

Narratology Tzvetan Todorov Perspective In Dazai Osamu's Film Adaptation “The Fallen Angel” Directed By Genjiro Arato

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Received: December 11, 2024

Accepted: December 12, 2024

Published: December 13, 2024

Abstract

Narratology, an interdisciplinary study of narrative texts, integrates literary studies, linguistics, philosophy, and psychology. It examines narrative structures, delivery, and reader interpretation. The film "The Fallen Angel," adapted from Dazai Osamu's novel "No Longer Human," exemplifies a literary work with a psychological narrative linked to human life. This study classifies the types of Todorov's five stages used in the film and assesses the implementation of these narrative structures from Tzvetan Todorov's perspective in "The Fallen Angel" by Genjiro Arato. This qualitative research employs narrative analysis using Tzvetan Todorov's narrative structure theory. Data are categorized into primary and secondary. Information is gathered through documentation and observation, with the author serving as a human instrument. The interactive analysis model guides the process, which includes information collection, reduction, presentation, and conclusion. The research shows that the plot idea consists of five stages: Equilibrium, Disruption, Recognition, Repair the Damage, and New Equilibrium. As well as the plot in Todorov's five-stage structure is then classified into a description of the form of results percent (17%) Equilibrium; (25%) Disruption; (33%) Recognition; (17%) Repair the damage; and (8%) New Equilibrium. This study carries important implications for film analysis, serving as a versatile tool for storytellers and educators, offering a deeper understanding of cinematic narrative construction, and demonstrating its broader applicability across various field

Keywords: Five Stages Narrative; Narratology; The Fallen Angel; Tzvetan Todorov.

1.Introduction

Films serve as a potent medium for conveying messages to viewers. The film effectively integrates these two components of the story's theme. These features exemplify how mass communication regarding the societal context of a film's setting offers amusement, knowledge, and instruction to the viewers. Furthermore, it has been noted that the film industry has experienced significant transformations in recent times, primarily due to the conversion of narratives from books and short tales into cinematic productions. These narratives have been previously delineated. Retelling a novel is exemplified by the process of turning a literary work into a movie. The literal definition of the word "adaptation" is "the conversion of a printed work into another medium" (Fadhilla, Napsiyah, & Rabaz, 2023; Kranz & Mellerski, 2008; Oktaviani, 2019; Rorong, 2020). There is a wide variety of subgenres that can be seen represented in film adaptations. Autobiographies, horror, romance, science fiction, and thrillers exemplify these genres. It is important to mention that regardless of the presence of five stages in the movie, as suggested by Todorov in his narrative theory of film (Liveley, 2019).

Narratology pertains to the study of narratives in relation to the realm of narratives and the complex structures that comprise them. This encompasses the examination of narrative techniques, the categorization of various narrative genres, and the analysis of the structure and form of narratives. In addition, narratology examines the ways in which narratives are employed to generate and persuade public opinion and to construct meaning (Liveley, 2019; Prince, 2019). Narrative theory investigates the structure, elements, and effects of stories, in addition to their delivery and interpretation. Within this theoretical framework, diverse cultures, genres, and media exert an influence on the manner in which narratives are conveyed and received. Additionally, narrative theory investigates the ways in which stories can influence beliefs and elicit emotions. It investigates the abilities of narratives to inform, entertain, and persuade. It also examines the ways in which narratives can be employed to investigate and contemplate the human condition (Amerian & Jofi, 2015). The word "narratology" is a term originating from both the Latin word "narratio," which refers to a story, a saga, or a myth, and the Greek word "logos," which refers to "knowledge." As initially defined by Tzvetan Todorov in (L. Herman & Vervaeck,

2019), Narratology refers to the study of narrative structure, which is a way of expressing thoughts and ideas. An analysis of narrative theory focuses on plot structure. During the process of storytelling analysis, the constituent elements, functional aspects, and interconnections of a story are examined. Alternatively, the term "Narratology" can also be used to refer to the study of literary narratives employing different strategies for telling stories in an attempt to gain a deeper understanding of them (Bal, 2009; Guillemette & Lévesque, 2019; Jahn, 2021; Lantowa, 2021; Panggabean & Rangkuti, 2020)

Todorov's Narratology has become an important paradigm for understanding narratives both in literature and in the media (Felski & Anker, 2017). One of its main aspects is its capacity to offer a comprehensive way of understanding the story structure and recognizing important elements and patterns. Todorov's structural method facilitates a comprehensive analysis of narrative structures, hence enhancing comprehension of the story and its underlying ideas. Todorov's structural methodology additionally facilitates the identification of pivotal moments in a narrative, while also revealing the latent motivations of the characters. Moreover, it can aid in discerning underlying patterns in the narrative that may not have been readily evident (Cohn, 2013; D. Herman, 2009).

An analysis of the narrative structure of a film is an essential part of several phases of the narrative structure. Based on Todorov's structure, a narrative could be divided into five phases, characterized by equilibrium-disruption-recognition-repair of the damage-new equilibrium. This structure is present in many narratives and can help readers and viewers identify the key turning points and conflicts in a story. After the theory was developed, it was modified by experts, namely Nick Lacey and Gillespie (Eriyanto, 2013). As described in Tzvetan Todorov's previous proposal, theoretical modification depicts chaos as the beginning or end of the process. Therefore, researchers can see that *The Fallen Angel* follows Tzvetan Todorov's theory regarding narrative structure (Maulana & Nugraha, 2018).

Literature is a vast repository of creative expressions that explores the complex dimensions of human existence in society (Attridge, 2015; Mohseni, Redies, & Gast, 2022). The literature, which is divided into fiction and nonfiction, is multidimensional and intricate. This artistic expression weaves the colorful tapestry of life into several dimensions (Mohseni et al., 2022). However, human perspectives and experiences impact the literature's transformational power, which may limit its ability to express complex ideas, especially in oral tradition. The effects of fiction on human cognition and perception have also been investigated. It improves attributional complexity, social perception, mentalization, and creativity (Castano, Martingano, & Perconti, 2020; Wimmer, Currie, Friend, & Ferguson, 2021). Oral traditions and non-fictional literature help to preserve cultural heritage and communicate historical information. Oral literature illuminates communal values, practices, and traditions (Ariyani et al., 2023). In addition, computational textual aesthetics show that canonical literature is more unpredictable and complicated. Fiction and nonfiction can improve cognition, empathy, and creativity by revealing human experience. However, various viewpoints affect this transformative capacity and the development of computational methods illuminates literary category distinctions (Ariyani et al., 2023; Castano et al., 2020; Mohseni et al., 2022; Wimmer et al., 2021). Simultaneously, the film emerged as an enthralling platform for storytelling, bridging the gap between the imagination and reality. Films wield the power to effectively convey profound messages to audiences, thus creating an immersive experience that resonates deeply (Asri, 2020; Ifianti & Rahman, 2020). A striking example is the film *"The Fallen Angel,"* an adaptation of the novel *"No Longer Human,"* which effectively encapsulates the themes of alienation and societal disconnection. Narrative analysis has emerged as a guiding beacon for systematically revealing the intricate nature of storytelling (Macgilchrist, 2021). Scholars such as Genette (1980) and Todorov (1975) have made foundational contributions to narratology and shaped its trajectory. Genette's exploration of narrative elements and Todorov's conceptualization of *fabula* and *syuzhet* provide profound insights into the complexities of narrative structures. Todorov's comprehensive insights extend to diverse genres, including the fantastic, while his analyses of narrative structures in works like *"Decameron"* continue to illuminate storytelling across literature and various media (Liveley, 2019; Macgilchrist, 2021). Todorov's narrative framework, characterized by its equilibrium, disruption, recognition, repair, and new equilibrium stages, contributes to a deeper appreciation of character development and narrative progression (Eriyanto, 2013; Macgilchrist, 2021). This journey through literature, films, and narratology sheds light on the synergistic interplay between these realms, ultimately enriching our understanding of intricate storytelling.

This paper provides an overview of some research that has been performed previously on the study of short-story prose literary works using Tzvetan Todorov's narratological theory. This study examines the narrative structure of Tzvetan Todorov's works, and reveals that both can be structurally compared using this method. The results of this study illustrate that narrative structures can be adapted to film use (Adepati & Samanik, 2018). Todorov's theory of narratology was used as part of the film analysis. The results of this study compare the equilibrium conditions of the films according to this theory. Equilibrium is often viewed as the result of a state of balance; however, the film begins with a narrative of conflict instead of a state of equilibrium. In addition, background conflicts can be positioned in the context of a story to make it more interesting (Triyono, Tri, & Satiti, 2016). Todorov's narrative theory can also be used to analyze this text. The results indicate that the five stages of Todorov's narrative theory: Equilibrium, Disruption, Recognition, Repair the Damage, and New Equilibrium can be applied to this text to analyze how, by following these five stages, folklore

develops and what fantastic elements can be discovered that can help a reader comprehend or perceive it as a folk tale (Abbas & Janjua, 2022). This story explores Lotus' sad marriage and fate within the feudal system of the Chen family: This study analyzes and appreciates "Raise the Red Lanterns" narrative art by examining narrative content, language, and tactics. This analysis highlights Su Tong's vivid characterizations, thorough environmental descriptions, complex metaphors and symbols, and intradiegetic narrator to help us grasp the novella. Su Tong's narrative themes successfully depict the misery of feudal family ladies, making readers consider their fate (Pan, 2022). In this study, what distinguishes it from previous studies is the genre, autobiography, the type of depiction of films with Todorov's narrative structure, which will be classified into several parts, the implementation of films with narrative structure, and the fact that few researchers have examined narratological theory.

Aside from the explanation above, the author is interested in conducting a study titled "Narratology of Tzvetan Todorov's Perspective in the Film Adaptation of Dazai Osamu "The Fallen Angel" Directed by Genjiro Arato." Researchers undertook research on old literature, where the literary work is an autobiographical novel written by Dazai Osamu, the most prominent Japanese author during World War II. As a result, experts assume that the work can be studied utilizing narratology analysis from Tzvetan Todorov's point of view because the story was turned into a film titled "The Fallen Angel" in 2010. As a result, the author is curious about how the film "The Fallen Angel" was studied using Todorov's narrative analysis approach.

This study examined narrative elements in literary films by applying Todorov's five-stage narrative structure. The problems explored include: 1) the classification of Todorov's stages employed in the film "The Fallen Angel" by Genjiro Arato and 2) the implementation of these narrative stages from Todorov's perspective within the same film. With a focused scope, this study contributes theoretically by analyzing narratology based on Todorov's framework, thus serving as a resource for researchers. Practically, it offers valuable insights for understanding the application of narratology in literature, benefiting both academia and the English Language Education at the University of Muhammadiyah Malang. Ultimately, this research is significant for scholars, students, and enthusiasts in exploring the realm of narratology.

2. Method

The study utilized a qualitative research approach, emphasizing a detailed description and understanding of the phenomenon of interest. Descriptive research was conducted to provide a comprehensive account of the object characteristics under investigation, focusing on narrative analysis using Todorov's narrative structure theory to dissect the narrative structure itself. This qualitative methodology allowed for a deeper exploration of the phenomenon, shedding light on character experiences, values, priorities, and goals while offering insights into how the narrative within the study context was constructed. Although qualitative research has gained prominence across various disciplines because of its ability to capture the nuanced aspects of human experiences, it is essential to acknowledge the ongoing discussions about the rigor and generalizability of findings, leading to the development of frameworks and guidelines to assess the credibility and trustworthiness of qualitative evidence (Castell et al., 2022; Creswell & Creswell, 2017; Gallego & Nørgaard, 2018; Guha, Viecelli, Wong, Manera, & Tong, 2021).

In this study, for the data collection was adopted, incorporating both primary and secondary data sources. Primary data collected directly by the researchers from the film "The Fallen Angel" by Genji Arato served as an important source, allowing direct analysis and interpretation of the content related to the characteristics of storytelling in the autobiographical film genre. Secondary data sources consisting of relevant reports, documentation, and materials were used to provide additional context, background information, and supporting evidence. This dual data strategy not only increases the depth and diversity of information but also strengthens the credibility and robustness of the research findings, thus creating a thorough and comprehensive research framework (Chan, Choy, Chua, Ng, & Ong, 2023; Rochmat, Yoranita, & Putri, 2022).

In the research study by Schmidt et al. (2021), data collection techniques played a pivotal role, employing two distinct but complementary methods: documentation and observation. Documentation involves the systematic collection and analysis of existing written materials, such as reports, articles, and books, providing researchers with access to previously recorded data relevant to their study. Observation relies on the five senses to gather firsthand information, which is specifically applied to the analysis of narratives and scenes in films, thus facilitating the exploration of storytelling characteristics within fashion film genre. Both techniques—documentation and observation—contributed significantly to the research, offering researchers a comprehensive and multifaceted approach to data collection, thereby enhancing the depth and breadth of their insights in a synergistic manner (Mustaka JP, 2022; Weston, Krein, & Harrod, 2022).

In research, data analysis entails arranging data in a particular order, describing them, and organizing them into classifications, patterns, and descriptions. To analyze the collected data, the researcher chose a method based on the type of data collection. Researchers have used Tzvetan's Todorov narrative analysis. Narrative analysis is a method of interpreting and analyzing data by examining the narrative structures of texts and stories developed by Tzvetan Todorov. In this context, it is primarily concerned with the meanings and emotions conveyed by the words and ideas in a dataset. The data was then analyzed using Miles and Huberman's interactive analytical model. There is also an analysis session

consisting of gathering, reducing, presenting, and concluding. Using this analysis data, researchers can gain a better understanding of the gathered data and draw more meaningful conclusions.

3. Findings and Discussion

The author analyzed the narrative structure of Tzvetan Todorov based on the data analysis used in this study. The analysis was conducted by watching “The Fallen Angel” film and observing the storyline repeatedly to see the storyline. In addition, in the following stages, the author conducts two stages of analysis: classifying the narrative structure based on Tzvetan Todorov and implementing narrative theory in “The Fallen Angel” film.

The Classification of Tzvetan Todorov's Narratology

It has been revealed in This study revealed that, based on Todorov's approach, there exists a classification of the five-stage structure that can be categorized. It is the claim of Todorov in (Eriyanto, 2013) that all stories originate from a place of 'Equilibrium,' which is a state of balance between opposing forces that does not lead to confrontations. Afterward, a "transformation of peace that occurs in the state of peace" disrupts this current state of affairs. Following another set of events, a condition is known as "New Equilibrium." Todorov illustrated the three-part structure utilizing a narrative extracted from Boccaccio's renowned work, "The Decameron." According to Todorov, marriage is in a state of equilibrium. The arrival of Peronnella's lover disrupts the sanctity of marriage, resulting in a narrative shift toward a state of imbalance. Through the strategic manipulation of circumstances and persuasive communication with her spouse, Peronnella successfully established a new state of equilibrium wherein she could actualize her aspirations (Ionescu & Milesi, 2023) The figure of the structure below shows how this can be observed.

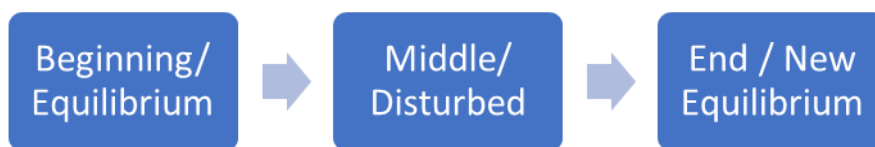


Figure 1. The three-part structure of Todorov

The modification sequence is shown by Richardson (2017) following Todorov's assertion in Eriyanto regarding the plot sequence. In Richardson's view, Todorov's narrative structure is more than that sequence; it also consists of five stages corresponding to the five stages of narrative development in the meaning unit of the text. There are five stages in the process: (1) an equilibrium state is the state that should occur; (2) an order disturbance occurs; (3) a realization of the disturbance occurs; (4) the process of repairing the damage has been completed; and (5) the process of restoring balanced conditions is known as the process of a new equilibrium (Pan, 2022). It should be noted that these five stages do not occur linearly but rather as a cycle (circle). It can be seen in the following Figure 2 that Todorov's narrative cycle can be described.

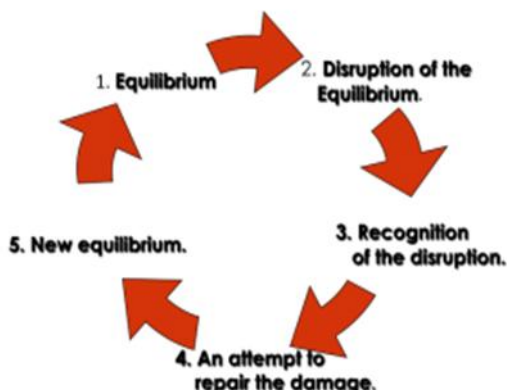


Figure 2 The Cycle of Five Stages of Todorov Narratology

Narratives strive to create a sense of harmony and balance; however, there is a difference between equilibrium at the beginning and end of the story. Researchers often use Todorov's narrative structure as a framework to understand movie sequences. Esteemed scholars, such as Nick Lacey and Gillespie, have further developed this theory, enhancing

our comprehension of how stories move from disorder to resolution (Eriyanto, 2013). Upon analyzing "The Fallen Angel," it aligns with Todorov's framework, emphasizing the central concept of balance and how it evolves. Todorov believes that transformative moments in narratives often stem from disruptions that challenge societal norms (Maulana & Nugraha, 2018) These moments' drive the characters and their circumstances toward a new equilibrium, whether sparked by murder, fear, or another catalyst (Todorov, 1971).

This study employed a table design comprising types, amounts, and percentages to ascertain the number of scenes accessible for film analysis. This table was used to analyze the frequency and distribution of the different scene types in the movie. The results of this study can be used to draw conclusions and suggest potential improvements to the films. A summary of the data is presented in Table 1.

Table 1. Sequence, types, amounts, and percentages of classification Five stages of Todorov

Sequence	Types	Amount	%
Beginning	Equilibrium	2	17%
	Disruption	3	25%
Middle	Recognition	4	33%
	Repair the damage	2	17%
End	New Equilibrium	1	8%

The data in Table 1 display the number of text scenes arranged in a narrative structure according to Todorov's model, which includes five stages: equilibrium, disruption, recognition, damage repair, and new equilibrium. The analysis of this film's narrative structure using Todorov's model was divided into five categories based on percentages: two (17%) for equilibrium, three (25%) for disruption, four (33%) for recognition, two (17%) for damage repair, and one (8%) for New Equilibrium. The data show that this film has a balanced narrative structure, with roughly equal proportions for each category. This indicates that the film is well-structured and has a solid narrative structure. This balanced narrative structure also conveys a well-structured message evident in the film's overall narrative arc. Additionally, a balanced narrative structure helps to create an engaging and captivating experience for the audience.

The data illustrate the film's well-balanced narrative structure, with each stage represented proportionally, thereby enhancing comprehension of the plot. An unbalanced narrative can disrupt the flow of the story and diminish its allure. Therefore, the narrative quality and depth of a film can be determined by its balanced structure. It not only demonstrates the director's skill in plot management but also inspires audience confidence in a compelling, well-structured story. A film is an exemplary example of cinematic storytelling that meets the highest standards. From 1917 to 1960, Cinema witnessed the emergence of a distinct and recognizable cinematic style known as the classic film style. Bord acknowledges that there is no singular, definitive "classic film type," but she argues that we can study the various adaptations and modifications to an ideal model as a unified body of cinema. This perspective is useful for analyzing narratives in films (Bordwell, 2012; Valverde-Maestre & Pérez-Rufí, 2022).

The Implementation of Tzvetan Todorov's Narratology in The Fallen Angel

According to Todorov, a narrative always has a structure from beginning to end that begins with balance and then deviates into chaos because of issues that arise in the story before finally returning to balance. This structure reflects the characters' journey in the story, and the idea that life is a cycle of ups and downs. Todorov's narrative structure also applies to our lives as we face different challenges and obstacles that ultimately lead to balance and growth. In the Fallen Angel film, the narrative structure uses five phases: equilibrium, disruption, recognition, damage repair, and equilibrium (Eriyanto, 2013; Richardson, 2017). Each phase has symbolic meaning and reflects the protagonist's growth throughout the story. The film's ending emphasizes the importance of accepting and learning from life's challenges.

Equilibrium

The beginning of the narrative, characterized by a state of equilibrium centered on an abstract concept, serves as a gateway through which the reader is drawn into the story surrounding the main character. This initial equilibrium, often a harmonious or stable setting or state, acts as a thematic and emotional anchor, inviting the reader to immerse themselves in the protagonist's journey and the wider narrative that takes place within this established backdrop. (Mare, Gual, & Setyaningsih, 2022). Todorov asserts that all stories start from a state of 'equilibrium', where characters are not in conflict, which is then triggered by events (Disruption) that shift the situation.

Figure scene in the movie:
[00:01:43 – 00:04:01]



The film begins with a childhood scene of the main character, Oba Yozo, celebrating his birthday. Born into a wealthy family, his father allowed him to ride a horse-drawn carriage as a birthday present through Hirame, his father's personal aide.

Oba had sensed since childhood that he was not the same as other children his age. On the other hand, he is unable to articulate this difference. The scene where he colors, kisses, and then removes a sculpture he made that looks like a woman's lips marks this moment. A sign of Oba's identity disorder is this incident from his childhood, which portrays him as confused and curious. He was aware of the fact that he had feelings that were different from those of his peers but was unable to articulate the nature of these feelings. He was unable to express his emotions until later in life.

Figure scene in the movie:
[00:04:17 – 00:04:41]



The next scene shows Oba standing staring at a large tree by himself, "I am sorry, for having been born." He said, indicating that he was sorry for having been born in the world.

As a result of his isolation, Oba felt regret about his life. Despite his young age, he was trapped in a cycle of loneliness and despair. He felt like he was confined in a cage of his own making, and found himself not belonging in this world. This is because he was unable to build meaningful relationships and found himself unable to express his true feelings as a result of his isolation. His lack of connection to the outside world made him feel like he was living in a prison, unable to find a sense of belonging.

Disruption

During the Disruption phase, a series of events occur, causing significant disruption or change to the previously established state of Equilibrium. It is at this point that the characters in the story begin to experience disruptions, which not only disrupt their lives but also give the reader a glimpse of the trajectory of their journey to come. This phase often provides subtle hints and cues signaling the continuation of the main conflict, effectively setting the stage for the ongoing drama and the characters' evolving struggles (Adepati & Samanik, 2018; Zulkhairi, Idris, & Hamzah, 2022).

Figure scene in the movie:
[00:04:17 – 00:04:41]



In this film, the second phase is characterized by Oba, who is a teenager in high school, playing sports with his classmates in turn. when it was his turn, Oba fell and was laughed at by his friends. However, one of his friends realized that he fell intentionally.

His conspicuous alienation makes him have to wear a mask and form a funny persona to blend in with the people around him. In other words, Oba always uses jokes to be able to establish close relationships with others. This is because he feels uncomfortable being himself around people, so he tries to create a false identity to make himself seem more confident and likable. He is always cracking jokes and laughing to make others feel comfortable around him, even when he may not be feeling that way. Oba is aware of his need for this, but he does it without realizing it. He has become so used to this behavior that he doesn't even think about it. He has become a master of disguise and has developed his own form of social camouflage.

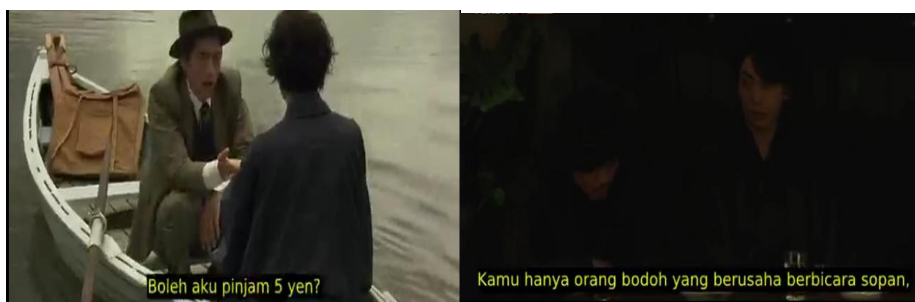
Figure scene in the movie:
[00:06:24 – 00:09:21]



The next scene shows Oba's friend taking advantage of his family's wealth by visiting his house and claiming to be his close friend. There is a flashback showing Oba's cousin inviting him to run away together while crying. However, Oba responds by giving him a book and fruit to calm him down.

The treatment of his friend who takes advantage of his wealth and Oba's cousin who expects him and his response to this shows Oba's alienation and the greedy nature of the people around him. Oba's lack of action and the passiveness of his attitude further reinforces the idea that he is not in control of his own life. His alienation from those close to him suggests that he is reluctant to confront the selfishness of his friends and family.

Figure scene in the movie:
[00:13:15 – 00:15:58]



Another scene shows a man named Horiki Masao tricking Oba by asking for money and then taking him to a bar after getting acquainted. Oba then talks to Horiki's companion who seems dissatisfied with his response, saying that Oba is just a fool trying to be polite.

Oba's natural human vices and isolation are further demonstrated in the scene. The mistreatment of the people and Oba's innocent response without emotion and expression, made him begin to realize that he was different from most of the people around him. He was baffled by his lack of empathy and understanding. This made him even more isolated and disconnected from the people, further reinforcing his sense of loneliness and despair.

Recognition

In the third narrative phase, commonly known as the "recognition" phase, the characters in the story undergo a crucial transformation as they become increasingly aware of the disruptive forces at play. During this stage, the initial disturbance that initially upset the balance has grown larger, becoming more prominent and impactful. In essence, the main conflict of the story reaches a climax during this phase, with its effects reverberating strongly throughout the narrative. The heightened awareness among the characters not only deepens the tension but also propels the plot forward, setting the stage for important developments (Agustian, 2020; Eriyanto, 2013). In this phase, the peak of the conflict in the storyline begins to occur.

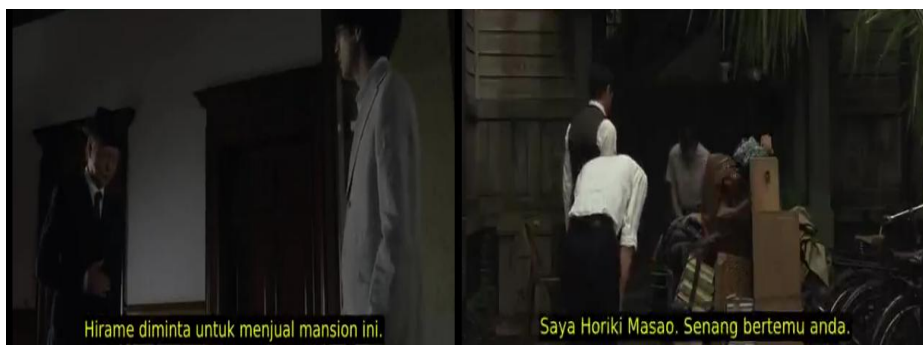
**Figure scene in the movie:
[00:25:03 – 00:26:37]**



In this film, it is characterized by Oba who cannot feel happiness when Japanese representatives win the Olympics like the people around him. He also intends to end his life with his loved ones after getting advice from Hiroki.

The picture is the last alienating trait shown by Oba. After inviting him to commit suicide, Horiki advises Oba to die with his loved ones. This helped trigger Oba's different views on love and how he lives his life. Oba realized that love should be shared with the people who matter the most, not with those who can only take advantage of him. He decided to take control of his life and face his fears instead of running away.

**Figure scene in the movie:
[00:27:35 – 00:28:41]**



The film shows a scene of Oba finding his house for sale. Hirame, the family's personal aide, tells him that his father is broke and forced to sell his house. Horiki then helps Oba move into an inn that Hirame has prepared.

Oba's outlook on life, his move from a luxurious home to a modest inn, and Reiko, the innkeeper who has feelings for him, trigger the climax of the conflict in this movie. Reiko attempts to persuade Oba to stay in the inn, but he ultimately decides to leave. Reiko is heartbroken and Oba begins to reflect on his life and the choices he has made. Ultimately, Oba realizes that he needs to change and decides to stay with Reiko.

Figure scene in the movie:
[00:28:46 – 00:35:22]



The next scene shows Reiko starting to have a crush on Oba, characterized by her always wanting to be close to him. She is also shown talking about her husband who left her for no reason with Oba.

Reiko loves Oba because of his outlook on life, her husband who left her, and the poverty she shares. This makes the relationship between the two even closer, and Oba is obsessed with ending his life with the woman who loves him. Oba's obsession with Reiko deepens as they spend more time together, their shared experiences creating an unbreakable bond. Despite the social taboos surrounding their relationship, they find solace in each other's company, their love transcending the boundaries of age and social norms. As their relationship grew closer, Oba began to contemplate a mutual suicide pact, seeing it as the ultimate expression of their devotion and a way to escape the harsh realities of their lives.

Figure scene in the movie:
[00:39:39 – 00:41:25]



The scene continues with Oba, Reiko, Reiko's husband, and a woman meeting in a bar. Reiko's husband is shown as a drunken husband who likes to seduce other women and then demean his wife in front of others. Despite all that, Oba is silent in response to this.

The mistreatment by Reiko's husband, who met her after a long absence, convinced Oba and Reiko to continue their relationship. When Reiko returned home, her husband suffered from violence as a result of his inability to cope. There came a time when Oba and Reiko decided it was time to separate from their marriage and start a new life together. Their decision to leave their respective spouses was not made lightly, but they felt it was necessary for their happiness and well-being. Oba and Reiko faced numerous challenges as they navigated the complexities of divorce and societal expectations. Despite the obstacles, they found strength in their love for each other and their shared vision for a future together.

Repair The Damage

The next phase in the narrative often revolves around the characters actively seeking solutions to the challenges or disturbances that arise. This phase often introduces a heroic figure or individual with the aim of rectifying the situation. At this point in the story, various attempts may have been made to restore order, although so far they have not been successful. This stage of the narrative, known as "Repairing the Damage," marks the point in the story where the characters earnestly attempt to repair and resolve the various problems that have occurred. It is a pivotal moment where characters engage in problem-solving and organizing efforts in their ongoing efforts to restore balance and overcome the

obstacles they face (Kristianto, Leba, & Elvina, 2022). It is a phase laden with tension and potential for significant character development and plot progression.

Figure scene in the movie:
[00:43:38 – 00:45:43]



This stage begins when the scene shows Oba and Reiko enjoying milk together. Oba then takes Reiko to Kamakura Beach, where they spend time together playing and exchanging life stories by the beach. At the end of the scene, they are shown taking some medicine together.

Oba and Reiko's togetherness is a sign that their close relationship is at its peak. Oba invites Reiko to go to Kamakura Beach for no other reason than to invite her to end their lives together to end their sufferings. Reiko, initially hesitant, ultimately agrees to accompany Oba on this fateful journey. As they stand on the shore, the waves lapping at their feet, a sense of calm resignation washes over them. However, at the last moment, Reiko experiences a sudden change of heart, realizing the value of life and the potential for future happiness.

Figure scene in the movie:
[00:47:19 – 00:47:43]



Oba and Reiko tie a red thread to their feet before they walk toward the sea to drown. The ties symbolize the hope that the two will remain together in the next life.

The repair of the damage stage ends with a scene of After finding a woman who loves him, Oba invites Reiko to end their suffering by drowning themselves together on the Kamakura beach. Reiko accepts, and the two of them hold hands as the waves carry them away. Oba and Reiko are finally free of the pain and despair that has plagued them for so long. In the end, they find peace in each other's embrace. The scene serves as a poignant metaphor for the characters' desire to escape their emotional turmoil and find solace in death. Their decision to end their lives together reflects a deep connection forged through shared suffering and a mutual understanding of each other's pain. As they surrender to the sea, there is a sense of liberation and acceptance, suggesting that in death, they have found the peace and unity that eluded them in life.

New Equilibrium

In the phase referred to as "New Equilibrium," the main characters undergo a transformative journey where they not only face, but also successfully overcome the challenges and conflicts that define the narrative. At this point, the character finds themselves living a fundamentally changed new life or adapting to entirely new circumstances. This represents the point in the story where a sense of balance is restored, akin to the return of equilibrium. In essence, the narrative has come full circle, with the characters having evolved, grown, and ultimately reached a state of stability that

contrasts with the initial disruption (Eriyanto, 2013). This phase marks the pivotal moment of resolution, closure, and return to normalcy, effectively concluding the character's transformative journey.

Figure scene in the movie:
[00:47:19 – 00:47:43]



This stage begins when the scene shows Oba lying down after surviving a suicide attempt with Reiko. His father disinherited him as a consequence of what he did. At the end of the movie, Oba decides to pursue his dream as a painter by continuing his education in college.

After his suicide attempt, Oba is motivated to start a new life by continuing his education at college. In the novel series "No Longer Human", the last scene in the movie is the end of the first memorandum, marked by Oba entering college. Oba's decision to pursue higher education represented a turning point in his life, offering a glimmer of hope after his darkest moment. As he stepped onto the college campus, he felt a mix of trepidation and excitement, unsure of what the future held but determined to forge a new path. The academic environment provided Oba with structure and purpose, allowing him to slowly rebuild his sense of self and reconnect with the world around him.

Discussion

The film "The Fallen Angel" was examined with regard to Todorov's five-stage narrative structure. Based on this study, it was determined that the movie follows Todorov's structure, beginning at equilibrium and ending with a new structure. Todorov's approach is summarized in a table that describes the number of scenes that fall into each stage. Based on this data, most of the film's narrative is centered around the stages of Disruption and Recognition. This emphasizes the significance of conflict and character development in moving a story forward, by indicating that conflict and character development drive it. Moreover, throughout the movie, it is clear that Todorov's narratology is implemented in five phases, which can be described as Equilibrium, Disruption, Recognition, Repair the Damage, and New Equilibrium, which are the five steps in Todorov's theory of change (Bhabha, 2021). The story's equilibrium phase begins with the main character's childhood, marked by a lavish celebration of his birth to the family. However, his inability to express himself and the sense of not fitting in with his peers due to his perceived differences creates a pervasive feeling of isolation (Kitzmüller, Wiklund Gustin, & Kalhovde, 2023). As the disruption phase unfolds, Oba, the novel's protagonist, grapples with the discomfort of trying to fit in as a teenager. The narrative culminates in Oba's endeavor to reintegrate into college while simultaneously authoring a book titled "No Longer Human," which can be viewed as a new equilibrium in his life (Kitzmüller et al., 2023). Todorov's narratology serves as an effective model for comprehending a movie's structure, offering a five-step framework in which characters and their circumstances gradually evolve over time (Taum, 2018). This understanding of the film's structure is crucial for filmmakers, enthusiasts, and critics alike, as it enhances their ability to appreciate the intricacies of its narrative and storytelling (Taum, 2018).

4. Conclusion

In conclusion, Todorov's narratology proves to be an invaluable framework for dissecting "The Fallen Angel" structure and themes with the film's narrative unfolding seamlessly across five distinct stages. An examination of the narrative's distribution in the movie, including percentages categorized as follows: 17% equilibrium, 25% disruption, 33% recognition, 17% damage repair, and 8% New Equilibrium, underscores the narrative's central focus on Disruption and Recognition, emphasizing conflict and character evolution. This narrative structure highlights the significance of the conflict and its role in driving character development. It also illustrates how life operates in cycles of disruption, thereby serving as an opportunity for change and renewal. Happiness and satisfaction can be achieved by embracing one's true self and living an honest lifestyle. This theme is reinforced through the main character's journey as he ultimately escapes the constraints of societal norms and discovers genuine happiness by embracing his identity. The film's emphasis on disruption and self-recognition conveys a compelling message about the value of authenticity and the strength of personal choices. The implications stemming from this research encompass employing Todorov's narratology to analyze diverse

films, extending insights into other forms of literature, utilizing it as an educational tool for teaching and learning, and leveraging this approach to enhance critical thinking and creative writing abilities. This framework not only enriches our understanding of storytelling in various dimensions but also offers practical applications for educators, writers, and creators across different media.

5. References

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