will you be late?

Plankton: You can't put a clock on genius, Karen.

- **Minute 16:45**

*[Poseidon rubs the snail on his face, but it's not working, then he stops]*

Poseidon: What?! Is it empty? *[He shakes the snail to see if they have any of them left, then he stops and the snail coughs]*

Poseidon: Take it away! Bring me another snail at once! *[They throw away the snails, then, she whispers to Chancellor that there are no snails]*



Chancellor: Uh-oh!

Poseidon: Chancellor?

Chancellor: Okay, uh... Full disclosure, man, uh... We're out of snails. *[Poseidon starts lighting his trident at Chancellor]*

Poseidon: WHAT?!

Chancellor: In fact, the entire snail population has been, uh... What's the word? Oh, yeah... depleted.

Poseidon: You're telling me there are... no more snails?

Chancellor: There are no more snails.

Poseidon: And you're confident of that?

Chancellor: Really confident. *[King Poseidon starts to scream and throws his trident at the seahorse statue]*

Poseidon: Oh, Chancellor, for the love of Hermes, my kingdom for a snail! No, no, no. I'm being hasty. Half my kingdom for a snail! No, no, no, a boon. Yes. I'll grant a boon to whoever brings me a snail.

Chancellor: Gotcha. I'll draw up the decree, sire.

- **Minute 17:47**

Plankton: A Royal Decree from King Poseidon? "To all citizens of the sea, The king requires a snail at once. Blah blah blah skin care, blah bla-" Wait a minute. *[Plankton snatched the decree]*

Plankton: A snail? *[cuts to an memory where Plankton is gonna steal Gary]*

Plankton: No, it's too perfect. Get rid of Gary, get rid of SpongeBob. *[The memory end and goes back to Plankton]*

Plankton: Oh, yeah. *[cackles, then laughs harder]*

- **Minute 26:40**

Fish #1: Krabby!

Mr. Krabs: One at a time, people. One at a time. *[He then chuckles and later starts pushing people to see Squidward]*

Mr. Krabs: Squidward, why ain't I seeing Krabby Patties rolling out the service windows? Where's SpongeBob?

Squidward: How should I know? And, frankly, you won't find me complaining. Heh-heh! *[Mr. Krabs then opens the door to*

*the kitchen to see SpongeBob.]*

Mr. Krabs: SpongeBob! What's with yer lollygaggin' boy? SpongeBob? SpongeBob? SpongeBob? Get out here this instant! That's an direct order! I don't get it. He has never missed a workday. *[Mr. Krabs then opens the door and the jar was thrown and crashed and he screams with many customers chanting for Krabby Patties]*

Big-Mac Lemont: Hey! Where are my Krabby Patties? *[He then shakes Squidward.]*

Squidward: How should I know?

Mr. Krabs: It's coming, sir, It's coming! *[Mr. Krabs starts whispering at Squidward.]*

Mr. Krabs: Squidward, get in the kitchen and whip up some Krabby Patties. *[Squidward then walks to the kitchen to set up the stove.]*

Squidward: All right, uh, the Gertrude and what did he say? Uh, spark her flints. *[He tries doing the same like SpongeBob.]*

Squidward: Uh, jiggle her jets, and, uh, oh, yes. "The Little Griddle Who Could". "We're fresh from the freezer," said the little-- *[It then interrupts with the grill exploded and flew away.]*

Squidward: Mr. Krabs, we've got a- *[Many people hits Mr. Krabs and get thrown in the walls.]*

Mr. Krabs: Squidward! We wouldn't be in this mess if SpongeBob was around.

Squidward: Where is SpongeBob?

- **Minute 49:00**

Sandy: Yeehaw! Incoming! Woah!

*[The rocket stops at SpongeBob's house]*

Sandy: Good rockets. *[She knocks and opens the door, looking for SpongeBob]*

Sandy: SpongeBob? Get you co-pilot goggles, dude, 'cause were goin' sleddin'! *[she enters his bedroom]*

Sandy: SpongeBob? *[she enters the kitchen with flies entering]*

Sandy: You in here? SpongeBob? *[she opens the fridge, but there was a monster inside the fridge and closes it itself]*

Sandy: Ahh! SpongeBob! *[she kicks the litter box]*

Sandy: Huh, that's weird. Something fishy going around here

- **Minute 50:30**

Perch Perkins: (on TV) This is Perch Perkins coming to you from The Lost City of Atlantic City. I'm standing on the strip outside Poseidon's Palace and Casino, where two suspects have been-- *[It shows SpongeBob and Patrick holding their jail number sign, then Sandy gasps.]*

Perch Perkins: --taken into custody tonight. Following an attempt on the royal snail. *[It then shows Gary]*

Perch Perkins: The sponge and sea star were impersonating a lounge act when they made an attempt on Poseidon's prize mollusk.

*[Gary meows]*

Sandy, Mr. Krabs, and Squidward: It's Gary!

*[it then shows Otto speed chasing with police cars]*

Perch Perkins: The suspect's vehicle was apprehended after a high-speed chase.

Sandy: Mr. Krabs, what happened to Otto?

Mr. Krabs: Well, he took an automated vacation.

Perch Perkins: In a related story, Poseidon's Palace presents a command performance, featuring the execution of the suspects in the Aqua Room this Friday night.

Mr. Krabs: Execution of the suspects? What happened to habeas swordfish?

Perch Perkins: It's a fun-filled family event, with opening act, Kelpy G. One performance only, tickets still available.

Sandy: We got to go help them!

Mr. Krabs: We embark immediately.

*[Plankton shows up]*

Plankton: Excuse me. Can I tag along?

Mr. Krabs: Plankton? What have you got to do with this?

		<p>Plankton: I-I-I-I might have a teensy-weensy hand in a very--</p> <p>Mr. Krabs: Yeah, yeah, we'll hear about it in the car. Mr. Squidward, are you coming?</p> <p>Squidward: Ha! Fat chance.</p> <p><i>[He then shows up right in front of Mr. Krabs and Sandy with his Kelpy G merch]</i></p> <p>Squidward: Fat chance I'd miss a Kelpy G performance. I'm in!</p> <p>Mr. Krabs: To the Pattymobile!</p>
<p>Some of the foregoing dialogues point out that the conflict began with Gary and SpongeBob's disappearance, some lines that make Plankton feel guilty for making their friends sad. That dialogue on the surface also infuriated Sandy because his Pal SpongeBob disappeared.</p>		
3.	<b>Climax</b>	<ul style="list-style-type: none"> <li>• <b>Minute 18:15</b></li> </ul> <p>SpongeBob: Gary, I'm home!</p> <p><i>[SpongeBob takes off his hat and wondering where Gary went]</i></p> <p>SpongeBob: Gare-Bear? Hey, where are you, buddy?</p> <p><i>[SpongeBob look at Gary's scratching post and went inside]</i></p> <p>SpongeBob: Gary?</p> <p><i>[There's a slime version of Gary, but melted. Then he went to Gary's litter]</i></p> <p>SpongeBob: Gary?</p> <p><i>[He then went to the cabinet with snail food]</i></p> <p>SpongeBob: You must be in the- No.</p> <p><i>[He then lifts his chair]</i></p> <p>SpongeBob: Gary? <i>[He then opens the fridge, then, he rips his books, then he lift his mattress, still looking for Gary]</i></p> <p>SpongeBob: Gary? Gary? Gary?</p> <p><i>[He then rips his couch]</i></p> <p>SpongeBob: Gary, Gary, Gary! Gary!</p> <p><i>[He then sees many portraits of Gary, scared]</i></p> <p>SpongeBob: Gary! Where's Gary?</p> <p><i>[The scene cuts to his pineapple house, but the mirrors and the door changed to his mouth, screaming for Gary]</i></p>

SpongeBob: GGGGAAAAAAAAARRRRRRYYYYYYYYY!!!!

*[SpongeBob starts putting many "Lost Pet" Posters at the Electronics, the cart, the brick wall, and the bakery. SpongeBob then turns into a roller to put many posters in a bakery. Then, he puts his poster on an old lady]*

SpongeBob: Gaaarrrrrrry!! Where are yooooouuuuuu?!?! *[He then adds many posters to many cities, even a hotel. Then, he went back to his house, stops, and looks at his portrait of how him and Gary first met and whimpers]*

- **Minute 20:22**

Patrick: SpongeBob! SpongeBob!

*[Patrick then opens the door]*

Patrick: Hey, SpongeBob! I found this flyer. Gary's missing!

*[Patrick then sees SpongeBob lying around being sad and holding his bowl]*

SpongeBob: I know, Patrick.

Patrick: SpongeBob?

SpongeBob: Oh, Patrick, if something would've happened to Gary, I- I don't know what I'd do.

Patrick: I'm sorry, buddy. Hey! Maybe he left a clue.

*[Patrick steps on a squeaky toy and slipped and land on his litter. He then sees a decree from King Poseidon]*

Patrick: Look! A clue!

*[SpongeBob then reads the decree and gasps]*

SpongeBob: Gary's been snailnapped! And taken to The Lost City of Atlantic City!

*[Patrick chews the litter box]*

Patrick: Oh, really? That's awesome!

*[Patrick then spits the litter]*

Patrick: Now we know where he is.

*[He eats the litter anyways, while SpongeBob reads the book about the guide of Atlantic City]*

SpongeBob: Not really that awesome, Patrick. Listen to this.

*[Starts reading the book]*

SpongeBob: "Made famous by the glitzy palace Poseidon, calls home. The Lost City of Atlantic City is a scary, vice-ridden, cesspool of moral depravity."

Patrick: Wow. All that, and is lost, too?

SpongeBob: "King Poseidon has proven himself a whimsical tyrant, known for exciting his subjects by beheading them in a flamboyant floor show extravaganza."

*[It shows a page of Poseidon sawing a man, then, he turned the page to not enter]*

SpongeBob: "Our advice for those who plan to travel to who is... Don't." This King Poseidon sounds like a tough customer.

*[Patrick eats the litter]*

Patrick: Oh, yeah. Tough

*[SpongeBob throws the book to throw the ground]*

- **Minute 21:50**

SpongeBob: Aw, so what? This is about friends. And friends don't let friends become somebody else's face cream!

Patrick: Not what friends do.

SpongeBob: So what if it's dangerous and scary?

Patrick: So what?

SpongeBob: What is stopping me right now from going there, rescuing Gary, and standing up to this King Poseidon, huh?

Patrick: I don't know!

SpongeBob: Well I do!

Patrick: What is it?

SpongeBob: I... don't, have, the... courage....

*[SpongeBob sniffs as he cries and screaming and he went all the way to the top of him room like a rocket and land to his room]*

- **Minute 24:14**

Plankton: Ugh. Here, let me try. Take them to The Lost City of Atlantic City *[starts to become furious and yells at Otto]* and DON'T EVER COME BACK! *[becomes calm]* Never hurts to employ a little hyperbole.

Otto: It is my pleasure to serve you.

*[The car starts driving faster as they both yell]*

Plankton: Bon voyage, boys. I'm ready, I'm ready. They're dead.

• **Minute 1:15:48**

King Poseidon: Leaving so soon, kids? *[anxious meow]*

SpongeBob: Hang on, Gary. I won't let you go.

King Poseidon: Tsk, tsk. Rather impolite, don't you think?

Mr. Krabs: It was all their idea, sire.

King Poseidon: And I...loved it!

SpongeBob: Wait, so you're not mad at us?

King Poseidon: *[laughing]* No! It's been a while since I've enjoyed such toe-tapping entertainment. All is forgiven! And all charges are dropped.

All: Hooray!

King Poseidon: On one condition. SpongeBob will return my snail to me without any more shilly-shally.

SpongeBob: Wait, what?

King Poseidon: Just hand over the snail and you can all go free.

SpongeBob: But... I... I...

Sage: SpongeBob.

SpongeBob: Sage? Is that you?

Sage: Hello.

SpongeBob: Sage! Hi!

Sage: Remember... The courage you seek is inside you. And it will come to you in your hour of need.

SpongeBob: The courage is inside me. The courage is inside me!

*[to Poseidon]* Mr. Poseidon, no. I'm sorry, but I won't do it.

King Poseidon: *[laughs]* What?

SpongeBob: I love Gary too much, and he loves me. If we didn't have each other, we'd be so sad. Well... It wouldn't really matter what you'd do to us. *[Gary meows]*

SpongeBob: And look. Today, thanks to these amazing friends, my heart feels twice as big as it ever did. Especially after what they risked for me: Flouting the law and defying the mighty king of the sea. *[King Poseidon lights his trident]*

King Poseidon: Defying? Really?

Sandy: I wouldn't say defying the king.

SpongeBob: Humiliating you in front of your subjects.

King Poseidon: Do go on.

Mr. Krabs: More like admiring.

Patrick: And totally agreeing with!

Squidward: I just came to see Kelpy G.

SpongeBob: And they did it all for me. I'm sure you'd understand if you had friends like these.

King Poseidon: Friends like these? Wait, what? Friends like these? *[chuckles]* Of course I have friends like these. I have all kinds of friends! I have buddies, I have besties. I have home-slices, palsy-walsies. It's infinite! Chancellor! Give us an exact number. The friend count, if you will.

Chancellor: Uh, okay, according to your latest polling data, we should get more polling data.

King Poseidon: What? Give me that. *[He snatches and reads the poll results and he finds out that its bad]*

King Poseidon: Huh? What about my adoring fans?

Chancellor: Nope.

King Poseidon: -My elite palace guards?

Chancellor: Mm-mm.

King Poseidon: What about my personal trainer?

Chancellor: Mmm... Mm-mm.

King Poseidon: My therapist?

Chancellor: Nada.

King Poseidon: My tattoo artist?

Chancellor: Uh...nope.

King Poseidon: My tattoo removal artist?

Chancellor: No dice.

King Poseidon: B-But surely you, my chancellor, my loyal faithful...?

Chancellor: Sorry.

King Poseidon: *[sobs]* Apollo, take me now. I don't have any



		friends!
<p>There was only a few climax stage in this movie, when SpongeBob loosing Gary his tiny friend, and when SpongeBob dared to deny King Poseidon his love for his deputy Gary so much. On this stage too, King Poseidon just realized that he was all alone, having no genuine friends like his SpongeBob friends.</p>		
4.	<b>Falling Action</b>	<ul style="list-style-type: none"> <li> <p><b>Minute 01:18:45</b></p> <p>King Poseidon: <i>[sobs]</i> Apollo, take me now. I don't have any friends!</p> <p>SpongeBob: Well, you got one now!</p> <p>King Poseidon: Really? Who is it?</p> <p>SpongeBob: It's me! I'll be your friend.</p> <p>King Poseidon: Do you mean it?</p> <p>SpongeBob: Yes. But friends don't kidnap friends' pet snails.</p> <p><i>[Gary meows]</i></p> <p>King Poseidon: But I need that snail. Look, I have a horrible, disgusting wrinkle.</p> <p>SpongeBob: JUMPING JELLYFISH!!! It's the size of the Mariana Trench!</p> <p>King Poseidon: <i>[moaning sob]</i></p> <p>SpongeBob: <i>[laughs]</i> Kidding! Looks don't matter. We don't care about little imperfections. Or even big ones! Just look at Squidward.</p> <p>Squidward: What's that supposed to mean?</p> <p>SpongeBob: What's important is what's inside. And I'm sure you can be a fair and kind king to all the creatures of the sea. I know you've got it in you, sir. If you'd just let your hair down a little.</p> <p>King Poseidon: Huh? My hair? Wait a minute. Are you suggesting that I don't need this gorgeous mane of wavy locks?</p> <p><i>[He takes of his wig and the knights cheering]</i></p> <p>King Poseidon: That I don't require this neck clip?</p> <p><i>[He also takes off his clip and his body turns old]</i></p> <p>King Poseidon: Be gone, perfect shiny teeth! <i>[he also removes</i></p> </li> </ul>

		<p><i>his giant teeth and throws it at Squidward]</i></p> <p>King Poseidon: This is so freeing! To heck with this chest plate and girdle. <i>[He removed his armor and his large belly is shown]</i></p> <p>SpongeBob: Oh, wow.</p> <p>King Poseidon: Too far?</p> <p>SpongeBob: No! Not at all!</p> <p><i>[all overlapping]</i></p> <p>Knights: No, you look great!</p>
<p>This stage tells that King Poseidon has made a new friend of SpongeBob Squarepants, one of the first to associate him and the people around kingdom now know him as a friendly king.</p>		
5.	<b>Resolution</b>	<ul style="list-style-type: none"> <li>• <b>Minute 1:20:09</b></li> </ul> <p>King Poseidon: Oh, thank you! I find this so exhilarating. So... age appropriate. SpongeBob, few possess the courage to stand up to a powerful king. You, sir, are among those few. I salute you.</p> <p>Sage: Nailed it, SpongeBob. Sage out.</p> <p>King Poseidon: You may keep Gary. And I wish you many happy years together.</p> <p>SpongeBob: Thank you! <i>[to Gary]</i> Did you hear that, Gare-Bear? <i>[Gary meows]</i></p> <p>Chancellor: Uh, your royal robe, Your Highness. It's getting cold out here.</p> <p>King Poseidon: Nonsense, Chancellor. I'm free!</p> <p>Chancellor: Ooh, you certainly are.</p> <p>King Poseidon: And free the snails! <i>[all the snails are now free]</i></p> <p><i>[Gary meows]</i></p> <p>SpongeBob: What's that? All of them? <i>[The scene transitions the next morning and cuts to SpongeBob's house, with "Take On Me" by Weezer playing]</i></p> <p>SpongeBob: I'm home! <i>[meows]</i></p> <p>SpongeBob: Hello, Gary. Hello, Brian. <i>[all the other snails came]</i></p> <p>SpongeBob: Hello, Janet. Hello, June. Hola, Lupe.</p> <p><i>[The scene then cuts to what we see with people and snails]</i></p>

The story ends with a happy ending where Gary gets back together with SpongeBob, and all the snails in the cage. Bikini bottom is now teeming with snails.

## B. Kinds of plot in SpongeBob Squarepants Movie

### 1. Based on structure

Based on structure, SpongeBob Movie: Sponge On The Run is categorized as *Closed Plot* because audience will be shown with multiple plot that go up and down and the audience can guess the ending of the story in the movie.

### 2. Based on basic of plot types

Based on basic of plot types, SpongeBob Movie: Sponge On The Run is categorized is *Comedy*

- The “Shadow of Confusion”

Introduced to the hero and heroine, who are clearly marked as destined to be together (along with possibly a few emerging beta couples), but the couple being separated. This could be physical separation (maybe they haven’t met yet), or emotional Either way, there’s confusion, miscommunication, and frustration, and the designated couples aren’t hooking up.

This scene is in minute 20:23 when Patrick reads the flyer SpongeBob distributed in search of Gary.

- It Get Worse

The confusion previously mentioned gets even more convoluted. The darkness separating everyone is at its thickest, and the tension for the characters is at its peak. Things are going disastrously for hero and heroine.

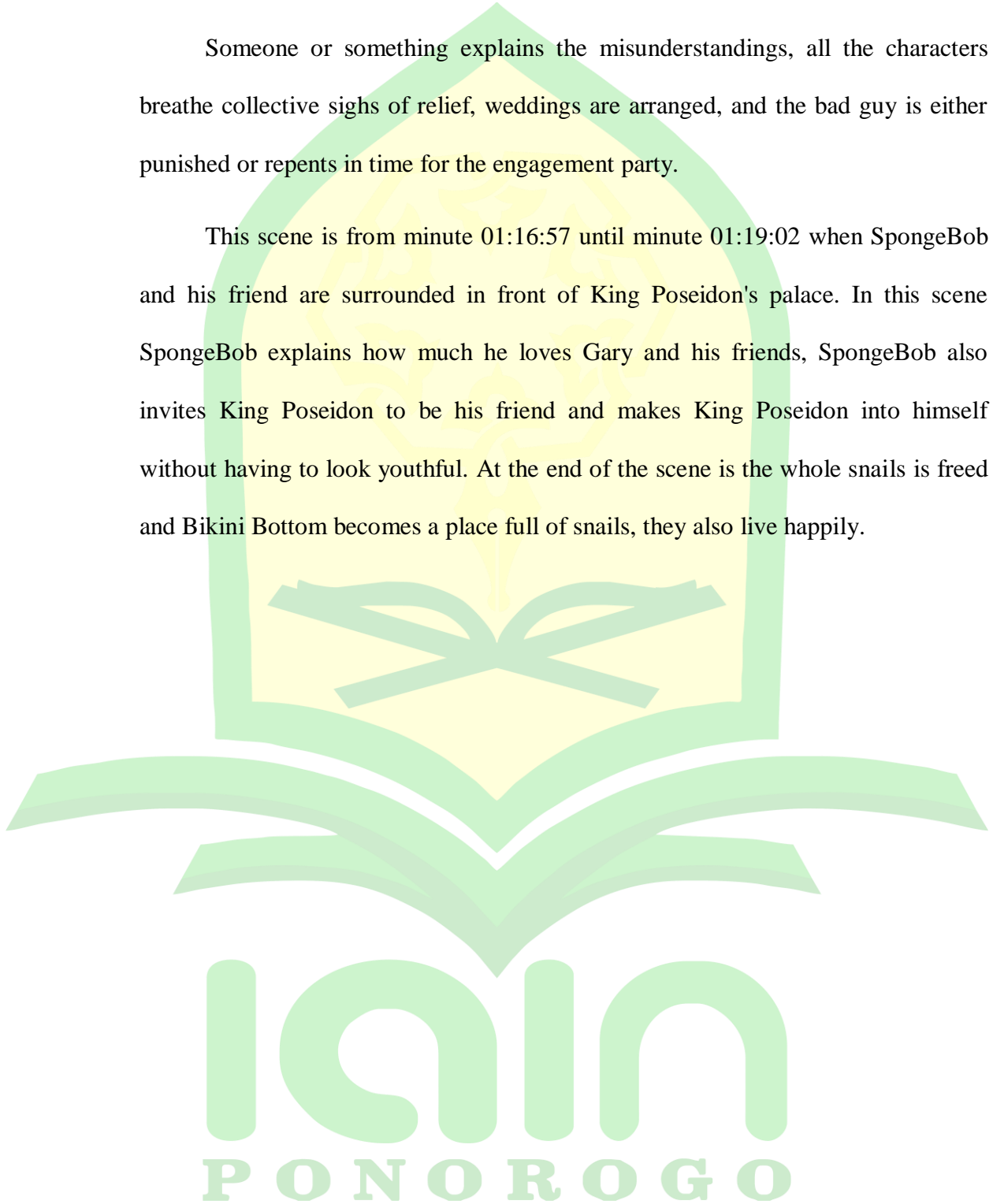
This scene is from minute 20:52 until minute 23:52 when Gary disappears then SpongeBob and Patrick find a clue as to where Gary is and they leave without

saying goodbye to their friends. Which makes their friends panic, especially Mr. Krabs and Squidward.

- The Confusion is Lifted

Someone or something explains the misunderstandings, all the characters breathe collective sighs of relief, weddings are arranged, and the bad guy is either punished or repents in time for the engagement party.

This scene is from minute 01:16:57 until minute 01:19:02 when SpongeBob and his friend are surrounded in front of King Poseidon's palace. In this scene SpongeBob explains how much he loves Gary and his friends, SpongeBob also invites King Poseidon to be his friend and makes King Poseidon into himself without having to look youthful. At the end of the scene is the whole snails is freed and Bikini Bottom becomes a place full of snails, they also live happily.



## CHAPTER IV

### CLOSING

This is the last chapter of this thesis. This chapter presents conclusions and recommendations.

#### A. Conclusions

After finished analyzing the data, the researcher comes to the final step of this research. In this chapter, the researcher concludes some notes as follow.

1. Plot in SpongeBob movie: Sponge On The Run is described through the structure of plot by Freytag's theory and it has consisted of exposition, rising action, climax, falling action, and resolution. First, exposition is the introduction of each player in this movie. Second, the rising action stage begins to point out the conflict began: the disappearance of Gary and SpongeBob. And some lines that make plankton feel guilty for making their friends sad. That dialogue on the surface also infuriated Sandy because SpongeBob disappeared. Third, the stage of climax is showing a climax in this movie, which is only a few, when SpongeBob losing Gary his tiny friend, and when SpongeBob dared to deny King Poseidon because he loved his deputy Gary so much. On this stage too, King Poseidon just realized that he was all alone, having no genuine friends like his SpongeBob friends. Fourth, falling action stage says King Poseidon has got a new friend, SpongeBob Squarepants, one of the first to bring him friends, and people around the kingdom now know him as a welcoming king. Fifth, the resolution, it ends with the happy ending where Gary got back together with SpongeBob, and all the snails that were locked up free. Bikini bottom is now teeming with snails.
2. The kinds of plot in this movie is Close plot, because audience will be shown with multiple plot that go up and down and the audience can guess the state of the story in the

movie. Re-grouped into the comedy type because the audience is finally entertained and the story ends with a happy ending.

## **B. Recommendations**

Based on the result of this research , some suggestions are enclosed as follows :

### 1. For teacher

The teacher, especially for English teacher are suggested to improve the detail teaching about plot, especially the way to understanding and identifying plot structures based on Freytag's theory and kinds of plot are used in story.

### 2. For students

The students, especially for English Education Department IAIN Ponorogo are suggested to study more about plot in a story. Therefore, they can understand and identify plot in oral or written text such as in the transcripts of film.

### 3. For readers

The reader is suggested to know more about literature, especially plot and kinds of plot in the story.

### 4. For the other researcher

The researcher suggests to another researcher in studying plot especially in understanding and identifying plot and kinds of plot in story for crucial issues.

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