

***‘LAST NIGHT IN SOHO’*: A STUDY OF NARRATIVE STRUCTURE AND CHARACTERIZATION**

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Abstract

In a literary work or movie, narrative structure and characterization are two important elements to be learned. The narrative structure refers to how the story is organized and presented to the audience, while characterization is how the character is portrayed throughout the story. This research intends to analyze the stages of narrative structure and the portrayal of Eloise's characteristics through characterization in narrative structure of the movie *Last Night in Soho*. In this research, the researcher selected, highlighted, and screen captured all scenes in the movie that contained dialogue and action then analyzed them using the Spradley analysis model. Spradley's analysis model consists of four stages, namely: Domain Analysis, Taxonomic Analysis, Componential Analysis, and Cultural Theme Analysis. The researcher uses theory from (Todorov, 1973) to analyze the stages of narrative structure and theory from (Boggs & Petrie 2008) to identify characteristics of Eloise through kinds of characterization. The results of the research show that the disruption stage is the dominant stage in which Eloise's characterization is found, and some data at the disruption stage does not show any disturbance. Characterization through external action is the kind of characterization that is most often used.

Keywords: Narrative Structure, Characterization, Characteristic, Last Night in Soho

Introduction

Movies offer a wealth of complex and fascinating elements to explore. One of the most crucial aspects is the narrative structure, which plays a key role in crafting an engaging and memorable story. The narrative structure refers to how the story is organized within a literary work, shaping how the plot is presented and how the events, characters, and themes are connected. Narrative structure in movies refers to the overall framework that shapes a movie's

story. According to Todorov (1973), narrative structure in a movie or story typically follows five stages: equilibrium, disruption, recognition, repair, and new equilibrium. The equilibrium stage depicts the character's peaceful and normal life, free of disturbances. The disruption stage introduces a problem that upsets the character's life. During the recognition stage, the character becomes aware of the issue, leading to chaos. The repair stage involves the character's efforts to resolve and fix the problem. Finally, the equilibrium again stage shows that the problem has been resolved, allowing the characters to return to a normal life.

In a movie, characters play a crucial role in bringing the story to life. A character is typically a person, but sometimes it can be an animal or other being, portrayed in a work of literature. Gill (1995:127) defines a character as an individual in a literary work who possesses a certain identity, which is shaped by their appearance, speech, actions, name, and possibly their thoughts. Additionally, Widiastiti et al. (2019) suggest that characters can appear lifelike, especially when actors fully embody them. This quality makes the audience feel as though the characters exist in the real world.

In a movie, the audience encounters various events and characterization throughout the story. Characterization refers to the author's method of describing the traits, personalities, and physical features of each character. This approach helps the audience understand the unique characteristics of each figure in the narrative. For this reason, the researcher chose the movie *Last Night in Soho* as the object of study. This movie blends elements of suspense, horror, and psychological thriller, while exploring intriguing themes such as the past, the contrast between reality and fantasy, and self-identity. The complexity of *Last Night in Soho* offers a rich opportunity to analyze its narrative structure and character portrayals, potentially providing new insights or perspectives on these elements.

Last Night in Soho is a psychological horror movie directed by Edgar Wright and released in 2021. The story follows Eloise (played by Thomasin McKenzie), a young girl aspiring to become a renowned fashion designer in London. After moving to the city, she rents a room in the Soho area and begins experiencing vivid dreams of the 1960s, where she feels as though she is living in that era. Eloise becomes fascinated with a woman named Sandy (played by Anya Taylor-Joy), who also dreams of becoming a dancer in 1960s Soho. However, Eloise soon discovers that Sandy met a tragic end, having been murdered in the past. The film revolves around Eloise's ability to see into the past and her involvement in mysterious events in 1960s

London. In this research, the focus is on analyzing Eloise's character, as she plays a central role in the movie. The researcher is particularly interested in the complexity and development of Eloise's character, her relationships with other characters, and how she embodies several key themes throughout the movie.

The researcher identified several previous studies relevant to this research. The first study, conducted by Reza (2022), is a thesis titled *Narrative Structure in 'The Hate U Give' Novel by Angie Thomas and Movie Adaptation by George Tillman Jr.* This research employs adaptation theory to explore differences in narrative structure between the original novel and its movie adaptation, with a focus on uncovering these structural differences. The second study is by Listyaningrum (2016) and is titled *Narrative Analysis of Maluku Conflict in The Film "Cahaya dari Timur: Beta Maluku."* This research examines the narrative sequences depicted in the movie *Cahaya dari Timur: Beta Maluku*, focusing on the portrayal of conflict to help readers understand the social issues and conflicts in Maluku. The third study, by Toruan & Ramadhani (2023), is titled *An Analysis of Main Characters and Characterization in the Fatherhood Movie.* This research centers on the main characters in the movie, analyzing their development and depiction throughout the movie.

The researcher identified several gaps in these previous studies, including differences in research objects, focuses, and methods of data analysis. To address these gaps, the researcher applies narrative structure theory by Todorov (1973) and characterization theory by Boggs & Petrie (2008) to this study. The research specifically aims to analyze the stages of narrative structure found in the movie *Last Night in Soho* (2021) and to describe how Eloise's characteristics are portrayed through characterization within the narrative structure. The focus on narrative structure and characterization is crucial because these two elements are central to storytelling. Analyzing them can offer deeper insights into how they contribute to the continuity and impact of a story.

Review of Literature

Narratology has traditionally focused on understanding the essence of narratives by identifying the common patterns and recurring features across different forms of storytelling (Heinen and Sommer, 2009). Every narrative follows a specific structure that outlines how the story is organized (Todorov, 1973). In this research, narratology acts as the overarching

framework, with narrative structure being one of the key variables examined. The goal is to gain a deeper understanding of the elements and sequence of events that shape a story.

Narrative structure is a method used by the narrator to present the events within a story. In storytelling, the narrator often employs specific words or structures to outline the sequence of events, develop the story and characters, and convey a message to the audience. Narrative structure involves the way in which events or actions are communicated. This research examines the narrative structure in the movie *Last Night in Soho* using Todorov's narrative structure theory, which categorizes the narrative into five stages: equilibrium, disruption, recognition, repair, and equilibrium again.

a. Equilibrium

A story typically begins with a state of normalcy, order, and balance. Todorov (1973:163) explains that equilibrium represents the initial phase of a narrative, where everything starts from a stable state, and the characters are in a normal situation.

b. Disruption

The second stage is disruption, where chaos or conflict arises. This could be triggered by an action or the introduction of a new character that upsets the balance of the story. According to Todorov (1973:164-165), the disruption stage marks the point where disturbances begin to affect the character's life, turning what was once balanced into something unsettling.

c. Recognition

At this stage, the characters become aware of the disturbances in their lives. Todorov (1973:165-167) describes recognition as the moment when the character acknowledges the disruptions, which is a crucial aspect of the narrative structure. This stage often coincides with the climax, where the conflict reaches its peak.

d. Repair

During the repair stage, characters or actions emerge in an effort to resolve the disruptions. Todorov (1973:168-169) notes that repair involves the protagonist's attempts to find solutions to the disturbances and restore balance. This effort is a critical element of the narrative structure, adding depth and detail to the story.

e. Equilibrium Again

The final stage in Todorov's narrative structure is the equilibrium again, where the chaos from the disruption stage is successfully addressed and a new balance is established. Todorov

(1973:169-171) explains that this equilibrium again differs from the original one, as the character's actions have led to a new state of balance within the story. This equilibrium again might result in either a happy or a sad ending, but regardless, life continues within the new circumstances.

In a movie, characters are a vital aspect of storytelling. As the audience watches a movie, they are exposed to various events and witness the different characterizations of the characters. Characterization is an intrinsic element of storytelling, referring to the way characters are portrayed. Etymologically, the term “characterization” derives from the English word “character,” which means role or persona. The term “character” can also refer to people, societies, races, mental and moral attitudes, intellectual qualities, famous individuals, and literary figures (Minderop, 2011:2). Characterization is the method the author uses to describe the traits of each character in the story. It often involves depicting the behaviors or daily life events that characters engage in or display (Aminuddin, 2013:79). Characterization in movies involves various techniques to convey a character's traits and personality. According to Boggs & Petrie (2008), the following methods are commonly used:

a. Characterization through Appearance

A character’s appearance plays a crucial role in expressing their nature and can significantly influence how the audience perceives them. As Boggs & Petrie (2008:44) note, movie characterization is often revealed visually. Actors' facial features, clothing, physical form, mannerisms, and movement provide clues about their characters.

b. Characterization through Dialogue

The way characters speak and interact with others reveals their personality and emotions. Dialogue is a key element in understanding a character's traits, as viewers can judge a character’s personality based on their speaking style and interactions.

c. Characterization through Internal Actions

This method involves revealing a character's thoughts and motivations. Internal actions, such as monologues or third-person narration, provide insight into a character’s personality by showcasing their inner thoughts and feelings.

d. Characterization through External Actions

External actions include a character's behavior and attitudes, which illustrate their personality. The audience can infer a character's traits based on their actions throughout the story.

e. Characterization through Reactions from Other Characters

A character's interactions with others and their responses to other characters' actions can reveal significant aspects of their personality. How characters influence and are influenced by others helps to portray their nature.

f. Characterization through Contrasting Characters

This technique involves presenting characters with traits opposite to those of the main character to highlight the main character's qualities. For instance, a shy protagonist might be contrasted with a bold and talkative character, enhancing the audience's understanding of the main character.

g. Characterization through Leitmotif

Leitmotifs use musical themes associated with specific characters. Each time a character appears, a particular melody or musical theme may play, reinforcing their identity and personality.

h. Characterization through Name Choice

The choice of a character's name can reflect their traits and background. Carefully selected names can provide insights into a character's origins, social status, and personality.

These techniques help authors and filmmakers portray characters in depth, allowing audiences to understand their journeys, motivations, and how their interactions shape the plot. Phillips & Huntley (2004) emphasize that understanding a character's traits and qualities is essential for grasping their role in the story and their impact on the overall narrative.

Method

The researcher uses several steps to collect data. The first, understanding the movie by watching it repeatedly. The second is the researcher selected, highlighted, and screen captured all scenes in the movie that contain dialogue and action related to the stages of narrative structure and the portrayal of Eloise's characterization. The narrative structure theory by Todorov (1973) and characterization theory by Boggs & Petrie (2008) were used to analyze the data collected. Then, the researcher used Spradley's (1980) model as the technique of data analysis. There are

four steps according to Spradley, those are domain analysis, taxonomic analysis, componential analysis, and cultural theme analysis.

Results and Discussion

Results

A. Equilibrium

Data 1: 00:01:36 (NS1, D1)



Figure 1 Scene 00:01:36

The scene opens with the introduction of Eloise Turner, the main character, and her setting in rural Redruth, Cornwall, England. Eloise is shown wearing a newspaper-patterned dress, which contributes to a cheerful and normal atmosphere at the film's beginning. The tranquil and familiar setting helps introduce both Eloise's character and her environment.

This scene represents the **equilibrium stage** in Todorov's narrative structure due to its calm and harmonious tone. There is no visible conflict or tension, and Eloise's life appears stable and balanced. Her stylish newspaper-patterned dress symbolizes her peaceful and harmonious state before any significant disturbances or changes arise. Eloise's characterization in this scene is largely defined by her distinctive and stylish appearance. Her sleeveless dress with a newspaper pattern highlights her unique fashion sense and personal style. This form of characterization through **appearance** suggests that Eloise is someone who takes pride in her looks and possesses a distinctive style. The audience gains insight into Eloise's personality and stylish nature through her choice of clothing, enhancing their understanding of her character at this early stage in the movie.

2. Disruption

Data 1 : 00:14:25 - 00:14:42 (NS2, D1)

Man : Um, excuse me, Miss. My dick just died. Can I bury it in your arse?

Jocasta: Ew, absolutely not. Get away. That's disgusting.

Man : Hahaha.

Jocasta: Oh, you should try that line on Eloise. I bet she's complete filth once you get a few drinks inside her.

Man : Okay. Okay. (others laughing)

Jocasta: What?

Man : Oh, come on, play the game, Eloise.

In this scene, Eloise is invited by her roommate to a nightclub, where she feels uncomfortable and ignored by her friends. Initially, Eloise remains silent and follows her friends, but she later encounters unpleasant treatment from Jocasta. The dialogue illustrates Eloise's discomfort, as she does not respond to the mistreatment and chooses to leave instead of confronting it.

This scene represents the **disruption stage** in Todorov's narrative structure. It marks a shift from the previously stable state to a situation of tension and unease. Eloise's discomfort and Jocasta's negative behavior disturb the previously harmonious atmosphere, causing a break in the balance among the characters. Eloise's characterization in this scene is conveyed through both **dialogue** and **contrasting characters**. The dialogue reveals Eloise's indifference and passivity in response to the unpleasant treatment. Additionally, the contrast between Eloise's silent demeanor and Jocasta's disruptive behavior highlights Eloise's more passive nature. This characterization shows Eloise as someone who remains detached and unresponsive to disturbances, emphasizing her tendency towards indifference in confrontational situations.

Data 2 : 00:23:50 (NS2, D2)



Figure 2 Scene 00:23:50

In this scene, Eloise's love for music, specifically classical music, is highlighted. She is shown playing "You're My World" by Cilla Black on a vinyl record in her new room, demonstrating her deep appreciation for classical tunes. Her consistent engagement with classical

music throughout the film establishes her as a classical melophile, someone who finds joy and solace in music (Williams, 2024).

Although Eloise finds comfort in classical music, this scene falls into the **disruption stage** of Todorov's narrative structure. The music, while a source of personal solace for Eloise, contributes to an unsettling atmosphere and symbolizes the changes and emotional shifts occurring in her life. Eloise's characterization in this scene is depicted through her **external actions** and the use of **leitmotifs**. Her actions showcase her as a classical melophile. The inclusion of Cilla Black's song as a leitmotif reinforces this aspect of her character, highlighting her sensitive and emotional connection to classical music. These elements reveal a deeper dimension of Eloise's personality, emphasizing her emotional depth and affinity for music.

Data 3 : 00:44:22 (NS2, D3)

Driver : Get off the fucking road!
Road users : Watch where you're going, girl.

In this scene, Eloise narrowly escapes an accident after leaving a pub where she was job hunting. She rushes across the road without paying attention to traffic, nearly getting hit by a driver. The reactions from road users and drivers highlight her lack of caution and recklessness in her actions.

This moment falls into the **disruption stage** of Todorov's narrative structure. It introduces tension and instability into Eloise's previously stable situation. The near-accident represents a significant shift, as Eloise's carelessness disrupts the normal order and safety of her environment. Eloise's characterization in this scene is conveyed through the **reactions of others** and the **dialogue**. The outcry from road users and drivers emphasizes Eloise's carelessness, while the dialogue reflects her need for greater awareness and caution. This incident reveals a more vulnerable side of Eloise, showing her tendency to act without sufficient attention to her surroundings, which contributes to a deeper understanding of her character's flaws and challenges.

3. Recognition

Data 1 : 00:51:20 (NS3, D1)



Figure 3 Scene 00:51:20

In this scene, Eloise starts to recognize that her recurring supernatural dreams are more than just ordinary visions. This realization comes as she experiences a third dream, where she witnesses Sandie being coerced into prostitution by her manager, Jack. Eloise's previous dreams had only shown Sandie working in entertainment, but now she understands the full extent of Sandie's suffering. Eloise begins to empathize with Sandie's plight and feels a strong desire to protect her.

This moment represents the **recognition stage** in Todorov's narrative structure. Eloise's growing awareness of the supernatural disturbances reveals a deeper layer to her experiences, prompting her to investigate and understand the true nature of these dreams. Her recognition of the supernatural elements signifies a crucial shift in her perception and understanding of her environment. Eloise's characterization in this scene is conveyed through her **internal actions**. Her reactions and feelings during the dream illustrate her empathy and concern for Sandie. Eloise's internal struggle and desire to help Sandie highlight her sympathetic nature and sensitivity to others' suffering. This scene deepens the audience's understanding of Eloise as a caring person, driven by a genuine concern for the well-being of others.

4. Repair

Data 1 : 01:15:32 (NS4, D1)

Eloise : Ms. Collins. Did a girl live upstairs before?
Ms. Collins : Lots of girls have been here over the years.
Eloise : Someone called Sandie?
Ms. Collins : Lots of girls have lived here over the years, and not all of them with their team names. Why do you ask?
Eloise : Did someone die in my room?
Ms. Collins : This is London. Someone's died in every room in every building in this whole city.

In this scene, Eloise begins her investigation into Sandie by questioning the owner of the hostel where she resides. The dialogue suggests that Eloise is probing for information she believes might be linked to Sandie, particularly since she started having dreams about Sandie after moving into the room. Eloise suspects that the room has some connection to Sandie. Despite her efforts, the hostel owner's vague response leaves Eloise more convinced that there is something troubling about the room's past.

This scene falls into the **repair stage** of Todorov's narrative structure because Eloise is actively seeking answers to understand the relationship between Sandie and the room she is living in. Even though her inquiry does not yield the answers she hoped for, her continued effort to uncover the truth demonstrates her commitment to resolving the confusion and challenges she is facing. Eloise's characterization in this scene is portrayed through her **external actions** and **dialogue**. She is shown as a determined and persistent individual who does not easily give up in her quest for the truth. Despite the unsatisfactory responses she receives, Eloise's relentless pursuit to learn more about Sandie and her connection to the room highlights her tenacity and commitment to solving the mystery.

5. Equilibrium Again

Data 1 : 01:50:25 - 01:52:42 (NS5, D1)



Figure 4 Scene 01:51:05

This scene marks the beginning of the 'equilibrium again' stage. Eloise successfully restores balance after enduring numerous disruptions and challenges. In this moment, she appears content and at ease, having completed and showcased several of her designed dresses. This scene signifies a return to normalcy for both Eloise and her circumstances.

According to Todorov's narrative structure, this scene represents the **equilibrium again** stage because Eloise has managed to resolve all the disturbances she faced and return to a state of

normalcy and harmony. Her successful dress exhibition symbolizes the end of her struggles and a return to a positive, balanced state in her life. Eloise's characterization in this scene highlights her as a creative individual. This is evident from the successful display of her dresses at a campus event, showcasing her talent and creativity. This portrayal is achieved through **external actions**, demonstrating Eloise's exceptional skills and creative abilities after overcoming previous difficulties.

Table 1. Componential Analysis

Narrative Structure		Kinds of Characterizations								Total
The Stages	Frequency	K1	K2	K3	K4	K5	K6	K7	K8	
N2	14	1	9	1	8	2	2	1	-	24
N3	11	-	5	6	7	1	-	-	-	19
N4	5	-	2	1	4	-	-	-	-	7
N1	4	1	1	-	3	-	-	-	-	5
N5	1	-	-	-	1	-	-	-	-	1
Total	35	2	17	8	23	3	2	1	0	56

Notes: N = Narrative K = Kinds

N1 = Equilibrium

N2 = Disruption

N3 = Recognition

N4 = Repair

N5 = Equilibrium Again

K1 = Appearance

K2 = Dialogue

K3 = Internal Action

K4 = External Action

K5 = Reactions from other characters

K6 = Contrasting Characters

K7 = Leitmotif

K8 = Name Choice

Discussion

The research findings reveal an inconsistency in the application of the narrative structure in the movie *Last Night in Soho*. Specifically, during the disruption stage, some data only reflect Eloise's characterization without showing clear instances of disturbance. This discrepancy may result from plot and story continuity factors, where not every scene marked as part of the disruption stage demonstrates continuous or overt disruption.

In contrast, the data for the equilibrium, recognition, repair, and equilibrium again stages align closely with their definitions. The equilibrium stage consistently presents a normal situation, reflecting the stage's intent. In the recognition stage, all data illustrate Eloise's growing

awareness of the escalation of disturbances. The equilibrium again stage demonstrates that Eloise has resolved the issues from previous stages, leading to a return to normalcy and a happy ending.

Additionally, the researcher found that the most prevalent type of characterization for Eloise occurred during the disruption stage, with a total of twenty-four instances. The breakdown of characterization types is as follows: characterization through appearance (K1) with one instance, dialogue (K2) with nine instances, internal action (K3) with one instance, external action (K4) with eight instances, reactions from other characters (K5) and contrasting characters (K6) each with two instances, and leitmotif (K7) with one instance. The high volume of data at the disruption stage is attributed to its role in depicting Eloise's varied experiences and responses to the disturbances in the story.

In *Last Night in Soho*, no instances of characterization through name choice (K8) were found at any stage. This is because the film focuses on visual expression, behavior, and narrative elements rather than on the significance of character names. Director Edgar Wright, known for his distinctive cinematic approach, often emphasizes visual and narrative techniques to portray characters and create atmosphere. Eloise's character is portrayed through her appearance, facial expressions, body language, dialogue, and interactions, rather than through her name. This method aligns with Nurgiyantoro's (1995) view that character depiction should consider the story's goals and the writer's intentions. Wright's approach enables the audience to connect with the characters' emotions and internal conflicts without relying on their names as primary indicators of identity or personality.

Furthermore, the research findings indicate that the equilibrium again stage contains the least data on Eloise's characterization, with only one instance found: characterization through external actions (K4). This is due to the brief duration of this stage, which lasts around three minutes at the end of the film, limiting the amount of data available for analysis.

Overall, each stage of the narrative structure in *Last Night in Soho* presents a different aspect of Eloise's character. The analysis identified twenty distinct characteristics of Eloise from the seven types of characterization: stylish, cheerful, expressive, confident, naive, creative, indifferent, introverted, independent, a classical melophile, ambitious, hardworking, careless, sympathetic, emotional, paranoid, schizophrenia sufferer, responsible, persistent, and wise.

In this section, the researcher compares their findings with previous studies to identify differences and similarities among the research.

The researcher examined their results in relation to previous research discussed in Introduction. Reza (2022) explored the narrative structure of both the novel *The Hate U Give* by Angie Thomas and its movie adaptation by George Tillman Jr. Following Todorov's narrative structure theory, Reza found that both the novel and the movie adhere to the same pattern, those are equilibrium, disruption, recognition, repair, and equilibrium again, but with varying amounts of data for each stage. For example, both the novel and movie featured nine instances of equilibrium and eight of disruption, but differed in the specifics of the recognition stage and the number of occurrences in repair and equilibrium again stages. Similarly, this research identified the same narrative pattern in *Last Night in Soho*, aligning with Todorov's framework. However, the researcher noted a difference in the equilibrium again stage: while Reza found seven data points for both the novel and the film adaptation, the current study found only one data point for the equilibrium again stage in *Last Night in Soho*. This discrepancy is attributed to the shorter duration of the equilibrium again stage in *Last Night in Soho*, which is about three minutes, limiting the data available.

Another relevant study by Listyaningrum (2016) analyzed the film *Cahaya dari Timur: Beta Maluku*, which portrays the Maluku conflict of 1998. Unlike the standard narrative structure, this film begins with conflict rather than a normal equilibrium situation. This finding reflects Todorov's concept that the equilibrium stage can be modified by different situations, contrasting with the normal equilibrium stage found in *Last Night in Soho*.

Lastly, Toruan & Ramadhani (2023) analyzed the film *Fatherhood* and found that the main characters, Matthew and Maddy Logelin, were characterized through various methods including appearance, name choice, internal and external actions, dialogue, and reactions from other characters. This research parallels the current study, which also employed similar methods to characterize Eloise in *Last Night in Soho*. However, the current study identified additional types of characterization, such as contrasting characters and leitmotif, and did not find characterization through name choice, unlike Toruan & Ramadhani's study.

In summary, the analysis of previous research by Reza (2022), Listyaningrum (2016), and Toruan & Ramadhani (2023), alongside the findings of this study, reveals that while the narrative structure and characterization methods generally follow similar patterns, variations exist due to different story motifs, durations, and directorial approaches. The narrative stages are not always

distinctly represented as Todorov's theory suggests, and characterization can vary significantly depending on how characters are depicted.

Conclusion and Suggestion

Based on the findings and discussion, the disruption stage is the most prominent in Eloise's characterization. This stage, marked by disturbances in the character's life, plays a crucial role in driving the story forward and shaping the characters in the movie. During the disruption stage, Eloise's characterization reveals the depth of her internal conflicts, and the disturbances she faces serve as catalysts for her growth and development. This stage creates tension that enhances the movie's narrative and engages the audience with the challenges Eloise endures. In contrast, the equilibrium again stage features the least amount of characterization for Eloise. Despite its minimal representation, this stage is vital as it reinforces the character's development and guides the story toward a satisfying resolution.

The research concludes that focusing on the disruption stage provides significant insights into Eloise's character development and the storyline. By understanding the interplay between narrative structure and character characterization, viewers can gain a deeper appreciation of Eloise's journey in the movie. This research highlights the importance of how different stages of narrative structure and characterization contribute to the overall story and character arc.

Based on the research findings showing that the disruption stage significantly influenced Eloise's characterization while the equilibrium again stage had minimal findings, several recommendations can be made for future research. First, a more detailed analysis of how different stages of the narrative structure shape Eloise's character is suggested. Second, future studies could compare Eloise with other characters from the same movie or from different movies with similar narrative structures. Such comparisons can offer a broader perspective on how Eloise's characterization stands out or aligns with characters in various contexts. By implementing these suggestions, future research could enhance the understanding of narrative structures and characterization in literary works and movies.

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