

UNDERGRADUATE THESIS
REPRESENTATION OF IMMIGRANT REACHING AMERICAN
DREAM IN *PLANES* MOVIE (2013)



By:

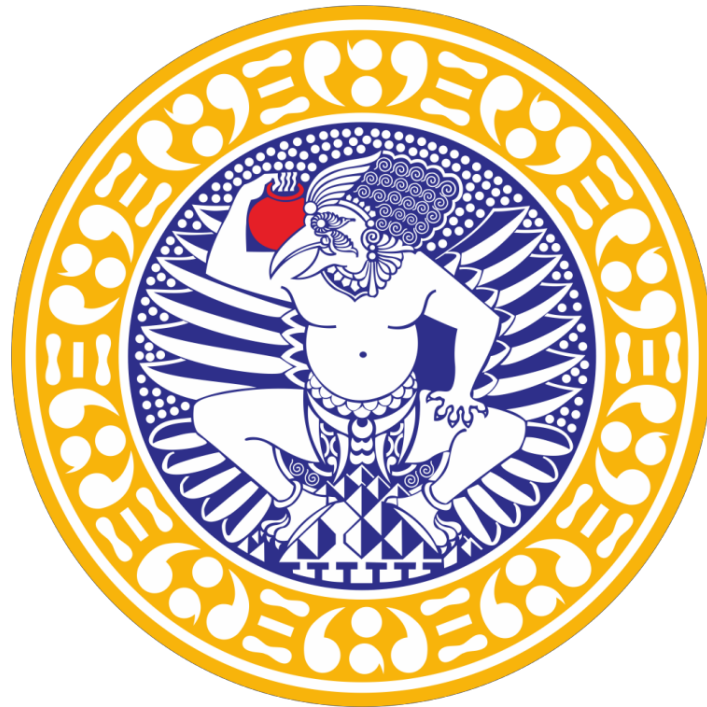
NAVYAN NUR ASHABI

NIM 121411231093

ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITAS AIRLANGGA
SURABAYA

2019

UNDERGRADUATE THESIS
**REPRESENTATION OF IMMIGRANT REACHING AMERICAN
DREAM IN *PLANES* MOVIE (2013)**



By:

NAVYAN NUR ASHABI

NIM 121411231093

**ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITAS AIRLANGGA
SURABAYA**

2019



UNDERGRADUATE THESIS
**REPRESENTATION OF IMMIGRANT REACHING AMERICAN
DREAM IN *PLANES* MOVIE (2013)**



By:

NAVYAN NUR ASHABI

NIM 121411231093

**ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITAS AIRLANGGA
SURABAYA**

2019

UNDERGRADUATE THESIS

**Submitted in Partial Fulfillment of the Requirements
for the Sarjana Degree of English Department
Faculty of Humanities, Universitas Airlangga**

By:

NAVYAN NUR ASHABI

NIM 121411231093

**ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITAS AIRLANGGA
SURABAYA**

2019

DECLARATION

I declare that this undergraduate thesis submitted in partial fulfillment of the degree of Sarjana Humaniora (S.Hum) of the English Department, Faculty of Humanities, Universitas Airlangga is entirely my own work and has been solely the result of my own original research. Hereby, I confirm that:

1. This thesis is not copied from any work from other person (published or unpublished);
2. I do not use the services of any professional agencies to produce this thesis;
3. This work has not previously been submitted in whole or part for a degree or any other qualification either at Universitas Airlangga or elsewhere;
4. Any texts, figures, data, or other materials copied from other sources (including, but not limited to, books, papers, and the internet) have been clearly acknowledge and referenced in the text. These details are also confirmed by fuller reference at the end of the work.

I am fully aware that breaching any or all of the above points will result in the withdrawal of the awarded degree and disciplinary action and accordance with the regulation at Universitas Airlangga.

Surabaya, 10 June 2019



Navyan Nur Ashabi
121411231093

THIS THESIS DEDICATED TO:

My parents and my friends

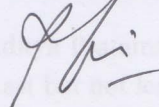
Thank you for your support

APPROVAL SHEET

Title : Representation of Immigrant Reaching American Dream
in *Planes* Movie (2013)
Name : Navyan Nur Ashabi
Student's Number : 121411231093
Department : English Department

Approved to be submitted on July 12th 2019 by:

Thesis Advisor



Rina Saraswati, S.S., M.Hum.
NIP. 197805182007012002

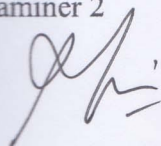
And has been examined and accepted by the Board of Examiners: Surabaya,
July 16th 2019

Chair/Examiner 1



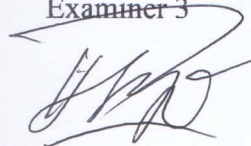
Nurul Fitri Hapsari, S.S., M. A.
NIP. 198307142012122002

Examiner 2



Rina Saraswati, S.S., M.Hum.
NIP. 197805182007012002

Examiner 3



Pujo Sakti Nur Cahyo, S.S., M. Hum.
NIP. 198509232015041003

Acknowledged by
Secretary of English Department



Salimah, M.Ed
NIP. 197910062008122001

ACKNOWLEDGEMENT

First of all, I would like to express my greatest praise and gratitude to Allah SWT. All praise to Allah give me a spirit for complete this thesis. And then thank to my parents always supporting me, thank you so much.

Thank you to Rina Saraswati, M. Hum., as my thesis advisor for guiding me to finish this work throughout these semesters. She gives me some advice and much support to help me in doing my thesis.

Thank you to my brothers Aditya Pratama and Christiyan Eggy that always supports me to finish my thesis. Last but not least, not so special gratitude goes to my best friend Safrina, Dewi, Christi, Elly, BnB Proofread Thank you for the happiness, laugh and support. It is not so special because they made me late in doing my thesis but big thank for you all! And thank you for Habits Co Familia, Furore Honest Coffee, and NTG Squad as my support system.

Surabaya, 13 June 2019

Navyan Nur Ashabi
121411231093

“No one is you, and that is your power”

-Dave Grohl-

TABLE OF CONTENTS

Inside Cover Page	i
Inside Title Page.....	ii
Degree Requirement.....	iii
Declaration Page	iv
Dedication Page	v
Approval Page.....	vi
Acknowledgement.....	vii
Epigraph	viii
Table of Content.....	ix
List of Figures	xi
List of Appendices	xii
Abstrak	xiii
Abstract	xiv
CHAPTER I: INTRODUCTION.....	1
1.1 Background of the Study.....	1
1.2 Statement of the Problem.....	15
1.3 Objective of the Study.....	15
1.4 Significance of the Study	16
1.5 Definition of Key Terms	16
CHAPTER II: LITERATURE REVIEW	18
2.1 Theoretical Framework	18
2.1.1 Marxist Criticism	19
2.1.1.1 American Dream	20
2.1.1.2 Superstructure	21
2.1.1.3 Cultural Hegemony	22
2.2 Review of Related Studies	23
CHAPTER III: METHOD OF STUDY	26
3.1 Research Approach	26
3.2 Data Sources.....	27
3.3 Scope and Limitation	28

3.4 Technique of Data Collection	29
3.5 Technique of Data Analysis	29
3.5.1 Narrative.....	29
3.5.1.1 Plot.....	30
3.5.1.2 Characterization.....	31
3.5.2 Non Narrative.....	32
3.5.2.1 Camera Angle.....	33
3.5.2.2 Settings.....	34
3.5.2.3 Costume.....	34
CHAPTER IV: RESULTS AND DISCUSSION.....	36
4.1 Narative and Non-Narrative Analysis.....	36
4.1.1 Dusty Represented as Immigrant	37
4.1.2 Dusty as Lower Class by Type of Airplane	42
4.1.3 The Process of Dusty to achieve the American Dream.....	44
4.1.3.1 Dusty’s Motive to Join Race	46
4.1.3.2 Practice with Chug	48
4.1.3.3 Dusty Ask Skipper to be His Mentor	49
4.1.3.4 Gaining Alliance by Attitude	51
4.1.3.5 Rejection about Dusty Dream	53
4.1.4 Representation of Superstructure	56
4.1.4.1 Color Meaning of Ripslinger Appearance	57
4.1.5 Representation of Cultural Hegemony.....	62
4.2 Interpretation of Findings.....	65
CHAPTER V: CONCLUSION.....	69
REFERENCES.....	72
SYNOPSIS.....	77

LIST OF FIGURES

Figure 4. 1 Dusty dialog (16:09)	38
Figure 4. 2 Dusty strip details (40:30).....	40
Figure 4. 3 Nordic Cross	41
Figure 4. 4 Scandinavian Flags	41
Figure 4. 5 Dusty in Real life (Air Tractor AT-502).....	44
Figure 4. 6 Ripslinger in real life (P 51D Mustang).....	44
Figure 4. 7 Dusty talking on Skipper (18:47).	46
Figure 4. 8 Chug Mentoring (04:35)	48
Figure 4. 9 Dusty met Skipper (08:31).....	49
Figure 4. 10 Skipper Point of View (14:48).....	49
Figure 4. 11 Championship Announcement (16:59).....	50
Figure 4. 12 Skipper Mentoring (22:16).	50
Figure 4. 13 Dusty Help Bulldog (37:35).	51
Figure 4. 14 Dusty Help El-Chupa (56:13).....	51
Figure 4. 15 All racers visit Dusty (01 : 10 : 08).	52
Figure 4. 16 Forklift underestimating Dusty (12:40).....	53
Figure 4. 17 Everyone look at Dusty (13:09).....	53
Figure 4. 18 Ripslinger Underestimating Dusty (13:10).....	54
Figure 4. 19 Dusty Underestimated by his friend (5:35).....	54
Figure 4. 20 Audience Appreciation (1:19:13).	55
Figure 4. 21 All Around the world watching race (1:20:07).....	55
Figure 4. 22 Flying Ripslinger (09:47).	56
Figure 4. 23 Risliger miniature on display (17:48).	58
Figure 4. 24 Ripslinger fans (32:10).	58
Figure 4. 25 Point of view Dusty at Ripslinger (28:41).....	59
Figure 4. 26 POV Risliger on Dusty (29:01).	59
Figure 4. 27 Paddock Situation (28:58).	60
Figure 4. 28 Dusty and Friend talking about Ripslinger (10:23).	61
Figure 4. 29 Championship Information (30:53).	62
Figure 4. 30 Championship Greet Opening (31:57).....	63
Figure 4. 31 Championship Atmosphere (31:57).....	64
Figure 4. 32 Dusty and his neighborhoods (17:15).....	64

LIST OF APPENDICES

Appendix 1 The Movie Synopsis77

ABSTRAK

Penelitian ini bertujuan untuk mengenali representasi kelas sosial dan perjuangan berdasarkan ideologi yang digambarkan dalam film animasi. Masalah dan perjuangan kelas sosial digambarkan dalam film *Planes*. Dalam penelitian ini, penulis menggunakan pendekatan kualitatif. aspek film naratif dan non-naratif sebagai metodologi. Teori Marxisme oleh Karl Marx digunakan sebagai teori utama dan ideologi American Dream sebagai fokus utama analisis. Juga gunakan Cultural Hegemony dan Superstructure sebagai teori pendukung. Temuan dalam kasus ini adalah bagaimana pengaruh ideologi untuk mendukung individu untuk mengubah status yang ditunjukkan dalam film animasi anak-anak.

Kata Kunci: *American Dream, Cultural Hegemony, Ideologi, Imigran, Representasi.*

ABSTRACT

This study aims to recognize the representation of social classes and struggles based on ideologies that are depicted in animated films. Social class problems and struggles portrayed in *Planes* film. In this study, the author uses qualitative approach. narrative and non-narrative film aspects as methodology. Theory of Marxism by Karl Marx is employed as the primary theory of the ideology of the American Dream as the main focus of analysis. Also use the cultural hegemony and superstructure as support theory. The findings in this case is how the ideology influences to support individual to changing status that represented in the children's animated film.

Keywords: American Dream, Cultural Hegemony, Ideology, Immigrant, Representation.

CHAPTER I

INTRODUCTION

1.1 Background of The Study

The United States of America is a diverse country that declared its independence on July 4, 1776. America is the nation that has the philosophy of the American Dream belief system, which contains the perfect ideal that each US citizen ought to have the chance to make progress and thrive through hard work, assurance, and activity with the purpose of propelling the country. This belief system develops and changes all the time, adjusting to the continuously changing circumstances in this nation. The United States is the third biggest nation on the planet. It is the country with the third biggest population in the world. The United States is a standout amongst the most multi-ethnic and the most multicultural nations on the planet. This emerged because of huge migrations from different parts of the world (Adams 2001). Migration has turned into the greatest device for populace development and social change since the birth of the United States. The financial, social, and political aspects of movement have caused contention over ethnicities, monetary advantages, jobs for non-foreigners, repayment designs, and the effects on upward social portability, wrongdoing, and casting a ballot.

Standards, which measure up to certain conditions and concerns, are what made the United States of America. America is a solid country and draws in numerous outside realized, devoted, and valuable people to this nation. For some

foreign people, the United States of America is perceived as an extraordinary place. It is, perhaps, unique compared to their hometown. It is a place where they can discover things that they might not have in their hometown and possess the capacity to do so. In America, they have chances of financial advancement or something else to obtain like respect, pride, and possibly resilience. As a matter of fact, native Americans may have a more profound appreciation for this nation dependent on their personal accounts than somebody who may have been conceived on the United States soil and never had the chance to look at or pick their nationality. In any case, partiality and inclinations can just distance and confine individuals, though reasonable and square with treatment pull in and support connections and devotions.

The economic, social, and political aspects of immigration have caused many controversy regarding such issues as maintaining ethnic homogeneity, dispute over occupations for immigrants and native Americans, settlement pattern, impact on upward social mobility, crime, and voting behavior. There are both positive and negative impacts of immigrations to America. The negative impacts include the increasing population growth, which automatically increases the crime rate. Besides, there are things that have more impacts. The United States of America has motto of a Nation of Immigrants that says:

It is a lawmaker's bromide—and it additionally happens to be a significant truth. No war, no national emergency, has left a more prominent urge the American mind than the progressive influxes of fresh introductions that truly manufactured the nation. Since contentions against migration are rising once

more, it is well to recall that each and every one of them had heard previously (Weisberger 1994)

This is conflicting on the grounds that the most recent realities say. Arizona recently passed a law that powers individuals to convey archives with them consistently to demonstrate their citizenship. This is just a single contention over foreigners in the United States; another is the case that settlers are taking the occupations of "Native Americans". Migration limitations are among the greatest government intercessions in the economy. They keep a huge number of individuals from taking occupations, leasing homes, and seeking after an extensive variety of chances that they could, one way or another, have (Somin 2017)

Many immigrants come to America because of several factors. Of course, the immigrants come with their own goals. All who are motivated by the most basic desire to have the freedom to be in control of one's own life to the extent possible. However, most individuals are much more prosaic in their conception of the dream. The individual immigrant has always been focused on material well-being and prospects for a better future, either in America or returning home with some tangible wealth (Clark. 2003). Apart from that, an American Dream factor refers to a freedom to live and achieve one's dream by working hard and getting the same opportunity regardless of race, gender, and the origin of that person. Abhor violence have increased radically. A recent social mental research recommends that this type of partiality against vagrants might be mostly clarified by some genuinely essential psychological procedures.

As indicated by Soylu, some contend that settlers are always confronted with victimization as a result of the color of their skin, the sound of their speech, the manner in which they look, and their convictions. Numerous migrants are accomplished. Some contend that they are regularly rebuked, mistreated, and blamed for the ills in the public arena. For example, this "unwelcomed" gathering of individuals is convicted of school congestions, illnesses, and undesirable changes in the host country's way of life.

Many immigrants are influent because of American Dream. In a discourse on the American Dream, Hochschild (1995) suggested that it is a set of tenets about achieving success. It is not just the outcome of a high income and a secure job; it is the enduring notion that even those who are poor and have limited skills can succeed. A large number of people who are disadvantaged are still optimistic about their future. Here, we have the two elements that are threaded through the American Dream, a belief that there is a fair chance of succeeding and ample opportunities to do so. Everyone has a chance, the opportunities are there, and hard work will reward. Of course, it does not always work out so simply: skills and opportunities had not always perfectly matched; constraints and discrimination in the system prevent some from achieving their dreams; sometimes skills cannot be transferred from other societies. Even so, the enduring belief that effort will be rewarded is clearly a motivating force for so many of the new immigrants (Clark. 2003).

The American Dream is the belief that anyone, regardless of where they were born or what class they were born into, can attain their own version of

success in a society where upward mobility is possible for everyone. The American Dream is achieved through sacrifice, risk-taking, and hard work, rather than by chance.

The American Dream is the belief that anyone, regardless of where they were born or what class they were born into, can attain their own version of success in a society where upward mobility is possible for everyone. The American Dream is achieved through sacrifice, risk-taking, and hard work, rather than by chance.

The concept of ideology American dream that gives an opportunity for anyone to reach his dream with hard work makes many immigrants think that they are able to make their life better if they come to America. Coupled with the massive media to spread this ideology as if it were an ideology the American dream is the ideal ideology not only for American citizens to spread to the whole world.

Nine out of ten immigrants in the U.S. still believe that the American Dream is possible to achieve. How that dream is defined depends on the individual, but it's wonderful to see such optimism and hope despite our current political climate and the threats they face daily. An overwhelming majority of immigrants believe that with hard work, success and happiness are attainable, and 60 percent would still recommend relocating to the U.S. to their friends and family (Remitily Editorial Team 2018).

In other side Hanson and Zogby (2010) report on numerous public opinion polls that since the 1980s have explored the meaning of the concept for

Americans, and their expectations for its future. In these polls, a majority of Americans consistently reported that for their family, the American Dream is more about spiritual happiness than material goods. Majorities state that working hard is the most important element for getting ahead. However, an increasing minority stated that hard work and determination does not guarantee success.

On the pessimistic side, most Americans predict that achieving the Dream with fair means will become increasingly difficult for future generations. They are increasingly pessimistic about the opportunity for the working class to get ahead; on the other hand, they are increasingly optimistic about the opportunities available to poor people and to new immigrants. Furthermore, most support programs make special efforts to help minorities get ahead (Sandra L. Hanson 2010)

In addition, the media also play an important role in marketing. The media also appear in various forms, such as print media, mass media, electronic media, films, education media. This research focuses on a film. A film, also called a movie, motion picture, moving Picture, theatrical film, or photoplay, is a series of still images that, when shown on a screen, creates the illusion of moving images. Film has been generally known for its imaginative characteristics, which enable audiences to engage with fiction and frequently divert themselves far from reality. To this extent, the impacts of a film are unpredictable, particularly on the audience. Now and then, movies can affect reality. For instance, being a fan of a film and regularly copying violence shown in specific scenes. Movies can deliver a sense of ethical quality, especially through scenes that convey a certain message.

From time to time, film creates a huge impact by creating a sense of satisfaction (James 2016)

Film has been the most noticeable medium in transmitting a standard vision. Certain methods create a definite way of life perceived by the audience as a satisfaction and achievement. Much of the time, films offer a hero figure that groups of people can relate to. The figure is equipped with certain journeys and accomplishments that may refer to American Dream and a happy ending. This is one of the examples of a dominant image created by the Walt Disney Company. They have an immense job in deciding how various ages of Americans have formed their own optimistic picture of the American Dream.

The object of this study is *Planes* movie. *Planes* is an animated movie from the United States produced by Disneytoon Studios and released by Walt Disney Pictures (Goldberg 2013). It was directed by Klay Hall and produced by Tracy Balthazor Flynn. Jeffrey M. Howard worked on the screenplay. *Planes* movie was written by John Lasseter, Klay Hall, and Jeffrey M. Howard. the production company is Walt Disney Pictures and it was distributed by Walt Disney Studios, Motion Pictures. The movie was released on August 2nd, 2013 with 92 minute running time. The film gained \$239.3 million worldwide with a \$50 million budget. There are many a famous actors and actress voiced on the character at this film. The voice actors include Dane Cook who voiced Dusty Crophopper, Stacy Keach who voiced Skipper Riley, Danny Mann who voiced Sparky, Priyanka Chopra who voiced Ishabi, Brad Garrett who voiced Chug, Teri Hatcher who voiced Dottie, Cedric the Entertainer who voiced Leadbottom, Julia

Louis-Dreyfus who voiced Rochelle, Roger Craig Smith who voiced Ripslinger, Gabriel Iglesias who voiced Ned and Zed, John Cleese who voiced Bulldog, Carlos Alazraqui who voiced El Chupacabra, Val Kilmer who voiced Bravo, Anthony Edwards who voiced Echo, Oliver Kalkofe who voiced Franz or Von Fliegenhosen, and finally Brent Musburger who voiced Brent Mustangburger.

The theme of the movie is about the struggle to reach an objective/goal. The conveyed message is one must strive to achieve one's dreams. By joining a competition, Dusty want to achieve a prestige that Weber argued that property can bring prestige, since people tend to hold rich people in high regard. Prestige can also come from other sources, such as athletic or intellectual ability. In those instances, prestige can lead to property, if people are willing to pay for access to prestige. For Weber, wealth and prestige are intertwined. Weber believed that social class is also a result of power, which is merely the ability of an individual to get his or her way, despite opposition. Wealthy people tend to be more powerful than poor people, and power can come from an individual's prestige (Pyakuryal 2000).

A strong will may the state of deprivation will not hinder the path of reaching the goal if one has a strong determination. Characters in this movie are represented as Planes and other vehicles but the personificated as a human. Personification is an anthropomorphic metaphor in which a thing or abstraction is represented as a person, they have a characteristic as human that they can talking each other, and they also do activity and have an emotional feeling. If in the real world, the American dream is an ideology for humans. Where every human being

has the opportunity to improve his life to be better, the film also described same as the real life. In this film portrayed a vehicle has a dream to have a better life and fight for his dream but the different is human figures in real life are described as vehicles, especially planes in this film.

The story starts in a small village called Prop-Wash Junction surrounded by tranquil vast fields. An airplane named Dusty Crophopper lived there. He was an air tractor, which is a type of small aircraft. Everyday he flew above the field to spread fertilizer. He did his job along with an old two-cabin plane named Lead Bottom. Dusty Crophopper had the ability to fly high. However, all he did was just flying in a circle above Propwash Junction field. From the limitations he faced everyday, he wanted to be able to see and fly to the outside world by taking part in a race around the world.

Unfortunately, Dusty was just a tractor plane. He had to struggle to be able to take part in the race. In addition, his experience and techniques could not support him to join the race. Eventually, Dusty asked Skipper for help. Skipper was an old warplane that no longer flew. However, with the help of Skipper's mentoring, Dusty could improve his performance. Unfortunately, Dusty had a height phobia, which caused him to only be able to fly low in the match. During the race, Dusty was friendly with other planes. In fact, he managed to help Bulldog who had a problem during the race in Germany. That event made Bulldog change his perspective of Dusty. While in Germany, Dusty met Franz, a car that had the ability to turn into a plane. Furthermore, Franz and El Chupa suggested

dusty to remove the fertilizer sprayer from his body to make it easier for him to fly. This made Dusty become more of flying.

After being qualified, Dusty was able to survive and become a new idol for saving Bulldog from crashes. Due to his kindness, Dusty became a new idol because of his kindness. Knowing that, a plane named Ripslinger was jealous because the media gave the spotlight to Dusty. Not wanting Dusty to become a new idol and champion in the race, the defending champion Ripslinger took the initiative to defeat Dusty by inciting Ishani to persuade Dusty to follow his plan of blocking Dusty from becoming a champion. In exchange, Ripslinger would give Ishani a special part in his. Despite it, Dusty was able to win the first position in the race. That made Ripslinger furious that he wanted want to harm Dusty even more.

Once again, Ripplinger took the initiative to harm Dusty by telling Ned and Zed to damage Dusty's GPS antenna so as to make Dusty lose. Luckily, the US Navy discovered the plan, so Dusty could continue the race. However, Dusty got hit by a storm in the sea that resulted in him falling into the sea. This accident made him suffer from a very severe damage. Dusty was unable to continue the race until El Chupa provided an assistance. El Chupa helped him because he was helped by Dusty in the past. El Chupa's goodwill was supported by other planes namely Rochelle, Bulldog, and the others. They all felt Dusty has a potency to become a champion and an inspiration to everyone for his kindness. Ishani also helped him to apologize for helping Ripslinger harm him. Finally, Dusty could continue the race with the help of all racers except Ripslinger. The race resulted in

a face-to-face match between Dusty and Ripslinger. Along the way, Ned and Zed wanted to harm Dusty again, but Skipper managed to prevent that from happening. They ended up being stuck, leaving Dusty and Rips alone in the final.

The exciting race between the two planes was won by Dusty because he was able to fight his fear of heights. Moreover, Chug managed to observe the error gap, which was often made by Ripslinger. After Dusty won the race around the world and made history by being the first crop-duster aircraft to win the race, the audience welcomed him and felt that Dusty had become an inspiration for all of those who want to do more than their nature.

Based on the film portrayed that the championship "Wing Around the World" is a prestige championship which is taken by all racing aircraft from all around the world. Of course, the machines, equipment and the shape of the aircraft are the capital to participate in this competition. The main character in the movie tried to join this championship where he did not have a strong capital like the other competitor, only relying on the original engine of an air tractor engine, which is made for agricultural purposes. In contrast to other aircraft participating in the race, each of them has equipped with racing standards or machines, they had modified and adjusted for racing purposes. If in the real world, the economy is related to money, then in film aircraft something of value are machine and other supporting equipment.

Based on the movie, the author found a depiction of immigrants who live in America. They are symbolized by the main character. This movie tries to show

that the people of the United States still hold on firmly to the American Dream ideology, which believes that everyone has the right to choose and pursue their respective goals. Sometimes the Dream is identified with success in sports or how working class immigrants seek to join the American way of life (Wilson 2010). However, this is inversely proportional to the reality that exists considering discrimination in America still exists. Moreover, it makes a way that foreign like immigrant have some trouble to reach the goals of American Dream. This object is actually Animation movie that produced for children. On this study the author choose this object because animated characters in this moves make this object different with the orther. the author will explained how the american dream represented in non-human characters.

There are several previous studies that can support this study. The first one is “American Dream as an Ideology for American immigrant workers in Upton Sinclair’s *the Jungle*” by Roshadi that analyzes *The Jungle* novel using the concept of Marxist ideology. This study explains how the American Dream works and its importance to the industries in America. This study reveals that the American Dream is only an ideology that seeks to persuade people to participate in American industrial production processes. America’s industrial continuity in *The Jungle* is behind the development of the American Dream ideology in American society, especially among immigrants (Roshadi 2012).

The second study is “Gender Representation Portrayed through Emotion Character in *Inside Out* movie” by Titika. This study aims to prove that the Disney Pixar film titled *Inside Out* constructs gender representation through five

emotional character figures for children as the target audience of this film. The method used in this study was a qualitative method and the type of this study is textual study. In conducting data collection, Titika used several scenes from the film and analyzed the scenes from their narrative and non-narrative aspects, then interpreted them using a gender theory that is related to children's lives. The result of this study is a representation of emotion character figures that shows how man is superior and woman is inferior. This moview shapes children's understanding of which character is an ideal character and which one is not. This study concludes that the film does not only support traditional gender roles, but also challenges that concept using several characters (Yana 2017).

The last related study is "American Dream as a Tool to Exploit the Working Class as Portrayed in *the Secret Life of Walter Mitty (2013)*" by Christi from Universitas Airlangga. The analysis focuses on how the American working class survives in the capitalist class division system with their belief in the American Dream. The aim of this study is to discover how the American Dream plays an important role in conditioning the working class people to stay in an exploitative working environment. This analysis used a subjective method and focuses on the elements outside the movie storyline. Afterward, those aspects were analyzed using a Marxist perspective, particularly on how the American Dream can motivate Walter to take a dangerous yet astonishing journey in order to avoid being fired so as to be able to fulfill the needs of his family. This study concludes that the working class is exploited and they cannot do anything about it except keep doing their job. If they revolt against the ruling class, then they will

get fired. Thus, the American Dream plays a role in conditioning the working class. As the hegemony, the American Dream suppresses the working class' voice under the exploitative working circumstance (Rangga 2018).

The similarity between this study and the first related study conducted by Roshadi is they both discuss how the American Dream becomes the motive for Immigrants to come to America. Meanwhile, the gap between these two studies is the object used. The first study analyzes *The Jungle* novel whilst this study discusses *Planes* (2013) movie. This study has the same type of object as the second related study. This study and the second related study also reveal how the representation in animated films can be analyzed. In spite of having a similarity on the type of the object, this study discusses the American Dream, whereas the second study analyzes gender. This study has the same object and focus as the third related study. The gap between these two studies lies in the type of movie.

Animation as media plays a prominent role in creating an alternative and imaginary reality through the ideological content it communicates. Wells demonstrates how animation influences our ways of seeing the world:

“Animation and design have become the natural state of artifice that we exist within. Our every waking moment is bathed in its light. Aesthetically triggered semiotics systems sway our every judgement, our every decision. We are continually directed and manipulated, increasingly ceding control of our lives to an external

confident authority of mood, colour, message and tone. Design, predicated in static or moving image forms, has been so deeply absorbed into the contemporary consciousness that it is hard to recognize the myriad ways in which it stimulates, challenges, pleasures and angers

“(Boivin, Animation and the National Ethos: the American Dream, 2017)

Media, including animation, are persuasive in their personal, political, economic, aesthetic, psychological, moral, ethical, and social message and leave no one unaffected. Tackling the ways in which ideology shapes the self and the collective is especially important as our own society is once more facing drastic socio-political changes: environmental problems, recession and economic decline, dictators in power, wars, mass migration, and terrorist attacks to name but a few.

1.2 Statement of the Problem

1. How are immigrants who pursue the American Dream represented in this movie?
2. How does the movie construct the American Dream to be a cultural hegemony?

1.3 Objectives of the Study

1. To explain how immigrants who pursue the American Dream are represented in *Planes* film.

2. To prove that the American Dream is introduced to children by means of animated films.

1.4 Significance of the Study

1. For practical use, it can give new knowledge about the meaning of the object with the chosen issue and the impacts it has in real life.
2. For technical use, it can be a reference for future studies in the field of media studies.

1.5 Definition of Key Terms

- American Dream : A happy way of living that is thought of by many Americans as something that can be achieved by anyone in the U.S., especially by working hard and becoming successful (J. T. Adams 2012)
- Cultural Hegemony : Domination or rule maintained through ideological or cultural means (Ahmadi 2014).
- Ideology : A gathering of regulating convictions and qualities that an individual or gathering holds for other than simply epistemic reasons (Honderich 1995).
- Immigrant : A person who comes to live permanently in a foreign country (Lin 2007).

Representation : The process to understand ideas, knowledge, and messages in any physical manner (Danesi 2002).

CHAPTER II

LITERATURE REVIEW

2.1 Theoretical Framework

According to Borgatti (1999), a theoretical framework guides your research and determine what things one will measure as well as what statistical relationships one will look for. Theoretical framework is a collection of interrelated concepts. It is similar to a theory but not necessarily so well worked-out.

Each exploration needs a hypothetical establishment or a reasonable system (or both) that is talked about in the writing segment. The hypothetical establishment is vital in light of the fact that it will be the focal point through which you assess your exploration issue and research questions. The hypothetical system area is commonly required for quantitative investigations, while a reasonable structure is utilized in subjective examinations. When you have distinguished the hypothesis or speculations that you will use, it is essential to recognize what data to incorporate and how to incorporate it in your discourse (Stephanie 2018).

This chapter consists of explanation of the theory about concepts and other related subjects that could be used in analyzing the topic. This thesis focuses on the term American Dream ideology, particularly on immigrants chasing their dream and how it helps immigrants to seize the chance, which is equal to the native people's chance, to achieve their dream. The Orientalism theory proposed

by Edward Said is believed to be the most appropriate theory in conducting the study and supporting the writer's idea of how ideology reflects in some cultural products, especially a movie.

Since it focuses on the American Dream ideology, the writer also needs to give a brief explanation about the definition of American Dream ideology, in which there is the idea of immigrants having equal opportunity to thrive. The terms immigrant and ideology also help to give a contribution in this study because it also helps the writer to discover the relationship between immigrant and American Dream ideology.

2.1.1 Marxist Criticism

Marxist criticism concerns with how literature text get published and whether they mention the working class. Its aim is to explain the literary work more fully. Because of that this means a sensitive attention to its forms, styles and, meanings. It means grasping those forms, styles and meanings as the product of a particular history (Eagleton 1967).

Marxism is a technique for financial examination that sees class relations and social clash utilizing a realist translation of chronicled improvement and takes a persuasive perspective of social change. It was founded in the nineteenth century by German logicians Karl Marx and Friedrich Engels. Marxism utilizes a procedure, now known as authentic realism, to break down and investigate the improvement of private enterprise and the job of class battles in foundational monetary change.

Karl Marx would conceptualize this idea of the American dream as a result of "average belief system", one that spots false expectation among the working-class of our general public. The American Dream's present accentuation on home proprietorship has an immediate relationship with the ascent of private enterprise in our general public. Free enterprise puts an accentuation on acquiring capital so as to store up increasingly capital; this accentuation anyway has made an inundation of obligation to increment generously, enabling people to contribute their life investment funds and future salary into a home. As indicated by Marx, the upper class shapes this fixation of gathering riches and home proprietorship, rules that the exclusive class holds in high respect. The privilege's qualities and standards in an industrialist society will in general become that society's authoritative qualities also. Since the upper-class possess the methods for creation, their best advantages are constantly organized. In this way entrepreneurs (upper-class) settle on choices that will exclusively profit them, ignoring the prosperity of others.

2.1.1.1 American Dream

American Dream by James Truslow Adams is the "dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement".

Based on Karl Marx's point of view, ideology functions as the superstructure of a civilization: the conventions and culture that make up the dominant ideas of a society. The "ruling ideas" of a given epoch are, however,

those of the ruling class: "The ruling ideas are nothing more than the ideal expression of the dominant material relationships, the dominant material relationships grasped as ideas; hence of the relationships which make the one class the ruling one, therefore, the ideas of their dominance" (Engles 2001). Since one goal of ideology is to legitimize those forces in a position of hegemony, it tends to obfuscate the violence and exploitation that often keep a disempowered group in its place (from slaves in tribal society to the peasantry in feudal society to the proletariat in capitalist society). Because this movie is animation movie with planes characters impersonate humans, there are also different environment or equipment whose appearance show the characters as lower class or upperclass society.

2.1.1.2 Superstructure

Superstructure, essentially and expansively, alludes to every other part of society. It incorporates culture, philosophy (world perspectives, thoughts, qualities, and convictions), social standards and expectations, personalities that individuals possess, social establishments (training, religion, media, family, among others), the political structure, and the state (the political organization that administers society). Marx contended that the superstructure goes out of the base, and mirrors the interests of the decision class that controls it. Accordingly, the superstructure legitimizes how the base works, and in doing as such, legitimizes the authority of the ruling class.

In his initial composition, Marx was exceptionally dedicated to the standards of verifiable realism, and the related one-way causal connection between base and superstructure. In any case, as his hypothesis advanced and developed increasingly complex after some time, Marx reframed the relation between base and superstructure as argumentative, implying that every impact on one occurs in the other. In this manner, if something changes in the base, it causes changes in the superstructure, and the other way around.

As an expert, Marx believed that the condition of regular workers is under the oppression of the ruling class. In order to make a change, particularly change the base, regular workers have to manage to resist.

From a sociological viewpoint, it is essential to perceive that neither the base nor the superstructure is normally happening, nor are they static. They are both social manifestations (made by individuals in a general public), and both are the collection of social procedures and cooperation between individuals that are always playing out, moving, and advancing (Cole 2018).

2.1.1.3 Cultural Hegemony

Cultural hegemony refers to rule or standard kept up through ideological or social means. It is typically accomplished through social establishments, which permit people with great influence to emphatically impact the qualities, standards, thoughts, desires, perspective, and conduct of the other people in the society (Cole 2018).

Cultural hegemony functions by framing the worldview of the ruling class, the social and economic structures that embody it. As just legitimate, and designed for the benefit of all, even though these structures may only benefit the ruling class. This kind of power is distinct from rule by force, as in a military dictatorship, because it allows the ruling class to exercise authority using the "peaceful" means of ideology and culture.

An Italian philosopher Antonio Gramsci developed the concept of cultural hegemony out of Karl Marx's theory that the predominant philosophy of society mirrors the dogmas and interests of the ruling class. Gramsci contended that consent to the standard of the authoritative class is accomplished by the spread of ideologies—convictions, presumptions, and standards—through social institutions, for example, schools, holy places, courts, and the media, among others. These institutions take the necessary steps for people to fulfill the standards, qualities, and convictions of the authoritative social group. In that capacity, the group that controls these institutions may control the rest of society.

2.2 Review of Related Studies

There are some related studies that can improve this research. The first study is *American Dreams and Immigrant Realities: Transnational Migration and Notions of 'Better' for Caribbean Immigrant in NY* by Diamond. The research investigates Caribbean foreigner encounter in the United States job market. The migrants' voices and encounters became the main thrust in introducing the data, with explicit reference to Brooklyn, New York (NY). This research used a

political economic system of verifiable realism and Black women's activist hypotheses to analyze society through a gendered focal point of intersectionality. The paradigm sees sexual orientation, race, and class as similarly critical in understanding Caribbean settler ladies' encounters in New York City. To adapt with New York City's way of living, the migrants also apply the same working culture with the natives to display a strong story of what life resembles post-relocation (Diamond 2015). This study has a similarity with the issues that have been discussed, namely about immigrants and the American Dream. Thus, it can be a reference for the writer to develop the discussion. However, the object of Diamond's study with this study is different and Diamond put gender as the focus of the study.

The second is *Animation and the National Ethos: The American Dream, Socialist Realism, and Russian émigrés in France* by Boivin. In this thesis, Boivin proposes that animation is not only a form of entertainment. It also plays role as a conceivable system of social control through national thoughts, reacting to existing cultural and social conditions. The creator used a procedure that combines film analysis and examination with human sciences and social studies. The point is to analyze the manner by which the substance and art of animated movies take part in building the national identity and shape how one sees oneself, one's locale, and the world. This study discussed how ideology is communicated through the sense and excitement that are performed in the movie. It makes the movies show the ethos as a social memory of a certain socio-political group and a certain period of history. Furthermore, how movies depict sense and feeling from

real life is the most interesting thing about this study. The portrayals that are shown in media culture reflect the society (Boivin 2017). Boivin's research has the same object that is animation as entertainment that contains national ethos. However, the approach used is different because Boivin's research used an anthropological approach, whereas the writer used Marxist approach for *Planes* movie object.

The last study is *American Dream: the American Hegemonic Culture and its Implications to the World* by Kasiyarno. This research used the perspectives of American studies. This paper attempts to review the extent to which the "American Dream" has successfully established Americanization as well as how the hegemonic culture has influenced the lives of people across the world in the form of popular culture (Kasiyarno 2014). The journal article and this study have a similar topic in hegemonic culture and American dream. Thus, the journal article can help to develop the writer's analysis. Kasiyarno's object of research is different from this study. This journal focuses on Americanization as the hegemony culture

CHAPTER III

RESEARCH METHOD

3.1 Research Approach

In this study, the writer used a qualitative method for the research approach. A subjective way to deal with research is to concern about the emotional evaluation of demeanors, opinion, and conduct. A research in such a circumstance is an element of specialist's bits of knowledge and impressions. Such a way to deal with research creates result either in a non-quantitative frame or in the shape which is not emotional to thorough quantity and examination. It places great emphasis on the methods used to collect or generate data. However, it places less emphasis on the analytical techniques to interpretation of data. Furthermore Inductive approach primarily uses detailed reading of secondary data to derive concepts, themes, and models. Therefore, it is widely used for analysing qualitative data. This begins from selection of the area of study and builds a theory. The inductive approach includes: Combination of varied secondary data in a brief summary. Creation of clear links between the objectives of the research and the results from the raw data. Also make those links clear to others and how those links will fulfill the research objective. And developing a theory based on the experiences and processes revealed by the text data (Chetty 2016).

3.2 Data Sources

Data source is the source of the data that is collected in conducting analysis, consisting of both primary and supporting data. The writer took the primary data by buying '*Planes*' movie from Play Store Android for IDR 90,000. This movie was released on August 9th, 2013 in Indonesia. The runtime of this movie is 91 minutes and it has IMDb rating of 5.8. The movie was directed by Klay Hall. *Planes* movie is based on a concept created by John Lasseter (Rechtshaffen 2013) Although Pixar did not produce the film, Lasseter, at that point boss innovative officer of both Pixar and Walt Disney Animation Studios, and executive of *Cars* and *Cars 2* (DeMott 2011) are the official makers of the film (Alexander 2013), They tried to not revamp *Cars* in another setting, dismissing thoughts that were excessively almost similar with *Cars* (Phippen 2013). The group additionally directed a research by meeting a few pilots of plane sorts that were incorporated into the film (Phippen 2013). Jon Cryer had at first been reported as the voice of the main hero named Dusty (DeMott 2011). However, he later dropped out and was replaced by Dane Cook (Strecker 2013). A changed form of the mystery trailer for the film (highlighting Cook's voice instead of Cryer's) was released on February 27, 2013. Cryer got a credit on the film for "extra story material", alongside Bobs Gannaway (Simon 2013). Prana Studios took a shot at special visualizations, liveliness, and compositing (Verier 2016).

Planes netted \$90,288,712 in the United States and Canada, and \$148,970,000 in different nations, for an overall total of \$239,258,712. It was considered as a film industry achievement (Box Office Mojo 2013). The film opened to number three

in its first end of the week, with \$22,232,291, behind *Elysium* and *We're the Millers*. In its second end of the week, the film dropped to number four, earning an extra \$13,388,534. In its third end of the week, the film dropped to number five, netting \$8,575,214. In its fourth end of the week, the film remained at number five, netting \$7,751,705.

The secondary data are some supporting data taken from books, articles, journal articles, and websites that discuss issues about immigrant, the American Dream, ideology, and cultural hegemony, as well as human and non-human animated films that can support research.

3.3 Scope and Limitation

In this study, scope and limitation were used in order to create a focus during the analysis of all selected data related to the issue that have been gathered. This study is focused on the main character of this movie named Dusty Crophopper, as a crop duster plane who works at cornfield and dreams to be a racer, and other plane characters that indicate a correlation with or represent the Cultural Hegemony, American Dream or Superstructure. The other limitation was applied to the narrative and non-narrative approach that was used to analyze the scenes. This study also discusses the selected scenes categorized by the storyline and the setting of the movie, which contain the issue of immigrant and American Dream ideology in the relationship between Dusty as a crop duster plane and other plane characters.

3.4 Techniques of Data Collection

Technique of data collection was done to carry out the analysis. This study needed several data, namely *Planes* movie, which contains the data on how American Dream applies to the movie and all the previous studies related to this study, which explain about immigrant and American Dream. The following is the technique of data collection used in this study:

1. Collecting journal articles that are related to the issue or the object of the study with this analysis by downloading them from the internet or borrowing the book from a library.
2. Selecting the data that are relevant to the study, issue, and object after collecting the data from various sources.
3. Focusing on the relation between immigrant and American Dream in this movie.
4. The writer was ready to analyze the data.

3.5 Techniques of Data Analysis

A technique of data analysis consists of the way on how a researcher is going to analyze an object. Since the object is a movie, the writer uses film studies as the background work. The writer will analyze the movie using the narrative (dialogue, storyline, plot, etc.) and non-narrative (mise-en-scene such as characterization, object placement, cinematography, etc.) aspects of the movie.

The selected scenes and dialogues of the movie were deeply analyzed from the narrative and non-narrative aspects.

3.5.1 Narrative

Narrative research is a term that subsumes a group of approaches that in turn rely on the written or spoken words or visual representation of individuals. These approaches typically focus on the lives of individuals as told through their own stories. The emphasis in such approaches is on the story, typically both what and how is narrated. Narrative research can be considered both a *research method* in itself but also the phenomenon under study.

Narrative methods can be considered “real world measures” that are appropriate when “real life problems” are investigated. In a basic linear approach, they encompass the study of the experiences of a single individual embracing stories of the life and exploring the learned significance of those individual experiences. However, in most cases one will be creating an aggregate of narratives each bearing on the others.

The narrative constructs the meaning of the relationship between events and character over a period. In the narrative aspects, the American Dream issues were analyzed and obtained through the plot of the story. The development of the characters and the story are the two main parts of analysis.

3.5.1.1 Plot

Movie consists of plot and characters that are played by actors who follow the story made up by the film producers. A story of a movie can reflect the 'original' story a director/writer had in mind, which considers only the important events that occur for a film's narrative to create. It tells a story and has the existence of characters, objects and occasions. Its plot can be represented in numerous ways, from which a discourse can be considered. Thus, a movie can be considered as a narrative and the author can argue it conforms to narrative theory.

A movie is made up of a plot and characters fill in as the actors who act out a story. "The term plot is used to describe everything visibly and audibly presented in the film before us" (Vassiliou 2006). It means a plot is a depiction of a director's thoughts that have been made in such a way before the movie was made and then presented into the movie plot. Thus, according to Corrigan, a plot has a 'huge' role in the movie. Plot is also the main aspect besides characters that the writer should understand more rather than other aspects in order to analyze the issue within the film.

3.5.1.2 Characterization

Analysis of the narrative film consists of several elements that the writer should have to get the results. However, the main part of the movie itself and the main part of the action is the character.

Characters or the actors and the actresses of the film can perform some specific narrative functions. Many movie producers or production houses used a

popular name of actor and actress to construct the role of characters in order to make them become real and convincing to the audience of a movie. Character explores people's thought and people's psychological complexities. Character models represent the properties of a fictional being in a specific structure with a specific transparency and a specific perspectival orientation. They are closely associated with other mental models that the viewers have shaped of the situations of the story and in addition of themselves or different people (Eder 2010).

3.5.2 Non-Narrative

In contrast, non-narrative aspects are different. Non-narrative film is a tasteful of true to life film that does not describe, or relate an occasion, regardless of whether genuine or nonexistent". The stylish is non-authentic.

Narrative film is the prevailing tasteful, however non-narrative film is not completely unmistakable from that stylish. While the non-narrative film stays away from "specific attributes" of the narrative film, "despite everything it holds various story qualities". Narrative film additionally infrequently utilizes "visual materials that are not representational".

As indicated by Timothy Corrigan in *The Film Experience*, non-narrative film is particular from true to life film, however the two structures may cover in narrative film. In the book Corrigan states, "*A non-narrative film might be completely or somewhat anecdotal; on the other hand, a true to life film can be developed as an narrative*". In non-narrative aspects, the idea of American Dream issue has not been clearly defined and represented. However, the idea has been

exposed implicitly in the movie using filmmaking communication language. A visual content of the film is a significant part, which produces a certain meaning and becomes a large extent on how the story is told. In other words, the visual content of the film has also become an important aspect that needs to be analyzed in order to complete the analysis of this study. Furthermore, the non-narrative aspects or mise-en-scene consist of camera angle, setting, costume and make-up, and colors that are used in the movies.

3.5.2.1. Camera Angle

The camera angle denotes the particular area at which the film camera or camcorder is set to make a go. A scene might be shot from a few camera angles simultaneously (Ascher and Pincus 1999). This will give an alternate encounter and here and there feeling. The distinctive camera edges will effects affect the watcher and how they see the scene that is shot. There are a couple of various courses that a camera administrator could produce to accomplish this results

Camera angle has its own certain meanings. In a normal occasion, camera angle is commonly use in a horizontal and at eye level. The horizontal camera angle explains that the character if the scene shows more than one character, of the film, is the same way. However, high and low camera angles also have its own meaning. A high camera angle is used to provide a general overview of the situation. In contrast, a low camera angle is required to show the position of certain character in relation to something else. In other words, high and low camera angles are used in order to show or represent the power relationship

between characters and to show the audience which character becomes the subordinate or the dominant one.

3.5.2.2 Settings

Setting provides the audience with space and any other elements, which construct the expectation of the audience. A setting is not merely a situation that is settled in the movie. Setting also helps the audience to produce meaning and help the audience to obtain the message that is delivered in a film. Setting is an important element in a narrative and in some works the setting becomes a character itself. The term setting is often used to refer to the social milieu in which the events of a novel occur (Lodge 1992).

A setting can exist in three essential structures. One is the common world, or in an "outside" place. In this setting, the characteristic scenes of the world have a significant impact in an account, alongside living animals and various occasions of climate conditions and seasons. The second structure exists as the social and chronicled foundation in which the account dwells. Past occasions that have affected the social foundation of characters or areas are critical along these lines. The third type of a setting is an open or private spot that has been made/kept up or potentially dwelled in by individuals. Instances of this incorporate a house, a recreation center, a road, a school, and so on (Roberts and Zweig 2014).

3.5.2.3 Costume

Costume design is the investing of clothing and the overall appearance of a character or performer. Costume may refer to the style of dress particular to a

nation, a class, or a period. In many cases, it may contribute to the fullness of the artistic, visual world which is unique to a particular theatrical or cinematic production. The most basic designs are produced to denote status, provide protection or modesty, or provide visual interest to a character (Eubank 2005). Costume helps to shape characters in a movie. Costume can portray a character's particular historical period, social class, and also lifestyle. Costume also helps in defining the movie genre (Abrams et al 2001). This study focuses on the American Dream issue, which is represented in the plot of the film. Therefore, the writer conducted the analysis based on several main aspect.

CHAPTER IV

RESULTS AND DISCUSSION

4.1 Narrative and Non-Narrative Analysis

The movie story is about a Dusty Crophopper, which is a tractor plane. He worked on a cornfield and practiced airplane maneuvers on his free time, and dreamed of being a racing plane. His dream had derided by his boss, Leadbottom and his mechanical friend, Dottie, but he had supported by his friend, Chug. Dusty and Chug was practice to join the wings across the globe. In the evening before the qualification day, Dusty asked the Skipper to teach him how to fly well but Skipper refused. Dusty was quite good at aircraft maneuvers, but that was not enough for airplane racing matches.

The next day, Skipper visited Dusty and tried to talk about airplane racing. Skipper then decided to become a dusty coach. During practice, Dusty admitted that he had a fear of heights. However, their practice continued. Film planes continue when Dusty, then prepares to race on John F. Kennedy International Airport in New York City. There he befriended a Mexican plane named El Chupacabra. Dusty was then hostile to the arrogant Ripslinger plane and was a three-time winner.

In the match, Dusty had to get the last position because he did not want to fly high and the second because he helped another plane, the Bulldog. In India, Ishani gave some advice on dusty how to fly low over the Himalayan mountains.

They fly following the railway line. Dusty realized he was giving bad advice by getting a new propeller from the Ripslinger and he avoided it.

In a match in the Pacific Ocean, Ripslinger asked his men to be Ned and Zed to sabotage the dusty navigation antenna. Lost with a little fuel, dusty can still pass through the USS Flysenhower that allows it to land and fill the fuel.

Dusty then flew and thought of skipper then he had an accident but saved. Dusty friends, then raised funds to repair the damaged Dusty. Dusty was then excited again to continue the race. When Dusty had disturbed by Ripslinger, Skipper came to help him. In the end, Dusty was able to win the race when he gave tips by Chug to take chances when Ripslinger made a mistake in the final seconds. In the end, Dusty won the match and at the end of the film, Dusty had awarded with flying along with a skipper in costumes from the US Navy.

4.1.1 Dusty Represented as Immigrant

Dusty is the main character in this film, he is portrayed as having a kind and proven helpful character in the scene. He helps one of his racing opponents "Bulldog" when experiencing problems. Not only that, Dusty helped El-Chupa to get his lover "Rochelle". He also has a huge willingness to achieve his desires, as evidenced by his willingness to trained and helps other colleagues in the race. He depicted as an orange and white plane. Dusty felt he had high flight hours but he never traveled around the world making dusty intentions to take part in a race around the world and Dusty wanted to prove that he could actually do more than

what was supposed to be. Appearance inspired from Airtractor AT 501 (Kingdom 2013).

Dusty lived in Propwash Junction, which had depicted as a place surrounded by cornfields. If connected to reality Propwash Junction indicated is a state in America, more exactly located in Minnesota. Minnesota remained sparsely populated and centered on lumber and agriculture. Minnesota also part of cornbelt in American, which is the area with main agriculture and produces the corn. The fact is the 19th and early 20th centuries. a large number of European immigrants, mainly from Scandinavia and Germany (Frohlich 2015). And Minnesota occupies the highest place where states in America with a Scandinavian population with 1,580,776 or 32.1% (U.S. Census Bureau 2010).



Figure 4. 1 Dusty dialog (16:09)

The dialog that contains about “Scandinavian”.

Based on narrative. At 16:09, on the dialogue, Dusty admits that his name is a Scandinavian name,

.Dusty: "Hey, I'm Strut Jetstream"

Chug: "Yeah! That's right!" (LAUGHS)

Roper: "I knew I'd remember."

Chug: "There he is, strutting on over here."

Dusty: But you're mispronouncing it slightly.

Roper: I am?

Dusty Mmm-hmm. Yeah. It's actually pronounced "Dusty Crophopper."

Roper: Dusty Crophopper.

Dusty: Yeah. It's a Scandinavian

Based on that dialogue which indicates that Dusty is a descendant of an immigrant and not American native. It is also supported that character in this movie there are still unfamiliar with Dusty names. In other words, it can be said that dusty is not native American.



Figure 4. 2 Dusty strip details (40:30).

On the picture that dusty flying zoom in that we can look at the details of dusty paint motives. Among Scandinavian flags, all flags show the Scandinavian Cross (also called Nordic Cross or Crusader's Cross) as illustrated on scene 40:30 that Dusty's new motives have three color combinations as shown in figure (4.2). The "Cross Flag" is Scandinavia's historic flag pattern showing a stretching to all four sides of the flag. The vertical bar of the Scandinavian Cross had moved to the flag's left side (Mapes 2018). This picture below is the picture of Nordic Cross. On this film just Dusty that have a cross detail design on his body. The other planes have his own graphic details.

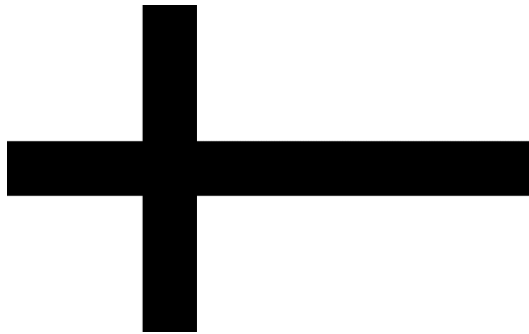


Figure 4. 3 Nordic Cross

The colors of the Scandinavian flag are consisting of red, yellow, blue and white colors. The costume helps to shape the character in the movie. The costume can portray a character in a particular historical period, the social class of the character, also the lifestyle of the character. The costume also helps in defining the movie genre.

There are examples of Scandinavian flags



Figure 4. 4 Scandinavian Flags

Based on Dusty's colors, the color has meaning they are: Orange: Blends the warmth of red and the optimism of yellow, orange communicates activity and energy. Therefore, the color included in teenage, creative and adventurous

association (Gross 2019). White: White describes simplicity, purity, innocence, and perfection. Blue: Blue is the color to convey reliability, reliability, and communication.

The display in the picture above color on the dusty indicate represents all the colors of the Scandinavian flag. This color analysis aims to support that Dusty is an indication of Scandinavian representation.

4.1.2 Dusty as Lower Class by Type of Airplane

Marxist analysis of society identifies two main social groups:

1. Labour (the proletariat or workers) includes anyone who earns their livelihood by selling their labor power and being paid a wage or salary for their labor time. They have little choice but to work for capital, since they typically have no independent way to survive.
2. Capital (the bourgeoisie or capitalists) includes anyone who gets their income not from labor as much as from the surplus value they appropriate from the workers who create wealth. The income of the capitalists, therefore, is based on their exploitation of the workers (proletariat).

The main character is Proletariat

In Marxist theory, the proletariat is the social class that does not have ownership of the means of production and whose only means of subsistence is to

sell their labor power for a wage or salary. Proletarians are wage-workers, while some refer to those who receive salaries as the salaries.

Based on this movie, proletariat represented as main character, Dusty Crophopper is described as a fertilizer spreader. In the real world dusty is the aircraft type The Air Tractor AT-500 is a family of agricultural aircraft that first flew in the United States on 25 April 1986, manufactured by Air Tractor nc. Based on "The majority of slave owners are in the Southern United States, where most are used as" machines "for agriculture." proves that farmers are part of the lower class or ploetariat (Vitera 2018)

There are types of airplane Commercial transport planes, General aviation planes, Military planes, Sea planes, and Special purpose planes. Dusty is described as an air tractor aircraft similar to several aircraft such as the Air Tractor AT-502, Cessna 188 and the PZL Mielec M-18 Dromande, wherein real life the function of this aircraft is a plane that is useful for transporting water, chemicals, and fertilizers compared to some of the aircraft in the film. This type of aircraft is a plane that has a different function and also has limitations compared to some aircraft that take part in contests such as the type of dusty rival aircraft in a race that is a type of custom-built carbon-fiber plane (most likely inspired by a modified P 51D Mustang for racing) and has uses for fighting in the real world.

Dusty is a type of General aviation planes that extremely useful to farmers, who use them for sowing seeds, spraying insecticides or fertilizers over the farms, and for counting livestock.



Figure 4. 5 Dusty in Real life (Air Tractor AT-502)



Figure 4. 6 Riplinger in real life (P 51D Mustang)

Different from dusty, Riplinger is a type of Military Aircraft that The way military aircraft are named generally stems from their purpose, whether fighter, bomber or cargo planes.

4.1.3 The Process of Dusty to achieve the American Dream

In this film, Dusty as a playable character also has the desire to do more for a better life. In this film, the main character passes step by step to chasing the American dream in a way. before reaching his dream, of course Dusty passed several stages until he could reach his dream. The following writer will describe the stages through which the main character had told the journey in this film.

There are stages that Dusty the way he improves to achieve the American Dream. Based on Karl Marx perspective, Marx saw history as the story of class struggles, in which the oppressed fight against their oppressors. According to Marx, as history unfolded, the victory of one class would pave the way for the future freedom of the rest of society (Engels 1886).

Marx viewed the unfolding process of history as follows:

1. First in ancient and mediaeval society the landed and wealthy had oppressed the slaves and the poorest plebeians and labourers.
2. Then, as new technologies were invented and market forces grew stronger, everything changed. The middle classes - gaining wealth and power from trade and manufacture - challenged the power and authority of the old rulers.
3. But at this stage a new struggle was formed between the bourgeoisie (the property owning class) and the proletariat (the industrial working class).

Based on Karl Marx perspective there are stages that have a similarity in the movie :

On the first stage, seeing dusty become a center of interest, it made Ripslinger angry and thought that dusty could endanger his position as a defending champion, then the Ripslinger began to oppress dusty in various ways to harm dusty.

On the next stage, the scene that Dusty an accident caused by Ripslinger, Ned and Zed. That makes Dusty could not continue the race, but Dusty helped by the other planes because of the goodness of dusty to all racers, other drivers helped dusty by giving the components of the machine or equipment that Dusty needed to continue the race, including Ihsani who gave a special propeller, Ihsani got the propeller from the Ripslinger team. So dusty can return to the competition

The last stage is the fight between Dusty and Ripslinger to determine who will be the winner of the championship. Dusty is the winner of the championship which ultimately changes people's minds about a struggle, it also inspiring everyone to thinks that "someone can do more than what is destined".

4.1.3.1 Dusty's Motive to Join Race



Figure 4. 7 Dusty talking on Skipper (18:47).

The dialogue on that scene :

Skipper: "You just ain't built for it. You're a crop duster!"

Dusty: "You don't think I know that? , I'm the one who's been flying back and forth across the same fields"

day after day, month after month, for years! I have flown thousands of miles and I have never been anywhere. Not like you. You were built to fight, and look what you did! You're a hero. I'm just trying to prove that maybe, just maybe, I can do more than what I was built for."

In the dialogue, it indicates dusty wants to do more for a better life like the ideology of the American Dream. According to James T Adams, "American Dream is that dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement, where it continues to choose life for the better."

Based on "a happy way of living that is thought of by many Americans as something that can be achieved by anyone in the U.S., especially by working hard and becoming successful" (Tensley 2019). Based on the statement someone will only be able to get what he wants by working hard. In analyzing this film, the writer divides the steps on how hardworking by Dusty making it chasing his goal in the narrative part of the movie. In this part, the writer will analyze how Dusty works hard to achieve the goal of achieving his goals.

4.1.3.2 Practice with Chug



Figure 4. 8 Chug Mentoring (04:35)

Practicing with chug is the first step that dusty does to achieve its goals. At the beginning of the scene, it was said that he practiced interrupted his time while spreading fertilizer in the cornfield. However, he was not alone. He was accompanied by a truck chug that did not have a base of racing techniques or techniques in a good way of flying. They only practice with book guides and watch racing videos. Because they do not find Dusty's best performance. Chug suggested Dusty to meet Skipper, an American Navy warplane that no longer flies again. Nevertheless, Dusty can learn about how to do good flying techniques.

4.1.3.3 Dusty Ask Skipper to be His Mentor



Figure 4. 9 Dusty met Skipper (08:31).

In the scene above, Dusty meets the skipper with the aim of asking for help, so Skipper wants to train Dusty, but Skipper refused. According to him, Dusty will only be a waste of time because Dusty had not made for racing. In the end, Dusty took part in a qualification without mentoring assistance by Skipper. Until Dusty did not pass the qualifier and he felt sad because of that.



Figure 4. 10 Skipper Point of View (14:48)

On the scene (14:48) Skipper sees dusty using binoculars. The cloudy atmosphere in the scene above strengthens if Dusty is in a sad mood. Seeing that Skipper felt guilty because not helping Dusty to training section so that Dusty did not pass the race, but because the race was very important for Dusty. The setting

in a movie generally refers to a real or fictional place, whereas the events and the scenes occurred in the movie. The set is, strictly speaking, a constructed setting.



Figure 4. 11 Championship Announcement (16:59).

Arrived at the scene in minutes (16:59) Dusty received an announcement from the race through his "proper" representative, if Dusty had declared to have passed the race because there was one participant who was disqualified for violating regulations on fuel use.



Figure 4. 12 Skipper Mentoring (22:16).

Skipper was initially reluctant to teach dusty. But seeing that this competition is important for Dusty, Skipper finally wants to record dusty. With a dusty note, you must be willing to work hard and be honest in practice. With the

motto “*volo pro veritas*” which means “*Fly for the Truth*” which requires Dusty to be honest and only for honesty a struggle. After experiencing days of training, Dusty was finally able to pass the test from Skipper. In this phase, Dusty received additional education that made him ready to compete in the race.

4.1.3.4 Gaining Alliance by Attitude



Figure 4. 13 Dusty Help Bulldog (37:35).



Figure 4. 14 Dusty Help El-Chupa (56:13).



Figure 4. 15 All racers visit Dusty (01 : 10 : 08).

After entering the race, Dusty tries to interact with a good attitude to all racers. However, from some racers, Dusty rejected because he is still an amateur and he is an air tractor aircraft. Nevertheless, not all stay away from dusty. He has a friend from Mexico called El-Chupa. In a match in German Dusty saved the Bulldog (racer from Britain) from an accident in minutes (37:35). Which, ultimately made the Bulldog friends with Dusty even though the Bulldog was initially closed to Dusty. The second is during a race in Shanghai where he helps El-Chupa to get Rochelle racers from Canada (56:13) which ultimately tightens the good hub between dusty and El-Chupa. Then, when in Nepal, there was a misunderstanding between dusty and Ishani incited by Ripslinger to drop dusty. After the incident, Dusty had an accident and could not continue the match.

All planes help each other to dusty because they feel that Dusty is a good-hearted person and has great potential to win the race and bring a great effect to all because of his struggle from an airplane that is not supposed to participate in the championship, including Ishani who had a misunderstanding with Dusty. With this Gaining Alliance, Dusty gets the advantage of partial assistance to continue

the match in the scene (01:10:08) and finally becomes the winner with all his help and hard work.

4.1.3.5 Rejection about Dusty Dream

In his journey, Dusty also experienced rejection at the minute (5:35) by Dottie, a forklift who was none other than his friend. Because Dusty is an air tractor plane he had underestimated by the race committee in minutes (12:40), even Ripslinger who became an Idol Dusty underestimated it by saying that "that farmer's going to race?" and then, underestimating Dusty had followed by everyone in the qualifying round in the minute (13:10) also underestimates Dusty.



Figure 4. 16 Forklift underestimating Dusty (12:40).



Figure 4. 17 Everyone look at Dusty (13:09).



Figure 4. 18 Ripslinger Underestimating Dusty (13:10).



Figure 4. 19 Dusty Underestimated by his friend (5:35).

After going through a long journey finally Dusty became the winner. Finally, he achieved what he wanted to do more. Dusty's victory not only had an impact on him, but his victory also affected the entire audience as in the scene (1:19:13), Dusty became an inspiration for them to do more than what they had. Even inspiring many people because the level of the world race watched by many people is able to give a view on the struggle to get something and choose the way of life to live a better life in the scene (1:20:07).



Figure 4. 20 Audience Appreciation (1:19:13).



Figure 4. 21 All Around the world watching race (1:20:07).

As per James T Adams, American Dream is "that dream of a land in which life should be better and increasingly luxurious and all the more full for everyone, with open entryway to each according to limit or achievement. It is a troublesome dream for the European higher social orders to decipher adequately, and such countless ourselves have turned out to be worn out and reluctant about it. It's definitely not a dream of motor vehicles and high wages essentially, yet a dream of social demand in which each man and each woman will have the ability to

achieve the fullest stature of which they are normally capable, and be seen by others for what they are, paying little personality to the inadvertent states of birth or position.

4.1.4 Representation of Superstructure

Marx argued that the superstructure grows out of the base, and reflects the interests of the ruling class that controls it. As such, justifies of the power of the ruling class. In this film, Ripslinger indicates that there is a picture of the superstructure because he is Dusty's role model where Ripslinger is the champion who defended three times. This makes Dusty want to compete because he wants to be like Ripslinger.

Costumes are part of the mise-en-scene, is a clothing and accessories that are worn by the characters that define the character and contributed to the visual audience impression and the design of the movie overall. Ripslinger depicted as green and black with typical racing details. Become an arrogant and cunning antagonist.



Figure 4. 22 Flying Ripslinger (09:47).

Ripslingers is in that picture. Having two colleagues and Zed in his racing team, he became the main figure in the team because he was the defending champion. Underestimating Dusty because Dusty was a plane not made for racing, but in the end, he felt rivaled. All methods had carried out by Rips to prevent Dusty's struggles, like inciting the Ishani and harming Dusty so he can't win the race. Also, dropped Dusty because he felt rivaled with dusty to defend his title. Rips don't want to lose from Dusty which is just a tractor plane. Appearance inspired from P 51 Mustang (Kingdom 2013).

4.1.4.1 Color Meaning of Ripslinger Appearance

Green: Green has two general meanings which are quite paradoxical; first as nature and environment, and the second as finance and wealth. If connected with nature, green represents plant life and growth and is continually used to promote 'green' in the environment, continuity, organic, natural essence of the word. Moreover, of course, green is linked to 'color of money' (United States money) and this is why it is associated with wealth and stability (Gross 2019).

Black : Black can be considered a serious color. Black represents strength, luxury, sophistication, and exclusivity. on the other hand; and death, devil, and mystery on the other side. From formality to the desire for power, black is firm, classic (Gross 2019). Orange: Orange communicates activity and energy, therefore creative and adventurous associations. (Gross 2019).

Certainly, in characterization, it will not necessarily choose components with a variety, starting from the appearance and characterization of a character, of

course, it has been prepared to add to the depiction and build a sense of character. This color identification aims to show more detail the meaning of the character Ripslinger also influences the officer to build an identity in the film.



Figure 4. 23 Rislinger miniature on display (17:48).



Figure 4. 24 Ripslinger fans (32:10).

In this scene, it appears that Dusty had a die-cast of Ripslinger, and he had placed in the top spot. Where it proves that Dusty is one who made Ripslinger as

his idol. Not only is Dusty Ripslinger, but also idolized by many people who indicate that he is someone who has power and is a role model for someone like Dusty who is seen in the scene (32:10) where he has fans.



Figure 4. 25 Point of view Dusty at Ripslinger (28:41).



Figure 4. 26 POV Risliger on Dusty (29:01).

There are several aspects of the visual of cinematography. There are the frame, light and color, the lens, movement, texture, establishing, and POV (Point

of view) (Brown 2016). In framing, there is a camera distance can be used to representing the scene on the movie that related to the issue. In that scene, Ripslinger talking to Dusty that Ripslinger will win the championship. The camera shot shows Dusty as the Airtractor planes are from a low angle with he is looking downward to Ripslinger. It portrays that the Dusty position is lower than the Ripslinger as the planes that built for the race. Ripslinger as the racing airplanes is in high angle shot from the point of view of Dusty. From the scene (28:41) and (29:01), it represents that the Ripslinger is supposed to be superior to the Dusty. Base on this analysis likewise shows that dusty is a base of connection superstructure. the base contains the powers and relations of creation business worker work conditions, the specialized division of work, and property relations into which individuals enter to deliver the necessities and courtesies of life. These relations decide society's different connections and thoughts, which are portrayed as its superstructure.



Figure 4. 27 Paddock Situation (28:58).

Besides having fans in this film, Ripslinger also has the privilege of having a large and different paddock with other racers. He has different facilities as if it would illustrate that Ripslinger is one of those who have power in this film.

From the analysis above, Ripslinger is a representation of the superstructure where he justifies the power of the ruling class because it has special features compared to other characters where he had told to be the winner of the race three times in a row. This seems to illustrate that he is a representation of superstructure in this film.



Figure 4. 28 Dusty and Friend talking about Ripslinger (10:23).

The dialogue on the scene :

Dusty: Dottie, that's Ripslinger. He's captain of Team RPX. They call him...

Dusty & Chug: The Green Tornado.

Dusty: Oh, he's so good, he's pre-qualified.

Dottie: Oh. And those two, Ned and Zed.

Dusty & Chug: The Twin Turbos.

Dusty: They're world-class racers.

In the scene piece above is a scene where Dusty admires Ripslinger who has just been welcomed in the qualifying round which Dusty looks Ripslinger as a world-class racer.



Figure 4. 29 Championship Information (30:53).

At 30:53, it had explained that Ripslinger was the Champion defending three times in a row in the race. Therefore, Ripslinger had idolized in this film including dusty which made Ripslinger a role model to do more.

4.1.5 Representation of Cultural Hegemony

According to Antonio Gramsci after developed the concept of the cultural hegemony of Karl Marx Theory, Cultural Hegemony is “the dominant ideology of society reflects the beliefs and interests of the ruling class”.

If Ripslinger is an indication of superstructure representation, then the competition "Wings Around The Globe" indicates that the competition describes a role Cultural Hegemony, that the dominant ideology of society reflects the beliefs and interests of the ruling class.



Figure 4. 30 Championship Greet Opening (31:57).

In this scene (31:57), the race had described as to be attended by thousands of spectators, all of whom looked very interested. Because this, the race had considered a prestigious race followed by many countries with the scale of the world race. As if, this race is something very important in life in this film.



Figure 4. 31 Championship Atmosphere (31:57).

In addition, in the scene (5:15) when Dusty got the announcement that the dialect to take part in the race, it also seemed to illustrate that this race was something especially important for dusty, all the residents of the Propwash Junction also congratulated and were happy about the joining Dusty to the race.



Figure 4. 32 Dusty and his neighborhoods (17:15).

Cultural hegemony is a social authority, which depicts how the state and managing industrialist class the bourgeoisie utilize social organizations to keep up

power in entrepreneur social orders. The bourgeoisie, in Gramsci's view, builds up an authoritative culture utilizing belief system instead of savagery, financial power, or pressure. Domineering society engenders its very own qualities and standards with the goal that they turn into the "presence of mind" estimations of all and along these lines keep up the norm (Donaldson 2008). Domineering force is in this manner used to keep up agree to the industrialist arrange, as opposed to coercive power utilizing power to look after request. This social authority had created and replicated by the overwhelming class through the organizations that frame the superstructure.

4.2 Interpretation of Findings

Based on this research, the author found a relationship between immigrant and American Dream ideology which in the film planes the picture of immigrant had indicated by the main character figure of Dusty Crophopper. Those who struggle to get a better life than before and try to work hard to get it. The individual migrant has constantly centered around material prosperity and prospects for a superior future, either in America or after returning home with some substantial riches. The fantasy is and was audaciously material, nor was it much worried about absorption into another general public. It is a similar dream that moves such a large number of new settlers today, the fantasy of enhancing their parcel, of improving the situation. The moving stories of foreigner achievement have discovered a place in the hearts of those that are as of nowhere, and they are an intense power in creating the proceeding with a stream of fresh introductions (Clark. 2003). In this film, it was told that in the end, the main

character Dusty Crophopper was able to inspire all the characters in the film to want to fight for success even though they were not destined for it.

At the point when Marxists talk about "philosophy," they frequently mean conviction frameworks that assistance legitimizes the activities of people with significant influence by twisting and distorting reality. When we talk about philosophy, at that point, we should be mindful to determine what we mean by the term. There is an ethical measurement incorporated with the idea of a belief system, which had utilized in basic film hypothesis. Philosophies are included false convictions caused by practices of control. They are unmistakable setups of good musings, feelings, and practices. With the expression of a strong and interesting ideology finally making a presumption that people believe, mass media has significant power to construct social reality (Utomo 2007). The relation of a media is very influential with the depiction of an ideology which will become a belief when the delivery is right on target and packaged well will be able to build an ideal social reality with the intent and purpose of the content of the ideology.

Animation film *Planes* is a film for children where understanding this American Dream has been instilled early in film media. Investigating the world media scene for kids presents two contradicting yet critical subjects: openings and dangers. Globalization of media and energized kid's shows explicitly, at first glance level, brings new chances to expand youngsters' standpoints and dreams, and gives more extensive and equivalent access to data. Be that as it may, it additionally undermines social ID and qualities. Mechanical advances in activity industry bring the guarantee of new aptitudes and more prominent on youth

interest in the public arena, yet additionally, increment the dangers of kid control and educational separation. There is a dire requirement for social orders to both secure youngsters and help them shape their own media surroundings and construct their own perspectives and impression of their general surroundings (Belkhyr 2012). In the current era of globalization development, it will be very easy for someone to receive information where sometimes the need for the process of filtering the contents of information had spread. Of course, the limitations and supervision of parents are needed in guarding the receipt of information for children which will have an impact on the development of the child's future mindset.

American culture is very popular around the world such as American habits, film, music, actors/actress, dramas, food and so forth. Because of its popularity, everything that has been made by American must have a good purpose to promote the American ideas because through those products American can persuade another country without inducing and threatening them (Setyowati 2012)

As a means of film communication, it has a big influence in forming people's opinions and beliefs. The existence of new information about something provides a new cognitive foundation for the formation of attitudes towards it. The suggestive messages that are carried by the information, if strong enough, will provide an effective basis for perceiving and evaluating things so that certain attitudes are formed.

The film needs to be known as a mass media capable of reaching the entire world, providing very fast information and interpreting various signs contained in the film. Therefore the film must provide meaning in the form of educational entertainment (Ramadhani 2018). of course, this also proves that a character in a film can be a representation of any identity although in the form of non-human characters.

CHAPTER V

CONCLUSION

In conclusion, the American Dream ideology still exists mostly in some media like movie, especially in animation movies for children. This phenomenon is always happening in a movie, especially in Hollywood movie production. There is always an American Ideology which is appeared in the movie presented by the main character whether taking a role as a winner or as a hero as they get the American ideology. It can be showed in this analysis by using the film studies theories. The writer used Planes movie as the object of the analysis. The writer analyzes the relation between the foreigner and American Dream ideology issue through this film.

This analysis proved some details of the story through the narrative and non-narrative aspect. A representation of immigrant can be proved from a plot of this movie that the immigrant wants to chase the dream in American, Then, the writer uses the non-narrative aspect to prove that there is a representation of Superstructure and Cultural hegemony inside this movie. In non-narrative, the writer used Cinematography and Mise-en-Scène to show the representation immigrant part. In cinematography, the writer used the high-low angle and close up camera distance to show that the Ripslinger as represents of the superstructure. And from the Mise-en-scène, the writer focused on the props aspect that it showed that representation of immigrant in the main character.

In this film, it indicated that the immigrant represented by imagining fiction character: Dusty's character. Dusty Crophopper struggles to achieve his goal of doing more for a better life reflected in this film where the film also presents a representation of the superstructure as Ripslinger, in which the Ripslinger on this film is a plane character who has power who can make himself as the power of the ruling class because he has won the race three times in a row to make him dominate the power of ruling class and *Wings Around the Globe* is a representation of a cultural hegemony where because the prestigious championship is the idea if Dusty enters into the meal then it will make Dusty go into a step further in his life.

Moreover, this film is an animation film for children aims to entertain but also gives the planting of American dream ideology in the world because this film is broadcast throughout the world. As if to illustrate that America is a country that is open to everyone who wants to fight hard to achieve their respective dreams in this case specialized immigrants, which in reality in reality in America the rate of discrimination is still high. Children need guidance and mentoring for parents in filtering information obtained by children because of the ideology of the American Dream. The ideology is a belief that there is a fair chance of succeeding and ample opportunities to do so, the opportunities are there and everyone has a chance if they hard work they will reward. Of course, from their dreams, it does not always work out simply: skills and opportunities have not always perfectly matched; constraints and discrimination in some preventive systems.

This film constructs and presents an illustration that being a hero and wins or achieve our goals by struggling with hard work then we will be able to change the level of one's life. Opportunities in fighting for dreams that also built without any conditions, opportunities are very open and for anyone who is able and willing to fight. It is the basis of an idea from the ideology American Dream. that, the movie wants to be justified into an ideal ideology. Through this is an animation film, the American or Walt Disney tries to teach and disseminate ideology about the American Dream where it is ideological which has considered an ideal ideology for everyone in the world

REFERENCES

- Adams, J, Q. 2001. *Dealing With Diversity*. Chicago: Kendall/Hunt.
- Adams, James Truslow. 2012. *The Epic of America*. New Brunswick: Transaction.
- Ahmadi, Meysam. 2014. "Cultural hegemony in Charles Dickens's A Tale of Two Cities." *International Journal Literature and Arts* 98-103.
- Ascher, Steven, and Edward Pincus. 1999. *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*. New York: Plume.
- Belkhyr, Souad. 2012. *Disney Animation : Global Diffusion adn Local Appropriation of Culture*. Thesis, Université de Mohammed V à Rabat.
- Boivin, Jennifer. 2017. *Animation and the National Ethos: the American Dream, Socialist Realism, and Russian émigrés in France*. Thesis, Edmonton: University of Alberta.
- Borgatti, Stephen P. 1999. *Element of Research*. September 7. Accessed November 1, 2018. <http://www.analytictech.com/mb313/elements.htm>.
- Box Office Mojo. 2013. *Planes (2013)*. December 21. Accessed November 21, 2018. <https://www.boxofficemojo.com/movies/?id=Planes.htm>.
- Brown, Blain. 2016. *Cinematography Theory & Practice for Cinematographers & Directors Third Edition*. New york: Routledge.
- Chetty, Priya. 2016. *Importance of research approach in a research*. October 12. Accessed June 21, 2019. <https://www.projectguru.in/publications/selecting-research-approach-business-studies/>.

- Clark., William A.V. 2003. *Immigrants and the American Dream: Remaking the Middle Class, Immigrants and the American Dream: Remaking the Middle Class*. Guilford Publications.
- Cole, Ph.D. 2018. *Definition of Base and Superstructure*. April 15. Accessed November 28, 2018. <https://www.thoughtco.com/definition-of-base-and-superstructure-3026372>.
- . 2018. *What is Cultural Hegemony*. July 2. Accessed November 28, 2018. <https://www.thoughtco.com/cultural-hegemony-3026121>.
- Danesi. 2002. *Understanding Media Semiotic*. London: Arnold.
- Diamond, Sharlene. 2015. *American Dreams and Immigrant Realities: Transnational Migration and Notions of 'Better' for Caribbean Immigrant In NY*. Thesis, New York: Syracuse Univeristy.
- Donaldson, Mike. 2008. "Gramsci, Class and Post-Marxism." *International Gramsci Journal*.
- Eagleton, T. 1967. *Marxism and Literary Criticism*. Berkeley: U of California P.
- Eder, Jens. 2010. "Understanding Character." *Berghahn Journal* 19.
- Engles, Karl Marx and Frederick. 2001. *The German Ideology Part One, with Selections from Parts Two and Three, together with Marx's "Introduction to a Critique of Political Economy"*. New York: International.
- Eubank, Tortora, Keith, Phyllis G. 2005. *Survey of Historic Costume*. New York: Fairchild Publications.
- Frohlich, Thomas. 2015. "America's Most (and Least) Educated States". *24/7 WallStreet*. *24/7 WallStreet*. February 2. Accessed November 29, 2018. <https://247wallst.com/special-report/2014/09/23/americas-most-and-least-educated-states/2/>.

- Goldberg, Matt. 2013. "Disney Officially Announces *PLANES*, a Direct-to-DVD Spin-Off of Pixar's *CARS*". March 1. Accessed November 20, 2018. <http://collider.com/planes-direct-to-dvd-cars-spin-off/>.
- Gross, Rebecca. 2019. *Arti Warna dan Simbolisme Bagaimana Menggunakan Kekuatan Warna pada Merek Anda*. April 9. Accessed June 16, 2019. https://www.canva.com/id_id/belajar/arti-warna-dan-simbol-dari-merk/.
- Honderich, Ted. 1995. *The Oxford Companion to Philosophy*. London: Oxford Univeristy Press.
- James, Samuel. 2016. *Can Film Influence Reality ?* April 25. Accessed November 28, 2018. <https://www.filminquiry.com/can-film-influence-reality/>.
- Kasiyarno. 2014. "American Dream : the American Hegemonic Culture and its Implications to The World." *Humaniora* 13-21.
- Kingdom, Stitch. 2013. *Disney's "Planes" Hi-res Stills, Fun Facts and Activity Sheets*". May 9. Accessed November 2, 2018. <http://www.stitchkingdom.com/disney-planes-stills-fun-facts-activity-sheets-62551/>.
- Lin, Jennifer S. 2007. "A Clinical Trials Recruitment Education Program for Immigrant Chinese Americans." *Journal of Immigrant & Refugee Studies* 95-110.
- Lodge, David. 1992. *The Art of Fiction*. London: Martin, Secker & Warburg Ltd.
- Mapes, Terri. 2018. *The Scandinavian Flags*. September 9. Accessed December 1, 2018. <https://www.tripsavvy.com/guide-to-scandinavian-flags-4123574>.
- Ramadhani, Dyah Ayu Rizky Kusuma. 2018. *EMOSI DASAR DALAM FILM (Studi Analisa Semiotika dalam Film Animasi "Inside Out")*. Thesis, Surakarta: Universitas Muhammadiyah Surakarta.

- Rangga, Christi Parnamita Ayuning. 2018. *AMERICAN DREAM AS A TOOL TO EXPLOIT THE WORKING CLASS AS PORTRAYED IN THE SECRET LIFE OF WALTER MITTY (2013)*. Thesis, Surabaya: Universitas Airlangga.
- Rechtshaffen, Michael. 2013. "*Planes: Film Review*". August 7. Accessed November 20, 2018. <https://www.hollywoodreporter.com/review/disneys-planes-film-review-600352>.
- Roberts, Edgar V., and Robert Zweig. 2014. *Literature: An Introduction to Reading and Writing*. Pearson.
- Roshadi, Irfan. 2012. "American dream as an ideology for american immigrant workers in upton sinclair's the jungle." *Allusion* 26-33.
- Setyowati, Ratini. 2012. "Spreading The Spirit of The American Dream Through Walt Disney's Film "Meet The Robinsons"." *Register Journal* 241-258.
- Somin, Ilya. 2017. *Immigration, Freedom and the Onstitution*. London: Harvard Journal of Law and Public Policy.
- Stephanie. 2018. *How to Begin Writing Your Theoretical Framework*. Accessed November 1, 2018. <https://www.statisticssolutions.com/how-to-begin-writing-your-theoretical-framework/>.
- Tensley, Brandon. 2019. *HOW THE AMERICAN DREAM WENT FROM MEANING EQUALITY TO MEANING CAPITALISM*. March 1. Accessed April 20, 2019. <https://psmag.com/ideas/how-the-american-dream-went-from-meaning-equality-to-meaning-capitalism-sarah-churchwell>.
- U.S. Census Bureau. 2010. *2006-2010 American Community Survey*. Accessed November 28, 2018. https://factfinder.census.gov/faces/tableservices/jsf/pages/productview.xhtml?pid=ACS_10_5YR_B04003&prodType=table.

- Utomo, Febe Putri Hadi. 2007. *Film dan ideologi: konstruksi ideologi feminisme pada film pendek Lux 2006*. Bachelor Thesis, Petra Christian University.
- Vassiliou, Andrew. 2006. "Analysing Film Content: A Text Based-Approach." 2.
- Verier, Richard. 2016. "Rhythm & Hues Finalizes Sale to Prana Studios", *Los Angeles Times*. June 28. Accessed November 21, 2018. <http://articles.latimes.com/2013/mar/29/entertainment/la-et-ct-rhythm-hues-prana-20130329>.
- Weisberger, Bernard A. 1994. *A Nation of Immigrant*. March 1. Accessed November 27, 2018. <https://www.americanheritage.com/content/nation-immigrants>.
- Yana, Titika. 2017. *GENDER REPRESENTATION PORTRAYED THROUGH EMOTION CHARACTERS IN INSIDE OUT*. Thesis, Surabaya: Universitas Airlangga.

The Movie Synopsis

Planes is a animation american film delivered by Disneytoon Studios and discharged by Walt Disney Pictures. The story begin from introduction the main character named Dusty Crophopper. Dusty is an air tractor plane who works at a cornfield and practices aerobatic moves in his additional time, dreaming become a racer. His dreams had scorned by the old planes named Leadbottom, and his forklift friend, named Dottie. Regardless, he had maintained by his fuel truck friend, named Chug. They train for qualifiers for the best in class Wings Across the Globe race. On the night before the qualifiers, Dusty asks an elderly and standoffish maritime power warplane named Skipper Riley to mentoring to him best practices to fly well, yet Skipper reject it. Dusty enters the qualifiers and regardless of the way that the social event of individuals insults him for being a cropduster or farmer. He makes sense of how to shocked them by his especially penetrated flight moves; anyway he hardly makes it into the race but he takes in the next day because a racer he came in behind in the qualifiers had been disqualified for using nitromethane that resource banned for the championship.

Later toward the start of the day, Skipper come to Dusty hangar and endeavors to talk him out of hustling, yet when Dusty uncovers he needs to exhibit he is an option that is other than an item duster, Skipper coaches Dusty on his speed and preparation. While in the midst of his arrangement, Dusty yields that he has a fear of statures. Despite this, their readiness continues and it is done, Dusty heads off to the social event of the race at John F. Kennedy International Airport in New York City. There he moves toward becoming companions with a

capricious yet relentless Mexican race plane named El Chupacabra, who at last starts to look all starry peered toward at a magnificent French-Canadian racer named Rochelle, who shows no eagerness for him. Dusty by then makes a foe of the haughty multiple times triumph plane Ripslinger, who discourteously ousts him as being only an item duster. He moreover encounters enthusiastic affections for an Indian racer plane named Ishani, who ends up solid of him. In the midst of the primary leg of the race from New York to Iceland, Dusty's refusal to fly high makes him finish in last place.

In the midst of the second leg of the race to Germany, Dusty shows incredible sportsmanship by saving another racer, Bulldog, from crushing when the British racer's eyes get blinded by oil when his left propeller glitches, winning Bulldog's respect anyway finishing last afresh. After the third leg of the race to India, Ishani invites Dusty to fly around the Taj Mahal and urges him to fly low through the Himalayas by following some railroad tracks. In the event that. in the wake of encountering a section hardly had the ability to fly through it. Scarcely keeping up a key separation from a train, Dusty recognizes he is ahead of the pack position in the wake of arriving in Upper Mustang in Nepal, yet moreover that Ishani intentionally gave him awful direction to get another propeller from Ripslinger, and he ignores her. As the race continues towards Shanghai, Dusty makes sense of how to keep up his lead. In Shanghai, Dusty makes sense of how to help El Chupacabra persuade Rochelle with a wistful tune.

In the sixth leg of the race over the Pacific Ocean, Ripslinger's unruly accomplices, Ned and Zed, under solicitations from Ripslinger, disturb Dusty's

course radio wire. Lost and low on fuel, Dusty sensationally keeps running over the USS Flysenhower (a reference to the certified conveyor) which empowers him to arrive and refuel. While on the conveyor, Dusty sees a hallway of reputation set up for Skipper's squadron anyway finds that Skipper just flew one mission, which refutes his past reputation as a veteran of various battles. He is then constrained to take off to endeavor and beat a moving toward whirlwind.

Dusty is possessed from flying by his insights about Skipper and ends up slamming into the ocean anyway is over the long haul shielded. He had ventured out to Mexico to his colleagues yet he has to a great degree hurt and may never fly again. Commander admits to Dusty that he did in reality fly only a solitary mission in the Pacific theater, where his entire squad of understudies was butchered consequent to convincing him to lead a strike on the Japanese Navy (they ought to have finished a typical watch). Chief was the primary survivor, yet torn by his fault, he never arranged another plane or flew again. Crippled and miserable, Dusty begins to consider dropping out of the race anyway is stimulated by his mates, Bulldog, Ishani, and countless as of late found fans to continue, and they all offer parts to have Dusty settled.

In the seventh leg, back to New York, with a distinction in heart and certainty restored, Dusty breezes up made plans to continue in the race, anyway Ripslinger still won't surrender and plots to put an end to Dusty's battling in the race "unequivocally". He and his goons attack, Dusty yet had thwarted by Skipper, who has crushed his fault and come to support Dusty. When endeavoring to get up to speed with Ripslinger, Dusty defeats his fear of statures when his

engine starts losing power, convincing him to ride the jetstream. Both he and Ripslinger make it to the true objective in New York; and when no doubt Ripslinger will win, Dusty adventures Rip's slanting for the cameras and makes sense of how to float above him and win the race while Ripslinger crashes into some reduced toilets. Dusty saluted by his colleagues and fans, and Skipper expresses profound gratitude to him for giving him the conviction to fly again. Commander rejoins the maritime power rapidly in the association of Dusty and they take a special flight together, completing the story.