

CHAPTER 2

REVIEW OF RELATED LITERATURE

2.1. The Theory of Plot

This study will be focusing on analyzing the plot portrayed inside the movie. According to Frisella (2017), plot is the sequence of interconnected events within the story of a play, novel, film, epic, or other narrative literary work. Plot represents the cause-and-effect relationships between the events that occur inside the story. Each event made inside the story has the specific purposes to build the storyline. However, plot differs than the story. Although plot and story are related to one another, they still have different meaning. A story is a series of events that tells us what happened. On the other hand, a plot is aimed to tell us how the events are connected to one another and why the story unfolded in the way that it did (Frisella 2017).

According to Gustav Freytag, the 19th Century German playwright and novelist, as cited in Frisella (2017), he drew a simple triangle to represent dramatic structure and highlighted seven parts he considered necessary to storytelling, such as:

1. Exposition

This first part of the plot can be defined as a beginning of the story. The characters, conflicts, and settings are being introduced in this part. The author has set the scenes and characters' background in exposition.

2. Inciting Accident

Inciting incident is when the character is reacting to something/event that has happened. From this event, the story will start making a chain of events.

3. Rising action

This is the part when the story is built. The characters inside the story will be dealing with more complicated actions and characterizations.

4. Climax

From the rising action, the plot will lead the viewers to climax. Climax is the peak of the story, where the story reaches the greatest tension. The conflict between protagonist and antagonist characters will be reaching the highest point in this part. Mostly, the major event is projected when the main character faces a major enemy, fear, challenge, or the other source of conflict. The most action, drama, change and excitement will occur here.

5. Falling Action

Falling action is the result that the characters will experience after passing a great tension in climax. In this part, usually the characters will show some changes because of a certain conflict (reversal). In this part, all the conflicts here will begin to slow down.

6. Denouement

After reaching falling action, the story will come to the resolution/denouement part. As its name, denouement is the part of the story used by the characters to solve their problems. Usually the characters will have to finish

all the remaining issues. When reaching this point, the story is supposed to be having either happy ending (in comedy) or sad ending (in tragedy).

According to Aristotle (as cited in Ryan, 2008), he recognized two forms of narrative; which are the epic and dramatic. The difference between epic and dramatic narrative forms can be seen from how the story is presented. The epic narrative presents the story through verbal narration (diegesis). On the other hand, in dramatic narrative the story is presented using an imitation of action, or called as mimesis (Ryan 2008). However, in the 19th century, narrative plot develops into three big divisions (Ryan 2008). They are divided such following:

1. Epic Narrative

The epic plot is focused on the exploits of a solitary hero; it “preserves the memory of glorious deeds performed by superior beings” who “show their mettle in battles against human foes, monsters, or the powers of nature (Ryan 2008). The author can expand the story endlessly by adding new episodes or new feats into it. Moreover, this plot focuses on the physical actions and also the relationships between each character.

2. Dramatic Narrative

This type of plot focuses on evolving networks of human relations. The plot line usually will be represented as: in the beginning, x is allied with y; then x betrays y and sides with z, and in the end x and y are mortal enemies; in the beginning x has always been faithful to y; then x falls in love with z; y becomes jealous and kills x and z; in the beginning x and y are friends, then y insults x and they are enemies; but in the end x redeems himself, y pardons x and they are friends again

(Ryan 2008). The action shown in this plot mostly consists of the acts of verbal communication between the characters. According to Ryan (2008), when the characters perform physical actions, the significance of these actions resides in what they reveal about the mind of the agent and in how they affect interpersonal relations. If it is compared to epic plot, dramatic narrative presents a closed pattern of exposition, complication, crisis and resolution (Freytag's pyramid).

3. Epistemic Narrative

Epistemic narrative has a structure that combines two stories. The events in one story will take place in the past, and the other story is shown through some investigations that lead the viewers/ the readers into their discovery. The reader needs to sort out the clues from the accidental facts, and to submit these clues to logical operations of deduction and induction (Ryan 2008).

2.2. The Theory of Meta Plot

Meta plot is overarching storyline that binds together events in the official continuity of a published role-playing game campaign setting (Dictionary, 2020). The word "Meta" refers to when the work of literature reaches outside the narrative and addresses the audience directly or demonstrates awareness of itself as a work of fiction (Witha 2016). It can be represented by the act of the character as he/she is looking directly to the camera or commenting about the movie or show they are in. According to Wiehardt (2019), meta plot is divided into 5 different stages. The first stage is called as anticipation stage. In this stage, the character is drawn to the adventure that lies ahead. The second stage is called as dream stage.

In the dream stage, the adventure will begin and the character inside the movie will experience some success. The character will also have an illusion of invincibility. After the dream stage, it will be followed by the frustration stage, in which the character has conflicts with the enemy. At this stage, the illusion of invincibility is lost. It will be worsened into the fourth stage, which is called as the nightmare stage. The nightmare stage is also known as the climax of the plot. In this stage, the character will seem as if she/he loses all her/his hopes. The final stage of meta plot is called as resolution. It is when the character finally overcomes his or her problems inside the story.

2.3. The Idea of Alternative Endings (Multiple Endings)

Ending can be defined as a whole which has a beginning, a middle, and an end. An end naturally follows some other thing either by necessity or as a rule, but has nothing following it (Aristotle, cited in Olson (2011 p.181)). The ending inside the movie becomes one of the most powerful aspects to make the movie more interesting to watch. According to Morton (2017), the ending of the story is important because it becomes the part where the plot is finally concluded; in which all the piece's dramatic questions are answered; in which the protagonist completes the arc he has been making throughout the story; and in which the dramatic potential of the premise is paid off (this is the point at which a comedy should be at its funniest; a horror film at its scariest; a love story at its most romantic). Beside those functions, the ending also takes a big role to determine the meaning or the theme of the movie itself.

Through the development of movie industry, many producers have invented new ways to engage the number of the viewers. Getting inspired by the video games, the movie makers make the branch of plotline. According to Tropes (2004b), the author offers the player a choice about which direction a given segment may proceed, by offering multiple paths that run parallel to each other. “Choosing the wrong path even once, locks all later branching points necessary to reach the desired ending, so the story never converges again after the very first branching”, stated by Tropes (2004a) . The story branching itself will lead the games to have some of the multiple endings or as known as alternative endings. Alternative endings are the most commonly seen form of story branching in video games, used primarily to increase their replay value, especially visual novels, role playing games, survival horror, dating sims, and fighting games (Tropes, 2004). The technology used for this type of movie enables the viewers choosing what kind of endings they want while watching the movie. However, In recent decades, a considerable body of research has endeavoured to unravel just how non-linear fictional narratives trigger puzzling effects in readers/viewers and lead them to adopt interpretation paths distinct from those for conventional linear fiction (Zhao et al., 2019 p. 26). Therefore, the viewers have to understand the concept of each endings inside the movie.

Different strategies or levels of skill in play will result in different endings, rather than all leading to a single predetermined conclusion (Tropes 2004c). Things that can determine how the game will end usually involve the path that the players

take while playing the game. When the player chooses the easy path, usually the game will lead the player into some unfulfilling endings.

According to Tropes (2004), in the video games that employ alternative endings, usually consists of some type of endings, such as :

1. The Standard End

This ending will be involving the least effort by the player/the viewers. This ending is easy to be achieved by the player/the viewer in the short period of time. However, this ending is set to be unfulfilling but it will end the story on a decently happy note and leave some massive plot threads hanging with minimal resolution.

2. The Good End / Golden ending

This ending is also known as golden ending (especially if the lesser options are not that good). It is usually when one or more character-specific endings on a positive note.

3. The True End

This ending can be considered as the primary plot ending of a game with alternative endings. This type of ending may not be achievable if other endings are not achieved yet, depending on each story. When the player comes to this ending, the game usually forces the player to finish it and achieve the good end in order to unlock the path of the true story; or on the other words, it aims to lead the player to the real ending that the game maker wants. The true end usually reveals most if not everything that happened in the other storylines, while some events remain mysterious even when the good end is achieved.

4. The Good / Best End

In this phase, all the available content is opened up or shown. As the name implies, this is the best out of several possible "Good Ends", and often almost overlaps with the Golden Ending.

5. The Poor End

When the player makes a decision that prevents the story from progressing any further for obvious reasons, making this ending effectively a Non Standard Game Over.

6. The Bad End

Where the more devoted but failed gamer is rewarded with a more prolonged, but depressing and/or outright disturbing.

7. The Joke End

Some of the video games still apply this ending. This type of ending may be rare to be found. It generally requires the player to play the game in nonstandard way. However, this ending is the most difficult to obtain.

Those five endings are mostly used inside the movie that use alternative endings. The concept of playing video game while watching the movie will be experienced by the viewers because of this feature.

2.4. Theory of Reader Response

According to Tyson (2006 p. 169), reader-response criticism focuses on readers' responses to literary texts. Any essay that consists the act of analyzing readers' response can be considered as reader response criticism. However, in the

reader-response theory, the practitioner is not expected to simply give response to a certain literary work, but to give the deeper analysis about their responses. In this theory, there are five different approaches that can be used to analyze the response from the readers, such as:

1. Transactional Reader-Response Theory

Transactional reader response theory is often associated with the work of Louise Rosenblatt, who formulated many of its premises, in which analyzing the transaction between text and reader (Tyson, 2006 p. 173). According to Kadir et al., (2012), the responses from the readers may be triggered when the readers transact or connect with the text. It means that the readers live the reading experience by involving their feelings, memories or the text inside the literary work. The concept of the word 'transact' means reading literary texts as "poetic experience", which the reader's attention is focused directly on what he is living through during his relationship with that particular text (Rosenblatt, cited in Kadir et al., (2012)). In other words, rather than merely recognizing plots and characters, readers experience the character's attitude or feelings and attend to the plot by developing attitudes, a sense of the tone and character of the narrative persona (Rosenblatt, cited in Kadir et al., (2012)). Rosenblatt also claims that it is important to pay attention to the text and also the reader, in order to get the meaning of a literary work. In her theory, the term 'text' refers to the printed words, on the page. While 'reader' and 'poem' refer to the literary work produced by the text and the reader together. When the readers read a literary work, the text will subconsciously activate the readers' experiences with literature and life (Rosenblatt, cited in Kadir

et al, (2012)). Therefore it will consequently evoke in readers certain images, feelings, attitudes, associations, and also ideas (Rosenblatt, cited in Kadir et al, (2012))

According to Miall & Kuiken (as cited in Kadir et al., 2012), there are four categories of responses. These responses are divided into four domains of feeling; which are evaluative, narrative, aesthetic and self-modifying. The first category is called as evaluative response. Evaluative response refers to the readers' overall evaluation after reading the text. This will include the enjoyment, satisfaction, and pleasure that the readers feel after reading the text. The second category is called as narrative response. Narrative response usually refers to a fictional event, such as character or setting inside the text or the story. The third category is called as aesthetic response. This response is evoked by the literary elements, such as plot, characters, tone, and theme inside the text or the story. The last category of response is called self-modifying. Self-modifying response is related to the changes in readers' sense of self. This may change following the development of how the readers understanding the story or the text.

According to transactional theorists, different readers come up with different acceptable interpretations because the text allows for a range of acceptable meanings, that is, a range of meanings for which textual support is available (Tyson, 2006 p. 174). However, we still have to justify or modify our responses to the real text or the text that we have read.

2. Affective Stylistics

Affective stylistics is derived from analyzing further the notion that a literary text is an event that occurs in time—that comes into being as it is read—rather than an object that exists in space (Tyson 2006). In the process of analyzing, usually the text will be examined word by word to understand how the stylistics affect the reader. Therefore, it is called as affective stylistics. The affective stylistic theorists do not believe that the text has a fixed meaning for the readers. Based on the theory of Fish, when he describes how a text is structured, the structure he describes is the structure of the reader's response as it occurs from moment to moment, not the structure of the text as we might assemble it—like puzzle pieces all spread out at once before us—after we've finished reading (Tyson, 2006 p. 175). Moreover, affective analysis is more focused on the cognitive analysis of the mental processes produced by the literary elements. This approach is used to identify the pattern of the structure of the readers' responses while reading. This response is used to show that the meaning of the text does not consist of the final conclusion we draw about what the texts says, but, the meaning of the text that consists of our experience of what the text does to us while we read it (Tyson, 2006 p. 176). Normally, the practitioners of affective stylistic will cite the responses of other readers, with other literary critics to show that their own analysis of reading activities is valid for other readers, rather than just for themselves. Many critics also provide the responses that consist of confusing reading experience to prove that the interpretation of the text is full of uncertainty. In addition, many practitioners of affective stylistics believe that the text will disappear in their analysis and become

the experience that occurs within the reader. It underscores the important role played by the text in establishing what the readers' experiences are (Tyson, 2006 p. 178).

3. Subjective Reader-Response Theory

Subjective reader-response theory is in contrast with the two previous theories. In this approach, the practitioners will not involve the analysis of textual cues (Tyson, 2006 p. 178). This theory is more focused on the written response created by the readers. Based on the theory of Bleich in subjective reader-response, he differentiates between what he calls as real objects and symbolic objects. Real objects refer to the physical objects or everything that the readers can touch, including the printed pages of literary text. Meanwhile, the symbolic objects refer to the feelings, memories, and associations that occur as the readers react subjectively while reading the literary text (Tyson, 2006 p. 178). The symbolic object is in the conceptual world occurring when the reader experiences the literary text itself. According to Tyson (2006), when we interpret the meaning of the text, it means that we are interpreting our symbolization or the conceptual experience we are creating as the form of our responses toward the text. This process is called as resymbolization. Resymbolization also comes when the readers like or dislike the literary text (evaluation of the text). Subjective reader-response approach is coherent, purposeful methodology or helping us to produce knowledge about the experience of reading (Tyson, 2006 p. 179). In the subjective reader-response approach, the readers are expected to write down and analyze their response statements. This aims to produce knowledge from the reading experience.

The response statements promoted by Bleich is experience oriented. This involves the readers' reaction toward the literary text, the description about how the readers' feelings or thoughts. This statements will consist of judgements about the specific characters, events, passages and even words inside the literary text (Tyson, 2006 p. 180). This is important for the critics to be able to see the aspects inside the literary text that can affect the readers' interpretations. The experience-oriented response statement is analyzed by the reader in response analysis statement. The reader will characterize his or her response to the text, identify the response and consider some of the aspects that may affect the response, and determine why the response occurs (Tyson, 2006 p.180).

4. Psychological Reader-Response Theory

According to psychoanalytic critic, Holland (as cited in Tyson, 2006), the readers' motives of reading a text strongly influence how they read. He believes that our psychological responses or reactions toward a literary text is the same as the one we have in our daily lives. The personal problems that exist within the readers also affect how they react toward the text. For example, the readers with father issue will easily dislike the father's character inside the story who is not responsible and rude. The immediate goal of interpretation is to fulfill our psychological needs and desires. When we perceive a textual threat to our psychological equilibrium, we must interpret the text in some way that will restore that equilibrium (Tyson, 2006 p.183). The pattern of our psychological conflicts and coping strategies is called as our identity theme. Holland states, he believes that in our daily lives we project identity theme onto every situation we encounter and

thus perceive the world through the lens of our psychological experiences (Tyson, 2006 p. 183). Our interpretations can be the product of fears, defenses, needs and desires that we project on to the text. Therefore, interpretation is considered as a psychological process, not an intellectual process. Based on Holland's theory, the process of interpreting can be divided into three different stages. The first stage is called as defense mode. In this stage, our psychological defenses are raised because of the certain events inside the text. Some of the events somehow can remind the readers of their bad or good experiences that have already happened in the past. The second stage is called as fantasy mode. Fantasy mode is when we, as the readers, eventually find a way to interpret the text that will calm the readers after passing the defense mode. Our psychological will automatically protect us from threatening events by finding relieving fact inside the story to fulfill our desires. The last stage is called as transformation mode. In this stage we transform the previous two stages into an abstract interpretation that make us satisfied psychologically. On this stage, we usually will avoid ourselves from the anxiety-producing defense and guilt-producing fantasies that underlie our assessment of the text (Tyson, 2006 p. 184). Therefore, in this stage we will be more focusing on the intellectual interpretation to avoid the responses which involves our feelings. In conclusion, this approach aims to prove that every interpretations will be involving the readers' or interpreters' identity theme.

5. Social Reader-Response Theory

According to Fish (cited in Tyson, 2006), there is no purely individual subjective response. He states that individual subjective response is the product of

interpretive community to which the readers belong to. Interpretive community means those who share the interpretive strategies we bring to texts when we read, whether or not we realize we're using interpretive strategies and whether or not we are aware that other people share them (Tyson, 2006 p. 185). Fish mentions that the interpretive strategies always come from the assumptions that exist in the society. This includes the culture or philosophies we have been living in. According to Fish, interpretations will always be controlled relatively limited repertoire of interpretive strategies available at any given point in history (Tyson, 2006 p. 186). By understanding this theory, it makes us more aware what we are actually doing when we interpret a text.

2.5. Recent Studies

Some other researchers have succeeded conducting the research in analyzing the same movie or using the theory of reader response. Those previous studies will be mentioned as follow:

1. Reader's expectation to movie adaption

This Research is conducted by Lestari (2017). The objective of this research is to know what the reader's expectation to movie adaptation *My Sister's Keeper* (2009) by Nick Cassavetes using reader response analysis. This is a descriptive qualitative research using two data resources, which are primary and secondary data. The primary data used in this research is based on the review from the readers, while the secondary data of this research uses all related books, journals, or the previous research.

2. The elements inside the interactive movie

This research is conducted by Vries (2019). This research aims to find what are the elements that shape an interactive film entitled *Black Mirror: Bandersnatch*. The method used to analyze this research is by using the game analysis by Fernandez-Vara. Thus, this method includes the theory of five game elements as defined by Juul. Moreover, the researcher also employs the theory of the building blocks (19 rules, goals, game mechanics, story, choice design, game dynamics, and control schemes and peripheral within the film).

3. Reader response criticism: *The Great Gatsby*

This research is conducted by Amir (2018). This research aims to know how the characters inside the movie show her love through the readers' interpretation and re-contextualization of the movie, in order to reveal the construction of the interactional positioning of the readers. The method used in this research is by observing the readers' responses toward the topic of the movie. The data is gained from some of the readers and analyzed using functional semiotics or indexical semiotic by Silverstein.

4. Study of interactivity

This research is conducted by Fatimah and Irwansyah (2020). The objective of this research aims to know the meaning and continuity that arises when the readers are faced with interactive stories as well as knowing closeness and real feelings that arise within the readers with characters residing in the computer world. This research uses descriptive qualitative method that involves interview technique for each

person regarding third-order dependency, social presence, and emotion built while watching the *Bandersnatch* movie.

5. Reader response analysis in novel

This Research is conducted by Kanserina (2015). This research aims to find some of the factors that may influence the main characters' personality in the *Gone With The Wind* novel, based on reader-response analysis. This is a descriptive qualitative research which involves primary and secondary data. The data associated in this research are stated in the form of words, sentences and quotes are taken from the novel.

Based on those previous studies, it can be seen that none of them have the same objective as this study. The previous studies mentioned above have some similarities in the object (*Black Mirror: Bandersnatch* movie) and also the research technique (reader-response analysis). Those studies mostly talk about the readers' interpretation toward the other movies, but none of them talk about reader response analysis of *Black Mirror: Bandersnatch*, especially the effect of alternative endings on viewers' interpretation of the plot of the movie. Thus, it shows that the objective of this research is having no similarities with the other previous studies. The interactive movie entitled *Black Mirror: Bandersnatch* has never been analyzed before using reader-response technique. However, these previous studies still can be used for the references to support this research in analyzing the movie entitled *Black Mirror: Bandersnatch*.