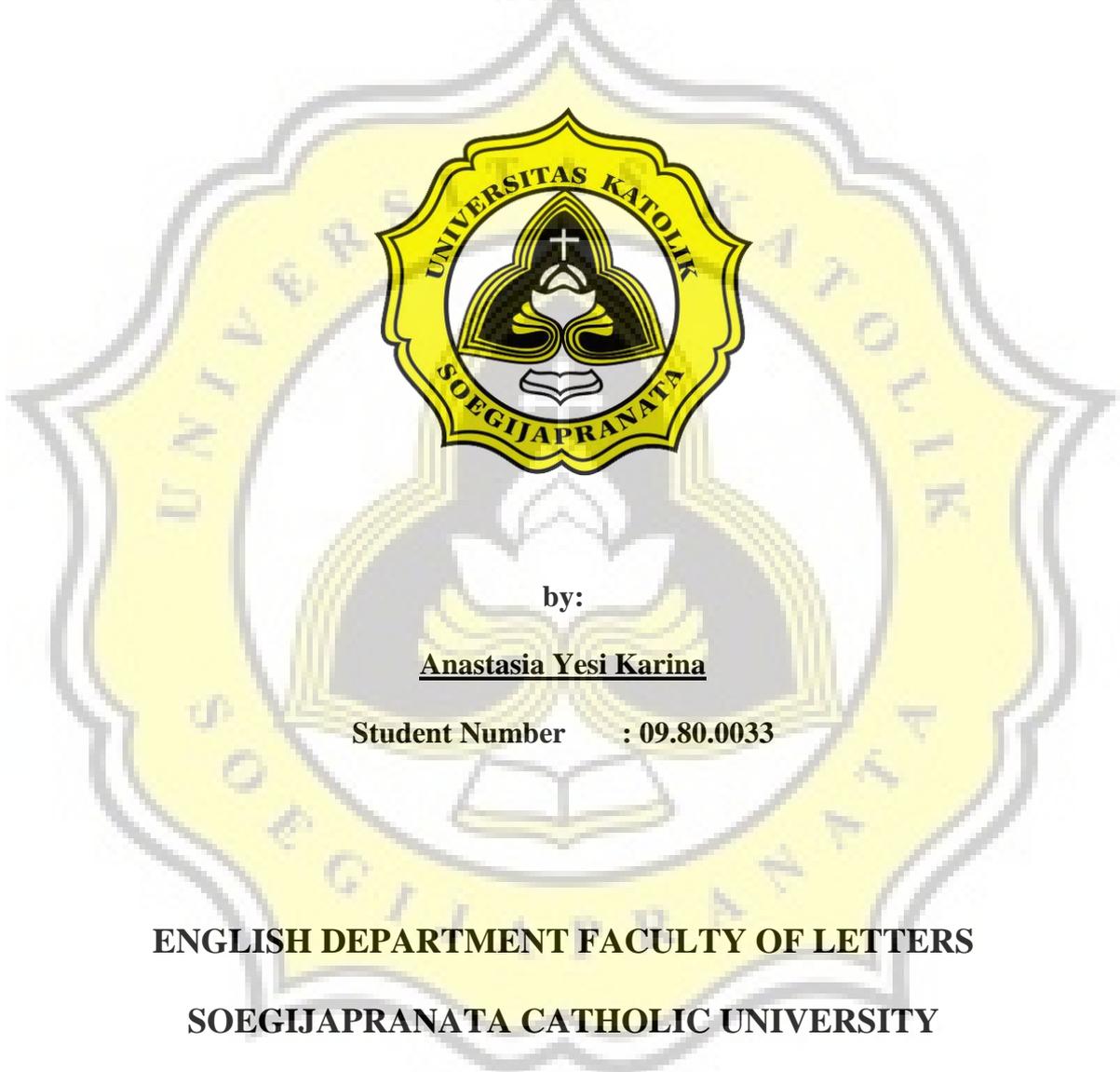


**TZVETAN TODOROV'S NARRATIVE THEORY AND  
CINEMATOGRAPHIC MEANS IN DANNY BOYLE'S (2010)**

*127 HOURS*

A THESIS



by:

Anastasia Yesi Karina

Student Number : 09.80.0033

**ENGLISH DEPARTMENT FACULTY OF LETTERS**

**SOEGIJAPRANATA CATHOLIC UNIVERSITY**

**SEMARANG**

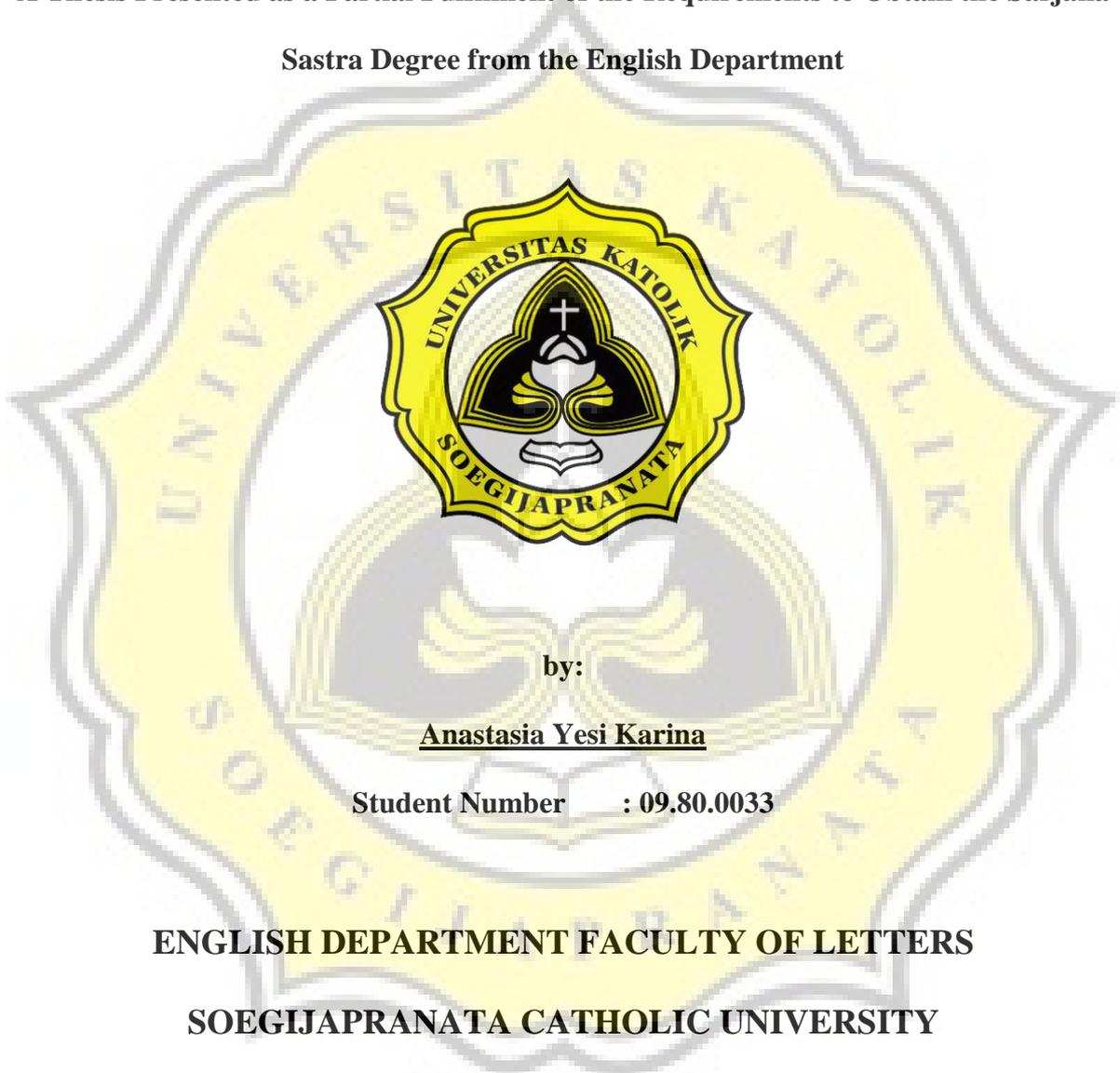
**2014**

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**A Thesis Presented as a Partial Fulfilment of the Requirements to Obtain the Sarjana**

**Sastra Degree from the English Department**



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**February 3, 2014**

**A thesis defended in front of the Board of Examiners  
on February 13, 2014 and declared acceptable**

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Best regards,

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[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-**

[Poem]

**IF**

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!

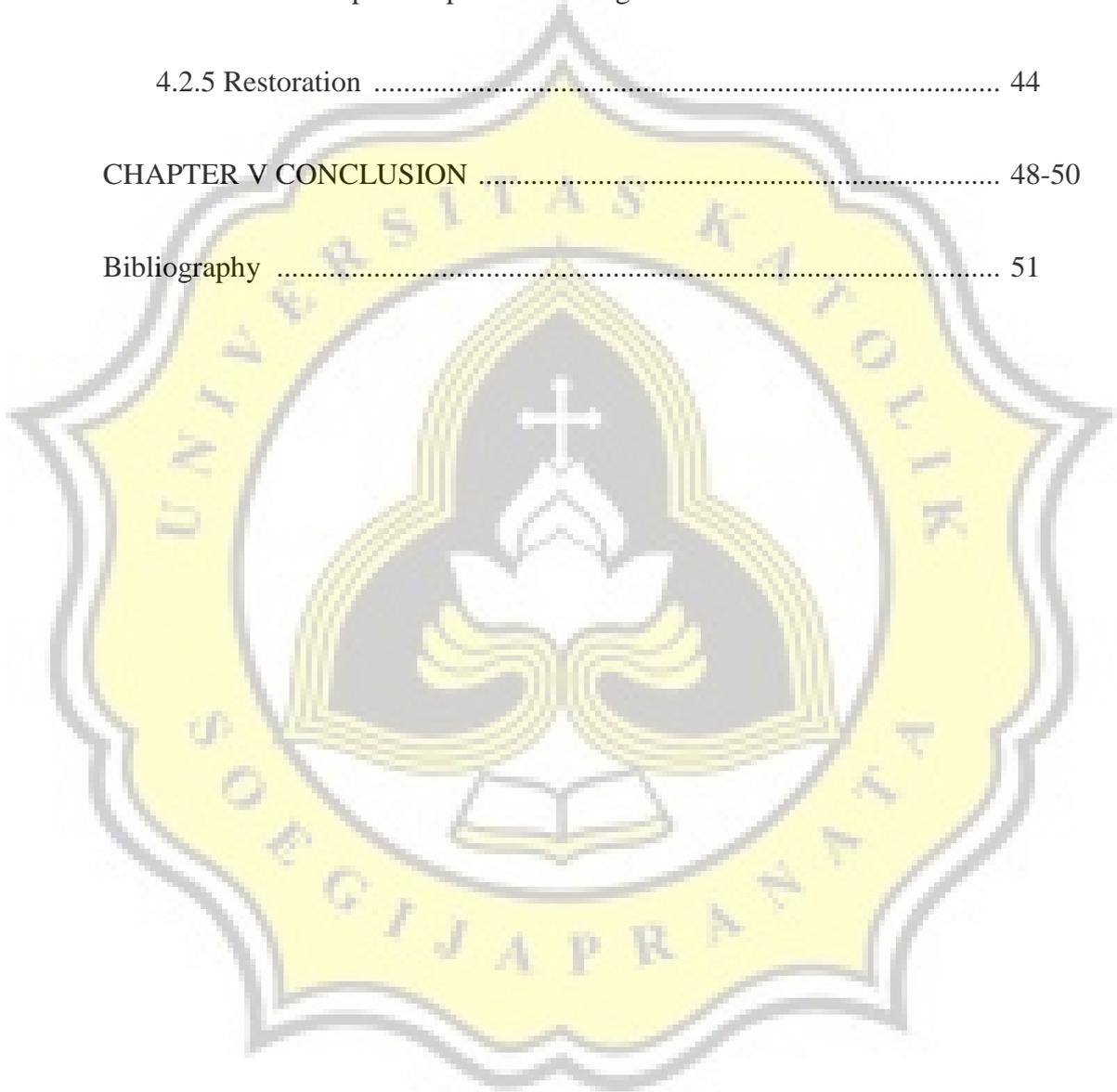
**-Rudyard Kipling-**

## TABLE OF CONTENTS

PAGE OF TITLE .....	i
PAGE OF APPROVAL .....	ii
BOARD OF EXAMINERS .....	iii
ACKNOWLEDGEMENTS .....	iv
TABLE OF CONTENTS .....	vi
LISTS OF FIGURES & TABLES .....	ix
ABSTRACT .....	xi
ABSTRAK .....	xii
CHAPTER I INTRODUCTION .....	1-6
1.1 Background of the Study .....	1
1.2 Field of the Study .....	4
1.3 Scope of the Study .....	5
1.4 Problem Formulation .....	5
1.5 Objective of the Study .....	5
1.6 Significance of the Study .....	5
1.7 Definition of Terms .....	6
CHAPTER II LITERATURE REVIEW .....	8-13

2.1 Tzvetan Todorov’s Narrative Theory .....	9
2.2. Cinematographic Means .....	10
<b>CHAPTER III RESEARCH METHODOLOGY .....</b>	<b>14-16</b>
3.1 Data Collection .....	14
3.1.1 Method .....	14
3.1.2 Source .....	15
3.1.3 Procedure of Data Collection .....	15
3.2 Data Analysis .....	16
<b>CHAPTER IV DATA ANALYSIS AND INTERPRETATION .....</b>	<b>17-47</b>
4.1 Tzvetan Todorov’s Narrative Structure .....	17
4.1.1 Equilibrium .....	17
4.1.2 Disruption of Equilibrium by an Event .....	18
4.1.3 Recognition of the Disorder .....	19
4.1.4 Attempt to Repair Damage .....	23
4.1.5 Restoration .....	24
4.2 Cinematographic Means .....	24
4.2.1 Equilibrium .....	25

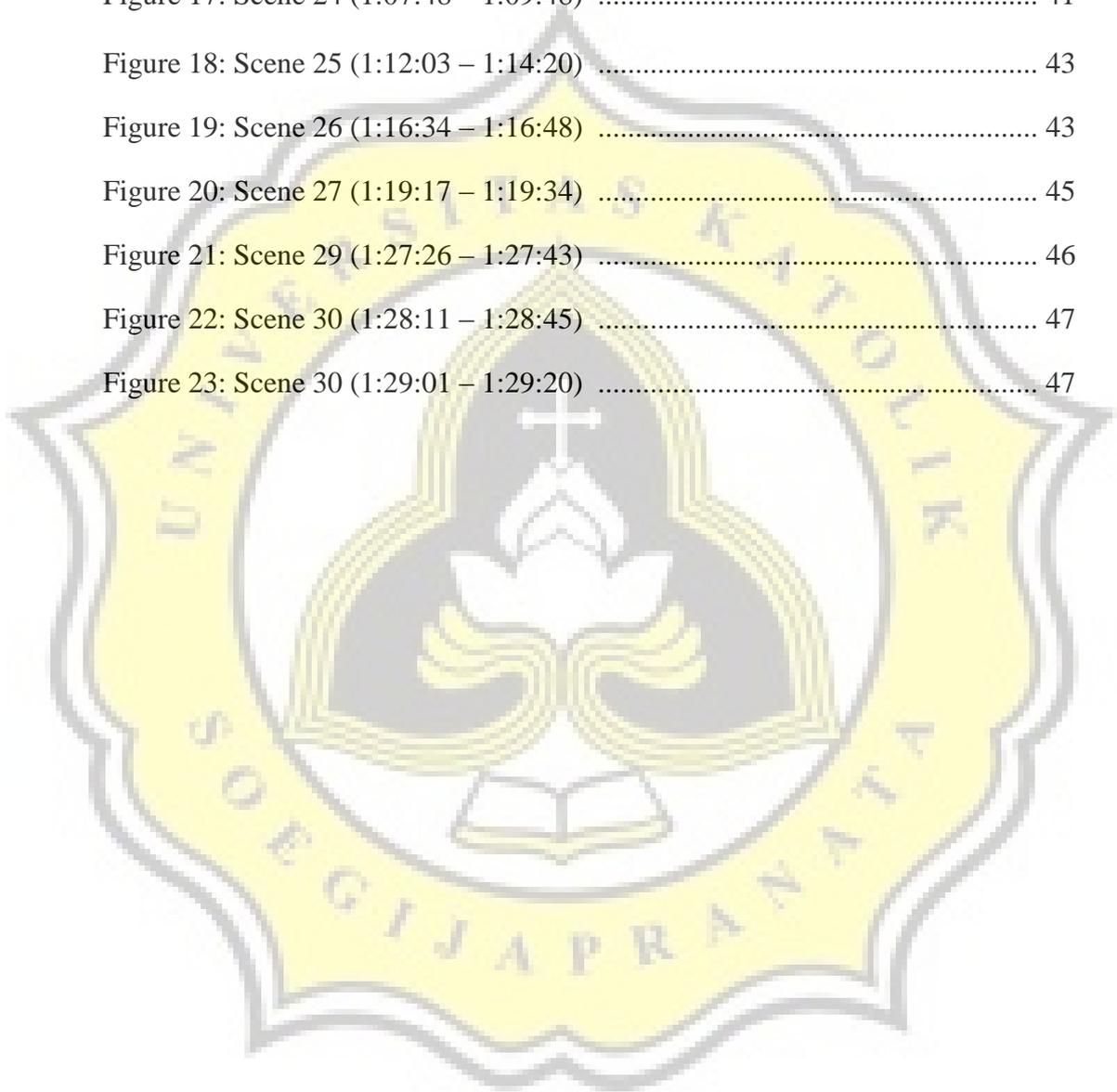
4.2.2 The Disruption of Equilibrium by an Event .....	29
4.2.3 The Recognition of the Disorder .....	32
4.2.4 The Attempt to Repair the Damage .....	41
4.2.5 Restoration .....	44
CHAPTER V CONCLUSION .....	48-50
Bibliography .....	51



## LISTS OF FIGURES & TABLES

Table 1: Equilibrium (Scene 1a, b, c) .....	25
Table 2: Equilibrium (Scene 2) .....	28
Table 3: The Disruption of Equilibrium by an Event (Scene 6, 7) .....	29
Table 4: The Recognition of the Disorder by an Event (Scene 8, 9) .....	32
Table 5: The Recognition of the Disorder by an Event (Scene 11, 14) .....	34
Table 6: The Recognition of the Disorder by an Event (Scene 15, 17, 20) .....	36
Table 7: The Recognition of the Disorder by an Event (Scene 21, 24) .....	39
Table 8: The Attempt to Repair the Damage (Scene 25, 26) .....	42
Table 9: Restoration (Scene 27) .....	44
Table 10: Restoration (Scene 29, 30) .....	45
Figure 1: Scene 1a (00:01 – 00:40) .....	26
Figure 2: Scene 1b (01:47 – 02:22) .....	27
Figure 3: Scene 1c (04:49) .....	28
Figure 4: Scene 2 (05:12 – 06:40) .....	29
Figure 5: Scene 6 (14:55) .....	30
Figure 6: Scene 7 (16:17) .....	30
Figure 7: Scene 7 (16:35 – 16:45) .....	31
Figure 8: Scene 8 (20:18 – 20:42) .....	33
Figure 9: Scene 9 (21:56 – 23:05) .....	33
Figure 10: Scene 11 (27:45 – 28:35) .....	35
Figure 11: Scene 14 (32:30 – 32:31) .....	35
Figure 12: Scene 15 (37:18 – 38:37) .....	38
Figure 13: Scene 17 (40:14 – 40:58) .....	38

Figure 14: Scene 20 (54:02 – 54:29) .....	39
Figure 15: Scene 21 (56:11 – 56:23) .....	40
Figure 16: Scene 21 (1:01:25 – 1:01:56) .....	41
Figure 17: Scene 24 (1:07:48 – 1:09:48) .....	41
Figure 18: Scene 25 (1:12:03 – 1:14:20) .....	43
Figure 19: Scene 26 (1:16:34 – 1:16:48) .....	43
Figure 20: Scene 27 (1:19:17 – 1:19:34) .....	45
Figure 21: Scene 29 (1:27:26 – 1:27:43) .....	46
Figure 22: Scene 30 (1:28:11 – 1:28:45) .....	47
Figure 23: Scene 30 (1:29:01 – 1:29:20) .....	47



## 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 narrative Tzvetan Todorov. Disamping itu, cinematographic means nampak mendukung penerapan teori naratif Tzvetan Todorov pada film dengan memertunjukkan 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***