

CHAPTER TWO

LITERATURE REVIEW

The theory applied in this research as well as the technique used as the direction to accomplish this research. There will be five previous studies as references to this research that will be well explained in this chapter. In addition, the researcher will also come up with research articles that include the result using former study to support the research. In order to reach the goal, all former research articles and theories related to plot, especially dark plot will be used as support of this research.

2.1 Previous Studies

In this point, the researcher employed five previous studies that related to the research there are Septina (2023), Saraswati (2014), Wulandari (2014), Anggriani *et.al.* (2022), and Chornelia (2013). These previous studies helped the researcher to find the distinction between each plot applied in different novels.

The first previous study was written by Yeni Septina & Afrianto (2023) entitled *Plot Elements Analysis in The Best of Me Novel by Nicholas Sparks*. In this research the writer focussed on plot analysis from the novel using Richard Gill theory (1995). The writer of this research used qualitative descriptive methods to collect the data and Richard Gill theory for analyzing the data and found out that a good story will have five important elements of plot in it namely, the situation, disjunction, trajectory, proleptic event, reversal and discovery. This previous

study helped the author to understand well about more theories that could be used in understanding the plot of the literary work.

The second previous study was written by Rina Saraswati (2014) by the title *Distorsi Dalam Film Adaptasi "Snow White" Versi Disney dan Non Disney Terhadap Karya Grimm Bersaudara*. This research analyzed the distortion that appeared in both Snow White movies, the first film is *Snow White and The Seven Dwarfs (1937)*, and the second film is the non-Disney version entitled *Snow White and The Huntsman (2012)*. This research applied narrative theory and intertextual theory to find the different functions that appeared in both original text and adaptation text. The research applied kernel and satellite theory from Chatman and found out there are 23 kernels and each kernel contains three to five satellites in it.

The third previous study was written by Ni Putu Anggriani, Komang Dian Puspita Candra, I Wayan Juniarta (2022) under the title *Plot Analysis in The Giver Novel by Lois Lowry*. In their research, they used a descriptive qualitative method to analyze the novel. During the research, they applied Freytag (1900) theory to analyze it, and in the end of their research, they concluded that *The Giver* novel has a dramatic plot that included rising movement, climax, falling action, and resolution. This previous study used the same theory as the second previous study that was chosen, but this previous study showed that some of the different stories used the same plot to create a good story.

The next previous study was written by Yolanda Hana Chornelia (2013) by the title *Representasi Feminisme dalam Film Snow White and The Huntsman*. The researcher used a semiotics method to analyze the data and the analysis was supported by two theories such as television code by John Fiske and feminism theory stated by Tong. The writer of this research used semiotics by Barthes to conduct the research and found several findings such as how feminism was involved in this movie whenever the character took action or else.

The fifth previous study was written by Desi Dwi Wulandari (2014) under the title *Character Analysis of Snow White in The Film Snow White and The Huntsman*. The writer of this research was using a descriptive qualitative method and supported by two theories from Raewyn Connell to support the masculinity concept that the writer wants to analyze. Besides, the writer also used Joseph M. Boggs theory from the art of watching film book's to support her analysis. In the end of the research, the writer found out that there are two things that symbolizes masculinity from Snow White, it was the sword that symbolizes the strength Snow White has to get revenge, and also the horse as the symbol of catching freedom.

These previous studies help the writer in analyzing the plot of *Snow White and The Huntsman film* by Rupert Sanders, especially to look further about what plotstands for and create a new view about plot from other theories used in the research provided. Certainly, the structural approach is closely correlated with plot analysis. The structural approach to the plot involves understanding how narrative elements are organized and interact. Plot analysis entails applying this

approach to comprehend how the story unfolds, conflicts arise, reaches a climax, and ultimately resolves. These previous studies also helped the author in applying the theory that related to the content of analysis that the writer chose, *Snow White and The Huntsman (2012)*. The writer found out that applied Chatman theory combined with Booker theory in plot will be suitable for the analysis in the future. Therefore, the structural approach aids in detailing and understanding the dynamics of the plot in a literary work and helped by applying Chatman theory in plot to detail Booker theory related to dark power plot.

2.2 Structuralism Approach

This study employs a structuralism approach. In general, the structural approach focuses on the structure and narrative of literary texts. Seymour Chatman, a theorist in structuralist theory, explores the structure and functions of narrative, drawing inspiration from linguistic and semiotic principles. In his book *Story and Discourse*, Chatman (1980: 17) discusses the distinction between story and discourse. Story refers to the events or narrative content, while discourse is the way these events are presented. This distinction is influenced by structuralist thinking, where the focus is on the underlying structures that give meaning. Chatman (1980:19) also delves into narrative communication, emphasizing the roles of the narrator and the audience in constructing meaning. This aligns with structuralist ideas of decoding signs within a system. Chatman engages in a dialogue with structuralist thought, contributing to a broader understanding of narrative structure and its linguistic foundations.

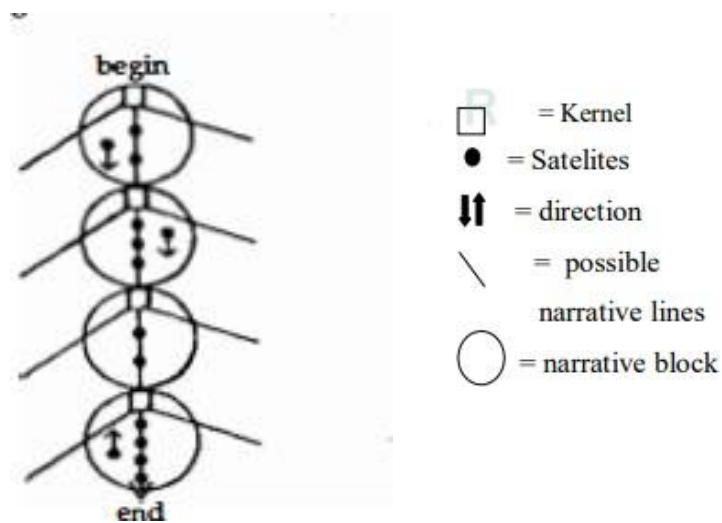
Structuration is a process in which a literary work is influenced by the social structure of the society in which the author lived or experienced. Therefore, the structural analysis of literature is used as a reference to analyze the intrinsic elements that contain in the movie entitled *Snow White and The Huntsman* by Rupert Sanders, such as; theme, plot, character and characterizations, point of view, setting, etc.

Seymour Chatman, a prominent figure in narrative theory for both fiction and film, delves into the intricacies of storytelling. According to Chatman (1980: 22), narrative theory elucidates the dynamic interplay between the author's intent and the reader's assumptions, as well as the roles of the 'narrator' and 'narratee.' He initiates his exploration by highlighting the inherent connection between storytellers and their audience, emphasizing the significance of face-to-face interaction.

In examining the relationship between the narrator's perspective and the audience, Chatman introduces a discursive framework centered around characters as a means of expression. Narrative stories encompass both events and discourses. While experts in narrative theory may harbor different assumptions, they share a common foundation in structural theory. Structural theory develops narrative stories based on structural elements. Considering the perspectives of the aforementioned experts, it can be concluded that narrative structure is the amalgamation of story events from beginning to end, forming a cohesive structure with interconnected relationships.

In this research, the focus turns to one narrative structure expert: Seymour

Chatman. In this study, Chatman meticulously outlines various structures in both film and fiction, contributing fresh insights to literary work. For instance, he explores the narrative structure in movies, highlighting that literary work extends beyond mere entertainment to serve as a realm for research and study. Chatman (1980: 54) clarify the relationship between kernel and satellite, following the scheme below:



Chatman (1980: 53) stated kernel is the main point or the core of the story. It is also the main topic that could lead to other incidents that could make a complicated and sophisticated plot of the narrative. Kernels are narrative moments that act as cruxes, steering the direction of events. These pivotal points serve as modes or hinges in the story's structure, acting as branching points that compel the narrative to follow one of several possible paths. Deleting kernels can compromise the logical flow of the story, as they play a crucial role in guiding the plot along its intended trajectory.

While satellite is the additional incidents that happened in the story that create a sophisticated plot and create a better story. The satellite also could lead the character to have good character development. Moreover, according to Chatman(1980: 55), the kernels are depicted with plots at the top of each circle, and each circle represents a complete narrative block. These kernels are linked by vertical lines indicating the primary direction of the story logic. Oblique lines suggest potential narrative paths but are not necessarily followed. The points represent satellites, with those on the vertical lines following the conventional sequence of the story. These points either anticipate or retrospectively connect to the kernels ahead or before (depending on the direction indicated by the arrows).

From this description and scheme, Chatman identifies principal events as kernels, while less significant events, referred to as complements, are regarded as satellites. Consequently, kernels are indispensable to the story's structure, and their removal would disrupt the logical flow. In contrast, satellites, while contributing to the aesthetics of the story, can be eliminated without undermining its essential narrative framework. Satellites serve the purpose of filling gaps, providing elaboration, and complementing the kernels in the storytelling process.

Narrative theory is a framework that is used for understanding and conveying the information, experiences, or the perspectives of a story. Narrative has two parts that are divided as the content and the existence (Chatman, 1980: 47). In this research, narrative theory will be used to explain the data later, especially the dialogue and

narration from the film. The story is the content or the chain of the event in the story that lived by the existents in it or the characters of the story.

This study focuses on film especially in *Snow White and the Huntsman* (2012) film. In the context of film, Seymour Chatman's theory distinguishes two key elements: story and discourse (Chatman, 1980: 19). Story in film refers to the chronological sequence of events in the narrative world, involving main characters, conflicts, and resolutions. On the other hand, discourse addresses how the story is conveyed to the audience through visual elements, sound, and editing techniques. The interaction between story and discourse is crucial in shaping the audience's experience of a film. For example, the choice of camera angles or the use of music can alter how the audience perceives the story, while non-linear editing techniques can impact the perception of the story's chronology. Thus, the analysis of this interaction helps understand how narrative structure and visual presentation shape the overall meaning in a cinematic work, providing profound insights into the medium's influence on the audience.

2.3 Plot

In literary work, the intrinsic element is one of the crucial elements in it that can be described using a structuralism approach. Plot is one of the intrinsic elements of a story, which includes sequences of events or a series. According to Chatman (1980: 20) the plot is the story that is told to the reader or viewer by linking the events to make them aware of what happened. The plot is an arrangement of incidents that create a

story by involving the characters, setting, and the events that turned into a plot by its discourse or the modus of presentation.

Chatman (1980: 20) defines the story as the substance woven through a sequence of events, delineating between 'action' and 'happening,' interwoven with existences comprising characters and settings. Building on this foundation, the pivotal element of narration, consciously chosen and arranged by the author, is the plot. The plot constitutes a significantly higher level of narrative organization within a story. Consequently, the plot can be understood as the sequence of events within a story, wherein one event influences others through the principle of cause and effect.

Plot means series or event which details what happens in between the events because it is what the reader wants to know (Burroway, 1992: 48). It can fulfill the reader's desires to know what happened or what thing could lead to another and feel the inevitability of cause and effects, plot is created. Plot also could mean something that happened because of the resolution of literary work that described a change's life, an effect of the event in the character's life. Plot is a series of events that the writer consciously arranged so as to reveal the dramatic, thematic or even emotional moment of a story (Burroway, 1992: 49).

In general, plot could be defined as a sequence of events that happen because of the existence of complicated problems and characteristics of the characters in the story. Plot also could be defined as interaction of the problems and how characters solved the problem in the story. The researcher found different theories in analyzing the

plot and generally most of the theories of the plot included exposition, climax or turning point, and resolution as the component of the good plot. In general, the plot has five segments such as exposition, complication/rising action, climax, falling action and resolution/denouement (Klarer, 2004: Freytag, 1900).

a. Exposition

It is an event that disturbed by a complication or the problems that produce some sequences that could finally lead to the climax of the story, the climax of the story will lead into the resolution depending on how the characters end the story (Klarer, 2004). Exposition should be ended with inciting incidents carried on with rising action and the climax point all of these points followed with falling action and resolution in the end to create a good story (Burroway, 1992: 15).

b. Complication/Rising Action

Complication or rising action is where the problem starts to appear. Problem is a fundamental element in a story which could make the story feel alive (Burroway, 1992: 15). In a story the rising action will lead into the main problem in the story called climax, but before reaching it, the conflicts will appear one by one to make it seem like a complicated problem that the character needs to resolve.

c. Climax

Climax is the point where all the problems carried away by the main character lead to the top of the problem. Drama equals desire plus danger, when a character holds a desire it will be followed by the danger and the drama in it (Burroway, 1992: 15).

All the drama that appears from the beginning will follow the main problem as the climax, it is when the main character's desire is unbearable followed by the danger as the result of its desire.

d. Falling Action

Falling action is the stage where the story is about to come to an end. This phase is the opposite of rising action where in this stage the plot twists are starting to reveal, the hidden secrets are starting to be known by the character and the problem starts to resolve.

e. Resolution/Denouement

Resolution is when the story ends with a good or bad ending. In this stage the character has all the problems solved or even has the ending of the story. It can be the end result of the problem that the character has faced before with revealing the moral of the story or could be the conclusion of the story.

2.4 Dark Power Plot

Dark power is one of the plots that was explained by Christopher Booker (2004: 24). Dark power plot is a plot that is familiar to most of us because it appears in famous stories such as *Aladdin* (1992) and *Snow White* (1937) from Disney. These films use a dark power plot where it begins with the hero and the heroine face the outside world where they were not used to it and face the truth of the world. According to Booker (2004: 218) dark power plot is a plot which has fundamental conflict, it usually involves the main character exploring the new world or

something that is new to them and they have never experienced it before. Booker (2004: 219) claims that a dark power is any aspect seriously dark that occurs in a story, either because of a gloomy atmosphere or powerful dark abilities possessed by the villain of the story to make it harder for the heroine to achieve their goals and finish the mission. Booker (2004) considers three stages of plot development. They are beginning, middle and ending. The complete explanation can be found below:

a. Beginning

The beginning plot is usually recognized as exposition in the general plot. Dark power plot begins with the character's exploration. At this stage, our main character finds themselves in a state of underdevelopment and frustration, wrestling with a significant problem that leaves them with a pervasive sense of incompleteness (Booker, 2004: 218). This narrative element acts as the bedrock upon which the story is built, creating an atmosphere permeated with dissatisfaction, immaturity, and unfulfillment (Booker, 2004: 225). It lays the groundwork for the tension that must be resolved to unveil the true essence of the story. In the beginning of the story it also becomes the road to self-realization for the characters. It is because the character starts the exploration to something new to them and starts the process of working toward maturity, usually the author of the story uses the representation or the personification of egotism, it could be a monster or the problem that held the ego of the character in it.

Within the confines of this plot, the process of maturation invariably unfolds within the hero or heroine of the tale. It propels them into a world that mirrors

their initial state of immaturity, forcing them to confront their shortcomings and inadequacies. As this subplot unfolds, the character embarks on a transformative odyssey. Along this journey, they gradually unearth the means to fulfill their destiny and achieve their objectives, all while embracing the newfound wisdom and maturity that has blossomed within them. This evolution in the character is a fundamental and dynamic element of the story, propelling not only their personal growth but also steering the course of the overarching narrative, adding depth and substance to the tale.

b. Middle

Middle plot in the dark power plot is usually stated as raising action or the middle part of the story. It starts when the character meets the dark power or the distress they never faced before, carried with the climax of the story usually when the problem they never face starts to get the climax with them still adapting to it. The middle of the story shows the character sooner or later falling under the shadow of the dark power, which means the conflict starts to rise which constitutes the story's main action. In the types of the story, the threatening presence such as the problem starts to involve the same dark qualities as lying in the character themselves. Throughout most of the story we see its little world divided into an upper realm, where the dark power holds sway and an inferior realm, where the forces of light remain in the shadows.

The middle of the story the hero or heroine might face the problem internally called the enemy within, which means the problem in this type of the story comes

from the hero or heroine itself or the situation that involved them in it (Booker, 2004: 222). For example, in Cinderella (1950) from Disney the problem or the dark power comes from her step mother and the step sisters, which actually isn't a big problem yet becomes a huge problem when the stepmother and stepsisters hold huge jealousy over her.

c. Ending

The end of the story provides its falling action and resolution or how the problem is solved by the character and gives the changes to their lives. The climax finally comes to an end of the story where the problem starts to be resolved and the plot twist starts to be revealed. The ending also usually contains the thrilling escape or the resolution, it usually happens in the story where the character finally finds the light in their problem (Booker, 2004: 2019).

In this stage, the character of the story will finally understand that all the problem is maturing experience to them where they understand the change of characteristic in themselves. The hero or heroine also could finally understand that the dark power they faced before could be beaten up by the light in themselves after being a mature character. The ending of the story will depend on how the writer of the story aligned the character to the dark power of the story. If the central figure has remained or ended up in opposition to the dark power, the final act probably is the act of liberation. If the character becomes irrevocably identified with the dark power, the story will end in their destruction.