TZVETAN TODOROV’S NARRATIVE THEORY AND
CINEMATOGRAPHIC MEANS IN DANNY BOYLE’S (2010)

127 HOURS

A THESIS

by:

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SOEGIJAPRANATA CATHOLIC UNIVERSITY
SEMARANG

2014
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ACKNOWLEDGEMENTS

I would like to express my deepest appreciation to those who provided me the possibilities to complete this study.

First and foremost, Praise be to God, Lord of the Worlds. Thank You God for Your blessing and mercy. Thank You for always preventing me from giving up and for giving me health so that I could finish my undergraduate thesis and my study.

I want to thank those most dear to me, my family and relatives, especially my mother who encourages and supports me both mentally and financially. Thank you for your unconditional love.

Special gratitude is given to my sponsors, Dra. Ekawati M. Dukut, M. Hum for her valuable support, guidance, and feedback on this study, as well as for encouraging me to be thorough in this thesis writing process. Thank you is also given to B. Retang Wohangara, SS., M. Hum, for his guidance, feedback and motivation to me. You can call me Yesi or Anna or Anas or Anastasia, so long as you do not call me Anastasia Yesi Karina at once, Sir, hehe. Both of you have taught me, in and out of class, valuable lessons that have enriched my life. Thank you for spending your valuable time in giving me important suggestions for the betterment of my undergraduate thesis.

To the lecturers in the Faculty of Letters: Bu Wur, Pak Adhy, Pak Budi, Bu Ninik, Bu Heny, and Bu Ike as well Faculty of Letters’ staff: thank you for always willing to answer and respond to my questions and concerns.
To my partner in crime, Aries Setyowati: thank you for the friendship, for sharing things people usually do not share, for making me believe that “if you cannot change the situations, prayers will do it.”

To my friends: Ariska, Vina, Maria Kurniawati, and Prisca, thank you for the friendship, for the help, for the laugh, and the support during difficult times.

To all my other friends in the Faculty of Letters from batch 2009 that I cannot mention one by one, and also from other batches: thank you for the friendship.

Quoting what my idol, Ricardo “Kaká” Izecson dos Santos Leite, says “When you achieve something so hard to achieve, the satisfaction is huge!” Thank you for inspiring me in a lot of things.

Thank you to Vina, Ariska, mbak Joan (Psychology 2008) and Viland for trusting me to be a part of your team in PKM-M 2010-2011 “Onomatopoeia sebagai Unsur Pendukung Komik Pembelajaran Bahasa Inggris Bertema Budaya Jawa Tengah untuk Siswa Sekolah Dasar”. It is an honour to be one of the 13 teams which represented UNIKA.

Also, to one of UNIKA’s gardeners who I do not want to mention his name because I am afraid I would misspell his name: thank you for the wishes and your kind words, Sir. It means a lot to me.

“Thank you” cannot be adequate to the gratitude I have for all of you who have been in my life. May God bless you all abundantly.

Best regards,

Anastasia Yesi Karina
[Song]

_Hall of Fame_

Yeah you can be the greatest, you can be the best
You can be the king kong banging on your chest
You could beat the world, you could beat the war
You could talk to God, go banging on His door

You can throw your hands up, you can be the clock
You can move a mountain, you can break rocks
You can be a master, don’t wait for luck
Dedicate yourself and you can find yourself

Standing in the hall of fame
And the world’s gonna know your name
Cause you burn with the brightest flame
And the world’s gonna know your name
And you’ll be on the walls of the hall of fame

You can go the distance, you can run the mile
You can walk straight through hell with a smile
You could be the hero, you could get the gold

Breaking all the records they thought never could be broke
Yeah, do it for your people, do it for your pride
How you ever gonna know if you never even try?
Do it for your country, do it for your name
Cause there’s gonna be a day…

When you’re standing in the hall of fame
And the world’s gonna know your name
Cause you burn with the brightest flame
And you’ll be on the walls of the hall of fame

Be a champion, be a champion (2X)
On the walls of the hall of fame

Be students, be teachers
Be politicians, be preachers
Be believers, be leaders
Be astronauts, be champions
Be truth seekers

_The Script_
If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too:
If you can wait and not be tired by waiting,
Or, being lied about, don't deal in lies,
Or being hated don't give way to hating,
And yet don't look too good, nor talk too wise;

If you can dream---and not make dreams your master;
If you can think---and not make thoughts your aim,
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build'em up with worn-out tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings,
And never breathe a word about your loss:
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!";

If you can talk with crowds and keep your virtue,
Or walk with Kings---nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much:
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And---which is more---you'll be a Man, my son!

-Rudyard Kipling-
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ABSTRACT

A film is an appreciation of the art works that tells us about life which can be heard and watched. A film is meant to entertain the audience. In this study, the writer attempts to help the readers understand more about the film narrative through the application of Tzvetan Todorov’s narrative theory and through the application of a number of cinematographic means in a film entitled *127 Hours*. This film tells about a story of a mountain climber, Aron Ralston, who saves himself after a fallen rock rolls onto his right arm and traps him in an isolated canyon in Utah. Over the next five days, Aron tries to survive and finally discovers that he has courage to extricate himself from the rock which rolls onto his right arm. This is a biographical drama film which, the writer argues, includes the equilibrium, disruption of equilibrium by an event, recognition of the disorder, attempt to repair damage, and the restoration as Tzvetan Todorov’s narrative structure. In addition, cinematographic means seem to support the application of Tzvetan Todorov’s narrative theory in the film by showing and describing the essential scenes. To the use of the combination between the literature and film studies, this study attests *127 Hours* as a biographical film seen from Todorov’s narrative theory and the application of cinematographic means.

**Key words:** film narrative, Tzvetan Todorov’s narrative theory, cinematographic means
ABSTRAK

Sebuah film adalah suatu apresiasi karya seni yang menceritakan tentang kehidupan yang dapat didengar dan dilihat. Sebuah film bertujuan untuk menghibur penonton. Dalam skripsi ini, penulis mencoba untuk membantu pembaca lebih memahami alur cerita melalui penerapan teori naratif Tzvetan Todorov dan melalui pengaplikasian sejumlah sinematografi di sebuah film berjudul 127 Hours. Film ini bercerita tentang seorang pendaki, Aron Ralston, yang menyelamatkan dirinya setelah sebuah batu jatuh menimpa tangan kanannya di sebuah ngarai yang terpencil di Utah. Selama lima hari berikutnya, Aron berusaha bertahan hidup hingga akhirnya menyadari bahwa dia memiliki keberanian untuk membebaskan dirinya dari batu yang menimpa tangan kanannya. Ini adalah sebuah film biografi drama yang mencakup equilibrium, disruption of equilibrium by an event, recognition of the disorder, attempt to repair damage, and the restoration sebagai struktur narative Tzvetan Todorov. Disamping itu, cinematographic means nampak mendukung penerapan teori naratif Tzvetan Todorov pada film dengan mempertunjukkan dan mendeskripsikan adegan-adegan yang diperlukan. Menggunakan kombinasi antara literatur dan ilmu perfilman, skripsi ini membuktikan 127 Hours sebagai sebuah film biografi drama dilihat dari teori naratif Todorov dan pengaplikasian cinematographic means.

Kata kunci: alur cerita, teori naratif Tzvetan Todorov, cinematographic means