

CHAPTER II: REVIEW OF RELATED LITERATURE

The researcher will clarify the literature related to the topic in this chapter. There are Narrative, Tzvetan Todorov's Five-Stage Narrative Structure, Movie, The Element of Movie, Sunil Soraya and Tenggelamnya Kapal Van Der Wijck Movie (2013)

2.1 Narrative

As a message, a narrative includes the details of a particular event, occurrence or sequence of events. The use of storytelling as a research method is emerging and has not yet been validated. In spite of this, stories are increasingly used in research to extract information or as an intervention to change public attitudes, behaviors, and knowledge (McCall et, al., 2019). A narrative concept is closely related to the concept of story. Many concepts that define narrativity refer to fictional texts, so a definition is most appropriate for nonfictional genres like data visualization. (Weber, 2020).

Basically, a narrative story is a sequence of events or occurrences that involve anthropomorphic figures or agents, in which the events are time-structured and coherently linked (Weber, 2020). Which means a story begin as soon as an action or an event, even one single one, occurs because it involves a transformation, a change from a previous state to a newer state. Stories usually have a climax, where the plot reaches a pivotal point and then resolves itself. Finally, stories often have a moral lesson that is revealed at the end. In the context of data visualization, narrative can be an effective tool for communicating complex information in an engaging way. Despite the fact that stories are told, there are differences between telling and showing that might address how stories or events are presented in narratives.

According to article on the importance of narrative in designing game-based learning experience by (Naul, E., & Liu, M. 2020), an effective narrative has a

significant impact on the user's (player's) experience. Design features such as distributed narrative, endogenous and intrinsically integrated fantasy, empathetic characters and virtual agents, and personalized narrative demonstrate this for a strong storyteller's tool. These design features create a deeper connection between the user and the story, allowing them to explore the narrative and discover more personal meaning. In addition to being used as a means of conveying a story or sequence of events, narration can also be used to convey messages and information. It can be used to inform, educate, and persuade a reader or listener. Narration can also be used to create an emotional connection between the subject and the audience.

2.2 Tzvetan Todorov's Five-Stage Narrative Structure

Tzvetan Todorov is a well-known French philosopher who introduced the concept of "narratology" as a "new science." Furthermore, he is widely known for his contribution to the western understanding of Russian forms of literature through the publication of *Theorie de la litterature* in 1965, as well as translating the works of Russian formalist theories in each of his subsequent publications. In his theory, in addition to storylines, he distinguishes distinct categories, such as a correlation between plot and point of view of the narrator and the method in which the narrator tells the story (Liveley, 2019).

Several studies have already been conducted on the study of short story prose literary works using Tzvetan Todorov's narrative theory. In the first study, Adepati, M & Samanik (2018) applied Todorov's Narratology theory to analyze the narrative structure in *The Minds of Billy Milligan* novel and *Split* movie based on Todorov's narratology theory. Secondly, Tzvetan Todorov's narrative theory has also been utilized by Abbas, A., and Janjua, F. (2021) in their research. As a result, he found that the five stages of Todorov's narrative theory can be applied to this text, namely Equilibrium, Disruption, Recognition, Repair of Damage, and New Equilibrium, to analyze how through these five stages, the folktale 'Heer Ranjha'

develops, and what fantastic elements can be discovered that make readers recognize it as a folk tale.

According to (Adepati, M. K, 2018) Todorov states that the theory of narrative structure examines how narrative is constructed in a story. Specifically, Todorov outlined five stages that a character will experience: *Equilibrium*, *Disruption*, *Recognition*, *Repair the Damage*, and *New Equilibrium*. The stages of the narrative structure are described in order as follows: *Equilibrium* that refers to an opening stage in which the character is introduced or in peaceful state. *Disruption* which refer to a stage where character has started to have conflict. *Recognition* that refer to the condition where character has accepted that the conflict have affected every aspect of their life. *Repair the Damage*, the stage when the character tries to manage the main conflict in the story. Lastly, *New Equilibrium*, which the character have resolved all the conflict in the story or adjusting to the new situation.

Narratology uses storytelling as a systemic concept to understand the nature of the story as a cultural concept and practice. Narratology is also known as narrative discourse theory. (Taum, 2018). In Todorov's view, narrative time is similar to linear time since it has three dimensions. Several events occur simultaneously in a story, but each event must be presented separately, and complex images must be projected in a straight line. Therefore, Zhu, X. (2020) concluded, a narrative can present multiple events at the same time, but each event must be narrated separately. Narratology is developed based on linguistic analogies, while narrative discourse theory integrates different approaches and perspectives on stories. A narrative is a form of spoken communication, story, or saga, while logos is a form of science, according to structuralism.

2.3 Movie

A movie can be used as a source of educational and research material as well as a form of entertainment in this study. Basically, a movie can be considered a literary work consisting of stories, drama, history, culture, events, science which

are recorded in video form and broadcast in theaters, television, performance halls, and other broadcasting media for entertainment purposes (Anggreani, et al.,2018). In order to understand a film's elements, it is essential to analyze it. Generally, a movie consists of plot, character, setting, theme, visual art, and dialogue. A film is a collection of moving images representing a story that can be viewed on television or in the cinema The art of film making involves crafting a narrative, often with the help of music, dialogue, and visual effects. It is an incredibly powerful form of storytelling, capable of conveying emotion and ideas in a way that words alone cannot.

The plot is the sequence of events that occur from the beginning to the end of a story. A plot is the most important element of a movie since it is the most likely element to be understood by the audience rather than any other aspect. A movie can have three types of plots, namely backward, forward, and flashback. Plots are an essential element of fiction. They provide the framework for the story and can define how events and actions relate to each other. It's referred to as the backbone of fiction (Ertriary, 2021). In other words, the plot refers to an incident with significant causes and consequences. The sequence, according to Todorov, is a component unit of a narrative that functions as a narrative in and of itself; a sequence of events and situations that repeat or partially transform each other. Different sequences differ in their characteristics based on the type of relationship between propositions. For example, a causal sequence involves one proposition leading to another so that the first event causes the second (Aleria, 2020). On the other hand, a contrastive sequence involves two propositions that oppose each other, such as a person's thoughts and feelings.

The movie was adapted from novel, that makes it as a form of ekranization which means it is a novel story that converted into a film with changes in the content of the discourse. During ekranization, the language medium produced changed into an audiovisual medium as a result of the transition from novel to film. Novels and movies adapt to their media's functions to achieve this (Sumarni, et al., 2023). In addition, in Indonesia, literary works have been adapted into films by a number of

producers who are familiar with them, so that the community is familiar with them, which subsequently increases their commercial appeal.

2.4 Tenggelamnya Kapal Van Der Wijck Movie (2013)

The movie is an adaptation of the best-selling novel published in 1938. The film is able to illustrate the main point that the author wants to convey, which is to criticize the customs and traditions of Minangkabau society at that time, including forced marriage and ethnic and social discrimination. A movie based on Buya Hamka's novel exhibits its own beauty in terms of language and conveying social, cultural, and religious values. A series of dialogues containing original Minangkabau language draws the audience into a beautiful string of words. Zainuddin's letter to Hayati with beautiful diction illustrates the beauty of these words (Oktiana, 2023). The strength of the movie lies in the adapted screenplay that accommodates the beauty and complexity of Buya Hamka's literary language, most of which is quoted from the original novel. However, it is precisely this unusual language that offers its own charm.

As a whole, the movie depicts the following events: Zainuddin, the main character meets Hayati, the woman he loves after he returns to his hometown. Due to local customs, their relationship was prohibited. As a result, Zainuddin moved to the city and published all of his stories into a series of books. He became a well-known writer and has accumulated a lot of wealth. His cleverness in writing landed him a leadership position in newspaper company. Since his job required him to work in another city, Aziz, the main antagonist, moved there with his family.

The story in Zainuddin book was converted into an opera performance as a result of its popularity. Hayati and Aziz attended the opera. At the end of the show, the famous writer Zainuddin, who had changed his name to Shabir, was introduced. Upon seeing Zainuddin, Hayati was surprised to how he had become. Once, Aziz encountered a serious issue when his company went bankrupt. Zainuddin was kind enough to accommodate Aziz and Hayati at his residence. Aziz was embarrassed

about his behavior. He felt that he had betrayed Zainuddin and stolen his lover (Damayanti, 2019). In the end, their love could not be united, since Hayati died when the van der Wijck ship she was on sank

Due to the differences between the novel and the movie, there are many aspects of change that result from the adaptation of the novel into the film. This adds variety of additions into the movie storyline, equalization may also result in certain variations in the film. Movie lovers can learn more about Indonesian culture in *Tanggalannya Kapal Van Der Wijck*. Two cultures in Indonesia are highlighted by presenting things related to local customs. Through language, clothing, and customs depicted in the film, both Minangkabau and Bugis Makassar cultures remain highly upheld (Wibisena, et al., 2021).

2.5 Sunil Soraya

Sunil Soraya is the son of director Ram Soraya, owner of the production house Soraya Intercine Films. Known for producing and composing teenage films and best adaptation films, Sunil Soraya is a filmmaker, scriptwriter, and one of the best film directors in Indonesia. In the world of film making, Sunil won several awards, including the prestigious Indonesian Film Academy Awards. (festivalfilm.id, 2019). Praised for its unique and bold storylines and ability to capture the essence of the characters. Sunil is widely respected in the film industry for creative vision and unique approach to filmmaking.

The production of this film led to the recognition of "Best Director Award for Sunil Soraya by ME Movie Festival." The director and producer of *Tanggalannya Kapal Van Der Wijck*, Sunil Soraya, spent up to five years researching the film in order to ensure that it was an accurate adaptation of Buya Hamka's original work. In 2008, observation, preproduction, casting, and screenwriting began. The character development phase took six months, and the shooting phase took six months. The film took a total of two years to complete and

was released in 2013 (Soraya Intercine Films, 2023). It was nominated for multiple awards and became the highest-grossing Indonesian film of the year.

As the largest film production company in Indonesia, Soraya Intercine Films (SIF) was founded on June 1, 1982 by Ram Soraya. As a result of Vice President Sunil Soraya's leadership, hundreds of films have been produced by Soraya Intercine Films that have made outstanding achievements. Films such as *5 cm*, *Supernova: Kesatria, Putri, & Bintang Jatuh* have been produced under the company's leadership. These films have achieved great success at the box office, receiving numerous awards, and catapulting Ram Soraya and SIF to the forefront of the Indonesian film industry. SIF has become a symbol of innovation and quality in the Indonesian film industry.

2.6 Tzvetan Todorov

Tzvetan Todorov is portrayed as a slender individual matched with eyeglasses and thick curly hair. His academic expertise is in linguistics, and he has been a resident of France for the previous two decades until he died in 2017. His areas of interest include literary genres, rhetoric. Todorov met Gerard Genette and Roland Barthes, a literary theorist who introduced him to new areas of literary study and helped shape his career studying topics like literature theory that were marginalized in Bulgaria. Todorov has written "The Fantastic: A Structural Approach to a Literary Genre" and "The Poetics of Prose," both of which are noteworthy works concerning literary genres (Berg & Zbinden, 2020). A framework for analyzing narratives is provided by Todorov's contributions through the identification of crucial elements, including the initial state of equilibrium. Additionally, they distinguish the development of a disruptive event and follow-up resolution that highlights equilibrium. This method permits a more profound comprehension of the structure and dynamics of the narrative itself.

2.7 The Elements of Movie

a. Theme

Theme refers to the central concept or idea of what the filmmaker is trying to convey to the audience. As a framework, it guides the story, connects its elements, and provides deeper meaning. (Mizan et al., 2020; Wolff et al., 2013). Producers often use symbolism, repeated patterns, and character development to effectively convey concepts. In popular media, author usually make it easy for the reader to identify their main themes or messages. This is done either through the narrator's comments or through a character you recognize. (Pannu et al., 2020). Basically, theme refers to the primary concept or message that an author aims to communicate through the narrative of a section.

Science fiction, interpersonal relationships, and individual growth have been common themes in movies from the past. In recent years, movie themes have evolved to encompass a wider range of complex topics. As in the study (Mohanty, 2023). By the 90s, most romantic drama themes had evolved from the inability to express love to the realism of love itself, then towards the end of the early 2000s, the focus gradually shifted to addressing social issues. In response to evolving times and the increasing demand for more inclusive and thought-provoking storytelling, filmmakers are increasingly examining social challenges, political environments, and cultural identities

b. Plot

The plot of a story is defined as a sequence of events that are logically related (Liu et al., 2020). It is important to consider plot and theme when composing a story, plots serve as the backbone of stories, providing structure and guiding the reader. An incomplete plot can make a story appear unfocused, making it difficult for readers to connect with the message and themes. (Yuliani et al., 2013) Stated that there are three parts of plot structure. They are the beginning, middle, and end of the story. At the beginning of the story, the author introduces the setting, the

characters, and the conflict involving them. In the middle, there is usually an internal or external conflict that is described as a complication. In the end there are story's resolution. It might resolve all the issues in the story or even inform the reader what happens to the characters afterward.

c. Character

In literature there are two types of characters, the first type refers to the character's personality and the second type refers to the character's role. Both types of characters can be found in every story. (Yulianti et al., 2013) explain that a character personality gives depth and complexity to the story, and character roles drive the plot and shape the overall narrative. While a character's personality can elicit an emotional connection from the reader, it is the role they play that actively moves the story forward. According to (Hidayat et al., 2022) in their research on character building, a character can be categorized into two categories. The first is a positive character, the second is a negative character. Character values encourage reflection and encourage readers to act consciously following the principle of honoring, loving, and nurturing each other which leads to the role of the reader in the novel to determine the model of the favorite character.

d. Setting

Setting refers to the location, time and situation within which events occur (Siompu, 2018). It is an essential component in the construction of a narrative, as it establishes the general context of the story. The setting can impact the narrative of a story in a variety of ways. In a post-apocalyptic setting, for instance, the actions and decisions of characters might be motivated by survival and urgency. According to (Nurgiyantoro in Shindy, 2021) there are three types of settings in literary fiction. First, there is the location setting, which refers to where the story takes place and how it relates to social settings. Second, there is the setting of time, which can be either historical events, specific moments in the lives of characters, or simply the time of the day in a story. Lastly, social setting which refers to the environment in

which a person lives, such as their culture, religion or habit. A better understanding of the context can be obtained by examining the beginning scene of *Tenggelamnya Kapal Van Der Wijck* movie. Zainuddin is seen walking with a man along the road adjacent to a field (the location) in the morning (the time) after arriving in the village when he meets Hayati for the first time (the situation).

e. Conflict

Conflict is a clash of two or more forces that results in pressure that must be resolved (Saputra, 2018). It plays an important role in literature because it provides the foundation for narrative. It is also essential to the author's perspective in telling the audience what is the movie's trying to convey. Moreover, it drives the storyline, promotes character development, bring up emotions, and allows wider theme exploration which leads to an effective storytelling experience. Movie conflicts are typically classified as either internal or external. Internal conflicts are struggles that take place in the mind of an individual and might be issues between concepts or within an individual's thoughts. External conflicts, on the other hand, are character conflicts that arise from differences within the narrative's characters. (Saputra, 2018).

In the film *Van der Wijck*, Hayati, one of the major protagonists, battles with her decision to wed Azis instead of Zainuddin because she wants to honor her uncle, who has reared her since she was a young child, and family customs. Additionally, due of diverse descendents, Zainuddin had external conflicts with the villagers throughout his early years in Batipuh village. The primary conflict in the film arises from this conflict, which is the opposition to their marriage. This demonstrates how a conflict can give rise to another, which turns into a significant turning point in the story's plot.

2.8 The Narrative Structure

The organization and presentation of a story plot to an audience is known as narrative structure, which is also referred to as the plot's framework (Reich, 2017). This framework gives the characters something to work toward and help them grow. A story's plot determines its format, and the format determines how the story will be told. As the narrative progresses, it moves from introduction to conflict. The protagonist advances the plot so that there is increasing action as the main character, then the protagonist tries to resolve the dilemma of conflict. As the action moves towards the climax, the protagonist must determine how to manage the conflict. The movie concludes when the character has reached resolution by the end of the falling action.

In general, there are several sorts of narrative structures, but they are usually characterized as nonlinear, which includes flashbacks or flash forwards, and linear, which follows chronological order and makes a story easier to understand. Different structures provide distinct perceptions for the audience. Good writing attracts the reader not only because of its profound meaning but also because of its perfect structure. (Vatz, 2023). The structure also functions as a thread, connecting all of the pieces of plot. Ideally, the style of narrative structure utilized is mostly determined by the author's aim and the story being told.