

AN ANALYSIS OF PLOT IN *FILM THE THEORY OF EVERYTHING* BY JAMES MARSH

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ABSTRACT

Plot is one of the important elements contained in narrative literary works. Plots in literary works, films, stories, or other narratives are sequences of several events, and each of these events influences subsequent events. Now, the film is considered as a powerful communication medium for the masses that are being targeted, because of its audio-visual nature, that is, vivid images and sounds. With pictures and sound, movies can tell a lot in a short time. This study focuses on the analysis of how the plot is used in the film The Theory of Everything. Thus, the aim is to describe the plot in the film The Theory of Everything. This research used a descriptive qualitative method. First, the writer categorizes several fragments of a sentence, dialogue, and scene. Next, look for, analysis, and interpret it to obtain the plot structure in accordance with the theory. From the results of the analysis obtained the answer that the film is told in its entirety starting from exposition, rising action, climax, and falling action. And the film closes with a closed ending. So the film goes forward or progressive plot. The authors hope that the results of this study will benefit future researchers who are interested in the work of literature in the form of films, especially in the plot.

Keywords: Film, plot

INTRODUCTION

Sumardjo and Saini (1997: 3-4) states that literature is a human personal expression in the form of experiences, thoughts, feelings, ideas, enthusiasm, and belief in a form of concrete images that evoke enchantment with language tools. Literature can be classified as fiction and non-fiction. Novel, short story, drama (also known as film or movie), and tales are included in the fiction works. On the contrary, the nonfiction works are essays, history, autobiography, and diary. In this

skripsi drama (also known as film or movie) is used as discussion material, where the drama itself belongs to literary works.

According to Dr. Phil Astrid S. Susanto (1982: 58), the essence of film is movement or more precisely moving images. In the Indonesian language, the term life picture was known, and indeed the movement was the element that gave "life" to a picture. The film is an audiovisual

communication media that functions to convey certain messages to other people or groups of people. You need to know that the film message as a means of mass communication can indeed be packaged in any form by the mission of making the film. The film itself can send messages for many purposes, some are just for entertainment, moral messages, education, information, and so forth. The film is much loved by all groups, especially Indonesian teenagers. The film is considered able to accommodate the course of the story so that the film can explain in detail the whole of what happened to the story. The stories contained in the film also varied. There are stories of romance, social, religion, innuendo, economy, and others. At this time, a director mostly make stories in the film with the theme of love. Daily events that can be used as inspiration by a director. Even self-experience can be an inspiration for a director. When a director makes his work, the director tries to make a story that

is interesting and can bring up a picture of the story as if it were real that happened in the audience's imagination. The building elements of a narrative element in a film are usually the most important things in the work of a film, the most important elements usually include:

1) Story, a novel is adapted into a film, not all of the novel's contents (stories) appear in the film. In a novel, a bright morning atmosphere can be described so in detail to several hundred words, but in the film only presented in a single shot.

2) Plot, in general, the plot is a series of events in a story. Staton (2007:26) said that plot is a series of the event in a story. How a certain event affecting another event that cannot be ignored, since the event will be effecting for all story. How a certain event affecting another event that cannot be ignored, since the event will be effecting for all story. The plot is the sequence of events in a story from the beginning, middle, until the end. With plot, the audiences know how

to a drama storyline delivered. Aristoteles in Culler (2000:84) said that plot is the most basic feature or narrative, that good stories must have a beginning, middle, and end, and that they give pleasure because of the rhythm of their ordering. According to Bordwell and Thompson (2008:76), that plot is used to describe everything visibly and audibly present in the film before us. The plot includes, first, all the story events that are directly depicted.

Freytag in Griffith (1982:26) in *Technik des dramas* (1863) depicted with a well-known diagram as Freytag's pyramid. A diagram of the structure of a typically five-act tragedy from beginning to the end. It describes as follows: a) Exposition: the introductory material, which often creates the tone. Gives the setting, introduces the characters, and supplies other facts necessary for understanding. b) Rising Action: the part of the dramatic action that has to do with the complication of the action. Begins with the inciting moment, gains interest or power as the opposing

groups/ideas come into conflict and proceeds to the climax. It can be called the complication. c) Climax: the turning point in the action, the crisis at which the rising action reverses and becomes the falling action. Sometimes called the reversal. d) Falling Action: the second half of the dramatic plot. It follows the climax and often exhibits the winding down of the climax. e) Resolution: the end of the falling action and the solution to the conflict. The resolution is not always a happy ending. From the Staton and Freytag descriptions, it is known that plot has a structure which is built up the unity of the story.

Here, Russell (2009:2-3) describes four types of plot structure based on the timeline of a story, they are: a) dramatic or progressive plot is a chronological structure which first establishes the setting and conflict, then the follows the rising action through to a climax, and concludes with a denouement (a wrapping up of loose ends). b) An episodic plot is also a chronological structure, but it consists of a series of

loosely related incidents, usually of chapter length, tied together by a common theme and/or character. Episodic plots work best when the writer wishes to explore the personalities of the characters, the nature of their existence, and the flavor of an era. c) A parallel plot: the writers weave two or more dramatic plots that are usually linked by a common character and a similar theme. d) Flash back: this structure conveys information about events that occurred earlier. It permits authors to begin the story during the action but later fills in the background for a full understanding of the present events. Flashbacks can occur more than once and in different parts of a story.

Another structure plot is based on the way it ends the story given by Nurgiyantoro (2010:147-148). The end story can be categorized into two groups: a) Open ending is a feature in the end situation of a story that is honestly not finished yet. Based on the demand and logical story, the story potentially continued, the conflict

does not finish yet. Characters in the story not yet completed the destiny of their roles.

b) Closed ending is featured in the end situation of a story which indeed was done, the story already finished deals with a logical story which development.

3) Character, each film generally has a main character and supporting characters. The meaning of the main character is the main motivator who runs the narrative flow from the beginning to the end of the story. The main character is often termed the protagonist while the supporting character can be on the protagonist or antagonist side. Supporting characters often act as conflict triggers or sometimes can help the main character in solving problems.

4) Conflict, problems can be interpreted as a barrier faced by the protagonist to achieve his goals caused by the antagonist. Thus triggering physical conflict (confrontation) between the protagonist and the antagonist. Problems can arise from within the main

character itself which ultimately triggers inner conflict.

5) Aim, Every actor (main) in all film stories must have goals, hopes, or ideals. These goals and expectations can be physical (material) or non-physical (non-material). The physical objectives are clear and real, while the non-physical nature is not real (abstract).

6) Spaces, a story is not possible without space. Space is a place where storytellers move and get creative. A film generally occurs in a place or location with clear spatial dimensions, which always refers to a firm location and region.

7) Theme, the theme is the basis of the story or general idea of a literary work (Nurgiantoro, 2009: 70). Nurgiantoro, (2009: 70) explains that the theme can also be called the main idea or main goal.

8) Narrative Structure Patterns in films are generally divided into three stages, namely, beginning, middle, and closing. The

opening stage usually only has a quarter story length of the film. The middle stage is the longest and is usually more than half the length of the film. While the closing stage is usually around a quarter of the film's duration and is usually the shortest segment.

The film which is the object of this skripsi research is "The Theory of Everything". The reason the writer choose the film is because there is no examining plot in this film. The story and the storyline are very interesting so the writer chooses the plot as research material in the film. "The Theory of Everything" is a 2014 British drama biography directed by James Marsh and produced by Tim Bevan, Eric Fellner, Lisa Bruce, and Anthony McCarten. The script for this film was written by Anthony McCarten based on the book *traveling to Infinity: My Life with Stephen* by Jane Wilde Hawking.

Based on the explanation above, the purpose of this study is to describe the

plot in film “The Theory of Everything” by James Marsh.

RESEARCH METHOD

This study used descriptive qualitative research because the data from the script of The Theory of Everything film by James Marsh. In this research, the researcher uses two sources. They are primary and secondary data to analyze the plot of film. The primary data source form is film itself, which the film is written by James Marsh entitled “The Theory of Everything”. The conclusive data proof is the words, dialogues, and scenes that found by the writer in film. And the secondary data is some excerpts of scenes.

In analyzing the plot in “The Theory of Everything” film, some steps are taken by the writer. The first step is categorizing the excerpts of dialogues and scenes considered as the part of plot from the film and transcript used Freytag’s,

Nurgiyantoro’s, and Russell’s theory of plot. Second, finding the words and scenes that representatives the important role in plot. Third, analyzing the words and scenes to get the general drawing of film based on the theory. The last is interpreting the excerpt of dialogues and scenes to portray the plot structure of film as a whole. And when the answers of research problems are found, the last step to do is to make a conclusion based on the result of the analysis.

RESULT AND DISCUSSION

The plot used in The Theory of Everything film can be described into three types. (Story line, ending, and timeline)

Storyline

In most drama and film, there is a storyline of how the author of the film tells the story to audiences the sequence of events through plot. In this film, the writer

finds some elements of plot in a whole story. There is exposition (consists of introducing characters and setting, rising action, climax, falling action, and resolution).

Exposition

Exposition is the introductory material, which often creates the tone, gives the setting, introduces the characters, and supplies other facts necessary for understanding.

Characters

There are many characters brought by this film to the audiences, so the writer introduces the main characters of The Theory of Everything. They are Stephen Hawking, Jane Wilde, Brian, Dennis Sciama, Frank Hawking, Isobel Hawking, Beryl Wilde, Elayn Mason, and Jonathan Jones.

a. Stephen Hawking

Stephen Hawking is a student majoring in astrophysics at Cambridge University who always excels in

mathematics and physics, and pursues his thesis to finish it on time.

Stephen : Hello.

Jane : Hello.

Stephen : Science?

Jane : Arts. So what do you-?

*Stephen : **Cosmologist. I'm a cosmologist***

Jane : What's a cosmologist?

Stephen : It's a kind of religion

for intelligent atheists. You're

not religious, are you?

(00:03:30 – 00:03:55) Data 1.1.1:

Excerpt of Stephen's character dialogue 1

From the dialogue above, it can be seen that he introduced himself to Jane as an atheist cosmologist who did not believe in God. Stephen has a smart personality, genius, calm, optimistic, and not arrogant.

b. Jane Wilde

Jane is a literature major at Cambridge University who studies French and Spanish. He studied at the same campus

as Stephen. Jane has a friendly personality, is kind, patient, religious, and worship in church. As seen in this dialogue:

Stephen : Hello.

Jane : Hello.

Stephen : Science?

Jane : Arts. So what do you?

Stephen : Cosmologist. I'm a cosmologist

Jane : What's a cosmologist?

Stephen : It's a kind of religion for intelligent atheists.

You're not religious, are you?

Jane : C of E. Church of England.

(00:03:30 – 00:03:55) Data 1.1.1:

Excerpt of Jane's character dialogue

2

c. Dennis Sciama

Dennis is a lecturer at Cambridge University. He became Stephen's supervisor in pursuing his thesis. He was also always behind Stephen until he succeeded in attaining a doctoral degree

and creating all his works. It can be seen in the following dialogue:

Sciama : A little challenge for you all,

as you embark on your

separate doctoral journeys

whatever they may be,

Mr. Hawking.

Sciama : Something to sort the men from the boys the wheat from the chaff

the mesons from the pi-meson the quarks from the quack ten questions each more impregnable than the last.

Good luck. You'll need it. Shall we say, Friday 3 o'clock?

Brian : This is going to hospitalize me.

(00:09:45 – 00:10:15) Data 1.1.1:

Excerpt of Sciama's character dialogue³

d. Brian

Brian is Stephen's roommate. He is also a classmate with

Stephen and both pursue his thesis. He also attended the same campus as Stephen. Brian very intimates with Stephen. We can see in the following dialogue:

Brian : I'm sure the secret of the universe has something to do with sex. There you go why don't you do your doctorate on that? The physics of love.

Stephen : More your field, I think.

Brian : You'd better decide on your subject. I'm serious they'll boot you out.

(00:02:10 – 00:02:18) Data 1.1.1:

Excerpt of Brian's character dialogue⁴

- e. Beryl Wild is Jane's mother. He always supports Jane and encourages her when she feels tired.
- f. Frank Hawking is Stephen's father. Frank always advises Stephen. He also advised Jane when Jane ask for permission to marry Stephen.

- g. Isobel Hawking is Stephen's mother. He suspects that Stephen's third child is not his, but the result of Jane and Jonathan's relationship.
- h. Elayn Mason is Stephen's nurse. He who taught Stephen to communicate using spelling boards. She is also the second wife of Stephen after divorcing Jane.
- i. Jonathan Jones is a widower who heads the choir group in the church. Jonathan has a good personality, patience, help, and no strings attached.
- j. Cambridge Doctor, who handles ASL, suffered by Stephen and stated that Stephen lives two more years.

Setting

There are many places used as a setting in this film, but here, the author takes two significant places. First, at Cambridge University. Presented in data

2.1.2, dialogue 1 with the following dialogue here:

Brian : How many of Sciama's questions have you done?

Stephen: None.

Brian : You liar!

Stephen : I was going to do them later.

Brian: Later? You mean you haven't even started? Beat. Stephen, are you aware you have voluntarily embarked on a PhD in physics at one of the most prestigious colleges in England?

Stephen : Yes.

(00:08:04 – 00:08:40) Data 1.1.2:

Excerpt of Setting dialogue I

From the part of the dialogue, it can be said that Brian was meeting Stephen at Stephen's dormitory. They are talking about the assignments given by their lecturers. Stephen and Brian are Cambridge

University students. Some important scenes take here, for example, Stephen begins and completes his doctoral degree. Another important place is Stephen and Jane's house, where Stephen lives his wife and children. And create his works. In the following dialogue:

Jane : Are you alright?

Stephen : I've got an idea. I've got an idea Jane!

(00:49:00 – 00:49:20) Data 1.1.2:

Excerpt of setting dialogue 2

Rising Action

Rising Action is part of the dramatic action that has to do with the complication of the action. When the incite problems have been rising, there is always rising action/complication too. Here, the first rising action emerged when Stephen was a student of astrophysics at Cambridge University and Stephen did not yet have a topic for his thesis.

Sciama : Stephen, come in. Sit down.

Now we're all rather concerned about

your choice of subject. What it's going to be.

Stephen : I can't decide.

Sciama : Any ideas?

Stephen : Umm No.

Sciama : Come with me.

(00:10:42 – 00:11:50) Data 1.2:

Excerpt of

Rising Action dialogue 1

From the part of the dialogue above, there is a conversation between Stephen and Sciama about the topic of the thesis that Stephen is working on. Although Stephen excelled in mathematics and physics, his friends and professors were concerned because they did not have a thesis topic. After Stephen and his professor, Dennis Sciama, attended a seminar on black holes, Stephen suspected that black holes might be part of the creation of the universe and decided to write his thesis on time. And Stephen is in

a romantic relationship with a literary major, Jane Wild.

The other rising action in this film is when Stephen pursues his research, Stephen's muscles begin to malfunction, causing Stephen to fall and hit his head on the ground. So Stephen suffered from motor neuron disease. It is seen in part of the dialogue in data 1.2:

Stephen : What is it? What's wrong with me?

Doctor : It's called motor neuron disease.

Stephen : What's that?

Doctor : It's a progressive neurological disorder that destroys the cells in the brain that control essential

muscle activity such as speaking, walking, breathing swallowing.

The signals that muscles must receive in

order to move are disrupted, cut off.

The result is gradual muscle decay, a

wasting away. Eventually, the ability to control voluntary movement is lost entirely.

(00:25:47 – 00:27:06) Data 1.2:

Excerpt of Rising Action dialogue 2

Stephen knows that he has a motor neuron disease, he cannot talk, swallow, breathe, or move most of his body, and can only live for two years. Stephen asked what would happen to his brain and the doctor told Stephen that the disease would not affect his brain or mind, but in the end, no one knew what the actual illness was. When Stephen becomes closed and focused on his work, Jane claims that she loves Stephen. Stephen told Jane that the rest of his life was two years and he wanted to focus on his research, he also had revolted and expelled Jane to leave him. Jane continues to force and convince Stephen that he truly loves Stephen and will get through this together. Then Jane comes to see Frank. He tells Stephen's father, Frank Hawking, that he intends to stay with Stephen even when his

condition worsens. Jane convinces Stephen's dad that he can handle this. That's because Jane loves Stephen and Stephen loves Jane. Stephen's father agreed to Jane and finally, they were married and blessed with a son.

Climax

The climax is the turning point in the action, the crisis at which the rising action reverses and becomes the falling action. The situation becomes chaotic, as long as the higher tension of conflict. Jane, who focuses on children and Stephen's health, cannot work on her thesis and becomes frustrated. Feeling increasingly frustrated then Jane told Stephen that she needed help and Stephen understood, and the climax begins here, as seen in the following dialogue 1 data 1.3:

Stephen : ***I understand you need more help.***

And if there is someone who is prepared to offer it I won't object, as

*long as long as you continue to love
me.*

Jane : Of course. For infinity.

(01:09:45 – 01:10:10) Data 1.3:

Excerpt of Climax dialogue 1

From the dialogue above, it is known that Stephen will understand if Jane needs help. Jane joins the church choir, where she meets a widower, Jonathan, and they become close friends. Jane hires Jonathan as a piano teacher for her child. Jonathan befriends all members of his family, helps Stephen about his illness, supports Jane, and plays with their children. Jonathan is very close to their family. And when Jane gave birth to her third child, Stephen's mother, Isobel, asked Jane if the child was the result of Jonathan and Jane denied it. Jane sees that Jonathan heard the conversation and is surprised, but when they are alone, they confess their feelings to each other. Jonathan stayed away from family, but Stephen visited him, saying that, Jane needed him.

Not stopping here, turning points reaches to the top when Jane and Jonathan take their children to camp, the doctors tell Jane that Stephen has pneumonia and put him into a coma. As evidence in the following dialogue 2 data 2.3 here:

*Doctor : **He has pneumonia. He is on a life support machine. I am not certain how long he will live. I need to know whether my staff should disconnect the ventilator.***

Jane : What are you talking about?

Doctor : If we try to bring him round from the anesthetic it is not sure he will survive resuscitation

Jane : Stephen must live! You have to bring him round from the anesthetic!

(01:23:00 – 01:26:02) Data 1.3:

Excerpt of Climax dialogue 2

At that time Stephen was invited to attend an opera performance at Bourdeaux when the program had just begun, Stephen experienced a dry cough until blood came

out of his mouth. And Stephen suddenly collapsed into the hospital and went into a coma. The doctor said that Stephen had pneumonia. At the hospital, the doctor immediately notifies Jane that Stephen needs a tracheostomy, which will make her unable to speak. Jane agrees to the operation, Jane forces the doctor to do anything as long as Stephen can be saved and survive.

Falling Action

Falling action is the second half of the dramatic plot. If it follows the climax and often exhibits the winding down of the climax. In this film, falling action begins when Stephen is unable to speak due to a tracheostomy operation due to pneumonia, finally, Stephen learns to use the spelling board and uses it to communicate with Elaine, his new nurse. Stephen got a computer with sound synthesis.. See the following dialogue in data 1.4:

Technician : Almost there!

Jane : How does it work?

Technician : A guy called Walt Woltosz invented the software. Uses a very simple interface that scans through the alphabet and allows each letter to be selected one by one. Using this technique, the Professor can expect to write at about four words per minute.

Jane : Better than one a minute.

Technician : What I've done is use components from a telephone answering system actually to convert the written text into synthesized speech. The voice sounds a bit robotic, but.Okay.

Shall we give it a try?

(01:33:00 – 01:34:35) Data 1.4:

Excerpt of Falling Action dialogue 1

From the dialogue above, we can see that after Stephen suffered pneumonia which caused him to not speak, he got a computer with the synthesis of sound that he used to write a book, *A Brief History of Time*. Which is the best-selling book

internationally. Then Stephen told Jane that he had been invited to America to receive an award and would take Elaine with him. Jane realizes that her marriage and Stephen are unsuccessful and tells her that she is "doing her best". Jane and Stephen agree to divorce.

Stephen goes to campus with Elaine, the two fall in love, then Jane and Jonathan reunite. While on campus, Stephen saw a student drop his questioner; he imagined that he could rise to return it. He almost cried remembering how his illness had affected him. But he realized that there were no limits to human effort. All humans are different, and bad life might exist, but there is always something that can be done, and it works there.

End Story or Resolution

Closed Ending

The story ends with Stephen, who has conquered physics and received the highest honor any English person can achieve. He also had the opportunity to meet with Queen Elizabeth II. He also

reunites with Jane. He invited Jane and her three children to meet in the palace. As seen in the dialogue in data 2.1 here:

Jane : It's from Stephen. He's he has invited the children and I to accompany him.

Jonathan : Gosh.

(01:52:29 – 01:52:50) Data 2.1:

Excerpt of Closed Ending dialogue 1

Jane and Jonathan have been happily married and have completed their PhD. He and Stephen remain good friends. Stephen invites Jane to meet with Queen Elizabeth II. They share a happy day with their children.

Timeline

A Dramatic or Progressive Plot

A dramatic progressive plot is a chronological structure that first establishes the setting and conflict, then follows the rising action through to the climax, and concludes with a denouement. And in this story, the author's film used a dramatic or progressive type plot. As seen in the

appearance scene, this film shows the introduction of the main character and setting. Then, a rising action appears and a climax occurs. Falling action comes to reduce climax, and the film ends with a resolution. It can be seen that this film is used in a dramatic or progressive plot.

FINDINGS AND DISCUSSION

The plot structure that can be found in this film is exposition, rising action, climax, falling action, and resolution. It is in line with the plot diagram given by Freytag used by the writer to analyze this film. And to the end of the film, the writer used plot structure theory given by Nurgiyantoro. Also, this film used another plot structure theory by Russell, that is, a dramatic or progressive plot. Findings will be presented in data an excerpt of dialogues.

The exposition can be found in data 1 included in data 1.1.1, which has 4 excerpts of dialogues for introducing the characters and in data 1.1.2, which has 2

excerpts of dialogues for settings. In data 1.1.1, it is conveying the life of Stephen Hawking at Cambridge and meeting Jane, a literary student, though shy at first, but eventually, they both become close. Stephen is also friends with Brian, they study at the same university and department. In pursuing their thesis they were assisted by their professor, Dennis Sciama. Some places exposed in data 1.1.2, the significant places would often be here are Cambridge University and Stephen and Jane's house. Where that is where Stephen develops his theories and holds his doctoral degree. Then, Stephen lives with his wife and three children at Stephen and Jane's house, they go through joy and sorrow together.

Then, the story begins with rising action/complication. Rising action gains interest or power as the opposing groups/ideas come into conflict, and proceeds to the climax. Data 1.2, which has 2 excerpts of dialogues reveals each role of actions to build the conflict. Dialogues 1 and

2 tell about Stephen who had difficulty determining the topic of his thesis and was assisted by his professor, Dennis Sciama. Poor happened to Stephen when he fell and caused motor neuron disease that caused paralysis of his limbs, even though the brain's ability would not decrease. The doctor stated that Stephen would not survive for more than two years. Knowing the fact that his brain would continue to function, Stephen continued his research to find the theory of everything, a theory he believed could explain all aspects of the universe. Knowing this Jane still forced to live with Stephen wants to get through this all

together the situation becomes unrestrained when all the tensions of the problem go higher and achieve the climax.

Climax is the turning point in the action, the crisis at which the rising action reverses. It can be found in data 1.3, which has 2 excerpts from dialogues to prove it. An excerpt of dialogue 1 shows the climax of Jane when she has to take care of her two children and also Stephen who is getting

worse, it seems that it is too much for Jane. Then, Stephen knows how Jane feels and understands if Jane needs help. And dialog 2 shows the climax of Stephen when he was invited to attend the opera and at the opera suddenly Stephen's condition worsened until finally he fell into a coma and suffered pneumonia which caused him unable to speak. Stephen's situation is very bad, to survive Stephen must rely on the device mounted on his neck.

And slowly the situation becomes action falling when climax has been done. In the excerpt of dialogue data 1.4, we can see that after Stephen suffered pneumonia and caused him to not speak. Then, he got a computer with a sound synthesis that he used to write a book, A Brief History of Time. Which is the best-selling book internationally. Finally, the story ends and goes to the resolution. Closed ending is the end situation of a story that indeed was done. Stephen succeeded in conquering physics and was honored with the highest degree and the opportunity to meet Queen Elizabeth II. In data 2.1, Jane

received an invitation from Stephen to accompany her to the palace along with her children. Even though they are divorced they are still good friends.

And, in the last scene Stephen meets Jane and shares a happy day with his children. So, it can be concluded that the way to end this film is closed ending. A dramatic or progressive plot is a chronological structure which first establishes the setting and conflict, then follows the rising action through to a climax. And in this story the author's film used a dramatic or progressive type plot. As seen in the appearance scene, this film shows the introduction of the main character and setting. Then, a rising action appears and a climax occurs. Falling action comes to reduce climax, and the film ends with a resolution. It can be seen that this film is used in a dramatic or progressive plot.

CONCLUSION

The plot used in *The Theory of Everything* film can be described into three

types. First is storyline, for the way it tells the story the writer found four stages act. Those four stages acts are exposition, rising action/complication, climax, and falling action. Second is end story, to close this film the writer found closed ending. Third is timeline, the writer found a dramatic or progressive plot in this film.

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