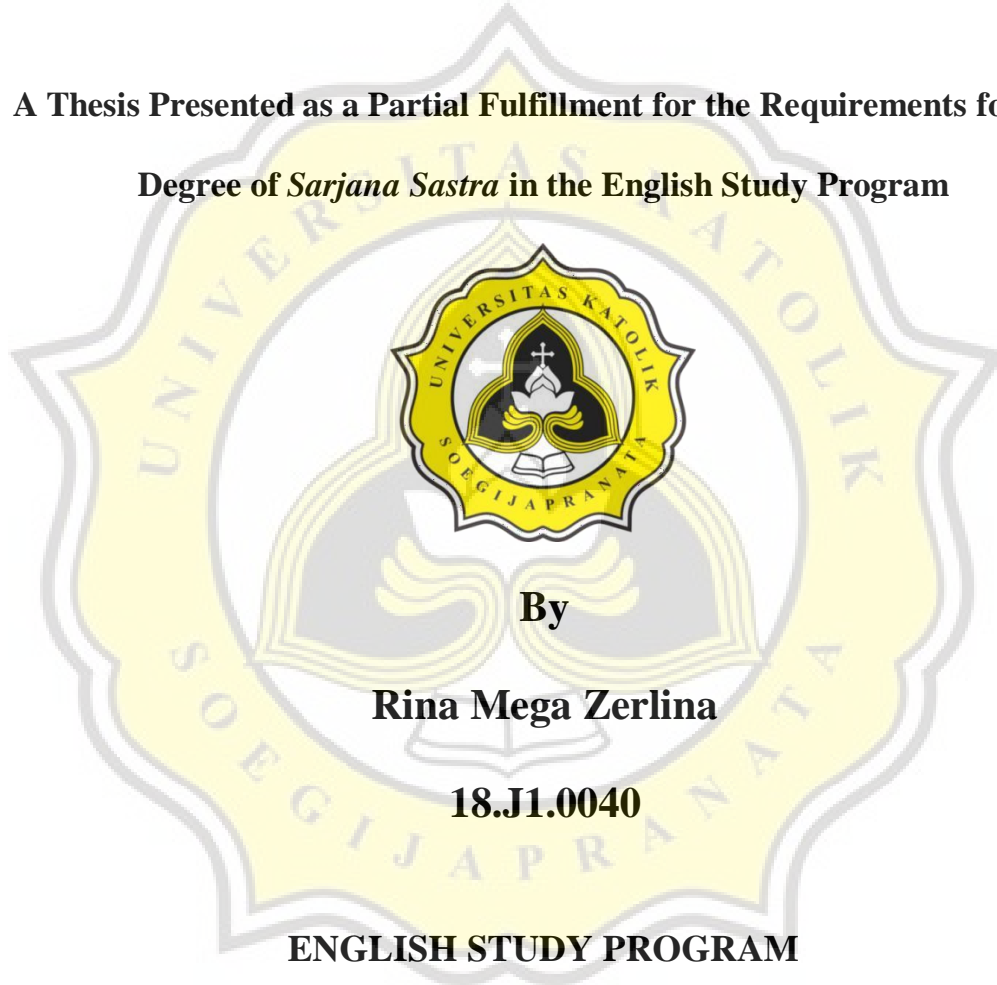


**NARRATIVE ANALYSIS OF *THE GODFATHER*
(COPPOLA 1972) IN THE LIGHT OF TZVETAN
TODOROV'S THEORY OF EQUILIBRIUM**

**A Thesis Presented as a Partial Fulfillment for the Requirements for the
Degree of *Sarjana Sastra* in the English Study Program**



By

Rina Mega Zerlina

18.J1.0040

ENGLISH STUDY PROGRAM

FACULTY OF LANGUAGE AND ARTS

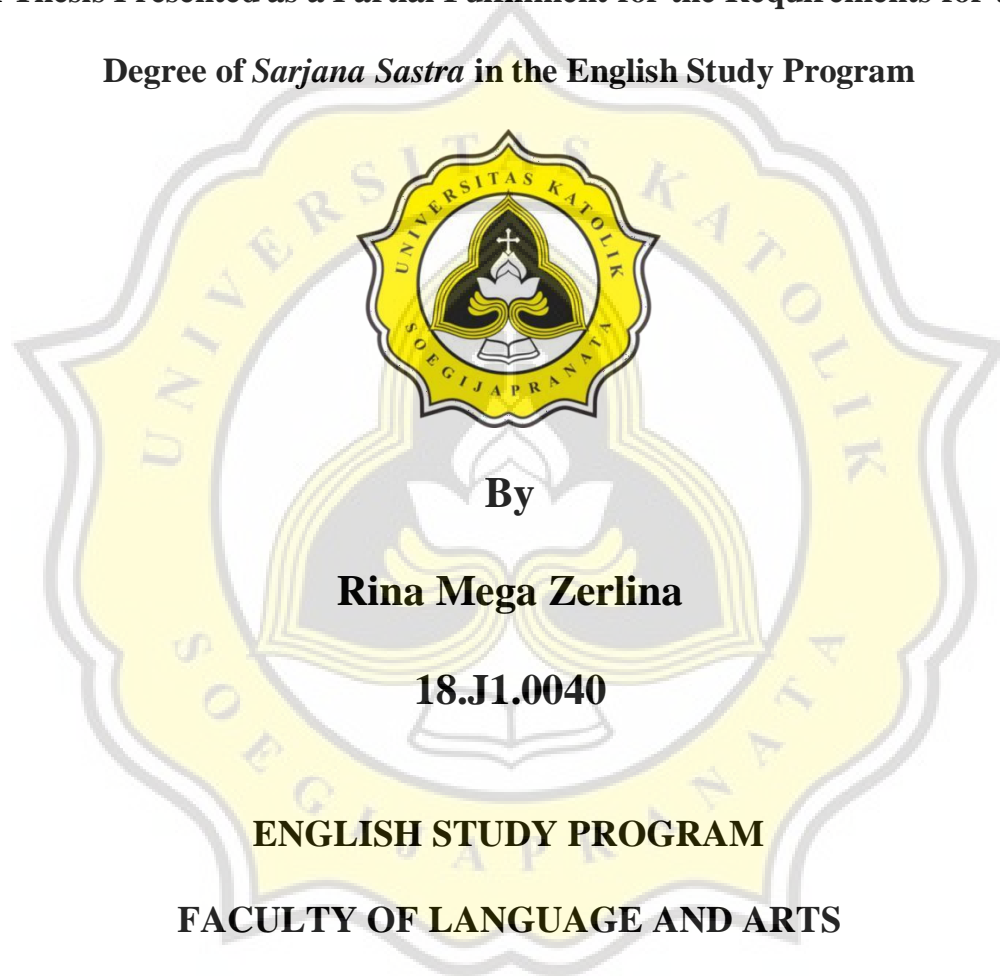
SOEGIJAPRANATA CATHOLIC UNIVERSITY

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HALAMAN PERNYATAAN ORISINALITAS

Yang bertanda tangan di bawah ini:

Nama : Rina Mega Zerlina

NIM : 18.J1.0040

Progdi / Konsentrasi : Sastra Inggris

Fakultas : Bahasa dan Seni

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Judul Tugas Akhir: : Narrative Analysis of Godfather (Coppola 1972) In The Light of Tzvetan
Todorov's Theory of Equilibrium

Diajukan oleh : Rina Mega Zerlina

NIM : 18.J1.0040

Tanggal disetujui : 18 Juli 2022

Telah setuju oleh

Pembimbing 1 : G. M. Adhyanggono S.S., M.A., PhD

Pembimbing 2 : Angelika Riyandari S.S., M.A., Ph.D

Penguji 1 : Dr. Heny Hartono S.S. M.Pd.

Penguji 2 : Angelika Riyandari S.S., M.A., Ph.D

Penguji 3 : G. M. Adhyanggono S.S., M.A., PhD

Ketua Program Studi : Emilia Ninik Aydawati S.P., M.Hum.

Dekan : B Retang Wohangara S.S., M.Hum.

Halaman ini merupakan halaman yang sah dan dapat diverifikasi melalui alamat di bawah ini.

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A THESIS APPROVAL

**NARRATIVE ANALYSIS OF *THE GODFATHER* (COPPOLA 1972) IN THE
LIGHT OF TZVETAN TODOROV'S THEORY OF EQUILIBRIUM**

By

Rina Mega Zerlina

18.J1.0040

Approved by,

GM. Adhyanggono, MA, Ph.D.

Date

Major sponsor

Semarang, June 13, 2022

Angelika Riyandari, S.S. MA, Ph.D.

Date

Co-sponsor

Semarang, July 11, 2022

A thesis defended in front of the Board of Examiners on

July 18, 2022

and is declared acceptable

BOARD OF EXAMINERS

First Examiner : Dr. Heny Hartono, S.S., M.Pd.

Second Examiner : Angelika Riyandari, S.S, MA., Ph.D.

Third Examiner : GM. Adhyanggono, MA., Ph.D

Semarang, July 18. 2022

Faculty of Language and Arts

Dean,

B. Retang Wohangara, S.S. M.Hum

NPP. 058.1.1999.230

**HALAMAN PERNYATAAN PUBLIKASI KARYA ILMIAH
UNTUK KEPENTINGAN AKADEMIS**

Yang bertanda tangan di bawah ini:

Nama : Rina Mega Zerlina

NIM : 18.J1.0040

Program Studi : Sastra Inggris

Fakultas : Bahasa dan Seni

Jenis Karya : Skripsi

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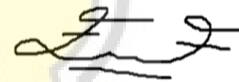
The writer would like to thank God for His grace and blessing, the writer was able to complete the final project entitled "Narrative Analysis of *the Godfather* (Coppola 1972) in the Light of Tzvetan Todorov's Theory Equilibrium". The research and writing process of this final project was completed because of the guidance and support from various parties. Therefore, the author would like to thank:

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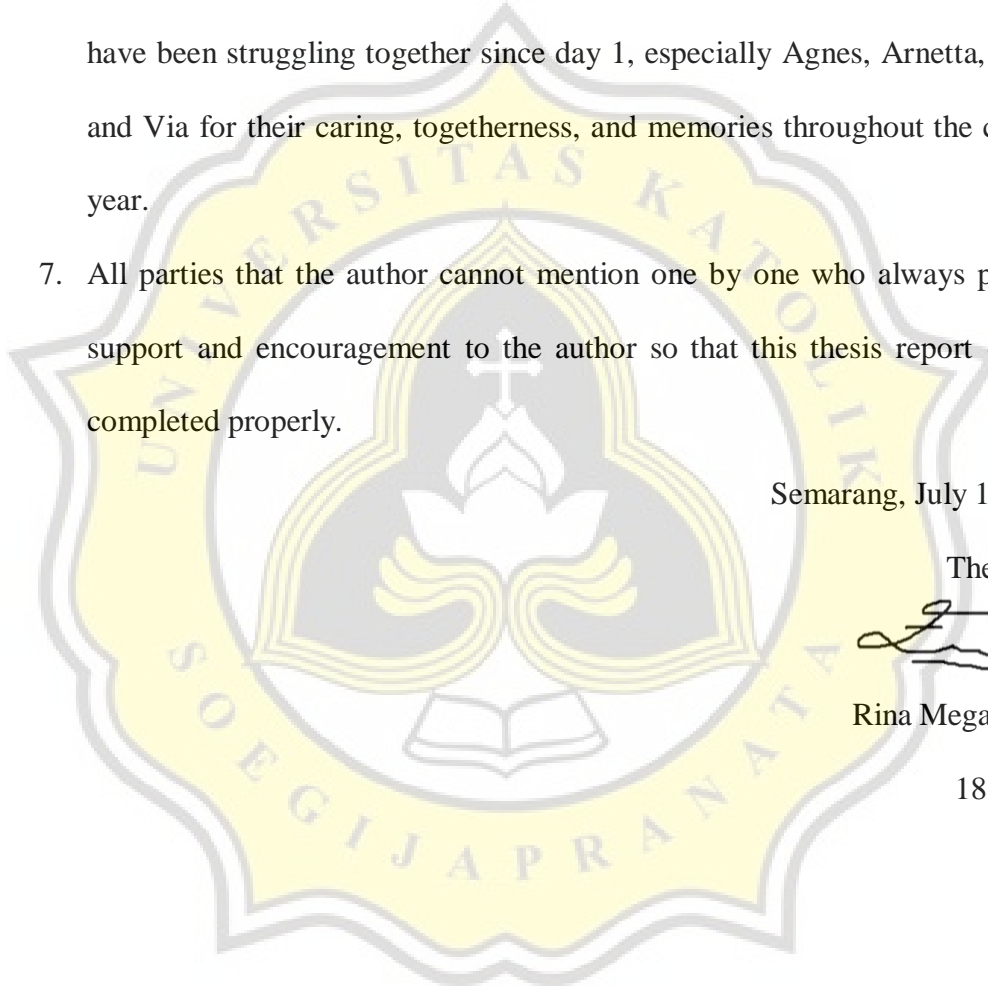
Semarang, July 14th 2022

The Writer,



Rina Mega Zerlina

18.J1.0040



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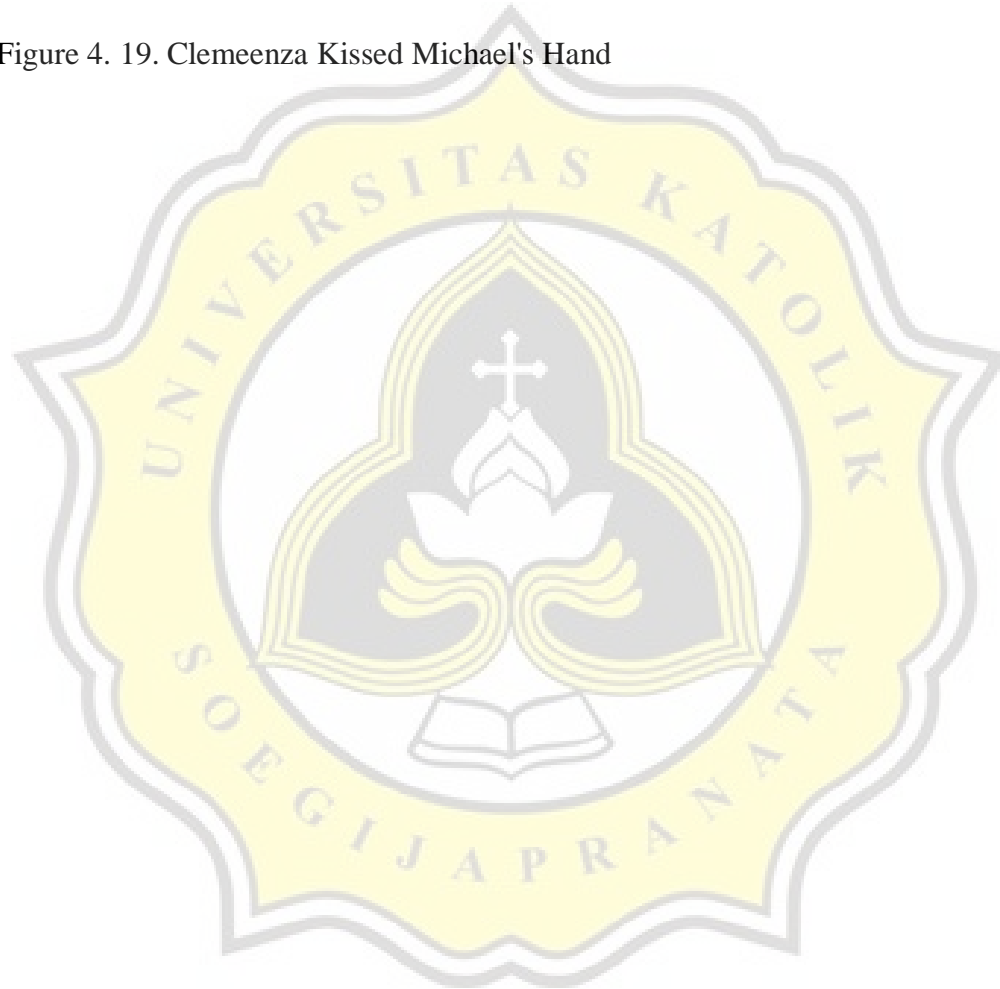
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ABSTRACT

The primary aim of this research is to prove that narratively *the Godfather* articulates the idea that family should take precedence over anything else. This research examines narrative analysis of *the Godfather* film. Using Tzvetan Todorov's theory of equilibrium as a framework, the research analyzes its plot, main character (Michel Corleone), and family values. Socio analysis is required to analyze this research. Also, the research uses qualitative methods. All the data were obtained from the dialogue spoken among characters. The major finding presents that the *Godfather* narratively speaks about the idea that the family is everything. Narratively, the research shows that the plot consists of five stages: equilibrium, disruption, recognition of disruption, attempt to repair, and reinstatement of the equilibrium. Also, for some additional cinematography, *the Godfather* embodies tonal and metric montages to emphasize the emotion from different shots and to create a suspenseful atmosphere. *The Godfather's* main character, Michael Corleone, develops the anti-hero trait from a weak man to the dominant and more intimidating one. The family values that are projected in *the Godfather* consist of tradition and culture, the dignity of family, support, responsibility, and trust.



ABSTRAK

Tujuan dari penelitian ini adalah untuk membuktikan secara naratif mengenai *film the Godfather* mengandung makna keluarga merupakan hal yang utama. Peneliti mengkaji jalan cerita atau plot, penggambaran karakter dari tokoh utama (Michael Corleone), dan nilai-nilai keluarga dalam kerangka teori *equilibrium* oleh *Tzvetan Todorov*. Selain itu juga diperlukan analisis sosio dalam penelitian ini. Metode yang digunakan dalam penelitian ini adalah metode kualitatif. Semua data diperoleh dari aspek naratif dan sinematik yang digunakan dalam *the Godfather*. Temuan utama menunjukkan bahwa *film the Godfather* secara naratif dan sinematik memuat inti cerita bahwa keluarga adalah hal utama. Secara naratif, penelitian menunjukkan bahwa alur cerita terdiri dari lima tahap: keseimbangan (*equilibrium*), gangguan (*disruption*), pengenalan gangguan (*recognition of disruption*), upaya perbaikan (*attempt to repair*), dan pemulihan keseimbangan (*reinstatement of the equilibrium*). Juga, terdapat beberapa tambahan sentuhan sinematografis, yaitu *the Godfather* melibatkan *tonal* dan *metric montage* untuk menekankan emosi dari berbagai cuplikan yang berbeda dan untuk menciptakan suasana yang menegangkan. Tokoh utama *the Godfather*, Michael Corleone, memperlihatkan perkembangan sifat anti-pahlawan dari tokoh orang asing di keluarga yang tidak berpengalaman dan tidak punya andil kuat dalam menjalankan bisnis keluarga hingga menjadi orang yang dominan dan mengintimidasi. Nilai-nilai keluarga yang terdapat dalam *film the Godfather* adalah tradisi dan budaya, kehormatan keluarga, dukungan keluarga, tanggung jawab, dan kepercayaan.