

Characters and Characterization in *Up* Movie: Philosophical Value Obtainment

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Abstract

This research aimed at finding out main characters and characterization in a family movie entitled 'Up'. It is intended to give explanation about the main character namely Carl, Ellie, Russel, and Muntz as portrayed in the movie. The objectives of this research are to identify and analyze these four characters as they are considered the major characters in the movie. During data collection, an arm-chair method consisting of several steps were carried out; they are watching the movie, writing its transcription, reading the transcription, analyzing it, and categorizing the transcription into each relevant character. The data were later analyzed using interactive analysis through data reduction, data display, and data verification. The result shows that there are four characters considered as the major characters in this movie, they are Carl, Ellie, Russel, and Muntz. Carl is a character who gives loyalty value; Ellie depicts companionship value; Russel shows the value of bravery; and Muntz shows a rather antagonistic value, which is greed. In conclusion, this movie is a good object to study as a source of learning, especially for young children and family movies.

Keywords: *Movie Analysis, Philosophical Values, Protagonists, Antagonists, Characterizations*

1. Introduction

At a time when people's activities are dense in carrying out their day-to-day lives, the film is one of the mass media that may supply the public with value in terms of amusement, and it is one of those mass media (Moskowitz, 1969). Finding movies that are appropriate for children and teenagers to watch can be difficult. Parents can assist their children in selecting films that are uplifting and have important life lessons.

It is common knowledge that creators of moving digital images have structured these images in such a way as to create effective visualizations that may understand the underlying meaning of a good tale, such as a dark mood, tension, glad or sad emotions, and other such characteristics. Film, being a medium that possesses audio-visual features, specifically sound and visuals, has a greater significance in expressing messages and meanings than other mediums do. Films are able to bring and provide the experiences and sentiments of the audience, allowing for a more profound level of engagement with the narrative. It is merely that the presentation of a movie and having an intriguing plot are the two elements that are most crucial to its success (Møller et al., 2016). This is because they pique the attention of viewers in seeing the story through to its conclusion.

Film as a mode of communication is extremely well-liked by many people since it may successfully deliver the appropriate level of entertainment. Despite the fact that the role of amusement has predominated throughout the history of film, films frequently have instructive or propagandistic impulses (Han, 2011). Films also frequently try to educate and instruct their audiences as part of their mission. The combination of film and television is something that happens all the time now. The characters in the movie act out their scenes

in a manner that is as realistic as it is feasible to make them. If the audience is aware of the significance of the information that is being delivered, then the audience will typically show their gratitude by sobbing and laughing. There is a phrase that describes the change from one universe to another while watching the movie. In most cases, a member of the audience will mentally place themselves in the shoes of a fictional character. At the end, there will be a range of conflicting emotions, such as sympathy and hostility. The impact of a movie of this magnitude will typically be felt for quite some time after its initial release (Tutuarima, 2018).

The motion picture itself is a moving picture, which is also commonly referred to as a movie. Cinema refers to the collection of different types of films. Drawing live is both a form of art and a well-liked and successful form of entertainment and business. The movie is created either by using a camera to record other people and objects (including fantasy and fictional figures) or by using animation. Both methods are used. Films can be divided into two categories: fiction and non-fiction, according to the type of tale they tell. In other words, this movie is not based on any real-life occurrences because it is a work of fiction, which is a film that is created based on human imagination. Then, non-fiction films whose production was inspired by an incident that happened then included cinematographic elements with the addition of certain effects such as sound effects, music, light, computerization, enchanting scenarios or scripts, and so on to support the power of action (Isnawati et al., 2015). These films also included cinematographic elements with the addition of certain effects such as sound effects, music, light, and so on. halt production on the non-fiction movie.

To be more specific, *Up* is an example of a fictional film; nonetheless, this film was inspired by the true tale of a grandmother named Edith Macefield who refused to sell her property even though she was given \$1 million to do so. This story served as the film's source of inspiration. She passed away at the home in 2008, having lived the remainder of her life there.

In light of the information presented above, the authors posed the following research question to consider: *Who are the primary characters in the movie Up, and how would their personalities be described? And what are some of the philosophical principles that are open to interpretation?*

Later, the objective of this research is to determine and investigate which characters are the most important in the film *Up*, as well as how to characterize the actors in order to comprehend the film's underlying ethical and moral principles. When conducting an in-depth analysis of movie characters, there are multiple processes that need to be identified. Character in literary works is the embodiment of human behavior that determines keywords, behavior, conversations, and actions of a character; and to analyze these figures, the authors use the several stages above which are taken from Stanton's statement (Stanton, 1965) about how to analyze a character and consist of the words of the characters, characters' behavior, conversations between characters, and the characters' actions. When attempting to explain how a character develops, it is critical to have a firm grasp of the ways in which the character's behaviors and mentalities shift or grow through time during the movie.

2. Method

The method used in this study is a qualitative method that is focused on in-depth observation to emphasize the values brought through the film. The subject of this research a movei named 'Up'. This film itself has a duration of ninety-six minutes. This film was written by Bob Peterson and directed by Pete Docter entitled "Up" which was released on

July 29, 2009. The objects of this research were the characters, characterizations, and the philosophical values offered in this movie. This film was watched several times to carefully extract the essence that can be found in it. During the data collection, an armchair method was carried out involving five steps: watching the movie, transcribing the movie into a readable transcription, reading the transcription, analyzing the transcription regarding in line with the research objective, and analyzing the transcription.

Finally, the data were analyzed using interactive analysis as suggested by Miles, Huberman, and Saldaña (2014), namely data reduction where the irrelevant data found during the armchair process were reduced; then data display where all characters were shown as pictures in the result section, and last data verification where the data found are verified with other previous studies.

3. Results and Discussion

Movie Summary

Carl Fredrickson is an avid Charles Muntz enthusiast. Muntz, according to newsreel video, is a renowned explorer who recently returned from South America, where he discovered a spectacular, uncommon bird. One catch is that nobody believes him. Therefore, Muntz returns to South America, swearing not to return until he has captured that extraordinary bird. Carl is stoked. On his walk home from the movie theater, Carl encounters Ellie, a courageous young lady who shares his enthusiasm for Muntz and all things daring. Ellie makes a promise to Carl that he will one day take her to South America, specifically Paradise Falls, aboard a blimp. She affixes a grape soda bottle cap to him in order to strengthen their friendship. Through the montage, we observe Carl and Ellie's life story: repairing their home, picnicking on a hill, and attempting and failing to have a child. They begin accumulating their spare change in a jug labeled Paradise Falls, but life keeps interfering. Constant withdrawals from their savings are necessitated by automobile issues, broken bones, and home maintenance. Ellie, aged and gray, passes away, leaving Carl all by himself.

After the poignant marriage montage, which crams a great deal of life into its brief, beautiful, and devastating four-minute duration, we jump to the present and Carl 2.0. In his alone, he has become an excellent grouch. Carl refuses to sell his old homestead despite the fact that it is located in the heart of a construction zone. Russell, a wilderness scout, appears and offers to assist Carl so that he can obtain his assistance as the Elderly badge. Carl rejects this as well. Carl is forced to spend his golden years in the Shady Oaks retirement community after he strikes a construction worker with his cane. However, Carl has a plan. Carl ties thousands of helium balloons to his house, and when the residents of Shady Oaks arrive to carry him away to a life of cafeteria food and Bingo cards, his house and he take to the skies. His location was Paradise Falls.

However, there's a catch: Russell has stowed away in Carl's floating residence. They arrive on a ledge opposite Paradise Falls after piloting through a violent storm. Kevin, a large exotic bird, and Dug, a talking dog, are added to the motley group as they bring the house toward the falls. Kevin is being pursued by a pack of dogs that Dug is a member of. The dog pack eventually discovers Carl and his men and returns them to their lord. Surprisingly, their master is Muntz, and the creature he has been pursuing for all these years is Kevin. Kevin is captured by Muntz, as Carl and Russell flee. They reach Paradise Falls, but Russell is extremely disappointed that Carl allowed Muntz to capture Kevin. He resolves to return and rescue his bird companion. Carl follows Russell into his house after discovering Ellie's childhood Adventure Book and a note encouraging him to start a new adventure now that she's gone. Muntz captures Russell, resulting in a touchdown. Muntz: 2, Carl: 0. Carl and Muntz engage in combat on Muntz's airship as his house is tied nearby,

and Carl saves Russell, Kevin, and Dug. During the conflict, Carl's home becomes detached and drifts away. Muntz dies by falling to his death. Carl and Russell return to the United States, where Carl steps in for Russell's absentee father at the Wilderness Explorer ceremony. Instead of pinning Russell with his Assisting the Elderly badge, Carl gives him the highest distinction he can bestow: the Ellie Badge (aka the grape soda bottle cap Ellie had given him decades before). They went to Fentons for ice cream afterward. The closing view reveals that Carl's house arrived in Paradise Falls, as Ellie desired—his cherished wife.

Characters, Cracterizations, and Philosophical Values

In light of the fact that many people, especially those who are influenced by science or by practical matters, have a tendency to question whether or not philosophy is anything more than innocent but pointless trifling, distinctions that are so minute that they are indistinguishable to the naked eye, and debates over topics about which it is impossible to have knowledge. However, literature studies is all about fining the values behind a particular event in human's life. There are four philosophical values that can be learned from this movie. They are as follows.

Loyalty

The narrative is told from his point of view. Carl Fredricksen, who is 78 years old, is a man. Beginning with young Carl, we learn about his passion for adventure. The plot follows Carl as he meets his adventurous soulmate, young Ellie. Carl is profoundly affected by their relationship, marriage, and Ellie's tragic death, all of which are depicted in a montage. And for the remainder of the novel, regardless of what people are presented, the dynamic is virtually always predicated around Carl. It is Carl's desire to keep his promise to Ellie and travel to Paradise Valley in South America that drives the plot and determines the film's conclusion. Carl's character undergoes the most significant change, achieving his goal of bringing Ellie in the form of his memories of her, her Book of Adventure, and the house itself to the exact spot atop Paradise Valley by the waterfall before embarking on a new adventure with Russell, Dug, Kevin, and the others. In addition, Carl transforms from loathing Russell into Russell's surrogate father. And Carl's mood transforms from that of a grumpy old guy counting down the days till his death to that of an enthusiastic, lively, and 'alive' version of himself.



Figure 1. Carl Fredricksen (Loyalty)

We value loyalty in a variety of connections, including those with family, friends, love partners, coworkers, organizations, faiths, and countries. People typically define loyalty in terms of what it is not, such as not being deceived, cheated on, or abandoned, but loyalty is much more than the lack of mistreatment (Hong et al., 2021). Consistency in one's

treatment, behavior, and esteem for another constitutes loyalty. It is essential to be dependable and reliable, someone who can be counted on to appear. Additionally, loyalty entails continually treating the other person with consideration, fairness, and generosity of spirit. Being vulnerable and not concealing pieces of one's identity or existence are crucial aspects of loyalty. People who communicate their ideas and emotions demonstrate a desire to be known and to be known by others in an authentic and open manner (Harandi et al., 2017).

Companionship

Ellie (Elie Docter) and Russell are the two characters that are most strongly linked to Carl's emotional self (Jordan Nagai). Carl meets the love of his life in young Ellie, and they marry. Indeed, Ellie's inability to have a child and her death emphasize Carl's need to make her ambition of visiting Paradise Valley his aim. Even though Ellie is no longer living, she remains very much 'alive' to Carl throughout the novel, thanks in part to many talismans that take on her 'spirit,' including the house, the Book of Adventure, her photo, and the grape soda pin. And when he finally manages to place the house in the exact location envisioned by Ellie, she magically 'reappears' to him through a series of touching photos in the Book of Adventure, culminating with her handwritten note, thanking him for fulfilling the promise he made to her ("cross your heart"), then setting Carl 'free' with the admonition: *Now go have a new adventure*.

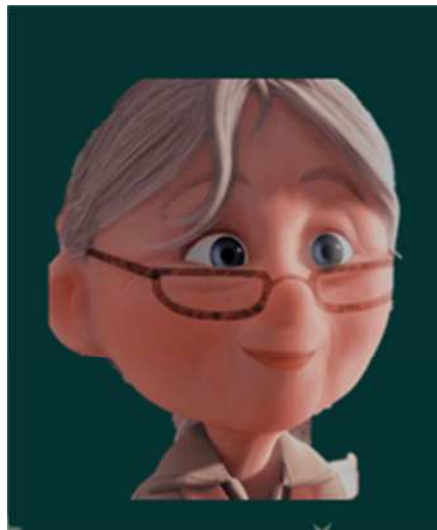


Figure 2. Ellie Fredricksen (Companionship)

Evidence in today's culture indicates that the accompaniments—including from non-human creatures such as pets—are importance in satisfying human needs for companionship, camaraderie, unconditional love, and affection—all of which have become increasingly difficult to satisfy in our nuclear families living impersonal suburban lifestyles (Lennox & Wolfe, 1984).

As a result, Holbrook (1996) proposes seven elements to explain the potential of the needs of accompaniments, they are the chance to admire nature and wildlife; the chance to be inspired and learn; the chance to be young and playful; the chance to be altruistic and nurturing; the possibility of company, compassion, comfort, and/or tranquillity; the chance to be a parent; and the chance to strengthen ties with other people. This study further goes on to say that the dynamics of accompaniment and connection appear to transcend far beyond the bounds of anything that we may ordinarily identify with material things.

Bravery

The narrative expertly introduces another Attractor figure with whom Carl might embark on a new adventure: Russell. Carl and Russell's relationship has the feel of a typical rom-com dynamic at first; Carl cannot tolerate the kid, but by the end of the film, Russell's tenacity and simple kindness compel Carl to warm up to him. Carl's main point of connection with Russell, though, is that he embodies Ellie's adventurous attitude. That's what Russell tells Carl. Carl provides Russell with a 'father,' someone who attends his merit badge ceremony and sits on the curb outside his favorite ice cream parlor counting red and blue automobiles, much as his absentee father used to.

As a result, the Attractor function is passed down like a baton, beginning with Ellie and her desire of seeing Paradise Valley, and once that dream is realized by Russell, Carl's aim flips to embrace Russell's goal: save Kevin and reunite the bird with her offspring.

One additional observation about the Attractor: Because the home is an extension of the Ellie-Carl interaction, it's worth noting that when Ellie relieves Carl of the need to fulfill their shared ideal, Carl also becomes 'free' of the house. Of course, it's a lovely and fitting touch that the house ends up atop Paradise Valley, right where Ellie imagined all those years ago.

According to one point of view, the Mentor is Dug, who is voiced by the film's screenwriter Bob Peterson. This may cause some puzzlement, but think about it. For starters, Dug is the character with the most insight and comprehension of the jungle, Muntz, and Muntz's other dogs, and this 'wisdom' fulfills at least one Mentor function. Dug also plays an important part in supporting Carl in the Final Struggle, another duty frequently played by the Mentor. But I believe Dug's most significant mentoring role is to serve as a symbolic conduit for Carl to see Russell through 'fresh' eyes. Russell, like Dug, is loyal, trustworthy, and tenacious in his pursuit of what is good. Indeed, according to Carl, the identification between Dug and Russell is such that they share the same beat: Carl sinks into a chair as the home rises into the air, followed by a knock on the door. Russell the first time, and Dug the second.



Figure 3. Russel (Brave)

With Dug, Carl can envision what a companion can be, after all, that is one of the primary descriptors of a dog about its owner. Carl's experience with Dug teaches Carl that Russell can be a good companion as well, opening up the possibility Carl had left for dead after Ellie was gone. The human and brave ideology is best understood by examining the interplay between its

two primary tenets, humanity and bravery. The "Human Element" refers to the provision of a comprehensive service to the customer, one that combines physical proximity with the coordination of the sharing of various services in order to guarantee that the customer's requirements are met.

On the other hand, the trait of bravery is embodied in the concept of taking the initiative and leading, which is what defines a person's work style. In addition, a person who possesses courage will never be afraid to defend the rights of others or speak out for what they believe in, regardless of how controversial their viewpoint may be (Lachman, 2007). Being courageous does not simply entail helping other people in a physical sense; it also means using your voice to denounce injustices that are being committed. Someone who is courageous will not back down from their ambitions. They have a plan, and there is nothing that can stop them from doing what they set out to do in the world. They evaluate whether or not their aspiration will have a beneficial influence on the lives of others, and if it won't, they adjust their objectives so that everyone wins. A person who possesses courage will not allow themselves to be deterred from reaching their goal by adversity, no matter how small.

Greed

Charles Muntz is the main antagonist (Christopher Plummer). What's intriguing about Muntz's Carl persona is that Muntz serves as an inspiration to Carl as a young child, in some ways the very image of who Carl imagines himself to be and become. But Muntz 'devolves' into a Nemesis as he becomes concerned with saving his legacy by discovering a rare bird in Paradise Valley's jungles, his concentration leading Muntz away from the original innocence of exploration for the sake of adventure to the 'evil side of exploration in service to one's ego. Muntz, in classic Nemesis fashion, not only provides opposition to the Protagonist achieving his goal in his efforts to kidnap Kevin, the rare bird who ends up as Russell's pet and a member of Carl's troupe, disrupting Carl's plans, but also demonstrates how Carl could, if he chose, go down his dark side path: if he insists on achieving the goal not so much to satisfy Ellie's dream, but rather his ego needs to fulfill.

By the end, it's a classic Bad Guy vs. Good Guy battle with death on the line. It is worth noting that after the opening newsreel montage, which depicts Muntz, this Nemesis figure doesn't emerge until late in Act Two. The script does an excellent job of intertwining different characters that create an opposing dynamic to Carl Russell, a thunderstorm, Kevin, and the constant annoyance of needing to move Carl's residence until Muntz reappears in the plot. Finally, Muntz's dogs, particularly Beta (Delroy Lindo), are members of Muntz's team and serve as a nemesis.



Figure 4. Muntz (Greed)

This is the second consecutive Pixar film (after Wall-E) to have an extended segment with no speech. Wall-first E's act is nearly entirely composed of Wall-E on the planet by himself, going about his business, and subsequently interacting with Eve (where they do eventually engage in some rudimentary dialogue). After young Carl meets young Ellie in Up, there is a brilliantly produced sequence that tracks crucial moments in Carl and Ellie's marriage with no dialogue. It's not just amazing storytelling, but it's also a good reminder that movies are essentially a visual medium.

There are numerous talismans and things that have emotional or symbolic connotations. From the grape soda button to Russell's merit badges to Ellie's headshot to the Book of Adventure to the house, everything is there. There's even a movement that crosses one's heart that has great significance, both between Carl and Ellie and Carl and Russell. Another excellent reminder: Use talismans.

4. Conclusions

From the results, it can be concluded that this movie conceives moral values telling that people can follow their dream no matter their age and achieve anything through their passion. It's never too late for you to learn something new and different in your life. Like Carl Fredricksen, he still follows his passion to can achieve his wife's dreams. And also it's all about real love. You would do anything for someone you love, no matter hard it is.

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