

CHAPTER I

INTRODUCTION

In this chapter, the researcher jot down the research background, statement of problems, objective, research significance, definition of key terms, and organisation of writing.

1.1 Background of the Research

Literary art must have a story because the story is one of the fundamental things in literature. Without a story, we did not know the thing that will happen or even the meaning of the literature arts itself. In this case, the problem of the stories included in the study of narratology. A narrative can be defined as a story that writes or tells to someone, although it is a real or fictional story that used any language (Gerrard Genette, Levonas, A, 1976, p. 1). So, the narrative is the way of the story, how to introduce the character, how the problem arises, how the problem solved, and how the denouement comes. As we know as the diagram of the plot. The researcher believes that, if we as the spectator can understand how the plot flows, we can understand the movie. The spectator can understand how to analyze the narrative discourse.

The movie is a motion picture, graphics, and text, which is combined to become a stream of an image that used for entertainment, education, or other uses. A movie usually has a script. The script itself contains the dialogue from each character that appears in the movie. Besides the dialogue, there is also the narrator that appears in every scene. The narrator is not only the narrator. The researcher means the character also can become the narrator. The movie script also contains the introduction section, rising action, and the denouement. So, there is a narrative structure in the movie script. That is the motivation of the researcher to find out the narrative structure in Pulp Fiction movie script.

A narrative has its place in the literature. The researcher mean, the narrative must be controlled by or with someone or something. Genette (1980, pp. 25 - 26) distinguish narrative into three levels; the first is the narration as the spoken or scripted discourse. Secondly, a narrative that relates to the sequence of occurrence, actual or

fictions. The last narrative refers to an event, but the event which is re-counted. The event consists of the act of narrating in the event. The three levels of the narrative are divided into order, duration, frequency, mood, and voice, which are known as five primary areas.

Pulp Fiction is known as one of the best crime and drama genre movie. *Pulp Fiction* directed by Quentin Tarantino. Quentin Tarantino and Roger Avery wrote the script. The movie presented many drops of blood, fights, and gun in the scenes. This movie also provides us with many “nigga” words. This movie also presents us with much dialogue, which contains some terms of narrative discourse. Then, there are so many characters that have the same function as the narrator, which is the same as one of the narrative discourse terms, mood, or focalization. This problem makes the researcher interested in finding the narrative discourse in *Pulp Fiction* movie script.

The researcher is interested in finding the narrative discourse level and the five primary areas in *Pulp Fiction* movie script. There is a complicated structure of the narrative in this movie script. Because the story in this movie script is narrated in flashback and present time, the character itself can be a narrator while he or she does their act or having a conversation with another character. The dialogue from each character can be proof of a narrative structure that exists in this movie script. Then a dialogue can be data for analyzing narrative structure. To analyzing and find out the narrative structure depicted in *Pulp Fiction* movie script, the researcher used narrative discourse theory from Gerrard Genette.

Narrative discourse is a study that will imply the relationship between the discourse and the narrative itself. Genette opines that narrative discourse is a relationship between the discourse and the story, also the relationship of discourse and the act which produces it (1980, pp. 26 - 27).

There are three types of literature in practice. There are literary theory, literary criticism, and literary history. Three of them have a different meaning in literature. Nurrachman (2014, p. 4) in his book, opine that literary theory is dealing with the study of literature. Literary criticism is a detailed analysis of the work itself. The last literary

history deals with the development of literature linked directly to the cultural context. Every three of them have their job and responsibility in literature. Nevertheless, we have to divide the definition of literature itself with the literary theory, literary criticism, and literary history.

Literature is an output of human creation that has its structure and has a moral message inside of the literary work. Literature also has so many varieties of work. Literature can be called as a narrative text. Literature as a narrative text is known as man stories that have so many genres and spread into any media. Barthes (1975, p. 237) opines that narrative text has so many forms in this world. They were articulated language, whether in oral or written, gesture, paintings, and all the substances of the narrative presented in myth, legend, paintings, short stories, and movies. The litterateur fills the inside of the structure with their imagination. Then, they mix it with the reflection of reality. The reality itself could be their environment or some historical moments, or civilization of one place that the author live. According to Sapardi (2005, p. 35), he opines that “*Sastra itu adalah lembaga sosial yang menggunakan bahasa sebagai media. Bahasa itu sendiri merupakan ciptaan sosial. Sastra menampilkan gambaran kehidupan, dan kehidupan itu sendiri adalah kenyataan sosial*”.

From this example, it proves that in a movie script, there are some narrative elements. Young man, one of the characters in Pulp Fiction (1994), said, “No, forget it, it’s too risky. I’m through doin’ that shit”. Hence, the young woman replied, “You always said that, the same thing every time: never again, I’m through, too dangerous.” (Pulp Fiction Movie Script, n.d.)

From the dialogue above, there were two characters who had a conversation here. The young man becomes the character and the narrator because he said, “it’s too risky. I’m through doin’ that shit”, the word of “I’m through doin’ that shit” refers to the event that didn’t occur in this scene. He anticipated the event which occurs in the next scene. This dialogue categorized as prolepsis in the order of the narrative discourse. Prolepsis occurs when the narrator anticipated the end of the main story (Genette, 1980, p. 48). This is confirmed by the dialogue from the young woman “You

always say that, the same thing every time”. The word “You” from the dialogue refers to the young man. The word “The same thing every time” refer to his word about “The dangerous”, “Too risky”, and “That shit.” “That shit” refers to their behavior as the robber. That is the reason of the young man said, “Too risky; I’m through doin’ that shit.” Because he had done the robbery before and he always says the same thing while robbing. Therefore, the young woman dialogue categorized as analepsis because she recounts something that occurs before the main story. Analepsis occurs while the narrator recounts something that occurs before the main story happens (Genette, 1980., p. 48).

Look into the narrative mood; the narrator can make a distance between him/her with the narratee. Distance assists us in figuring out the precision level and the accuracy of the information, which consists of a narrative. Genette opines that the narrative consist of events like the character do, or the narrative itself consists of words like the character think or saying (1980, pp. 162 - 163). From the dialogue above, the researcher can see how far the interval between the narrator and the main story. The young man tells how he felt about the robbing before. The way of narrator tells the story in this dialogue is called narratized speech. Meanwhile, the young woman tells us as the narratee about his act. Here, the young woman can also be called as the narrator because she tells us about his story. In this position, the young woman dialogue categorized as reported speech because the young woman cited his word without citing itself.

Refer to the Genette, Genette opines that voice concern with the act of narrating itself, what kind of narrator and narratee implied (1980, p. 213). There are two kinds of narrative in voice; there are heterodiegetic and homodiegetic. Heterodiegetic appears while in the story, the story itself has a long distance with the narrator. Homodiegetic appears when in the story, the character also acts as a narrator. Refer to the dialogue above, the young man and the young woman categorized as homodiegetic because they narrate the story as a character.

The first previous study was researched on 2004 by Alex Patos Parsa (Parsa, 2014) from Saint Francis University with the title *A Narrative Analysis of The Film*

"*Titanic*". The motive was to find the relation between Propp's narrative units and the syntagmatic formation (edition) of "*Titanic*" (1997). Syntagmatic analysis studies the surface structure of a text. We can explore common elements of traditional fairy tales and character structure in the movie. A comparison between fairy elements and filmic elements has been made according to structural narrative analysis methods. The result of this research are, the narrative structure of the film, its theme and plot are identical with the principles of art of drama derived from Ancient Greece and as well as 19th century literary traditions. "A classical tragedy" making use of the same methods and the same classical narrative for centuries but also enriched us with "action" scenes and visual effects built upon technological investments and huge budget.

The second previous study was researched by Inna Fauziyyah on 2013 (Fauziyyah, 2013) from Islamic State University Sunan Gunung Djati Bandung with the title *The Narrative Technique in The Novel of Merry Shelly's Frankenstein*. The motive was to find the narrative technique that used by Gerrard Genette which is applied in this novel and to find out how they constructed in this novel.

The third previous study was researched by Erik Toth on 2011 (Toth, 2011) from Masaryk University with the title *Intertextuality in The Cinematic Production of Quentin Tarantino*. The aim of this research is to find out the intertextuality in this movie and how they being processed in this movie.

The fourth previous study was researched by Hairil Akbar Arifin on 2017 (Arifin, 2017) from Yogyakarta State University with the title *A Sociolinguistic Analysis of Swearing Uttered by The Main Characters in Quentin Tarantino's Pulp Fiction Movie*. The aim of this research is to find out the type of swearing which is used by the main characters in this movie and find out the reason behind the swearing which is uttered by the main characters in this movie.

1.2 The Research Significance

This study is expected to give impact of the literature analysis practically and theoretically. Practically, this study might be useful for English Literature student who

interested to analyzing movie script with Genette theory. This study also might be useful for another student from another department who interested in this movie and wanted to understand this movie. Theoretically, this study might give impact to enrich the comprehension of narratology based on Gerrard Genette.

1.3 Scope of Research

In this study, the researcher are focused on the narrative discourse level and the five basic areas which is constructed and give impact in the *Pulp Fiction*. The aim of this research are:

1. To find out the narrative level which is constructed in *Pulp Fiction movie script*.
2. To discover the “mood”, “voice”, and “voice” that consist in *Pulp Fiction movie script*.

1.4 The Research Question

The research is focused to find out the narrative discourse level in *Pulp Fiction* movie script and find out the five basic areas of narrative discourse in this movie script. Hence, the research question of this analysis are:

1. What are the kinds of the narrative level in The *Pulp Fiction* movie script?
2. How do “mood”, “voice”, “order”, “frequency”, and “duration” work in The *Pulp Fiction* movie script?

1.5 Definition of Key Terms

1. Narrative : A narrative can be defined as simply as a story that you write or tell to someone, despite it is a real or fiction story which used any language (Gerrard Genette, Levonas, A, 1976, p. 1).
2. Narrative Discourse : Genette opine that narrative discourse is a relationship of the discourse and the story also the relationship of discourse and the act which is produces it (Genette, 1980, pp. 26 - 27).
3. Order : The study temporal order of a narrative is to compare the

order in which events or temporal sections are arranged in the narrative discourse with the order of the succession these same events or temporal segments have in the story order is the story, to the extent that story order is explicitly indicated by the narrative itself or infer-able from one or indirect clue (Genette, 1980, p. 35).

4. Mood : Mood is the atmosphere of the narrative created by distance and perspective. Distance is created when the narrator is one of the characters in the narrative, a “go-between” through whose consciousness the story is filtered. The more intrusive the narrator, the greater the distance between narration and story. Perspective refers to point of view, or the eyes through which we see any given part of the narrative (Tyson, 2006, p. 229).
5. Voice : Voice refers to the voice of the narrator. The voice we hear (the narrator’s) may not be the same as the eyes we see through (the perspective). When we analyze voice, we analyze the relationship of the narrator (the act of narration) to the story being told and to the narrative (the way the story is being told). Voice helps us determine the narrator’s attitude toward the story and reliability (Tyson, 2006, p. 229).
6. Duration : Duration refers to the relation of events that present with duration narrating used (Speed) as Genette (1980, p. 87) states: “We mean the relationship between a temporal dimension and spatial dimension (so many meters per second, so many seconds per meter): the speed of narrative can be defined by the relationship between a duration (that of the story, measured in seconds, minutes, hours, days, months, and years) and a length that of the text, measured in lines and in pages)”.

7. Frequency : Frequency refers to a repetition. Genette (1980, p. 113) opines that “What I call narrative frequency, that is the relation of frequency (or, more simply, of repetition) between the narrative and diegesis, up to this time has been very little studied by critics and theoreticians of the novel.” This repetition can be seen from the narrator, plot, and event in the story.

1.6 Organization of Writing

This research will begin from preface, abstract, then will be divided into five chapter. The first (I) chapter name is Introduction. The second (II) chapter name is Theoretical Bases of Narrative Discourse. The third (III) chapter name is Research Methodology. The fourth (IV) chapter name is Analysis of Narrative Discourse in Quentin Tarantino’s *Pulp Fiction* movie script. The fifth (V) chapter name is Conclusion and Recommendation.

Chapter I as the introduction. In this chapter, the researcher will input the research background, statements of problem, objective and significance of research, definition of key terms, and organization of paper.

Chapter II as the theoretical foundation. In this chapter, the researcher will jot down the theory which used in this research. It provides definition of narrative discourse, narrative discourse level, and five basic areas in narrative discourse purposed by Gerrard Genette.

Chapter III as research method. In this chapter, the researcher will jot down the research design such as type of research, data, sample of data, and technique of analyzing data.

Chapter IV as Analysis of Data. In this chapter, the researcher will jot down the analysis and the explanation about the narrative discourse, narrative discourse level, and five basics area in narrative discourse in Quentin Tarantino’s *Pulp Fiction* movie script.

Chapter V as Conclusion and Suggestion. In this chapter, the researcher will jot down the conclusion from this paper and suggestion for the other researcher.

