

ADVENTURE FORMULA STORYLINE IN *MAD MAX: FURY ROAD* (2015) MOVIE DIRECTED BY GEORGE MILLER

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Abstract

This research attempts to examine the adventure aspect that focuses on the storyline in the popular movie "Mad Max: Fury Road" directed by George Miller, released in 2015. The film shows a hero successfully completing a dangerous mission with fairly short but effective dialog to convey the intended message while advancing the story. Therefore, the researcher poses an analysis question which is how the adventure storyline is built in the movie of Mad Max: Fury Road (2015). To achieve the outcome of the question, this research identifies the adventure aspects that build the story by using the main formula theory by Sarick (2009). The method used in this research is qualitative method. The researcher uses dialog and character scenes as data to get results. From the results of the study, the researcher found 3 data which are the boundaries between the beginning of the movie, the middle of the movie, and the end of the storyline of the movie. The conclusion of the movie Mad Max: Fury Road can be understood that the adventure plot is very simple but gives a tense impression and although various obstacles are encountered during the travel process, the adventure narrative includes the ability to successfully survive and overcome dangerous circumstances involving physical, human, and animal risks, as well as the need to escape and pass through dangerous predicaments.

Keywords: Adventure, Storyline, Mad Max Fury Road, Film, Literature

INTRODUCTION

Films as literary creations, have an important function in mirroring authentic human existence and portraying a narrative. Their population is inclusive of individuals of all age groups, comprising young children to older adults, and their visual aesthetics enhance the human capacity for creativity. Films have the ability to portray characters, places, and emotions with more clarity and speed compared to written works. This enables films to effectively or concisely communicate the narrative. Nevertheless, some people may experience a sense of dissatisfaction when the characters exhibit deficient acting skills or when the duration of scenes is excessively brief or extended. In general, films act as a mirror of human creativity and offer a distinct viewpoint on existence. Film and literature are symbiotic organisms that employ human imagination and comprehension to generate and enhance literary compositions. These support the advancement of human civilization and utilize the potential of the human intellect through various means such as deeds, images, words, and the replication of human existence. Films employ cinematic techniques and visual effects to enhance the realism and emotional impact of literary texts. Additionally, they encompass the identical components found in literature, although enhanced by visual and auditory objects, which contributes to their widespread appeal. Films serve as a means of communicating ideas to the public by utilizing moving images, colors, and sounds, so presenting a visual interpretation of written works.



As previously explained, film and literature can be regarded as literary manifestations crafted by the human intellect. According to Yuliatin (2019) that individuals employ diverse methods to convey their personal experiences, thus improving the understanding of past events based on their own encounters. The correlation between film and literature is distant, dating back to the dawn of humanity. The field of film is not limited to the realm of imaging, encompassing lenses and paintings from its inception. However, literature is primarily confined to printed materials, which possess a rather enduring nature.

Within the realm of cinema, there exist storylines that have achieved popularity and connect with the broader human experience. These storylines are commonly referred to as pop culture. Additionally, there exist certain narratives that are infrequently recognized or known only to a select few individuals, referred to as high culture. The research will specifically examine storylines that are common or famous in popular culture. The film entitled *Mad Max: Fury Road (2015)* is an Australian post-apocalyptic film directed by George Miller, featuring a complex plot and character development. The film follows Max Rockatansky, a pragmatic and capable character, as he navigates a world characterized by childhood wars and resource scarcity. The film's main theme is an adventure genre, reminiscent of the American Western genre. With an 8.1/10 rating on IMDb, the film has received numerous awards, including best actor, editing, cinematography, and costume design, making it a highly acclaimed film.

The adventure genre is currently undergoing a significant revival, with both readers and viewers expressing great enthusiasm for the thrilling narratives of daring missions. These stories are characterized by their high levels of danger and suspense, intricate details, tough challenges, and complex characters that attract both love and disapproval (Saricks, 2009).

In the context of the relationship between formulas, stories, art, and popular culture, John G. Cawelti believes that adventure fiction can be defined as narratives that revolve around the success of either individual heroes or groups in the face of many obstacles and dangers ultimately accomplishing a significant and morally significant objective. Within their studies, additionally references the fundamental essence of this narrative pattern, which may be tracked back to ancient myths and epics. The conventional Adventure character encounters a sequence of dangerous situations that must be confronted in order to achieve multiple objectives. Adventure genre literary works typically exhibit a profusion of action, showcasing protagonists embarking on a quest, and frequently take place in remote and unusual settings among periods of conflict or quiet. Heroes engaging on missions, be it physical or mental, face challenges in understanding codes that expose treasures and occasionally, in their efforts to preserve the world (Saricks, 2009). An adventure story typically revolves around the main character who begins on a specific purpose and encounters many obstacles throughout their journey.

In this research, the researcher takes one of the literary works in the form of a film entitled *Mad Max: Fury Road (2015)* which is explored through Sarick's adventure formula theory. The author will focus on the storyline in a 120 minutes film with dominant orange and dark shades that make its own characteristics, with the objective of research is how the adventure storyline is built in the film of *Mad Max: Fury Road (2015)*. The previous research related to the same movie is the researcher an analysis from Laila Nur Rochmah (2020) from Sunan Kalijaga State Islamic University entitled "*WOMEN'S STRUGGLE AGAINST MAN'S POWER AS SEEN IN MAD MAX: FURY ROAD MOVIE*". This study

examines the oppression inflicted upon women by the capitalist society. Furiosa experiences exploitation as both a slave and a commodity, The Five Wives are treated as possessions, and The Vulvalini represent impoverished women. Marxist feminist theory examines the interactions between male and female characters, specifically on the treatment of female characters and their experiences of struggle. The subject of investigation in this work exhibits certain resemblances, although deviates from the employed hypothesis.

The researcher employs a qualitative descriptive approach that specifically focuses on content analysis. According to Tracy (2013) asserts that good qualitative research adheres to tight standards, is attractive applicable, visually pleasing, and upholds ethical principles. Qualitative research involves immersing oneself in a specific setting and carefully observing and documenting subtle cues in order to gain a deeper understanding of the overall context and knowledge.

FINDING AND DISCUSSION

The Adventure Formula is a narrative approach that emphasizes exploration, platforming, and narrative within the context of adventurous experiences. As stated earlier, a story of adventure revolves around the heroine's high-stakes acts undertaken to protect himself and others. The Hero's Journey is a prevalent narrative form that encompasses a clear initiation, development, and resolution. The Adventure Formula is frequently associated with this framework. Each of these stages plays a crucial role in the overarching narrative, however they serve distinct purposes. Formulas typically exhibit a discernible narrative structure, and stories conforming to a formula employ easily recognizable stories that are frequently repeated. The Adventure Formula distinguishes itself from other formulas in the same genre. regulating the narrative tempo is crucial for cultivating suspense, and a skillfully paced novel incorporates both brisk and quiet sections to enhance the experience of the audience.

According to (Saricks, 2009) the adventure formula as inherently perilous for participants, often resulting in significant hazards and life-or-death outcomes. Usually, there is a single significant barrier to overcome, although additional obstacles may be encountered during the process. Additional components of the Adventure narrative encompass the ability to endure and overcome perilous circumstances involving physical, human, and animal risks, as well as the imperative to escape and pass through dangerous predicaments. Furthermore, the narrative encompasses the huge scope and importance of the objective at issue. Additionally, it is important to continually keep in mind that the hero emerges victorious in spite of peril and challenges. The hero typically overcomes obstacles and continues to have new adventures in later amounts, whereas others may become lost or fail (Saricks, 2009). Within the adventure genre, it is customary for narratives to depart from the typical optimistic conclusions frequently encountered in romance or other genres. Contrarily, adventure stories usually conclude with an intense and exciting period in which the mission is accomplished, and the survival of certain people becomes the primary concern, garnering considerable interest from the audience.

To answer the research question of how the adventure storyline is built in the film of *Mad Max: Fury Road (2015)*, the researcher divides three sessions in the movie, namely the beginning, middle, and ending. The division aims to make it easier for the audience to understand which part is the beginning to the end of the storyline of an adventure genre film.

Beginning



An opening scene in a film is the initial scene, similar to other films in particular. This is an important component in the opening scene that captures the viewers and sets the atmosphere. This scene is frequently regarded as one of the most unforgettable moments in the film. The producers skillfully construct the opening sequence to immediately captivate the audiences' attention. At the start of a film, audiences often feel intrigued by the subsequent moments that will emerge. On the other hand, if the film is uninteresting, the enthusiasm of the audience may decrease. Additionally, if the beginning of the film creates an excellent first impression, the audience may not be aware that they have reached the middle or even the end of the film.

In the opening scenes of the film *Mad Max: Fury Road* (2015), the spectator is exposed to several conflicts, and the absence of language fails to create a sense of intrigue in the audience. The film meticulously presents each scene from the first minute to the 42nd minute, spanning a total duration of approximately two hours. The initial segment of the film depicts the remarkable appear of the central character.

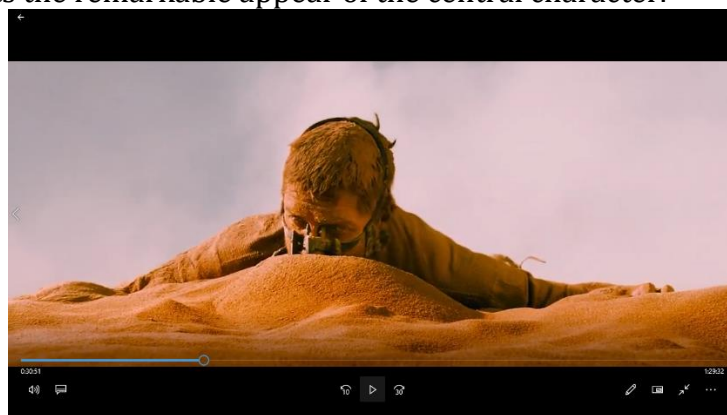


Figure 1 Max wakes up the earliest to the opponent's various attacks
(Miller, 2015, Timestamp: 0:30:50)

The storyline of a film is an important component as it functions as a medium for transmitting the film's intended message to the audience. In the same way that in the storyline of the formulaic mission. Adventure stories commonly center around a hazardous an adventure. Participating in such activities entails inherent physical hazards and usually entails serious repercussions that could lead to loss of life (Saricks, 2009, p. 17).

In the initial sequence, on the figure 1 of the film *Mad Max: Fury Road*, the main character, Max Rockatansky discovers himself in a barren desert establishing, where he is captured by an unusual group of warriors. at that point Max was sent to a place referred to as Citadel. In the figure 1, Max tried to escape in order to avoid being captured, but encountered several barriers and eventually surrendered. Max disappeared with the intention of using him as a universal donor for a military group known as the War Boys. Max's powerful and strong physique distinguishes him from the War Boys, who have a frighteningly pale appearance. He fulfills the role of a blood donor for the War Boys who are in dire need of blood.

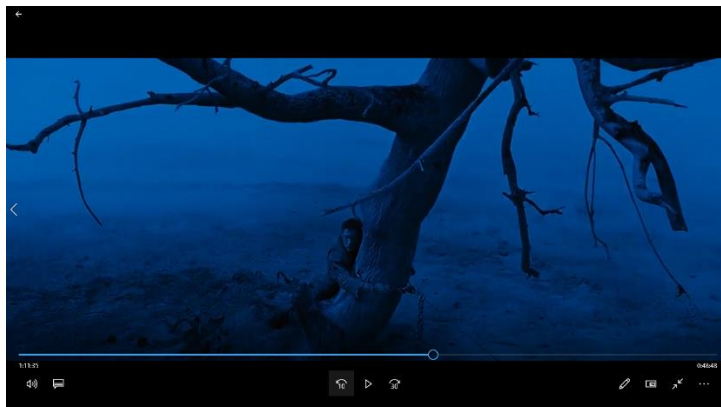
According to Saricks (2009, p. 18) that the plot might be set in either the present or the past, and could focus on either ordinary people or members in the military. Genre stories, especially in the Adrenaline genres, often includes violence. Adventure literature, in example, showcases a range of violence, including detailed descriptions. The initial phases of the film's storyline prominently showcase a multitude of violent elements. The film commences by introducing a prominent individual who endures horrific

mistreatment, and has numerous repugnant episodes. The film's villain possesses an extraordinarily delicate dermis and experiences difficulty in respiration, necessitating the use of a respirator for assistance.

The film commences with a pursuit sequence involving Immortan Joe and Furiosa, in which Max is depicted as a mere source of blood for one of Joe's warriors named Nux. The spectator is left breathless by this thrilling sequence, particularly due to the physically fit and powerful hero. At the beginning of the film, the main character is shown with very little dialog, and is only treated as a blood donor. Nonetheless, the storyline message in the movie is an adventure between Joe and his troops pursuing Furiosa who took away the five wives. But even though he is only seen as a non-actor, Max in the caption of figure 1 rises earlier than the other characters.

Middle

Continue to the opening scene, which is situated in the middle. Sequences that succeed in the opening scene and follow the climax or resolution of the story are commonly known as middle scenes in films. The audience's tension naturally builds in this important scene as the narrative becomes more apparent and the characters confront challenges and conflicts that move the plot ahead. During the important scene in the film *Mad Max: Fury Road (2015)*, the main protagonist clearly shows himself as a heroic and considerate hero. The central part of this film is visible from the 42nd minute to the 1 hour and 18th minute.



*Figure 2 Stuck in the mud
(Miller, 2015, Timestamp: 1:11:35)*

In the subsequent section, Max's storyline progresses as he allies himself with Furiosa. The road trip encounters numerous dangerous obstacles inhibiting its progress. Despite successfully escaping Joe's warriors initially, Max is currently being pursued by them due to the presence of attractive women in the War Rig. These women are believed to be exceptionally valuable resources associated with Immortan Joe, with one of them being pregnant with Joe's child, who is expected to become a powerful warrior in the future.

The challenges commenced with encountering a band of motorcycle thieves, resulting in obstruction, and subsequently becoming bound in a vast stretch of muck, leading to the mechanical failure of the War Rig. Based on Sarick's statement on the formulaic nature of the adventure plot. The adventure storyline explores the concept of survival against difficult conditions, encompassing dangers presented by the natural surroundings, violent individuals, and perilous wildlife. Additionally, it encompasses the protagonist's efforts to get away from dangerous circumstances. Moreover, the genre

encompasses a broad spectrum of activities, spanning from military campaigns to pursuits for rare treasures. It is crucial to consider that, despite the presence of hazards and difficulties, the hero ultimately attains triumph (Saricks, 2009, p. 18).

The sentence above suggests that heroes consistently attain success irrespective of the conditions and problems they face. From the middle section of the stories, depicted in figure 2, it becomes apparent that Max assumes the role of the story's main character and hero as he sets off on a quest towards the Green Place. This is the site where Furiosa intends to establish a haven for Joe's valuable resources, ensuring their peaceful existence, devoid of any form of oppression or coercion. The destination is home to an extraordinary assemblage of women recognised as Many Mothers. Max's charitable objectives align with Furiosa's goal, helping in his own freedom from Joe's confinement and their joint quest for an illusory paradise called Valhalla.

Ending

In the end, continue with the scene that the audience is eagerly identifying, specifically the concluding scene. Typically in films, the final scene serves as the concluding scene that concludes the storyline and creates a profound impact on the audience's reaction. An impeccably executed concluding scene has the power that makes a film unforgettable and gratifying. At this conclusive phase, audiences are typically able to openly articulate their viewpoint on whether the film they just finished watching is commendable or the opposite. The concluding segment frequently offers resolution or clarification to the perplexity that the audience encountered in the initial and middle sequences. However, it is not unusual for a film to intentionally conclude with a cliffhanger, prompting the audience to form their own interpretation or frequently setting the stage for a subsequent installment or sequel.

The final scene of the film *Mad Max: Fury Road* (2015) effectively resolves the audience's perplexity and inspires their emotional sentiments, eliminating the need to anticipate the film's sequel. The commencement, midpoint, and climax are intricately interconnected, creating a heightened sense of adrenaline in the spectators. The adventure elements might be further elaborated upon in the concluding section (see figure 3).

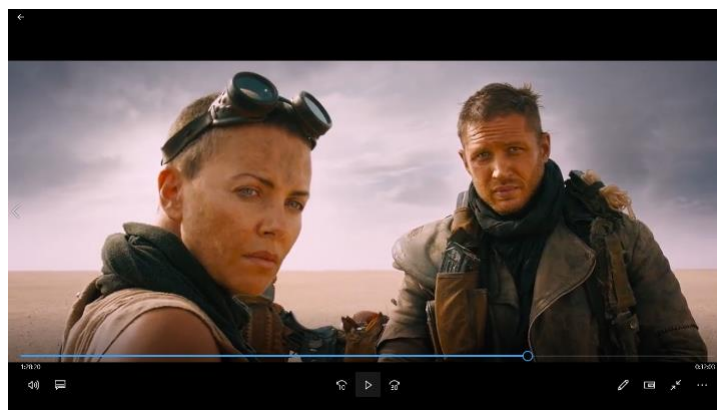


Figure 3 Discussion on returning to the Citadel
(Miller, 2015, Timestamp: 1:28:20)

The story ends with a complete lack of hope for these crucial resources, leading to the downfall of the formerly prosperous and peaceful Green Place. An imaginative expedition begins over. There is no notion of surrendering to criminals. With the increase in troop numbers and the assurance of a secure Gorge path for Many Mother's return to the Citadel, Max augmented his forces to confront Joe's army and retake control of the Citadel. The succession of concurrent actions resulted in a significant amount of

casualties among Max's military forces. As stated by Saricks (2009, p. 18), although it may not adhere to the typical happy ending seen in the Romance genre, it is unquestionably satisfying. The purpose is effectively achieved, and the characters whom we, as audience members, are most emotionally connected to escape as survivors.

Ending with a return to the Citadel was the right decision for human survival at the time. Because the Citadel is the source of everything that living beings need.

Max : "Alright, this is your way home."
Furiosa : "We go back?"
Max : "Yeah."
Vulvalini : "I thought you were not insane anymore. What are they saying?"
Furiosa : "The Citadel."
Vulvalini : "What is there to find at the Citadel?"
Max : "Green and water."

(Miller, 2015)

The Citadel is a fortress that serves as the stronghold of the tyrannical Immortan Joe. The Citadel is depicted as a place where water is a scarce and precious resource. The water supply in the Citadel is controlled by Immortan Joe, and it is obtained from pumping units in the center mountain, providing the Citadel with clean water from great depths. However, in a broader sense, "green" could be associated with the concept of fertility, growth, or hope, which are starkly contrasted by the arid and barren landscape surrounding the Citadel in the film. Therefore, in the context in the film of *Mad Max: Fury Road*, the Citadel is a symbol of power and control over essential resources such as water, and the term "green" could be interpreted in contrast to the harsh and dry environment that the Citadel represents.

CONCLUSION

An adventure genre in the film of *Mad Max: Fury Road* has a storyline revolving around Max Rockatansky's journey from a lone survivor haunted by apparitions of the dead to rejoining humanity and realizing the futility of survival without engagement. The film has a storyline set in a post-apocalyptic desert where gasoline and water are scarce commodities, and involves Max's alliance with Emperor Furiosa to escape the tyrannical rule of Immortan Joe. Throughout the movie, the beginning, middle, and end of the movie depict an attempt to preserve humanity in the face of apocalyptic events, and the development of a strong female character in Furiosa. The storyline is described as a high-octane action epic with seamless action sequences and a focus on the characters' struggle for survival and their efforts to overcome the pursuit of a ruthless warlord.

Based on Sarick's adventure formula theory, throughout the film of *Mad Max: Fury Road* contains a dangerous storyline for the characters in the movie, often danger is shown from the action of chasing the fleeing Furiosa to the obstacles of natural conditions such as being stuck in the mud, and attacks by motorized robbers that determine the character to live or die. Despite the obstacles encountered during the journey, adventure narratives include the ability to survive and overcome dangerous circumstances involving physical, human, and animal risks, as well as the necessity to escape and overcome dangerous predicaments. Nevertheless, the end of the movie's storyline triumphs in the heroes, Max Rockatansky and Furiosa.

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