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A Study of Hypernarrative in Fiction Film:

Alternative Narrative in American Film (1989−2012)

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A Study of Hypernarrative in Fiction Film:
Alternative Narrative in American Film (1989−2012)

by

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Dedication

To my family who teaches me love.

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Abstract

A Study of Hypernarrative in Fiction Film:
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Although many scholars attempted to define and categorize alternative narratives, a new trend in narrative that has proliferated at the turn of the 21st century, there is no consensus. To understand recent alternative narrative films more comprehensively, another approach using a new perspective may be required. This study used hypertextuality as a new criterion to examine the strategies of alternative narratives, as well as the hypernarrative structure and characteristics in alternative narratives. Using the six types of linkage patterns (linear, hierarchy, hypercube, directed acyclic graph, clumped, and arbitrary links), this study analyzed six recent American fiction films (between 1989 and 2012) that best represent each linkage pattern. Results of the study indicated that alternative narrative films strengthened viewers' recognition by adopting multiple characters and time, intensified complex plots by combining different plot strategies, and represented the narrative intentions through the linkages of hypernarrative structure. By examining alternative narratives within the framework of hypernarrative, this study contributed to more a comprehensive understanding of alternative narratives.

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Chapter 1: Introduction

BACKGROUND OF THE STUDY AND PROBLEM STATEMENT

Alternative narratives in film can be described as a break from the classical Hollywood style and are a new form of narrative free from the typical cinematic story structure. These kinds of narratives mostly select different approaches, such as pluralistic points of view and nonlinear storylines, as well as other deviations from traditional storytelling. Alternative narratives present new possibilities of storytelling. Classic examples of alternative narratives can be found in early silent films, avant-garde films, new wave films, and even some Hollywood films. In the past, a narrative approach that was unfamiliar was seen as a form of experiment or artistry in film. However, with the turn of the 21st century, alternative narratives have been proliferating throughout films ranging from independent films to Hollywood blockbusters.

Studies on film narrative entered a new phase, as well, and film scholars have attempted to define this new trend in narrative. The scholars have also tried to understand the new trend from various perspectives applying genre theory, post-modern theory, and new media theory. Bordwell adopted a concept of complexity (*peplegmenos*) from Aristotle and conducted priori studies on films that have complex plots in "Future Film" (2002). He considered that many complex narrative films fell into the category of *complex storytelling*, which was conceptualized by Aristotle (Bordwell, 2006, pp. 72–103). According to Aristotle, a simple plot has a beginning, middle, and end, which become unified in an organized arrangement of a series of actions surrounding a single event. However, a complex plot refers to one whose transformation contains recognition or reversal in the story to create the complexity (Aristotle, 1995, pp. 55–65). In films,

such complex plots consist of several paths formed through the shuffling of classical narrative disciplines.

Bordwell (2002) borrowed the concept of "forking-path" from Borges' novel, *The Garden of Forking Path* (1941), and used the term "forking-path narrative" to explain alternative futures in fiction films. He considered the films with complex plotting as examples of innovation but that still revolve in the realm of the traditional narrative system. Similarly, many scholars conceptualize the complex narrative using key terms of their own: "complex narrative" by Staiger (2006), "hyperlink cinema" by Quart (2005), "mind-game narrative" by Elsaesser (2009), "modular narrative" by Cameron (2006), "multiple-draft narrative" by Branigan (2002), "database narrative" by Kinder (2002), "puzzle film" by Panek (2006), Buckland (2009), and so forth. However, these methods are limited to interpreting only certain groups of films in detail. Although one film may become a main research subject in some studies, it can become absolutely inappropriate for others. Even if the scholars have similar academic perspectives, they often present different types and illustrations of films. In addition, even studies that achieve a synthesis of film choice compared with other studies on the subject are not comprehensive. Thus, to understand recent alternative narrative films more thoroughly, reasonable criteria from another point of view and integration of recent overarching trend of alternative narratives are required.

In my perspective, the concept of hypertextuality is one that can encompass this new trend in narrative. Based on the narrative theory of new media, I define the structure of complex films as hypertext narratives, that is, hypernarratives of films (Shaul, 2008, pp. 16–18). Hypernarrative is a way of storytelling in which there is one starting point, an open story development within the story space, and one way of ending the story among several potential hypotheses (Shaul, 2008, pp. 30–31). In other words, hypernarrative is a form that commonly

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follows traditional narrative and yet places an emphasis on the freedom of the story's development. Basically, hypertext is a narrabase (narrative database) that is connected with links, and how the links are connected creates the narratives (Malloy, 1991). A hypernarrative dismantles the existing narrative structure through complex networks. Main techniques that the hypernarrative films use are as follows: flashbacks, dream sequences, iterations, points of view of different characters, multiple plots, flash forward sequences, different times, circular plots that return to the beginning, and retrogression of time. The identity of the complex film is expanding today as they go beyond the boundaries of emulating plots and mixing the multiple factors. Although hypernarratives exhibit various narrative aspects through dismantlement, it is ultimately about connections of stories.

In new media theory, the linkage of hypertext narrative is classified according to a set of structures, which are linear, hierarchy, hypercube, directed acyclic graph (DAG), clumped, and arbitrary, and the aspect of the narrative is determined by the structure (Parunak, 1991). The structures that process alternative narrative films such as reverse, parallel, iteration, transition, assorted, and restructuring are consistent with the narrative methodology of hypertext. Moreover, the properties of alternative narrative in fiction films, such as pluralistic perspectives, nonlinear structures, and deviations from the classical Hollywood narrative are in line with the properties of hypertext such as seamlessness, nonlinearity, and borderlessness. Likewise, film narratives and hypernarratives that are based on different media platforms have definite intersections. The intersection between a hyperlink and a fiction film is hypertextuality, that is, the hypernarrative of a story itself, rather than some mechanism of media (Hayles, 1997).

This study attempts to examine complex films within the framework of hypernarrative. The research questions of this study are as follows: What are the strategies of the alternative

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narrative? Can the alternative narrative be a new alternative style of film narrative? In addition, is hypertext theory appropriate in a fiction film as an analysis tool? What are the components of hypertext narrative? How is hypernarrative presented in fiction film? To answer these questions, this study develops the following research methods. First, in the film's narrative, this study (1) examines the components of the narrative in fiction film such as story, plot, and cinematic style, (2) reviews the definition of the classical Hollywood narrative and its characteristics, and (3) explores the strategies and purposes of alternative narrative, as well as its meaning and value in film history. Next, in discussing hypernarratives, this study will (1) explore what a hypertext is and how narratives may use hypertext, (2) review the six structures of hypertext to provide the framework for the analysis of alternative narratives, and (3) describe the model of exposition and narration discourse. Through this investigation, the study attempts to examine the hypertextuality used in the classical Hollywood narrative and the composition of alternative narratives within the framework of hypernarrative.

PURPOSE OF THE STUDY

In summary, this study is another investigation of alternative narratives. The purpose of the study is to present hypernarrative as a new criterion in the study of alternative narratives and to define it as the pattern that alternative narrative uses in recent fiction films in the United States. The structures of hypernarrative contribute to the realization of intentions of the original narrative by acting on the representation and coherence of the text. To prove this, this study analyzes the patterns and meanings of recent American films by classifying the structural characteristics of hypertext. The purpose of this study is also to organize hypernarrative films

and to establish the narrative value. I expect to synthesize the achievements of the previous studies and, thus, contribute further to integrating the alternative narratives in film.

METHODOLOGY

The films included in this study's analysis have been selected based on the taxonomy suggested by Berg (2006). He classified the types of alternative narratives into 12 categories based on characters, time, and the level of deviation from classical forms. For the sample selection of the study, American films released between 1989 and 2012 were reviewed. Then, the top 10 films were selected for each year based on the ratings of the viewers and box-office records that were indicated on the film website IMDb. This study compared 240 film samples extracted from the IMDb list with the film list by Berg (2006), and those that were frequently listed on both lists were selected. Among approximately 100 films, the ones with high academic awareness were selected. The films with high academic awareness refer to the films that are mainly discussed in alternative narrative research, considered highly valuable in film narratology, and in which alternative narrative style is incorporated. To select the films with high academic awareness, the aforementioned studies regarding complex narratives were reviewed. Twenty-five films that were frequently mentioned in the studies were selected as potential samples of the study.

The potential 25 films were reviewed on the basis of Parunak's (1991) hypertext theory, which classified the linkage of hypertext narrative into six categories: linear, hierarchy, hypercube, DAG, clumped, and arbitrary structure. Among the 25 films, one representative film for each type of hypernarrative was selected according to the following selection criteria: (1) the relevance of the text, (2) compliance to the entire algorithm, and (3) introduction of new ways of

storytelling and their appropriateness. In cases when there were multiple films that fit into these categories, the most recent film was given priority. As a result, six films were included in the final analysis of the study, and the selected films for each type of hypernarrative are as follows: the linear narrative: *Memento* (2000), the hierarchy narrative: *Eternal Sunshine of the Spotless Mind* (2004), the hypercube narrative: *Elephant* (2003), the DAG narrative: *The Red Violin* (1998), the clumped narrative: *Babel* (2006), and the arbitrary narrative: *Pulp Fiction* (1994).

The films are analyzed based on their stories, plots, and cinematic styles using the neo-formalism methodology. The study also examined the characteristics of alternative narratives for each category of the hypernarrative structure. The analysis procedure involved three steps. First, the development each story was examined focusing on its characters and time. Second, each plot strategy's correspondence to the hypernarrative structure was verified. Lastly, cinematic style of each film was examined. Through the analysis, the study attempts to systematically organize these types of patterns and examine their characteristics. As a result, each of the semantic analyses is used to establish the value of the fiction film's hypernarrative.

Chapter 2: Literature Review

In this literature review, two aspects of previous studies are discussed. One is the discussion of the periodization aspects of the previous studies, and the other is the review of the methodology discussions. The subjects of the study are American feature films made between 1989 and 2012. Although the films made during this period formed movements, such as *Nouvelle Vague* and *New American Cinema*, these films are clearly distinct from the previous alternative narrative films.

PERIODIZATION

Bordwell (2006) describes the history of an alternative narrative in his book, *The Way Hollywood Tells It*. In the chapter called "Subjective Stories and Network Narrative," he sets the film periods as the following categories: from 1940 to 1955, from the mid-1960s to the early 1970s, and the recent alternative narratives in the 1990s. According to Bordwell, off-Hollywood films, such as *Blue Velvet* (1986) and *She's Gotta Have It* (1986), attracted attention in the late 1980s, which led a boom of independent films. After this boom, independent films led the 1990s with different stories and a production system different from Hollywood itself. Among these films were *Stranger than Paradise* (1983) and *Slacker* (1991), as well as many other works. Bordwell (2006) explained the trend of independent films in the 1990s within the context of experimentation in storytelling, an influx of art films to Hollywood, an viewer that is accustomed to a new format, and technological innovations in how films were seen.

Schatz (2008, pp. 13−42) described the changes in the 1990s as the third revolution in his article "The Studio System and Conglomerate Hollywood" and pointed out "the combined forces

of media deregulation, globalization, and new digital technologies" as causes. He considered the year 1989 as an important time in the history of Hollywood filmmaking. According to Schatz, the merger between Time Inc. and Warner Communications was a key event in film history. Conglomerations, which have progressed rapidly since the reorganization of the media industry, have led to full-scale globalization. *The Star Wars* series, *The Lord of the Rings* trilogy, and *The Harry Potter* series are some examples of global successes. However, independent films were made actively as a reaction against the blockbuster films during the period. This reaction also formed one axis. The commercial success of *Sex, Lies, and Videotape* (1989), distributed by Miramax, played a catalytic role in bringing independent films to the major film market. Miramax's *Pulp Fiction* (1994), New Line Cinema's *The Mask* (1994), and Castle Rock Entertainment's *The Shawshank Redemption* (1994) were other additions to the axis of the film industry, forming two Hollywoods. The independent film movement led to a highly complex industry phenomenon in the 2000s. As a result, three groups of films were produced by different types of film productions: (1) the big-budget films with super stars in blockbusters, (2) art films and specialty film groups in the niche market, and (3) the low-budget and specialty independent films. Schatz (2008) explained that today's American films, consisting of Hollywood blockbusters, independent films, and art films, have undergone aesthetic and economic changes due to such division.

METHODOLOGY DISCUSSIONS IN PREVIOUS STUDIES

In this section, the following five studies are mainly reviewed: *Postmodern Hollywood: What's New in Film and Why It Makes Us Feel So Strange* by Booker (2007); *Alternative Worlds in Hollywood Cinema* by Walters (2008); *Puzzle Films: Complex Storytelling in Contemporary*

Cinema edited by Buckland (2009): *A Taxonomy of Alternative Plots in Recent Film: Classifying the Tarantino Effect* by Berg (2006); and *The Way Hollywood Tells It: Story and Style in Modern Movies* by Bordwell (2006).

Postmodern Hollywood: What's New in Film and Why It Makes Us Feel So Strange

Booker (2007) described an unfamiliar film narrative as an extension of post-modernism. He applied the concepts of dislocation and decentralization, the essence of post-modernism, into films and defined it as fragmentation. In one of his chapters, called "Breaking Up is Hard to Avoid: Fragmentation in Postmodern Film," he dealt with films at the level of narrative, formats, and theme. He described the impact of MTV on creating postmodern spectacle by analyzing *The Player* (1992), *Time Code* (2000), *Moulin Rouge!* (2001), and *Run Lola Run* (1998). According to Booker, MTV-style editing, such as fast zooms, super-quick cuts, and split screens, causes a disjoined style of filmmaking. Fragmentation enhances the self-conscious commentary and induces the connection of these hyperkinetic films' fragmentation from the viewer. Furthermore, Booker analyzed *Happiness* (1998), *Magnolia* (1999), *Snatch* (2000), *Traffic* (2000), and *Crash* (2004) and named them as a "new genre." He defined a "hyperlink" film, which is coined by Quart (2005), as a typical post-modern American film, and selected *Pulp Fiction* (1994) as the most representative example. Although these films do not have actual hyperlinks, they can be considered as multilinear in a metaphorical sense.

Alternative Worlds in Hollywood Cinema

Walters (2008) dealt with alternative narratives by sorting them into alternative worlds. He divided alternative worlds into an imagined world, potential world, and other world, and he analyzed past films and recent films in each world. He analyzed *Eternal Sunshine of the Spotless Mind* (2004), *Groundhog Day* (1993), and *Pleasantville* (1998). He cited "Godard and Counter

Cinema" in Wollen's (1972) article when mentioning Hollywood's cardinal sin that contrasts with alternative world values when he stated, "Intransitivity opposite of narrative transitivity, estrangement opposite of identification, foregrounding opposite of transparency, multiple diegesis opposite of single diegesis, aperture opposite of closure, pleasure opposite of unpleasure, and reality opposite of fiction" (p. 29).

Walters claimed that the alternative world is the possibility of different values and a creative narrative. He also explained that they depart from classical Hollywood, and their form is represented as the return to innocence, search for tomorrow, or rehearsal space, as shown in the subtitles of each of his chapters.

Puzzle Films: Complex Storytelling in Contemporary Cinema

According to Buckland (2009), with the appearance of a new narrative trend in the 1990s, generalization of new media as well as ambiguous and fragmented narratives, which rejected classical storytelling techniques, increased. He called this trend the "complex narrative," citing the term from Staiger (2006). He explained that complex narrative was, in essence, a similar form of Hollywood storytelling but different. He called it complex storytelling, and claimed that complex storytelling is opaque, shocking, and complicated and provides folk-psychological ways of understanding. He named this trend of film narrative "puzzle film," which popularized the term by Panek (2006) and defined it as the complex telling (plot) of a simple or complicated story (Buckland, 2009). Some of the representative American films he analyzed were *Total Recall* (1990), *Pulp Fiction* (1994), *The Usual Suspects* (1995), *The Game* (1997), *Sliding Doors* (1998), *Fight Club* (1999), *Go* (1999), *The Limey* (1999), *The Matrix* (1999), *Time Code* (2000), *Mulholland Drive* (2001), *Donny Darko* (2001), *Vanilla Sky* (2001), *The Hours* (2002), *21 Grams* (2003), *Butterfly Effect* (2004), *Primer* (2004), and *Premonition* (2007). According to

Buckland (2009), the main characters of the films are often schizophrenic, have lost their memory, are unreliable narrators, or are dead. The films include such elements as nonlinearity, time loops, and fragmented spatio-temporal reality. In addition, the films frequently blur the boundaries between different levels of realty and are riddled with gaps, deception, labyrinthine structures, ambiguity, and overt coincidences (p. 6).

A Taxonomy of Alternative Plots in Recent Film: Classifying the Tarantino Effect

According to Berg (2006), recent alternative narratives are characterized by a pluralistic perspective, nonlinearity, and deviation. He understood these narrative experiments in fiction films from the following point of view. The alternative narratives have recently continued to grow quantitatively, and the alternative narrative films have often varied from the dominant narrative structure of Hollywood (Berg, 2006). In addition, some alternative narratives appeared even in Hollywood and independent films, and there is no limit to its boundary. In addition, he identified alternative narratives as a global phenomenon. His definition of the "Tarantino effect" symbolically represents the alternative narratives shown during this period. In his taxonomy of these films, he separated them into three broad categories: (1) plots based on the number of protagonists, (2) plots based on re-ordering time—nonlinear plots, and (3) plots that deviate from classical rules of subjectivity, causality, and self-referential narration. He also further broke the categories into 12 different sub-categories, and by selecting "antecedents" for each category, he described the archetype and history of alternative narratives. In addition, he analyzed the meaning of the alternative strategies in each topic. In short, his taxonomy explores the novelty of the alternative narratives.

As a result, Berg (2006) came up with the strategies of intentional variations from the classical Hollywood narrative rules as follows: (1) the polyphonic or ensemble plot—

multiprotagonist, single-location films, such as *Crash* (2005) and *Magnolia* (1999); (2) the parallel plot—multiple protagonists in different times or spaces, such as *Traffic* (2000) and *The Hours* (2002); (3) the multiple personality (branched) plot, such as *Fight Club* (1999) and *Sliding Doors* (1998); (4) the daisy chain plot—no central protagonist, with one character leading to the next, such as *The Red Violin* (1998) and *Twenty Bucks* (1993); (5) the backwards plot, such as *Memento* (2000) and *Peppermint Candy* (2000); (6) the repeated-action plot—one character repeats an action, such as *Groundhog Day* (1993) and *Run Lola Run* (1998), (7) the repeated-event plot—one action seen from multiple characters' perspectives, such as *Elephant* (2003) and *Little Dorrit* (1988); (8) the hub and spoke plot—multiple characters' story lines intersect decisively at one time and place, such as *21 Grams* (2003) and *Go* (1999); (9) jumbled plot—a scrambled sequence of events motivated artistically by the filmmaker's prerogative, such as *Pulp Fiction* (1994) and *Inside Man* (2006); (10) the subjective plot—a character's internal (or *filtered*) perspective, such as *Eternal Sunshine of the Spotless Mind* (2004) and *Waking Life* (2001); (11) the existential plot—minimal goal, causality, and exposition, such as *La Ciènaga* (2001) and *Last Days* (2005); and (12) the metanarrative plot—narration about the problem of movie narration, such as *Adaptation* (2002) and *American Splendor* (2003).

The Way Hollywood Tells It: Story and Style in Modern Movies

In the chapter, "Subjective Stories and Network Narrative," Bordwell (2006) classified network narrative into four categories: (1) complexity and redundancy, such as *JFK* (1991) and *Memento* (2000); (2) antiheroes and mental spaces, such as *Man on the Moon* (1999) and *Beautiful Mind* (2001); (3) time and time again, such as *The Butterfly Effect* (2004) and *The Hours* (2002); and (4) serendipity and small world, such as *Grand Canyon* (1991) and *Love Actually* (2003). Moreover, he explained the characteristics of the alternative narratives by

subdividing them into five groups: paradoxical time schemes, hypothetical futures, digressive and dawdling action lines, stories told backward or in loop, and plots stuffed with protagonists (Bordwell, 2006). He also dealt with vast films in terms of history, traditional norm, and novelty. In conclusion, he described that although the alternative narratives are daring and interesting, they are not a totally new phenomenon that can overthrow the classical form. According to Bordwell, the characteristics of the alternative narratives are the changes to the traditional form, as well as the balance between adherence of tradition and innovation. This concept indicates that despite alternative narratives being new, it does not neglect traditional ways of storytelling. Thus, alternative narratives, although they create novelty, have firm limitations.

Thus far, this study conducted a review on the conceptualization of the alternative narratives, as well as the outcomes that various film scholars have argued. Each scholar selected their alternative narratives in fiction films using various tools of measurement and prescribed appropriate names in their research. They individually mentioned a new trend of film narrative called hyperlink cinema, explained anti-classical narrative patterns, classified the films by the Tarantino effect, and integrated network narrative in several aspects. However, previous research has not covered the holistic discussion about the recent alternative narratives in fiction films despite its fruitful results. These previous studies included a detailed interpretation of a certain group of films, but these studies are limited in that they suggest that one film, which becomes the main research subject in some studies, can be inappropriate for other studies. Even if the academic perspectives are similar, the study may present a different film type and illustration depending on the scholar. For example, *Sliding Doors* (1998), which has parallel structure, is classified as a multiple-protagonists plot by Berg (2006), a time and time again plot by Bordwell

(2006), and a puzzle film by Buckland (2009). These scholars put the film in different categories because they focus on different aspects important to their respective study.

Therefore, this study attempts to address the limitations of previous studies and establish a future direction for the study of alternative narratives in film. For example, Booker's study (2007) focused on story. James Walters's study (2008), as he pointed out, has the limitation that he just focused on the narrow topic of spatial contexts. The studies edited by Buckland (2009) mainly presented a detailed analysis of specific films. However, each article seems lacking in providing a comprehensive description for understanding the alternative narratives. Berg's study (2006) excluded certain experimental films from his taxonomy because these films were interested in formal experimentation such as mockumentary, and Bordwell's systemization (2006) focused on the implementation of the story, but this perspective could be criticized by other scholars with different perspectives. Nevertheless, all of this research needs to be acknowledged for its achievements and because all the studies essentially share the same position. Recent alternative narratives start from the classical Hollywood narrative, and what matters is how much they differentiate from those standard rules.

In short, the previous studies about alternative narratives are mainly composed of naming and sorting the films that differentiate from classical storytelling and established concepts of alternative ways of storytelling. Thus, I study alternative narrative structure through the specific analysis of six films and establish the value based on their methodology. I will examine both the classical narrative form and the alternative style in the past as ways of approaching the analysis of alternative narratives in fiction films from 1989 to 2012.

Chapter 3: Theoretical Framework

Changes in the film medium brought on by digitization lead us to treat films within a broader context, as audio-visual media. Nowadays, film is viewed as an extension of television, video games, computers, and a virtual world, and it even shares their human resources and capital, as well as their aesthetic values. Therefore, research on recent film ought to take audio-visual technology and new media into consideration. This is partly because new media inevitably generates a new form of audio-visual intertextuality but more because today's film studies set the combination of the form of traditional film and new media technology (Stam, 2000). Jenkins pointed out that a composite of film theories could not cover the whole spectrum of today's films. He argued that contemporary film theory requires convergence by introducing new media theory and digital technology (Jenkins, 1999). In this study, I attempt to inject new media theory for analyzing film narratives. In the theoretical framework, I present two kinds of theories: the narrative theory of film and the hypernarrative theory of new media.

FILM NARRATIVE

Narrative in Fiction Film

Early Russian formalists defined the reason for the existence of narrative texts and their aesthetic nature as *defamiliarization* (Propp, 1968). Defamiliarization is a method that makes the object in question unfriendly and the forms difficult, thereby slowing down the process of the viewers' perceptions and making it hard for them to understand. The formalists mainly focused on text narrative research centered on novels and expressed interest in the defamiliarization approach, which turned a banal novel into fresh and artistic one.

One of the defamiliarization they identified was a method called *syuzhet* (plot), which defamiliarizes temporal and causal arrangements of *fabula* (story). They defined *fabula* as an imaginative configuration that readers create gradually and sometimes retroactively as they read and *syuzhet* as the way *fabula* is actually proposed and developed within the story. In other words, *fabula* is a construct that readers develop in the process of accepting the story through repeated supposition and reasoning. In contrast, *syuzhet* refers to a series of methods to actually arrange and present *fabula* within the story (Bordwell, 1985, pp. 49–51). That is, *syuzhet* is defamiliarizing *fabula* to make it difficult to understand the whole aspect of the story. According to Russian formalists, the core logic behind narrative changes is to change tense/time, aspect, and speech of the story (Propp, 1968). It is no exaggeration to say that this forms the core of research themes in narrotology.

According to Bordwell and Thompsosn (2010, p. 65), film narrative is the chain of causation of an event in time and space. Narrative is the formal process that organizes the story through images and sound. Thus, the film's narrative means more than simple storytelling. Film narrative is a notion that encompasses cinematic styles, such as mise-en-scène, camera techniques, sound effects, titles, and so forth. Cinematic style is both a convention and a strategy of film as a public and technical art. Film narrative depends on plot strategy, causal relationships between events, time arrays, and reconfiguration of space.

Plot strategy refers to the construction of the story. Story is a narrative describing the subject, but plot is a way to depict the subject (Chatman, 1980, p. 19). Story is what the reader/viewer constructs on the basis of the plot. An incident that occurs in the order of ABCD is a chronological story narrative. In this case, the story and the plot correspond with each other. However, story and plot become inconsistent if a filmmaker scrambles the order of the story to

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CABD or BADC and uses a storytelling device, such as a flashback. This technique is plot strategy. The strategy of the plot generates cinematic interest between the filmmaker and the viewer like a puzzle.

Film narrative also relies on the causal chain of events, and the events are developed in the spatial and temporal context through the main characters, whether people, animals, plants, or supernatural phenomenon. These events are made into film stories by the filmmaker, and he makes a selection of events rather than simply listing all the stories and arranges them to meet the intention of his production. As in Hollywood films, the viewer becomes more engaged with the film when the cause and effect of events fit well in the story. However, in the case of alternative narrative films, in which the causal chain of the events is confusing, the viewer starts to think rather than being immersed in the film (Bordwell and Thompson, 2010, pp. 64−84).

Film narrative depends on the time arrangement. The time in film is not the current time. As Rodowick (2007, p. 134) mentioned, time in film is a record of the time in the past. In addition, time in film is the time that is selected and configured by the filmmaker. The time that was not chosen in film means dead or unperceived time. Furthermore, film can manipulate time by shooting in slow or fast motion. Film editing can expand or shorten the story time. In addition, the narrative of a film is based on a reconstruction of space. Film is a record of reality and a mimesis of the real space using cinematic techniques. Film narrative selects and excludes the space. The selected space is the screen space in film, and the excluded space is the off-screen space (Bordwell and Thompson, 2010, pp. 209−211).

The narrative is expressed specifically through mise-en-scène, which includes the frame layout and composition. The screen space can be rearranged through the camera's point of view and the operation of the focalization. Also, editing organizes the film space connecting it with a

new dimension. The viewer sometimes infers and predicts the story through off-screen space. The narrative recreates the space in reality within the diegesis of film.

The Style of the Classical Hollywood Narrative

Narrative style can be largely divided into two kinds: classical Hollywood narrative style and alternative narrative style. The classical Hollywood films are based on a closed narrative structure. The reason they are *classical* is that they are forms that have been fixed by the studio system in Hollywood since the 1920s. In particular, this style thrived from the 1930s to the 1950s in the "Golden Age" of Hollywood. During this period, a variety of genre films was made and a star system initiated (Thompson, 1999).

For decades, the classical Hollywood narratives have regulated the fundamental form and style in Hollywood film. Hollywood narratives are the forms that best express the characteristics of commercial films as an entertainment. Instead of experimenting with sophisticated technology and style, Hollywood narratives prefer plain stories. However, this does not just mean simply connecting story parts. Hollywood narratives systematically establish the customs and style of a story based on the complex plot. To convey a clear and obvious story, Hollywood style focuses on the connection of cause and effect and creates an active character with clear objectives. A heroic individual or a star ultimately achieves his or her goal at the end of the twists and turns in didactic morality and black and white composition. The story has a linear structure and advances toward the closed ending (Bordwell and Thompson, 2010, pp. 82−84).

Hollywood narrative style keeps its rules in an aspect of cinematic technique, such as 180-degree rule, eye matching, shot-reverse shot principle, dramatic mise-en-scène, hierarchic lighting, continuous editing, and genre conventions. These technical aspects of the film aim to maintain continuity of narrative and transparency. Through these rules, Hollywood style induces

the identification of time and space in film to the viewer. In other words, standard Hollywood narrative consists of an attractive single protagonist, a goal-oriented story that is organized by a chain of cause and effect events, a three-act structure, temporal arrangement, a happy ending, and a clear resolution (Bordwell and Thompson, 2010, pp. 262−291).

The typical classical Hollywood narrative is exemplified by many films, especially Hollywood blockbusters, such as *Jaws* (1975). However, some Hollywood films like *Citizen Kane* (1941) introduced the alternative styles of narrative. According to Bordwell and Thompson (2010), *Citizen Kane* is exemplary in that it represents the conventions of the classic Hollywood narrative well in all respects such as a plot strategy, causal chain, the motivation of the characters, and space-time reconstruction. However, he also notes that *Citizen Kane* is a contradictory work in that it goes beyond the classical Hollywood style to some extent. *Citizen Kane* goes somewhat beyond the closed structure in narrative with its mixed time order, complex plot structure with ambiguous ending, and an omniscient point of view (Bordwell and Thompson, 2010, pp. 84−97). *Citizen Kane* is a film where realism and expressionism coexist, and it suggests a different way of telling a story, which is understood at this point as the alternative narrative.

The Development of Alternative Narrative

In contrast with the classic Hollywood style, alternative narrative style has developed and evolved mainly in European art films and third-world films. Alternative narrative style opposes the commercial nature of film and emphasizes its independent and artistic nature. This style also gives priorities to artistic expression and reflectivity or to the public's awareness of film over self-identification with cinematic illusion. Various waves in alternative narrative style have evolved in opposition to the continuous narrative in Hollywood film. For example, avant-garde

cinema (i.e., Dada, abstractionism, expressionism, surrealism, or Soviet montage) in the 1920s and new wave films (i.e., nouvelle vague, modernism, political modernism, American underground cinema, structuralism film, the third film, or post-modernism) since in the 1960s are representative flows of alternative narrative style.

In this respect, film history involves a conflict between the classic Hollywood narrative films and alternative narrative films. It is also a history of struggle between narrative and anti-narrative. On one hand, alternative narrative style is the history that established technologies of making a story as a narrative art. On the other hand, it is the history that opposed subordinating film images and style for story development and instead made an effort to develop the characteristics of cinematic style as art. However, the two trends have influenced each other, and rather than being independent, they enriched the aesthetics of film as a popular art.

The style of alternative narratives moves away from the Hollywood narrative strategy based on causality. Alternative narratives take uncertain and ambiguous structure instead of a straight and continuous structure. In their chaotic and pluralistic points of view, a protagonist is not a heroic person. Alternative narratives focus more on exploring characters' inner conflicts and psychological distress rather than the development of the story and events.

Alternative narrative films aim to have an open ending. The films stop rather than end at a certain point of narrative closure or resolution (Nelmes, 2011, p. 86). Alternative narratives exhibit opaque space and time in reality as they are instead of dramatizing the plot to resolve the event. In this way, this type of narrative is a film that asks self-reflective questions and shows the aesthetics of discontinuity and separation in the technical aspects. Various forms of editing experiment action such as the jump-cut, destruction of continuity rules, inconsistency among images, audio, and subtitles are developed. In short, alternative narratives are a quest for variety

and a fatigue of the cliché narrative; both the viewer and the filmmaker break linear tyranny and approximate fractured reality.

Alternative narrative are completed through the connection of fragmented stories. The discontinuous story layers entice the viewer to stratify the dimensions of the meaning and to connect the relationship between the dimensions (Bordwell and Thompson, 2010). In other words, alternative narratives, in fact, constitute a hypertext by connecting one text with another text. For example, in a multilayer structured narrative, the viewer responds quickly to the emergence of a strange scene to move the focus of consciousness to a different protagonist and time and space, seen in films such as *Crash* (2004). Not only can the viewer move across the orders and ranges of sub-narratives, as well as the whole narrative, but, as a result, they also produce a meaning contained in various information.

In recent alternative narratives, film scholars often introduce hypertextuality in their theories. In the previous studies, it was shown that Booker (2007) recognized multiple narrative structures that are hyperlinks. Walters (2008) emphasized *link* when dealing with two story dimensions in films. Buckland (2009) pointed out nonlinearity, loop, and fragmented reality as hypertextuality. Berg (2006) classified alternative narrative with multiple points of view, nonlinear plot, and deviation from classic rules. Bordwell (2006) also regarded alternative narrative patterns as a *network* that is important.

In summary, there are key concepts suggested, which are as follows: nonlinearity, seamlessness, and borderlessness. These concepts are characteristic of the spatialization of information, or the multiple possibilities that exist simultaneously. Free access to information and the state where you can select all is what defines hypertextuality.

HYPERTEXT NARRATIVE

The digital media environment has become an arena to experiment a variety of storytelling styles based on interaction. The core of digital storytelling can be summarized as the media property called hypertext. However, nonlinearity is sometimes considered problematic in terms of evaluating storytelling in the digital media environment. The issues of nonlinear storytelling regarding narrativity, plot, and authorial status are the core of the criticism, and those issues are in conflict with classical poetics (Landow, 2006, pp. 215−271). Thus, hypertext-based storytelling has not been easily settled as a story format despite its distinctive characteristics, such as the infinite freedom of choice and the open structure. The reason for the difficulty of settlement is that we attempt to find a way out of the above-mentioned criticism in the enunciation of the media. In digital storytelling, the development of a story is dismantled by the operating principle of hypertext. However, it can be understood that such dismantling is caused by the hypertextuality that the story itself has, rather than by the mechanism of the media. Thus, hypertext theorists have studied total narrative formation such as verbal text, print text, film, computer game, and hyperfiction.

Hypertext Norm and Attribute

The Norm of Hypertext

Hypertext is the architecture of digital text or information that configures noncontinuous, nonlinear system by organically connecting individual information using links (Landow, 2006), and it is used in various media including novels, digital encyclopedias, digital museums and libraries, and the World Wide Web. In terms of how to define hypertext, the literary perspective considers it as a kind of text or genre, whereas the technical perspective considers it as a media or technology similar to other multimedia. First, from the literary perspective, hypertext is

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defined as a chunk of text connected by digital links (Landow, 1997). Yet, hypertext, from the technical perspective, is seen as the architecture of information. Hypertext consists of interconnected pieces of information and links. The unit of information is called the node, and the pointer that indicates the movement to another unit of information is called the link (Nielsen, 2006). When these two perspectives are combined, hypertext becomes a document connected by a nonlinear information system.

In general, hypertext, more specifically, the hypertext novel, presents a different narrative than the conventional linear novel. In traditional linear narratives, according to Aristotle's *Poetics*, linkage of the events that have probability and necessity are considered a successful plot. In contrast, the episodic plot that does not provide possibility or necessity among the episodes is considered a bad plot (Aristotle, 1995, pp. 59–61). From the traditional perspective, hypertext literature can be considered an inappropriate narrative because it excludes linearity. According to Landow (2006), the narrative in hypertext literature is determined by particular elements: (1) reader's choice and interference, (2) the extent to which the nontext is included, such as images, motion, and sound, (3) the complexity of the network organization, and (4) the extent of complexity and changes in literary elements, such as plots, characters, and backgrounds. In this context, hypertext narrative is different from conventional linear narrative in that it rejects fixed sequence, fixed beginning and ending, fixed size of the story, and unity or totality associated with these elements.

According to Ong's study (1982), a story within orality is a collection of information that relies on memory and oral statements, and it does not have any experience of linear plot, such as the climax of novel. In addition, the strict plot of a long narrative was only born with writing. It also was a natural way to start a story from the heart of an event. Chatman (1990), who defined

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narrative as an *aesthetic object*, also found that causality is not the dominant element in the plot and it is becoming weaker in new audiovisual media. This factor exhibits that causality of a story can be a changeable factor due to the nature of the media, just like the improvisation of telling a story disappears in the book. As a result, if the narrative pursues only one linear structure, the aesthetic criteria to define hypertext cannot be available.

The Attributes of Hypertext

Although the attributes of hypertext can be examined from several aspects, this study focuses on the idea of hypertext and how it differs from traditional narratives. The best explanation about the attributes of hypertext is rhizome (hypogeal stem), whose characteristics are very similar to those of hypertext (Landow, 1994, pp. 1–3). Unlike the system that communicates in a hierarchical manner, which is pre-connected and centralized, rhizome is a circular system that has decentralization, no hierarchical organization, a signifying rupture, and no centralized automation (Deleuze and Guattari, 1987, p. 4).

Deleuze and Guattari (1987) use the term rhizome in contrast to the arborescent conception of knowledge, and these two concepts indicate two kinds of approaches in building relationships. In other words, rhizome and arborescence do not exist separately, but rather form a correlative degree. For example, when more regulations are added to rhizome, it becomes arborescence, and the reverse forms rhizome. Rhizome is established when the approach of building relationships is more free, whereas arborescence is established when the approach is binary. In short, the principle of rhizome involves a network of multiplicity that escapes from a central system and forms chaotic complexity. It is the same process as when the decentralized nodes in hypertext become signified within the interrelation among the nodes. According to

Landow (1994, p. 1), although rhizomatic nomad thought does not exactly correspond to hypertext, it embodies the attribute of hypertext well.

A synthesis of the discussion about hypertext among different scholars, including Bolter (2001), who emphasized that hypertextuality in writing is an open text, indicates that the attributes of hypertext can be summarized as nonlinearity, seamlessness, and borderlessness. These attributes come from the nature of the link. A *connection* in hypertext can connect with the *next* noncontiguously, concurrently, and freely.

First, the nonlinearity of a hypertext structure appears as one node being linked to multiple nodes. This attribute is derived from the network structure of the hypertext, and there is no specified order or flow path. For example, in printed text, reading follows one direction with order of rank, from beginning to end, because it has linear causality. However, hypertext reading is a process where the reader searches a text by taking the reader's own way actively in various directions. Hypertext's nonlinearity gives postmodern discourse multiple beginnings and endings.

Next, seamlessness is seen by connecting nodes with various types of files. Hypertext synthesizes text, images, video, sound, and so forth. For example, hypertext connects with content made by text media to create the third meaning of the content. Also, hypertext-structured film can be configured as a single node that puts all the intertextual information about the film, as well as the film itself, in a single file, such as a supplement on a DVD and film information site. In the aspect of discourse, it is significant that the format of content or the restrictions in length have been removed.

Finally, the structure of the hypertext is theoretically borderless. Hypertext links can be connected to any node endlessly. In printed text, the reader could lose the meaning if the reader

breaks out of the context that presents the writer's intention. However, hypertext contentiously flows without end because each node leaves a trace on other nodes. In this process, hypertext makes a new meaning through different flow paths, similar to information retrieval on the Internet.

In addition, the three attributes of hypertext are potential attributes. In other words, the formation of the structure depends on how the links and nodes of the hypertext are selected, and depending on the structure, each attribute may be high or may not be reflected. Thus, the attributes of the hypertext are determined by the structure. Then, the determination of the structure occurs from the different arrangements, and the way they are connected is hypertext narrative.

Hypertext Structure

Hypertext structure can be classified into six different types (Parunak, 1991). It realizes the intention of the narratives through expressions and cohesions of texts. Each type of structure is functionally effective to increase the narrative's intention. According to Parunak (1991), the hypertext structure forms vary depending on the number of nodes linked and the choice of the position. The six linkage patterns suggested by Parunak are shown as follows (Figures 1–6).
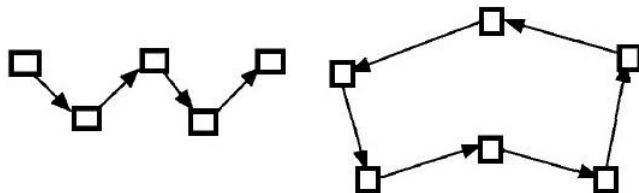
Figure 1.   The Linear Structure

The Linear Structure

This is the simplest structure of the linkage pattern. Linear form emerges when nodes are connected to a parent node (root) and a subsequent child node (branch). In particular, if all nodes have one parent node and a child node, this linear type becomes a circular structure (the picture on right in Figure 1). The linear structure is different from traditional film narrative because the link between the mother node and the child node do not make a three-act structure. The core of traditional narrative is causality in a story because of the chain of events, which move from setting, to conflict, to resolution. On the contrary, the basic principle of the linear hypernarrative is an indirect link or severance. Thus, the connection between former information and latter information is not based on causality. The linear hypernarrative is a structure that keeps the continuity in a linear form by linking with separate story dimensions. Sometimes, the linear hypernarrative structures make a circular link, creating an ambiguous beginning and end.
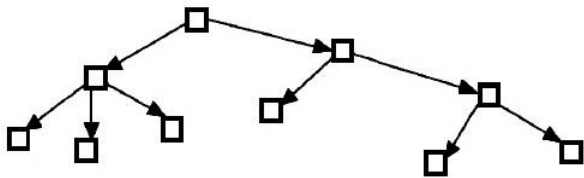
Figure 2.   The Hierarchy Structure

The Hierarchy Structure

This structure appears when only one node has no parent node, and all other nodes have one parent node at a time. In other words, the node that is connected from the mother node is again connected to another node and becomes the mother node. The structure of the hierarchy hypernarrative consists of forking paths in different levels and forms a branch. This form expands the number of sub-branches that can be chosen as its own tree branch out itself. For

example, the hierarchy hypernarrative has the same beginning and different endings, and it develops into various stories depending on the choices made by the reader. This kind of the hierarchy hypernarrative can be divided into regular and irregular structures, and each structure can be separated by the complexity of the branch and the flow of the nodes. Whereas the story path in regular structure develops completely independently, the story path in irregular structure shares nodes. In the hierarchy hypernarrative, the connection between nodes, such as a word chain, develops a story. Thus, there is relatively less risk of disorientation compared with other hypernarrative structures. Because of such characteristics of the structure, hyperfiction and interactive cinema adopt the structure.
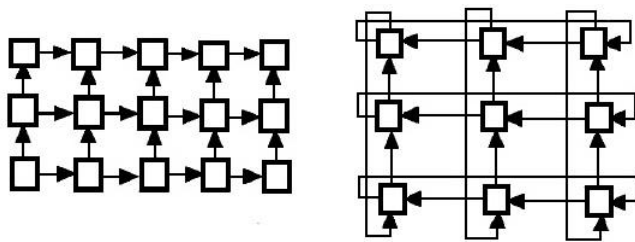
Figure 3.   The Hypercube Structure

The Hypercube Structure

This structure may be useful in cases when certain details must be detected among a number of nodes. Making a chain by connecting the beginning and end of each hypercube is called the *hypertorus* (the picture on right in Figure 3). The hypertorus can be universal because hypertext does not actually have a beginning and end. The key characteristic of the hypercube is the development of various experiences, starting from one point of departure to a certain point of arrival. Traditional narrative is a result of a single linear path. Traditional narrative is constructed by excluding other potential narratives than the selected one. However, the hypercube narrative

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includes the potential narratives into the context of the narrative, thereby allowing the reader/viewer to recognize and interpret the story in various angles.
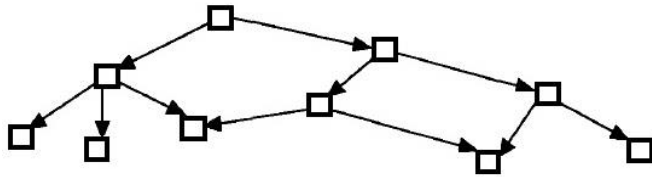
Figure 4.   The Directed Acyclic Graph Structure

The Directed Acyclic Graph (DAG) Structure

This structure does not have a loop and can only move forward from the starting point, and it is not possible to return. The DAG structure does not return to the previous node or circulate. This structure takes a travel path with only one direction for each node. Thus, the DAG structure is different from a linear structure, which indicates a mother node and child node continually, or the hierarchy structure, which combines two spited dimensions of the story. The DAG hypernarrative is similar to the traditional narrative structure in that the DAG also sets up the plot in a certain order, but the two structures are quite different because the DAG uses the principle of disharmony such as absence of a main character and lack of causality.
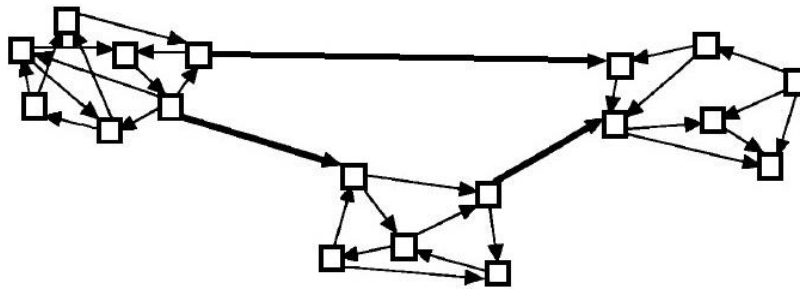
Figure 5.   The Clumped Structure

The Clumped Structure

In this structure, several nodes that are closely interconnected with each other form a group, and several groups are gathered again. The clumped structure gathers many nodes that connect to each other closely, and the clump builds a network by gathering the clumped nodes. That is, this hypernarrative creates unity with separated story dimensions and makes a meaning when one dimension interacts with one another dimension.
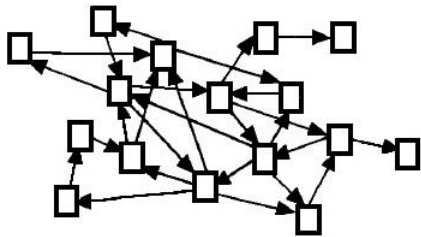
Figure 6.   The Arbitrary Structure

The Arbitrary Structure

It is difficult to find any specific rule in this structure. When the nodes are connected without any consideration of structural form, it is likely to be an amorphous form. Hypernarrative links many nodes, and each node, which is independent, is intertextual in relation to other nodes. When the node takes a structure, the form of the structure and its attributes can define it. However, the arbitrary narrative does not have a fixed structure that grasps a certain form. This hypernarrative does not have order of rank because it uses a horizontal flow to separated nodes, so the arbitrary structure is the most chaotic and irregular structure among the six structures of hypernarrative.

These structures are the basic hypertext forms, and they appear as a result of connecting the nodes that contain information in a meaningful way. However, sometimes they can be configured for certain intended outcomes, which are called the intention of discourse (Brooks and Warren, 1979). According to the intention of discourse, the hypertext structure can be divided into two broad types: exposition hypertext structure and narration hypertext structure. In the following section, I will attempt to review the two forms of narrative structure and build the basis for examining hypertext strategies of film narrative.

The Structure of Exposition and Narration Discourse

There are a variety of hypertext discourses. In their book *Modern Rhetoric*, Brooks and Warren (1979, p. 40) stated that the type of discourse can be divided into *exposition*, *argumentation*, *description*, and *narration*. Each type of discourse is used to deliver an intention of discourse, persuasion, quality delivery, and time of the change. Among them, exposition and argumentation are based on logical thinking (comparison, contrast, illustration, classification, definition, analysis, inference, identification, and so forth), and description and narration are based on imaginative thinking (dominant impression, analogy, metaphor, subtlety, caricature, choice of related facts, introduction-development-turn-conclusion, and causality). In logical discourse, the full content passes from sender to receiver through the text. In imaginative discourse, the modified content passes from sender to receiver through the text. In this part, I will study the structural characteristics of the exposition discourse that best represent the logical discourse and the narration discourse that best represents the imaginative discourse. In doing so, I will investigate the strategy of hypertext narrative using the attributes of hypertext: nonlinearity, seamlessness, and borderlessness.

The Structure of Exposition Discourse

The text used in exposition discourse maintains the linearity of the traditional narrative at a superficial level. However, the text elements constituting the content can be formed in various ways by the writer and in the reader's mind. For example, readers often stop their reading process to check the previous content or look for the footnote. Thus, there are two aspects of structural characteristics in exposition discourse. In other words, exposition discourse has two perspectives; one considers that the structure of exposition discourse is linear, while the other considers that it is difficult to limit it to the linear structure because other various forms exist within the structure. Olson, Mack, and Duffy (1981) stated that a text that provides information tends to take linear form. According to them, a writer refines the concept sequentially, providing the step-by-step information. Each concept adds to the conceptual model of the text by a reader, who assembles the model gradually. On the other hand, the text linguist de Beaugrande (1980) asserted that the structure of exposition discourse could not be concluded as linear because it can be developed into complex structures by a writer. De Beaugrande described the complex structures, which include (1) core-and-adjunct, (2) pause, (3) look-back and look-ahead, (4) heaviness, (5) disambiguation, and (6) listing (Apendix B). These structures explain how writers can express a complex structure through a linear text. The part that was composed as the structure of the content in the expositional text can be switched into the explicit structure of link in hypertext. In this case, the exposition discourse that is made through hypertext reveals the complex forms of structure, as presented in de Beaugrande's forms (1980; Appendix B).

However, exposition discourse is a logical discourse based on logical thinking. Therefore, the complexity of the structure that comes from the exposition discourse is likely to be a regular and predictable form of nonlinearity, rather than that of unpredictable and disordered.

The Structure of Narration Discourse

The structure of narration discourse has been studied relatively more than the structure of exposition discourse through literary analysis. Russian scholar Propp's study (1968) provided a starting point for research in this area. He showed that magical tales with various themes and topics have similar characters and plots. Studies on the structure of the narration discourse have mainly dealt with how each part of plot that constitutes a story builds a relationship with other plots and configures one discourse. Mandler and Johnson (1977) indicated that there were six parts in a story: setting, beginning, reaction, attempt, outcome, and ending. In a similar study, Labov and Waletzky (1967) stated that typical narrative structures are composed of orientation, complication, evaluation, solution, and coda. More specifically, orientation is the element that gives information about character, place, time, and situation. Complication describes the tension, and evaluation refers to attempting to resolve the tension built by the complication. Solution describes how to resolve the complication. However, Wilensky (1983), being away from a simple story-driven analysis, had raised the argument that one or more *story points* configure such a story. The story point refers to the interesting parts of the story that attract readers' attention.

Among the studies in this area, the more advanced study was conducted by Genette (1983), who is a literary theorist. In his study, Genette focused on the double temporal sequence ("the time of the thing told and the time of the narrative") of the narrative designed by Metz (1974) and presented a three-dimensional framework to analyze the narration discourse: order, duration, and frequency. Furthermore, Listol (1994) analyzed the narration discourse of hypertext by reconstructing Genette's discussion.

Order means placing the elements of the story based on time in relation to the elements of the discourse. In most of the narratives, the order of the story and the discourse do not match. For example, in a mystery novel, a murder scene is shown first, and then the full story is described from the start of the event. This relationship between the two time points is illustrated in Figure 7 (Listol, 1994). Story development and discourse development are jumbled, not corresponding. In addition, a story that compares the present and the past will have a more sophisticated discourse.
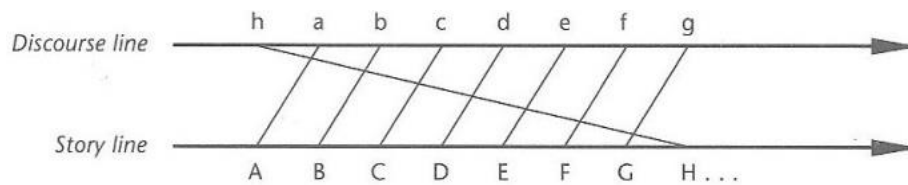
Figure 7:   Discourse and Story Lines 1

When the story is developed by contrasting the past and present, the relationship between the development of discourse and the development of the story can be drawn in many ways. However, readers can differentiate the relationship between the lengths of time that account for the event in fiction and the length of time that discusses the event in the discourse. In the case of summary and ellipsis, the time of discourse is shorter than the time of a story. In the case of stretch, the length of the discourse time is longer than the length of the time of a story, and in the case of pause, the discourse is added regardless of the story (Figure 8).
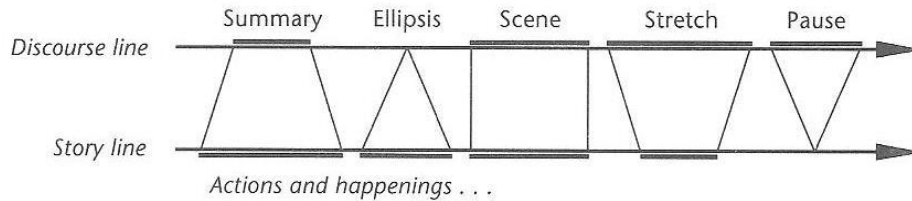
Figure. 8:   Discourse and Story Lines 2

In addition, the frequency of the reference between story and discourse can be one of the categories that identifies the relationship of both. Genette (1983) divided the frequency into singular cases, repetitive cases, multiply singular cases, and iterative cases, where the story event is summarized into a discourse (Figure 9).
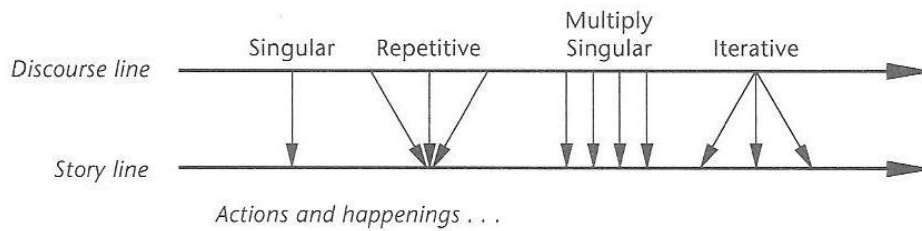
Figure. 9:   Discourse and Story Lines 3

Listol (1994) presented the framework by applying Genette's discussion into hypertext. In hypertext, the text configurator connects each node with more than two links so that a story can be developed in several directions. In other words, the configurator saves several stories. A user selects one of multiple stories by selecting a link. Thus, the dimension of the discourse and story changes into the dimensions of discourse and the published discourse and the dimensions of the saved story and the published story (Figure 10). Listol (1994) explained that the four dimensions are the time structure of narration discourse.

1. Discourse as discoursed

2. Discourse as stored

3. Story as discoursed

4. Stories as stored
   (potential story lines)
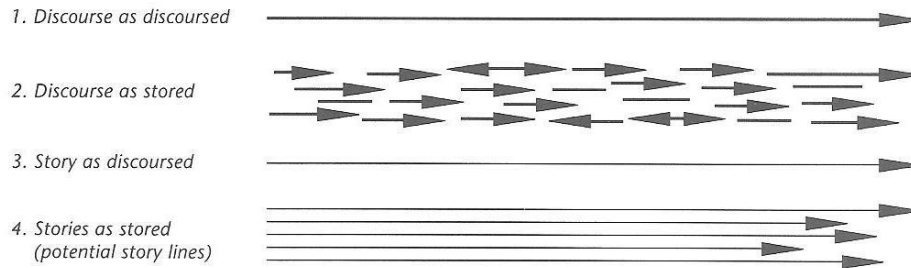
Figure. 10:   Existing/Potential Discourse and Story Lines

Genette's discussion or Listol's discussion that applied Genette's discussion to hypertext showed that the narration discourse composed by hypertext can be a complex structure with many paths. Time is characterized by the linearity, which is the basic principle of logic. However, narration discourse allows free transformations of this linear time and configures a nonlinear form of structure. This operation of time is possible because the narration discourse is based on imaginative thought. The characteristics of the discourse that do not require showing causal sequence or process allows free configuration.

Thus far, I have discussed the concept and attributes of hypertext, structure and form, and the intent of exposition and narration discourses. In the perspective of narratology, stories are developed by hypertextuality as previously described in verbal text, print text, and hypertext. They also indicate the intention of discourse. The results of the existing studies show that although the exposition and narration discourse using text take a nonlinear structure contextually, they take a linear structure superficially. However, exposition and narration discourses show different structures because one is based on logical thought, whereas the other is based on imaginative thought. Whereas the exposition discourse has a structure with regularity, the narration discourse has a relatively free structure. The three attributes of hypertext, nonlinearity, seamlessness, and borderlessness, are reflected in the structure, although there are different

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reflections of degree in each. These differences are because the increase of the three attributes leads to the increase of the node or link. Thus, the higher the reflection of the three attributes, the more complex structures become, and the lesser the reflection of the three attributes, the simpler the structures become. In short, the structural differences in hypertext come from the immanent degree of the intrinsic attributes and the formalization of each.

HYPERTEXT AND FILM THEORIES

Although there is a dearth of research that applies hypertext theory in film studies, the discussion on its necessity can be easily found. Landow (2006, p. 264) pointed out that it is very important to offer hypertext theory in film theory. By referring to Eisenstein's montage theory, Landow (2006) stated that connection of fragments by a montage is similar to a linkage of hypertext and that perception through aggregation is achieved through the process. He considered that the intention of the filmmaker who configured the montage was the same as dismantling configuration of hypertext and that it seemed valid to analyze shots and scenes of films using the hypertext theory. Landow (2006, pp. 262−264) also mentioned Metz's syntagma, which is an elementary constituent segment within a text, and stated that Metz's classification and analysis of syntagma is useful for analyzing filmic or alphanumeric text. The reason is that the classification criteria of syntagma, such as parallel, brace, alternative, descriptive, episodes, and linear structural elements, is directly related with the rhetoric model of hypertext. Thus, he claimed that film narrative, which is involved in the filmmaker's intention of configuration, as well as the viewer's perception, could be understood by hypernarrative theory.

Furthermore, Shaul (2009) discussed issues related to hypernarrative interactive cinema. He expanded the hypernarrative theory by adding the new media environment to film narrative

theory. According to Shaul, interactive texts, including cognitive film theory, are closely related to "a perception of de-centeredness and closure-less incoherence" of a computerized hyperlink (Shaul, 2009, p. 11). He connects this view with the distraction of postmodern films and explains the examples of hypernarrative films. He explains the characteristics of hypertext in films, ranging from Russian formalist films to recent interactive cinema as follows: gathering database of the documentary images in *Man with a Movie Camera* (1929), arbitrariness and open-ended narrative in *Last Year at Marienbard* (1961) and *Cleo from 9 to 7* (1961), use of alienating strategies such as the long inconsequential shot and de-centering protagonists in *The Red River* (1964), and split narrative formation in *Adaptation* (2002; Shaul, 2009, pp. 18−30). Shaul suggested that these films specifically indicate hypertextuality, and their organizing principles reflect the strategies and characteristics of postmodern films well. He discussed hypernarrative film theory by combining film and hypertext theory. Likewise, the discussions of research that applied hypernarrative theories in films connect hypernarrative characteristics with film narrative strategies.

My perspective is in line with the above scholars. From my perspective, alternative narrative films have similarities with the narrative strategy of hypertext. In this study, structuralization of hypertext narrative is applied to analyzing alternative narrative films based on several rationales. The first is the derivation of the form of the two narratives. The narrative structure of hypertext is derived from the linearity of the expositional structure, and this is in line with the derivation of alternative narrative films, which attempt to defamiliarize the classic Hollywood films. Although the alternative narrative films deviate from basic narrative forms and take other forms instead, they do not diverge from the basic principles of narratives. The next rationale refers to the potential of both alternative narrative and hypertext narrative films. The

linearity, multi-linkage, and borderlessness of hypertext are prominent in the structure of narration discourse, and the forms of hypertext are complex. In addition, the core methodology of alternative narrative, such as disconnection, pluralistic perspective, and deviance, is similar to the properties of hypertext. These properties cause a change in the discourse depending on the extent that they are reflected. Finally, the forms and processes of alternative narratives and hypertext narratives are identical. The form of the hypertext structure is determined by the level that each property is reflected. In addition, the configuration process is accompanied by the intention of the discourse. Similarly, strategies of alternative narratives can be patterned depending on the frequency of use of each property, and the plot can take different forms depending on the arrangement of the narrabase. Moreover, the intention of a work is achieved. Therefore, applying the hypertext form structure to the analyses of alternative narratives becomes the key to understanding hypernarrative in film.

Chapter 4: Hypernarrative in Fiction Film

Complex narrative films in alternative formation frequently combine and use the variables of time, causality, and character. However the variables are used with a logical conformity. Although alternative narratives sometimes reject the logical conformity, they are clearly within the category of traditional narratives. Despite the difficulty of generalizing the alternative narrative films due to their different original ideas and terminal points, they also reveal in particular patterns. In this chapter, I would like to classify the six types of alternative narrative films based on the original hypernarrative theory by Parunak (1991), and analyze the structures and strategies the representative films' use.

THE LINEAR NARRATIVE: *MEMENTO* (2000)

Hairpin Structure

The film that best represents the linear hypernarrative and the strategy of the hairpin structure is *Memento*. The film is a revenge story about Leonard, who experiences a loss of short-term memory after the death of his wife. However, Leonard encounters a question about his identity in the process of solving the case. This film is a compound of backward plot and frame narrative, and its flow is fragmented as if it is reflecting the protagonist's condition of anterograde amnesia. In short, the hypernarrative strategy used in *Memento* is that the middle of the story is the climax, two time slots are intertwined, and it has a backwards plot.

In *Memento*, backward plot is the first strategy. Backward plot, which is the reversed arrangement of time, is scarce in film history. Some of the representative films are *Betrayal* (1983) from United Kingdom, *Peppermint Candy* (2000) from South Korea, and *Irreversible*

(2002) and *5x2* (2004) from France. Each film develops the story in the order of effect and cause, rather than cause and effect. The first shot of *Memento* is a trick shot that rewinds the film. Images of the Polaroid picture disappear as it is shaken, red blood goes up the wall, and a bullet goes back into a pistol. Such shots suggest that this film's time goes backward. In the film, scenes are composed in about 10-minute units, just like Leonard's memory capacity, to show the viewer the information from the same time perspective as Leonard. The second strategy is frame narrative. If this strategy is used separately, the scenes are in line with the natural development of chorological order, as in the traditional narratives. These scenes faithfully carry out their duties of setting up the narrative by introducing the protagonist and by presenting the first goal of avenging his wife's death with clues such as tattoos, pictures, and handwritten notes. These two strategies are discordant and not harmonious throughout the film, causing the viewer to use intellectual intervention to understand the plot. In other words, *Memento* has a structure that exquisitely inserts the backward plot at regular intervals in the framework of the traditional narratives.

Memento is complicated because there is a big gap in the story and plot. The plot mainly builds with two stories. One uses color images and backward development, and the other uses black-and-white images to distinguish the different chronological development. The film develops by intercutting the two stories together. The two stories can be inserted into the A−B−C−D and 1−2−3−4 patterns; thus, the plot develops into a D−1−C−2−B−3−A−4 pattern. The pattern can be visualized in terms of a diagram developed by Kania (2009a; Figure 11). In Figure 11, the numbers represent black-and-white images and preceding time, whereas the letters represent color images and ensuing time. Omega refers to the last moment of the film. The part

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where the number and the alphabet intersect, 22/A, is a junction of chorological order by mixing black-and-white and color.

Ω | 1 | V | 2 | U | 3 | T | ... | 20 | C | 21 | B | 22/A
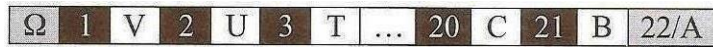
Figure 11:   The Structure of Memento's Plot

The plot of the story in *Memento*, which belongs to the frame structure and the number portion in the above figure, is as follows. The protagonist, Leonard, is a former investigator in an insurance company. He was assaulted by an invader and sustained a head injury, and Catherine, Leonard's wife, was killed after being raped. After the incident, Leonard suffers from a loss of short-term memory and is not able to remember things. Because he cannot remember, Leonard lives in the present based on his basic instincts and habits that have formed through this new repeated daily life. He takes Polaroid photos of objects and people he meets and writes simple notes on the back of the pictures for reference. For Leonard, the most reliable thing is his own system of recording. To kill John G., who murdered his wife, Leonard tattoos records about John G. on his body. Meanwhile, Leonard has a sense of guilt about Sammy Jankins, who also has a dysfunction with his short-term memory, and tells an anecdote about Sammy to Teddy on the phone in his motel room. This part serves to provide information about the illness and additional anecdotes, as well as provide justification for the time following the main event.

A noteworthy part of the backward plot, indicated by the letters in Figure 11, is that Leonard kills Teddy instead of John G., who clearly is the murderer. Teddy exposes the whole story to Leonard, which is that Teddy was the detective in charge of Catherine's murder investigation, that she did not die on site but died from an insulin shot given by Leonard, and that

the story of Sammy and his wife was Leonard's own story, not Sammy's. Moreover, the rapist, who hit Leonard in the head and ran away, was killed by Leonard a year after Teddy picked him up. However, for Leonard, who does not remember that, the obsession to find his wife's killer and avenge it was the purpose of his life and reason for survival. Thus, Teddy creates another John G. to let Leonard achieve his goal. As a result, it is revealed that Leonard has been operating his memory intentionally because he did not accept the story from Teddy. He leaves himself a note and Polaroid photo for use in the future. It says, "don't believe his lies." The operation of his memory is an action he makes to label Teddy as the murderer. Therefore, every fact points to Teddy as Leonard's target.

Two nodes, frame structure and backwards plot, are linked chronologically. As in Figures 12, when the chronological order was reorganized based on 22/A, we can see that the mid-point of the story is the actual ending of *Memento*. Kania (2009a) named this a *hairpin structure*.
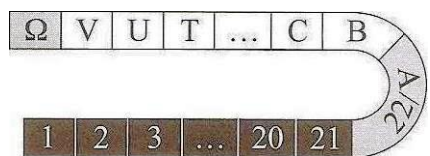
Figure 12:   The Generation of Memento's Plot by Hairpin Turn

In the hairpin structure, information given in the frame narrative (indicated by the numbers in Figure 12) completely changes its meaning in the backwards plot (indicated by the letters in Figure 12). Unlike the traditional narratives, where the information given in the introduction part of the film is confirmed, the information of the introduction in *Memento* is not fixed. For example, the information of the past (black and white images) appears again in the

present (color images), and provides a completely different context and meaning. As shown in Illustration 1, Sammy's anecdote is modified to Leonard's anecdote.

Illustration 1: Sammy Jankins and Leonard Shelby's Stories

Reversal and Recognition

There are two notions of reversal (*peripeteia*) and recognition (*anagnorisis*) in Chapter 11 of *Poetics* by Aristotle (1995, p. 65). Reversal refers to a state where the hero's intention and expectation are completely contrary to the situation. This concept is directly related to the main character being unaware of a particular fact in a critical moment. In other words, reversal leads to a sudden turn in the direction of one's actions. The event from reversal is very simple and obvious compared with the enormity of the imported result. Recognition can occur immediately or gradually according to the reversal. When it occurs gradually, the viewer's pity and fear may be weighted, and all this must be in a coherent logic to maximize the viewer's surprise.

In *Memento*, reversal occurs to the protagonist, Leonard, when it is revealed that the murderer who had killed his wife was himself. Thus, Leonard recognized that the information, such as the tattoos, photos, and notes, were arbitrary interpretations and distorted information. Leonard lives to seek John G., who, as he recorded with a tattoo, he believes killed his wife, and Leonard reaches the realization that people around him are exploiting his purpose of life.

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Leonard manipulates his memory by using his condition. He deliberately eliminated 12 pages of the investigation records that Teddy gave to him in the past to create an inextricable puzzle. Therefore, Teddy says to Leonard, "I can only make you remember the things you want to be true." Leonard's deliberate manipulation of his memory becomes extremely evident when he manipulates the facts to make Teddy the murderer. In fact, the records and facts were not important to Leonard, rather he continued to live his life through fabricating memories of his world.

Leonard remembers his past with confusion. The story that is setup by Leonard's interpretation is collapsed by the manipulation of his own records such as tattoos and notes, and the collapse makes him return to the initial memory about Catherine and John G. If the viewer recalls, he can confirm that every narration in this film is also composed by Leonard, who manipulates the facts, and Teddy's explanations are also from Leonard's repeatedly edited story. Thus, the existence of Sammy and John G., as well as Catherine's cause of death, are still inaccurate and full of questions. The process of verifying the truth gets more ambiguous as the viewer visits the two dimensions of the past and the present. However, Leonard recreates the memory by intentionally choosing the information. The process is shown in Table 1.

	Character	Object	Tool	Situation
a	John G.	Catherine	Weapon	Cover
b	Sammy	Sammy's Wife	Syringe	Injection
c	Leonard	Blonde	Finger	Physical Contact

Table 1:   The Flow of Narrative and Non-narrative

Table 1 describes the process of Leonard's arbitrary memory transformation. It generates very different memories depending on the combination of each column: character = C, object =

O, tool = T, and situation = S. In memory No. 1, Catherine is dying covered in vinyl by John G. with a weapon (COTS is a−a−a−a). In memory No. 2, Sammy kills his wife by injecting insulin shots (b−b−b−b). In memory No. 3, Leonard gives Catherine a mischievous pinch to show his affection (c−a−c−c). In memory No. 4, Leonard shoots insulin into Catherine to make her die (c−a−b−b), and so forth. Leonard's memories change continually by this process. Leonard's memory on Catherine's appearance is firm and is not replaced with Blonde, a prostitute, or Natalie, the drug dealer Jimmy's lover. However, his memory about John G. is not vivid and it is replaced with others. Thus, Leonard makes Jimmy and Teddy his targets for revenge instead of John G. by arbitrary manipulation of his memory. Likewise, repetition and differences in Leonard's memories establish new relationships among characters, objects, tools and situations through intertextuality. The changeable memories are the elements, which generate different meanings depending on the linkage.

Memento's composite plot gives intellectual thinking to the viewer because of the nature of collision between scenes. The viewer sorts the complicated time order and collects clues of the truth. In the process, the viewer finds two different narrative flows. Kania (2009b) points out these flows in his essay, "Two theories of what happens in *Memento*." According to Kania, the authenticity of the story and the link of the narrative are completely different depending on the whether the version is from *Leonard's view* or *Teddy's view*. These views develop the connection of the story information in a different way. For example, the existence of John G. is still not clear. The edited file still remains an unresolved case, and if Leonard killed someone before, as the bloody photo Teddy brought shows, it is vague as to whether the person he killed is John G. or another victim, such as Jimmy. However, the trajectory of the clues can be drawn as the linking of facts (tattoos and notes), and Teddy can be punished. Furthermore, according to

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the arrangement of the scenes, their meanings, as well as their level of information they contain, changes. At the end of the film, Teddy's kind explanation that untangles Leonard's puzzle has a significant meaning regardless of its authenticity. This scene comes in the middle of the whole story and exposes the important message by being placed in the climax of the film. Although the image information is passed, it is not the end because it is revealed in a completely different context and gives a different answer later in the film. The film narration shifts from the story to the introduction.

The linear hypernarrative fits well in Memento in terms of forming its theme and structure. These techniques are part of the linear hypernarrative strategy and narrative creativity that are contained in *Memento*. In contrast with the organic unity of the classic narrative, the hypertext narrative implements multiple unities. This allows a new selection and interpretation by going back and forth in the hairpin structure. Unique connections of many images within different dimensions create a hypertext narrative structure that forms a net structure in which a variety of facts are interconnected, rather than a linear continuum of a single-track arrangement.

The narrative structure of *Memento* is an experiment in that it makes its plot complex by dissecting traditional narrative writing. The main strategies used in the film are disconnection of the flow and the links between separate information. First, disconnection of the flow takes place by mixing chronological and backward directions, and two story dimensions develop separate stories by interacting with each other and building the whole story as they integrate at their intersection (22/A in Figure 11). Next, the separate information in the film forms completely different meanings depending on how they are linked, as shown in Table 1. This process of meaning formation realizes the principle of hypertextuality. In addition, *Memento* deals with the

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process of making a story by nullifying previously formed meanings, as well as changing the status of information.

In short, the linear hypernarrative examined through the analysis of *Memento* has two links using hypertextuality. The linear hypernarrative expresses an associative way of development by connecting various images, each in a different dimension. Also, the narrative with mother and child nodes is created by forming a reference relationship where various pieces of information are linked to each other. Although hypertextuality in the linear narrative represents the way of story development through disconnection, it does not deviate from the principle of traditional narrative, which is a dramatic unification through probability and inevitable connection (Aristotle, 1995, p. 59).

THE HIERARCHY HYPERNARRATIVE: *ETERNAL SUNSHINE OF THE SPOTLESS MIND* (2004)

Parallel Stricture

The core organizing principle of the hierarchy hypernarrative is a parallel universe. The setup and juxtaposition of two worlds are the main thrust of the narrative. The two worlds in *Eternal Sunshine of the Spotless Mind*, which are the protagonist's memory of an ex-love and the present, in which his memory is deleted, exemplify this type of hypernarrative well. The two dimensions correspond to each other and go toward one ending. The film is about Joel's sorrow for his lost love and his psychological journey for true love. The first life for Joel is where there is sadness of lost love, and the second life is a new place where he forgets the fact about the loss of his love. This can be divided into Story 1 and Story 2, as shown in Figure 13.

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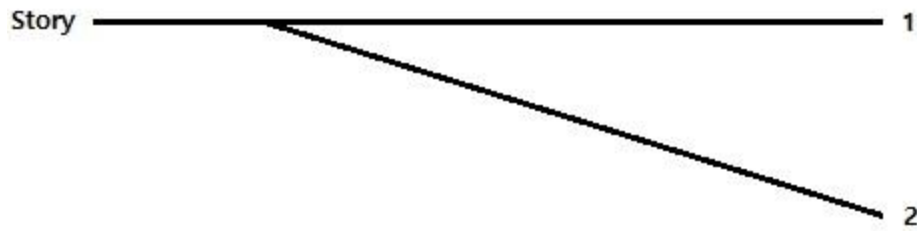
Figure 13:   Parallel Structure

In Story 1, Joel meets Clementine at a beach party in Montauk, New York. Joel is ordinary and timid, and Clementine is feisty and likes to decorate herself. Despite their opposite personalities, feel good about each other and their relationship develops to them becoming lovers. They are happy in their daily life. However, the happiness alters into something familiar and boring. They often have fights because of differences in opinion and personalities, and Clementine leaves Joel after a big fight. When Joel visits Clementine to repair the relationship, he becomes frustrated when he sees her with another man and that she does recognize Joel. He later learns that she deleted her memory at a clinic called Lacuna Inc., and he decides to get the same treatment.

In Story 2, Joel falls into a sleep after taking the medicine delivered from Lacuna Inc., and his memories gradually are removed by the company's manipulation. His memory goes back from the nearest one to the day he first met Clementine. However, in the process of deleting the memory, he remembers beautiful memories and becomes aware of the fact that not only painful memories, but also good memories have been erased. He begins to resist the treatment, and in the space of memories, he runs away with Clementine as though it was real life. Although Joel and Clementine hide in the memory of childhood, which people from Lacuna Inc. do not know, they find Joel every time. Despite Joel's struggle, all of his memories of Clementine are deleted. On

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Valentine's Day, he wakes up and impulsively gets on a train to Montauk on his way to work. He meets Clementine by chance at Montauk beach, and the two develop a crush on each other.

The two dimensions of the story are divided into Story 1 and Story 2 based on the timing of Joel taking the medicine. Story 1 is his memory. This dimension, although it happened in the past, is presented as another present that is reproduced by Joel's memories. Scenes from this dimension immediately react to the conversation between the people from Lacuna Inc. and gradually disappear during the operation. Story 1 is also personal and emotional. That is, regardless of the truth about the scene, it is the universe that is remembered and interpreted by Joel. However, Story 2 is the visible present, which is being deleted by a systematic manipulation of the people from Lacuna Inc. The memories are converted to data and deleted by a program. Although these scenes describe Joel's hide and seek with his subconscious, in fact, they reveal the inhumane behavior (i.e., identity theft and love affair) engaged in the process. These two dimensions are organized as follows at the beginning of the story.

Sequence 1, Valentine's Day: Joel wakes up. He impulsively gets on a train to Montauk on his way to work and meets Clementine by chance. Both have a crush on each other and promise to go out the next day.

Sequence 2, the next day after Valentine's Day (+1): The two spend some time at night on a frozen lake. Their relationship develops into lovers, and they return home the next day. While Joel is waiting for Clementine in his car in front of her apartment, Patrick, an employee of Lacuna Inc. worryingly asks Joel if he is okay.

Sequence 3, the day before Valentine's Day (-1): (Opening title) Joel is crying in his car. As he arrives home, he takes medicine that has arrived in the mail and falls asleep. The stranger and a party come into his house. Their conversation sounds like a hallucination.

Sequence 4, three days before Valentine's Day (-3): Joel laments to his friend that Clementine ignores him, and the friend tells him that she wiped out the memories related to him.

Sequence 5, two days before Valentine's Day (-2): Joel visits the company that deleted Clementine's memory and says he also wants to erase the memories of her. The doctor asks him to bring all things related to her to the clinic.

Sequence 6, a day before Valentine's Day (-1): The next day, Joel visits the company, where he begins to clear his memories.

Then, the full-scale development of the two dimensions begins. *Eternal Sunshine of the Spotless Mind* strictly revolves around the protagonist, Joel. The first-person narration at the beginning of the film plays the role of adhering the protagonist's psychology with the viewer's interpretation. Sequences 1 and 2 are like the opening of a typical love story, describing sub-themes of an accidental encounter of a man and a woman and the development of their relationship. However, after the fade out of Sequence 2, Joel suddenly appears in Sequence 3 crying in sorrow. The images in Sequences 2 and 3 collide with each other. This transition moves the timing of the story to two days before. Because the film does not provide any explanation, it is difficult to determine which part of the story time has moved.

Moreover, whereas the fade out is generally used to indicate an elapse of a certain amount of time, it is used to indicate the retrogression of time in this film. Thus, the film causes a conflict of contents between sequences. In other words, the film does not list causal relationships of events along the linear time sequence. Instead, through deconstruction and reconstruction of the time of the story, it constitutes a narrative space that is nonlinear and has an ambiguous timeframe. The film repeats construction and reconstruction by relocating the time of the story using plots and by presenting a new meaning to the previous scenes using the scenes that come

after. That is, this plot emphasizes the psychological connection rather than constituting a story with a specific link between sequences. This type of plot results from the personal and emotional love story.

It is evident that the events in the film comply with the process of a love story. However, the events are constructed to describe Joel remembering his lost love via his subjective view. The plot awakens Joel about the meaning of love through the reversed order of his love story. After the beginning of the film, the tense of the story stops on the eve of Valentine's Day. Then there is juxtaposition between the scenes, in which people from Lacuna Inc. attempt to delete Joel's memories in his apartment, and the imaginary space, in which Joel is trying to escape from them. The space of the plot is filled with the psychological changes of Joel, who escapes from having his memories deleted. That is, there is a rediscovery of love as Joel goes back to his memories: the last moment of the break up with Clementine → the moment of their fight → the moment of their relationship beginning to become bad → the happiest moment with her → the moment of the first encounter with her → the moment of his childhood. Such retrogression of memories internalizes even the origin of childhood anxiety and the lack of love. The events are subjectively reconstructed from Joel's perspective. His love story is about going backward to precious memories that were gradually losing their light in his mind. Therefore, the film is the process of Joel's love becoming restored. In short, the process of oblivion regresses to the moment of fullness of love and excitement of the first encounter by reversely examining the history of his love.

Eternal Sunshine of the Spotless Mind can be identified as the hierarchy hypernarrative that is branched to two story dimensions. Thus, the beginning sequence of the film shows the dual departure. Sequences 1 and 2 show the meeting of the protagonists, which refers to the

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beginning of love, and Sequences 3 to 6 show memories at the farewell. However, Joel ironically loses the restored memory of love again by the memory removal treatment. Joel, who deleted the memory of Clementine, wakes up the morning of Valentine's Day. He returns to the Sequence 1, the beginning of the film, and Joel and Clementine start their new love.

The film has two appeal points. One is a genre communication method called *romantic comedy*. That is, exploring Joel's psychological status is prior to the events of the film. Despite complex configuration and difficult expression of film, the viewer understands the story through an emotional assimilation with Joel. The other appeal is the viewer's ability for intelligent and logical analysis about the film. The film also requires the viewer's cognitive reasoning. For example, the opening sequence of the encounter is arranged in a way that the viewer cannot know which part of the whole story it is. Moreover, by revealing at the end of the film that the meeting is the reunion of the protagonists who have deleted memories, the film leads the viewer to the emotional reconstruction of the story. In other words, at the end of the film, the psychological timeframe becomes rearranged by regressing to the time of the story on Valentine's Day. Through this reconstruction, Joel struggles to recover his true love with Clementine.

Although the two protagonists whose memories are deleted are unconsciously attracted to each other, they get to listen to a recording of each other's demerits and how the other party thinks about them even before they fall in love. Although they are confused for a while, they begin true love by embracing each other as is. Happy moments of the protagonists at Montauk beach in the ending scene are consecutively seen with three cuts. This refers to the first encounter, the memories, and the reunion. The film describes their love becoming mature in this process.

Eternal Sunshine of the Spotless Mind is about the process of deleting memories and distorting mental images through a memory removal procedure. Time and space change in a way that resembles fast forwarding with a remote control, and objects and people change as Joel's memory is deleted. For example, the name of Patrick, who attempted to seduce Clementine using Joel's memory, is firmly located in Joel's consciousness. Joel continues to create a transformed image of Patrick, and the image gradually changes as Joel refers to the conversation between the people from Lacuna Inc. Story 1 and Story 2 suggest that the two dimensions influence each other. Because of the filming techniques used, including transformed images and unstable movements and focusing of the camera, the screen images shake as if they are floating. In between connecting images or spaces, blurry focused or opaque scenes that seem to be covered with a mist are inserted. As the distortion of each image increases, the viewer understands that the image is a memory in the process of being deleted. Joel walks and runs through the images that are melting, collapsing, and transforming, and this expresses his psychological status of escaping from his memories being erased. People from Lacuna Inc. in reality stare at the monitor and erase Joel's images. The space of the image continues to change. Multiple frames show the gap between heterogeneous images and their boundaries, as well as how they are connected. The film expresses two-dimensional intertextuality through multiple frames. The frame that becomes the boundary between different times and spaces is variously expressed through ordinary accessories, such as a window frame, door, or television.

Illustration 2: Visualization of Two Heterogeneous Dimensions

The first picture in Illustration 2 creates a multiframe by Joel's movement of coming into a friend's house through a door from a bookstore. Two spaces are partitioned by the door frame, and Joel moves around time and space. However, the space of the bookstore, which represents the past, still remains on the screen. The second picture is similar with the first one. While having dinner at a Chinese restaurant, Joel sees the bookstore in the window frame behind Clementine. In the third picture, Joel's bedroom is connected to the beach where he first met

Clementine without the split of the frame. The fourth picture shows their bedroom combined with the Montauk beach as one space, and two spaces are unrealistically connected via a window frame and television in fifth and sixth pictures. However, due to the heterogeneity of the two spaces, the boundary between the images is visualized according to Joel's consciousness.

On the other hand, multiplexity in a single shot can be time and spatial transitions created by special effects, a partially cleared screen, and a composite of two scenes. Despite the absence of frame division, the boundary between the heterogeneous scenes is clearly revealed. These scenes express the transformation process of images due to the memory deletion. For example, the separation of Joel and Clementine is described by Clementine's unrealistic teleportation. As Joel's memories go away, the images of an erasing book label, a face with no features, and changes in geographic features are used (Illustration 3). In addition, the combination of two scenes, such as Joel looking at another Joel, is done in one shot with continuous camera movement.

Illustration 3: Visualization of Deleting Joel's Memory

Within Joel's brain during the memory removal treatment, the past and transformed past, present and transformed present, and shape of the future the viewer has already seen appear. In those scenes, it is impossible to determine which is true and which is Joel's perception. Space of perception is described as the change of daily space. Spaces in reality, such as Joel's and Clementine's houses, Montauk train station, beach, Barnes and Noble bookstore, and Lacuna Inc., are constantly referred and modified within Joel's mind. Familiar spaces repeatedly appear and disappear and are erected and collapsed. The road is connected like Möbius strip, and the situations keep repeating themselves. Joel's consciousness does not stay within his dream space; his consciousness refers to the sound coming from the space of reality. Voices from the external reality during the memory removal treatment get mixed with Joel's dream. When the sound layers are considered, we can see that many heterogeneous times and places are present.

The creation of such images is the result of the interaction between the present and the past, as well as reality and imagination. For example, Joel opens his eyes to stop the process of the memory removal treatment and stares inside of the room of reality for a moment. The scene makes it impossible to distinguish heterogeneous time and space. Events that occurred in Joel's consciousness during the memory removal treatment affect reality, which affects the entire narrative of the film. The interaction between the two dimensions reveals the ugliness of identifies theft and love affair among people from Lacuna Inc. Client in-take information tape recorded before the memory removal treatment is exposed to Joel and Clementine by one of the employees at Lacuna Inc. This becomes a catalyst for the development of their new love that differs from the past by realizing how much they loved each other and why they broke up. At the end of the film, the two transform into upgraded versions of Joel and Clementine, who discover true love by accepting each other's weaknesses.

The film is a story about a man who regains his true love. In the process, it is clearly shown how the present is changing through the juxtaposition and intertexuality of two-dimensional stories of memory and memory deletion. This film represents the organizing principle of the hierarchy hypernarrative well, in which one root node is developed into two-dimensional stories and, thus, leads to different endings. The film describes the theme of the story by using a single protagonist with two lives, which is one of the strategies of the hierarchy hypernarrative, and through the dialectic of the results. In addition, the film exhaustively includes narrative patterns used in the hierarchy hypernarrative. That is, an alternate life is shown by reconstructing memories, and this life reaches different conclusions of oblivion and fullness of love by juxtaposing two dimensions. In addition, this alternative life leads to the new ending of obtaining a new love through awareness and choices. The hierarchy hypernarrative is

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classified into three types of story development. The first type involves the idea of an alternative life, such as the road not taken in *The Family Man* (2000). In this type of development, *A* indicates the present, *B* indicates alternative life, and *A′* indicates the improved present. The flow of the story is A−B−A′. Second, stories are developed around a parallel universe, and the flow is A−B/B1−C/C1, such as in *Sliding Doors* (1998). B/B1 and C/C1 represent two different middles and endings. Third, the idea of a substituted life drives story development; this idea revolves around the road that should not have been taken. The flow of the story is changed from A−B−C to A−B1−C1, such as in *Vanilla Sky* (2001), and it connects to a dialectical ending, which is a completely new life. In short, in that a two-dimensional story is newly synthesized by juxtaposition in the hierarchy hypernarrative, the hierarchy narrative structure builds alternative and inter-relational narratives in their themes. These are the characteristics of the hierarchy hypernarrative in narrative films.

THE HYPERCUBE NARRATIVE: *ELEPHANT* (2003)

Multiple Perspectives

In *Phenomenology*, Maurice Merleau-Ponty (2002) revisits the relationship between the world and being through the paintings of Paul Cézanne, because his paintings are the basis of discarding the classical method of painting and represent a new world view that is different from the past. His paintings have more than two perspectives instead of a single perspective, and the compositions of the paintings seem transformed, as if they were seen from different points of view. The paintings originate from looking at the situation itself, rather than looking at the world and objects artificially. For Cézanne, what he needed in painting was autonomy and nature as an absolute fidelity rather than a geometric discipline, and these elements comprised his motif

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(Merleau-Ponty, 2002). Merleau-Ponty pointed out that what Cézanne expressed in his pictures is not simply the appearance of objects, but also an invisible world that is inherent in a visible world formed by perceptual experience. Therefore, what *multiple perspectives* refer to is hypertextual paths reaching the truth rather than the sum of parts.

The narrative of *Elephant* shares the same context with Cézanne's motif. The film is a record of an event that consists of eight perspectives from 12 high school students, which reconstructed an actual shooting incident that happened in an American high school in 1999. However, the narrative of *Elephant* excludes the linear configuration of a single hero and climax. This film, rather, adopts the multiple development method of hypercube. This film is about the everyday lives of high school students and starts with a sketch of an ordinary day at school, and the film suddenly ends in the middle of the incident. The camera slowly follows one person and shows him and everything that is around him: the principle, the teachers, friends, a picture of Hawaii on the wall, the classroom, the hallway, a class engaged in discussion, the topic of a lecture, physical education class, lunch time, conversations among students, breaks, football, the playground, and the weather. However, this film follows eight perspectives, and the routine is repeated incoherently. The relationships among the characters are shown from one character's perspective as students' movements graze by other characters' movements. Furthermore, the incident is not the center of the story.

The film shows the incident without interpretation from the various characters' points of view. Although the characters' actions at school have temporal layers, there is no order or a causal relationship that follow a time sequence in each scene. Instead, each scene shows the butterfly effect in the relationship among the characters through their meetings and partings. In other words, although the characters in the film seem unrelated to the shooting, they form a

network of meaning by influencing each other. Therefore, the routine of each character functions as the different angles that recorded the incident and these are gathered to make the incident omniscient.

The 8 perspectives come from John, Elias, Nathan and Carrie, Acadia, Eric and Alex, Michelle, Brittany, Jordan, and Nicole, and Benny, who are all students. Among them, there are perpetrators, victims, and survivors mixed together. The development of the film traces their activities before and around the time of the incident. However, instead of focusing on each character and highlighting each one's story, it calmly watches their routine lives. John meets with the principal because he was late to school because of a conflict with his alcoholic father, and he cries alone in a quiet place. Acadia comforts him by kissing him. Elias constantly takes pictures of others and prints them. Eric is covered with filth by his classmates during class. Alex spends time playing computer games at Eric's house. Michelle is penalized by her teacher for not wearing shorts in her gym class. Nathan and Benny play football in the playground. Carrie is going out with Nathan. Brittany, Jordan, and Nicole habitually gossip. Although these three girls seem to get along well, they begrudge and are jealous of each other. All of the characters graze by each other as they walk around the school area, and the viewer witnesses their relationship in the process. However, the individual situations of the characters and their motives of action are unknown. For example, the viewer does not know why Michelle didn't wear shorts or what inner conflict led her to tears. The viewer also does not know whether there was something in the past that makes Carrie concerned about the curfew and what was going on with the cheerleader girls. Elements such as the way Brittany, Jordan, and Nicole bully other girls, whether or not Elias likes the girl who printed photos with him and why Eric was bullied by his classmates remain unknown.

Almost all of the scenes show the figures at eye level. These scenes, which are composed in bust shots, seem to have been done as a long take with a hand-held camera. Each shot reflects the vision of one of the eight perspectives. *Elephant* also sticks to restricted expression so that the viewer is not emotionally involved in the incident or with the characters of the film. The film attempts to neither to examine the cause of the shooting nor analyze the psychology of the student killers. It also does not comment from the perpetrator's or victim's points of view. Instead, the film examines the characters from a certain distance. First-person portrayal of the camera is identified by the way it uses only the perspective of one student at a time. This emotional barrier was created using subtitles, few shot cuts, and a frame ratio similar to the ratio used in television (1.33:1). In doing so, the film approaches the truth of the incident through omniscience, rather than assuming the perspectives of individual characters.

Repetition of Time and Transition of Perspectives

The title and the format of the film *Elephant* originates from the fable of four blind men touching an elephant. Each man who touches different parts of the elephant perceives each part in their own points of view, and the real elephant will be created only when they are all combined. *Elephant* depicts the whole picture of the day of the incident by paying attention to each individual character. Such the hypercube narrative is achieved by multiple showings of similar scenes. In other words, the film avoids an individual's perspective and a single interpretation about the shooting by repeatedly showing the same moment in different ways. In doing so, the film excludes any psychosocial explanation that attempts to reveal a causal relationship of the incident.

Events are repeated from different perspectives until just before the incident happens. The film mixes eight perspectives, and the character who additionally appears in the scene of the

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other character takes over the next scene. These conversions are arranged so that the same moment can be detected through dialogue or a specific signal, such as an action. For example, in the title sequence, the word "hike" is heard from the students playing football. This word is heard again in the background of the playground scene. The sky Michelle pauses to look at in the playground scene is inserted later. The Moonlight Sonata composed by Beethoven heard in the scene is coming from the scene in which Eric is practicing the piano in his room. These four scenes are connected to each other through acoustic signals. In another example, at the same time that John is summoned to the principal's office for being late, Nathan visits the school office with his girlfriend, Carrie. These two perspectives are overlapped as John comes out of the principal's office. From John's perspective, Nathan and Carrie appear in the corner of the screen, whereas John appears with little presence in Nathan and Carrie's perspective. As a signal to indicate that these two scenes are simultaneous, the spoken word "Hawaii" by one of the staff members is stressed and heard in both scenes.

Illustration 4: Multiple Points of View about the Event 1

Illustration 4 is a representative example of the intersection of three perspectives. In Picture 1, John meets Elias in the hallway, after he exits the principal's office, and he poses for a picture, as suggested by Elias. The class bell rings, and Michelle begins to run. In Picture 2, Elias, who comes out of the photo room, meets John in the hallway, greets him, and asks him to pose for him. While Elias takes several pictures, the class bell rings, and Michelle passes by. In Picture 3, Michelle is walking somewhere. As the class bell rings, she begins to run. She passes John and Elias taking pictures.

Illustration 5: Multiple Points of View about the Event 2

Illustration 5 is another example showing the same moment from three perspectives. All three scenes take place at the same time. In Picture 1, John walks out of the building. In Picture 2, Brittany, Jordan, and Nicole look through a window in the cafeteria and see John. In Picture 3, Eric and Alex, who get out of a car and walk toward the building holding a bag of guns, pass by John. The common signal is the dog that jumps at John's hand movement. These scenes contain different meanings as each character's focus and angle shifts. Thus, the repetition of events gradually approaches the shootings through the eight perspectives.

On the other hand, the intersection between characters occurs in long-take shots. Elias, who comes out of the picture room and walks down the hall, meets John and takes his pictures. Then, Michelle passes by the two, and the camera follows her to the library. This is the scene when the transition of the perspectives takes place, as one character's perspective overlaps with another's perspective. Another example of the long-take shot is the perspective of Brittany, Jordan, and Nicole. The girls pass by Nathan and walk down the hallway to the cafeteria. While they are ordering food, the camera goes inside the cafeteria and depicts the staff and space of the cafeteria. When the camera returns to the girls, one of them points to John outside the window. John passes by Eric and Alex. While the girls return the dishes after their gossip session during a short meal, the camera overhears another student's conversation. The scene is cut as the girls go into the restroom. All these scenes are shot as one long take.

As shown previously, the repetition of time and the transition of perspectives expose the relationships among the characters when they are in physical proximity. Through those relationships, a routine that is developed in various perspectives is viewed without bias. Also, the potential violence that is inherent within the routine is shown through the characters' interactions. There are two ways of life for the characters. The sky that Michelle is looking at makes her smile. A strange look Nathan and Brittany exchange gives them a thrill. The dog jumping around at John's hand movement suggests a positive mood. These scenes that are shown in slow motion are little moments of pleasure in their daily lives. However, the pleasure soon collapses with a teacher's criticism, Nathan and Carrie's gossip, and the arrival of the armed students, Eric and Alex. The collapse was foreshadowed. John calmly addresses conflict with his father and scolding from the principal without any protest. Michelle avoids other girls' bullying.

Eric is not seized with any anger or hatred while he washes the filth off on his clothes. All these scenes show the violence in their routines.

Moreover, the daily depression of the characters and the incident are the main points of this film. The gaze of the film does not separate daily violence from the shooting violence. The film sees the incident on a continuum of daily violence rather than considering it as an isolated tremendous violent act. This aspect is well depicted in the latter part of the film when the shooting takes place. Instead of firing at random, Eric and Alex select their targets and calmly shoot them one by one. This scene is reminiscent of the camera's earlier long-takes, which slowly followed the characters. *Elephant* views the incident and daily violence from multiple angles at the same level.

Elephant does not provide any explanation as to why this tragic event happened, what caused the event, or how to prevent such violence. Moreover, its sudden ending makes the viewer perplexed. The film immerses the viewer in the situation of the film by reproducing the situation at a distance. The film hesitates to focus on one character and sees the conflict from each individual perspective. Furthermore, the film vividly records the situation as if it is happening right in front of the viewer's eyes. *Elephant* refrains from the distortion and arbitrary interpretation of the situation by avoiding a single perspective, such as is used in traditional narratives, and by delivering the phenomenon as is.

The main strategies in the hypercube narrative are transition in perspective through multiple characters, repeated time, and omniscience through the combination of restricted narrative. In this narrative, the networking among the main strategies to express one theme makes the transition from one point to another natural by installing equipment such as characterized action, dialogue, and audiovisual elements, like music and props. As a result,

spatially and temporally scattered fragments of the narrative are effectively combined and organize the whole story. This is similar to Cézanne's attempts to new ways of painting beyond perspective. The omniscience is not achieved by exhaustively including all potential stories, but rather, it approaches the goal of depicting a broader narrative by exposing the relationships among the stories. Narrative films that adopt hypercube as main plots are films that have multiple perspectives and describe one incident through different perspectives of multiple people, as in *Time Code* (2000), *One Night at McCool's* (2001), and *Vantage Point* (2008). The hypercube hypernarrative breaks the linearity of a story by reconstructing the story using various perspectives and multiple developments. In other words, various connections of paths provide clues to the meaning, and the meaning ultimately represents a certain topic, such as daily violence, as seen in *Elephant*.

THE DAG NARRATIVE: *THE RED VIOLIN* (1998)

The Episodic Journey

The Red Violin presents five stories that have a violin as a medium. These are (1) the secret birth of the red violin, (2) boys that play the red violin, (3) the red violin and a genius violinist, (4) the passion of the violin in the Cultural Revolution, and (5) the red violin at an auction. *The Red Violin* is composed of five tarot cards that predict a woman's destiny and five episodes related with the destiny. The core of the film encompasses the art spirit contained in the violin. The film begins with a violin auction in Montreal. Episode 1, the birth of the violin and tarot cards prophecy, becomes the clue for understanding the four chronological episodes. The five prophecies are a major premise for the full story in the film. As a result, five people with the red violin and the period in which they live are presented in turn. Episodes 1 and 5 provide a

bifurcation between the other episodes, and the fifth episode shows the grand finale, as the violin meets its new owner. The aggregation of the sequences is as follows.

Episode 1: Cremona, 1681

The greatest artisan, Bussotti, is making a violin to give to his unborn child. However, his wife Anna dies with the child during birth, which is her destiny, as predicted by the tarot cards. After Anna dies, the Bussotti finishes making the red violin by cutting hair from Anna's dead body and painting the violin with her blood.

Episode 2: Vienna, 1793

In a monastery in the Alps, orphaned children grow up learning the to play the violin in anticipation of being invited to the palace. The red violin is played by several boys, and it eventually goes to the little prodigy musician, Casper. He cherishes the violin and transforms into an outstanding violinist who is taught by a highly experienced teacher. Casper participates in an audition, but even before he starts playing the red violin, the prince asks Casper to give the red violin to him. Casper is shocked and dies of a heart attack. Some of the monks bury Casper's body with the red violin.

Episode 3: Oxford, Late 1890s

After a while, Casper's grave is dug up by gypsies, and the violin goes the UK. The red violin is passed among the gypsies, and Pope, who was attracted by the sound, takes it from a gypsy player. Pope is a genius violinist and a sex maniac, who thinks of musical motifs while having sex. His wife, who is a writer, suddenly goes away to Russia after deciding she can no longer write due to his strange behavior. However, when she comes back, she becomes furious when she witnesses Pope's affair. Pope's wife shoots a gun at him, and the bullet hits the violin

and damages it. Finally, Pope eventually becomes haggard from opium addiction and commits

suicide.

Episode 4: Shanghai, Late 1960s

The red violin is delivered to China by Pope's servant. However, the red violin is thrown

into the upheaval of the Cultural Revolution. Xiang Pei, who received the red violin from her

mother, a violinist, leaves the cherished red violin with her music teacher for survival. After a

few decades, the music teacher's dead body is found in the attic with many other violins that he

has been keeping in secret.

Episode 5: Montréal, 1997

The violins brought from China are put on auction. Moritz, the violin connoisseur, finds

the red violin, and after a series of assessments, he learns that it is the real violin made by

Bussotti. He finally learns the secret origin of the red violin. Moritz swaps for a fake red violin

for the real one, and the fake red violin is sold for a high price to an old man, Ruselsky. Moritz

returns to New York and his family with the authentic red violin to give to his daughter as a gift.

The five episodes in *The Red Violin* are treated with similar proportions, although the

building of the violin sequence is relatively shorter than the other four episodes. Each episode is

closely linked with a common theme, namely, a tragic fate of each owner of the violin. In the

end, Moritz give the violin to his daughter as a gift. In so doing, the journey across three

centuries ends.

Making Direction and Connection

Although the DAG has a narrative structure that does not repeat, the narrative of *The Red

Violin* mixes past and present. The past is the prophecy scene in Episode 1, where the story of the

five tarot cards is developed, and the present is the auction scene in Episode 5, where the story of

auction is developed with multiple points of view. To elaborate, Episode 1 serves as a prologue, which is like a premise that covers the past and present, whereas Episode 5 serves as an epilogue, showing repeated scenes with multiple points of view at the auction. The various points of view are associated with each episode's story: the old man, the monks in the Alps, the gentleman from Pope Foundation, an Asian couple, and Moritz. These points of view are organized for the entire episode and build suspense for the new owner at the end of each episode. The link between Episodes 1 and 5, just like comments and questions, is inserted before and after each episode, giving unity to all the episodes. This link can be patterned in the following way: tarot prophecy → episode → auction scene (Illustration 6).

Illustration 6: The Tarot Card, the Episode and the Auction

Episodic plot in *The Red Violin* forms a system of introduction, body, and conclusion by placing the past and present before and after each episode. In this film, the DAG is represented by the episodes that are in chronological order. The flow of time from the past to present is suitable to express the history of the red violin, and the probability of transferring to the next period is suggested by the prophecy of the tarot cards. For example, the second tarot card predicts risk and wander, which sets the tone for the death of the boy violinist and the red violin's journey with the gypsies. In addition, the fourth card, which predicted trial and conviction, sets the tone for China's Cultural Revolution and the difficult journey of the red violin.

The setting plays a role in indicating the direction of the episode. As a result, the match between the prophecy and episode has a probability of being selected according to the number of cases. Previous episodes limit the probability of multiple choices in terms of moving to the next episode. In the episode dealing with the Chinese Cultural Revolution, there are some clues about the distribution such as the Chinese servant who gets the violin in the previous episode. The distribution forms two or more choices within the context of time, place, and situation, and the episodes that follow select only one direction among the distributions based on the most adequate purpose of the story. Therefore, the next episode could transfer to one selected result from a number of occasions according to dispersible of potential narrative in the DAG hypernarrative.

The tarot card prophecy scene is presented as follows: The first tarot card corresponds to the Episode 1. Bussotti's wife, Anna, asks Cesca, the old lady, about her future. The first tarot card, the moon, is flipped. Cesca tells Anna that the moon refers to her wealthy life until her death, but there will be a very long journey. Thus, the red violin begins its journey and reaches a

monastery in the Alps. The second tarot card, the hanged man, means risk and disease. A young Casper dies, and the violin is played by many gypsies. The violin wanders through the mountains with the gypsies, and Anna's soul is immortal with desire and passion. The devil is the third tarot card. Someone who is handsome, smart, and talented appears to Anna, but he is the devil. In relation to this card, the episode of Pope, the genius violinist, is introduced. The fourth tarot card is justice, which means there will be a great trial and conviction. Thus, the red violin is subjected to the upheaval of the Cultural Revolution in China. Finally, the fifth tarot card is death. The upside down death will mean something good. Although Anna suffers from every trial, it ends. At the end of the journey, Anna is strong and not alone anymore. There is a huge amount of money and resurrection. As a result, the story of the red violin finding a new owner in the auction is developed. This tarot card and its divination sets up the direction of the episode in the future.

In addition, *The Red Violin* announces each episode with a different perspective of the auction scene at the end of the previous episode. For example, in the second episode, at the end of the story about Casper, the scene of the monks appears, in which they participate in the violin auction on the phone. They listen to the sound of the onsite auction through the telephone, and the auction scene repeats from different angles. In addition, in the third episode, after Pope's tragedy is over, Olsberg, who is dispatched from Pope Foundation, appears in the present auction scene. Olsberg attends the auction to buy the red violin. He passes Moritz on his way to the auction. The old man Ruselsky's action of raising his hand repeatedly appears from Olsberg's angle.

Illustration 7:   Different Angles at the Introduction of the Red Violin

The auction scene with multiple points of view is as follows: the first auction shot is omniscient. A connoisseur, Moritz, and Ruselsky, who has an aristocratic look, are introduced. Soon, the red violin is seen. In the second auction scene, the introduction of the red violin is repeated from Ruselsky's point of view. Ruselsky increases the auction price of the red violin. The third scene of the auction is about the monks in the monastery. They wanted to stop the auction and be able to participate in the auction on the telephone through an attorney. Then, the scene introducing the red violin is repeated from the attorney's point of view. The fourth auction scene is from Olsberg's point of view. He attends the auction as soon as possible, although he arrives late. The scene introducing the red violin is repeated from Olsberg's point of view. He races after Ruselsky. The fifth auction scene is from Moritz's point of view. During the auction,

Ruselsky, the Monk's attorney, Olsberg, and the Chinese couple are juxtaposed. Further, the scenes are repeated five times to brief each episode.

These auction scenes show the changes in angle according to repetition and switching points of view. Although this is similar to the structure of the hypercube narrative, in this case, that switching points of view do not create changes in patterns of development or a reproduction of the meaning. These scenes merely show the moments derived from each episode from different angles. Each point of view is placed after each episode to provide continuity to the characters in the descendant who attend the auction. By doing so, the film wraps up the previous episode and prepares viewers for the next one. In addition, the repeated auction scene gradually creates the expectations about the new owner of the red violin. Consequently, it is important to understand the repeated scenes as a patterned insertion to form a context, rather than the configuration of the timeframe.

The DAG hypernarrative in *The Red Violin* consists of episodes. By placing the prophecy scene of the tarot cards in front of each episode, the film specifies the narrative path, and the story hints at the result of each episode by placing the auction scene at the end of the previous one. Through this process, the magical secrets of the red violin and its journey throughout different times, spaces, and cultures are combined. In other words, *The Red Violin* is the history of both the violin and its owners and touches on a range of topics, such as greed, power, and madness.

In short, the DAG hypernarrative is different from the continuity of the linear hypernarratives or multi-development in hypercube. The DAG hypernarrative is a structure advancing in only one direction from the beginning, and the distributed path makes another new path to form each junction. This model based on the DAG hypernarrative uses episodic

enumeration, avoiding the principle of the development effect seen in traditional narratives. Thus, the role of linking objects in the DAG is more important than in other plot structures. As in *The Red Violin*, the medium is an organizing principle of this structure and a key that sets the direction in chronology. In addition, the medium promotes the unity of the whole story and provides the ensemble to non-harmonic episodes. The DAG hypernarrative is a narrative structure that is more useful in viewing groups of people that are connected by a medium than in forming a theme through a chain of events.

THE CLUMPED NARRATIVE: *BABEL* (2006)

Various Stories for One

Babel consists of four dimensions of one large story. The individual stories are about a family raising goats, a Mexican nanny, an American couple, and a girl with language disorders and span four countries. The film shows segmented development of the stories by arranging them in a certain order, and this process is presented seven segments over the course of the film. The whole story surrounds one bullet, and the plot of each dimension is as follows.

Story 1

In the mountainous area of Morocco, a family is earning a living by raising goats in a remote area. The father buys a rifle from his neighbor, Hassan, to catch the jackal threatening his goats. He makes his two sons, Yussef and Ahmed, who manage the goats, learn how to use the rifle. With curiosity and playfulness, the two sons shoot a passing tourist bus to test the performance of the gun. Someone in the bus is shot. The bewildered kids decide to keep it as a secret between them. This accidental shooting is instantly mistaken as terrorism, and the Morocco police start an investigation. The officers find the bullet shell on the mountain and are

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led to the goat farmer's house after interrogating Hassan. The two sons tell their father the truth as the police close in. As the father is escaping with his two sons, a gunfight occurs with the police, who are chasing them. His elder son dies, and he is arrested with his younger son.

Story 2

In a rural village in Morocco, an American couple, Richard and Susan, is traveling to Morocco, trying to improve their relationship. While they were traveling in a tourist bus, Susan is suddenly shot. The bus returns to the nearest village to find a place for treatment. The couple, who had arrived at the rural village with the help of an interpreter, tries hemostasis while waiting for the ambulance. The party tries to leave the village out of fear of terrorism, and Richard tells them not to leave so he is not left isolated. He attempts to contact the American embassy to save his wife's life, who is severely bleeding. This event expands to a diplomatic and political issue. The news is revealed that the ambulance is not coming, and the party leaves. The couple recovers their relationship by overcoming the traumatic incident. They manage to get to a hospital via a helicopter provided by the Moroccan government. Whereas journalists and politicians from many other countries are paying attention to them, Richard's only hope is for his wife to be safe. The couple is discharged after treatment.

Story 3

Amelia is a nanny in San Diego, California, taking care of Richard and Susan's children. She has to visit Mexico to attend her son's wedding, but the couple cannot come back on time from their tour due to a sudden accident. Because she cannot find a person to take care of the children, she takes them with her to Mexico. Amelia arrives at the wedding and has a good time in her hometown. The children also soon adapt to the unfamiliar culture and have a good time. After the wedding, Amelia is on her way back to the United States with her cousin, Santiago, and

the children, but they receive impersonal treatment by the police at the border, which bewilders them. Santiago impulsively drives away in his car, and Amelia and the children are left behind in the desert along the border. The next day, Amelia and the children wander in the heat to find their way, but Amelia is forced to go for help and leaves the children in the shade. However, she is arrested and exiled without having returned to the children, who have been saved at this point. She gives up her life in America and reunites with her son.

Story 4

In Tokyo, Japan, Yasujiro and his daughter, Chieko, who has a language impediment, have not had a close relationship since his wife committed suicide. Chieko, a teenager, is deeply wounded by her inability to communicate well with the boys her age because of her impediment. One day, a detective visits and gives her his business card, saying he needs to investigate her father. When her father is out late one night, Chieko goes to a club party. However, she returns home distraught after witnessing the boy she likes kissing another girl. Chieko calls the detective. When he arrives at her apartment, she explains that her father was not involved in her mother's suicide. The detective says he just wants to find out the origin of the rifle used in Morocco. She lures him to stay with her naked body, and he is sympathetic to her pain and is kind to her. On his way back, he meets Yasujiro. He explains the incident in Morocco and checks the source of the rifle. When Yasujiro returns home, he warmly embraces Chieko standing at a porch with naked body.

In *Babel*, the events define the characters' relationships, rather than the relationships defining the events. Thus, the four independent stories are associated with each other, and they are arranged in violation of chronological time. When the stories are considered in chronological order, there are two larger stories. That is, Stories 1 and 2, with the background in Morocco,

share the same time and space. They form one larger clump of story, showing the victim and the perpetrator of the shooting event. However, Amelia's story begins at the end of the previous two stories. Story 3 begins when Richard and Susan are in a city hospital in Morocco, and this is expressed through a phone call between Richard and Amelia. Story 4 also begins at the end of Story 1, and this link is shown through the newscast discussing the goat farmer and his younger son broadcasted on Japanese TV. Stories 3 and 4 occur in the same time but in different places, forming the other larger story clump. Unlike the former clump, the timeframes of the latter stories are derived from Stories 1 and 2. In other words, Stories 1 and 2 and Stories 3 and 4, all together, consist of two frames of time in three locations.

The film mixes the two time zones to develop the stories. That is, it places Story 3 after Story 1 and Story 4 after Story 2, forming the flow of S1→S3→S2→S4. This arrangement leads the viewer to believe that each story is unrelated. However, as the stories develop, the viewer discovers the relationships among the stories, which are entangled like a butterfly effect. Each story develops through seven juxtapositions, and the flow chart of each juxtaposition is constant. The only exception is in the seventh flow, where the order of Stories 1 and 3 are exchanged. The seven juxtapositions are summarized in Table 2.

$\quad$ S1(1) → S3(1) → S2(1) → S4(1)
→ S1(2) → S3(2) → S2(2) → S4(2)
→ S1(3) → S3(3) → S2(3) → S4(3)
→ S1(4) → S3(4) → S2(4) → S4(4)
→ S1(5) → S3(5) → S2(5) → S4(5)
→ S1(6) → S3(6) → S2(6) → S4(6)
→ S3(7) → S1(7) → S2(7) → S4(7)

Table 2:   The Pattern of Story in *Babel*

The mixed arrangement breaks up time into seven different small stories, and connects them by reconfiguring with a different logic. The logic of this reconfiguration is severances and harmony of the severance. The film forms a network by connecting people who live in different regions in parallel. For example, Story 4, which takes place in Japan, seems disconnected compared with the other stories. However, this story is actually the starting point of all the stories. A bullet fired by Yussef connects the three continents, and the people, who are from different backgrounds, are drawn into ill-fated relationships. This situation provides the narrative driving force to show family and society members who cannot communicate with each other and thereby get hurt and torn. The film shows how the characters become aware of the significance of each conversation and communication between family members and people close to them and how they each change after paying a high price.

Crossing Dimensions and Indicators

In the clumped hypernarrative, each story is presented through a horizontal shift. Dimensions of each story are isolated, and their connected meaning is not revealed until they form a larger story. Because of this narrative strategy, the clumped hypernarrative has two different strategies in parallel. One is the differentiation strategy that enhances the clarity of the boundary of each story, and the other is the provision of clues that reveal the connection of the dimensions.

First, the differentiation strategy involves different languages, color images, featured makeup and props, background music, repeated hub action, and audio-visual elements, such as clues about time and space. For example, *Traffic* (2000) distinguishes the different dimensions of drug dealers, drug addicts, and law enforcement authorities by colors. *Cloud Atlas* (2012) describes six stories of space that span about 500 years using different characters and makeup, as

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well as audio-visual mise-en- scène. In *Go* (1999) and *11:14* (2003), the stories of each character are indicated by the repetition of an action at one point. In addition, *Thirteen Conversations about One Thing* (2001) and *The Rules of Attraction* (2002) express the dimensions of each story by representing the characters' entangled relationships from each character's perspective.

The most noticeable differentiation strategy in *Babel* is language. The film uses Arabic, Spanish, English, Japanese, and sign language across four countries and juxtaposes heterogeneous cultures derived from the language barrier. The film also portrays rural Moroccan lifestyle, American middle-class daily life, wedding customs in Mexico, and Japanese youth culture by using colors and audio-visual elements, such as daily sounds and music. For example, the light blue buildings in Japan, ocher dust blown in the countryside, silence in the desolate desert around the border area, noise of the bustling city, delightful Mexican music, and Japanese techno music describe each time and space differently. However, different languages and cultures become barriers for the protagonists. The American couple experiences enhanced trouble due to Moroccan rural food and underdeveloped health care services. Amelia is in trouble due to different immigration inspections at the border. Two kids playing with a gun leads to a tragic death that is mistaken for terrorism. The girl with the language impediment suffers from the absence of communication. In short, the differentiation strategies in *Babel* play an important role in expressing communication issues.

Next, the provision of connecting clues smoothly connects the disconnection caused by moving to a different dimension. For example, the film arouses the communion between disconnected dimensions through the word chain, sound sharing, and associative editing, and it creates rhythmic and harmonious flow. By doing so, the film leads each clump to a unity of one large story. The connecting clues among the four stories are presented in Illustration 8.

(1) Yussef's Gunshot on Top of a Mountain (left); Susan's Gunshot Wound on the Bus (right)

(2) Richard's Phone Call in Morocco (left); Amelia Answering His Call in San Diego (right)

(3) Chieko Watching News Report on TV (left); News Report on Yussef (right)

Illustration 8:

(4) Hassan Showing a Picture of the Hunter (left); The Same Picture in Yasujiro's House (right)

(5) Children's Picture Held in Richard's Hands in Morocco (left); The Children in Mexico (right)

(6) News on Susan's Discharge from the Hospital (left); Detective Watching the News (right)

Illustration 8: Connecting Clues among the Dimensions of Four Stories

The first set of two pictures (1) in Illustration 8 show the scenes of the bullet fired in Story 1 causing Susan to be wounded by the gunshot in Story 2, and these scenes inform that the two events occur in the same place at the same time. These two stories form a larger clump by

forming a causal relationship. The second set of the pictures (2) show the scenes of Richard conveying the news to Amelia. These scenes appear in the latter part of Story 2, and they become the starting point of Story 3. Thus, the viewer can see that the dimensions of the two stories are in temporal context. The third set of the pictures (3) show the scenes of Chieko watching the news report on the arrest of the father and his younger son in Morocco, and the scenes tell us that Story 4 starts at the second half of Story 1. Thus, Stories 3 and 4 form a distinct clump that is different from the other clump. In the fourth set of pictures (4), Hassan presents a picture taken with Yasujiro to the police as evidence. In Story 4, the detective sees the same picture on the wall in Yasujiro's house, which forms the context between the two stories. Yasujiro and Hassan's hunting precedes the dimensions of the other stories, and Yasujiro's provision of the rifle to Hassan as a gift starts the whole chain of events. The fifth set of pictures (5) show the scenes of Richard showing his children's picture in his wallet to a Moroccan interpreter and the children at the wedding in Mexico. These scenes reveal the family relationship by showing that Richard and Susan are the parents of the children in Story 3. The sixth set of pictures (6) show the scenes of the detective in Japan in Story 4 witnessing the news report on Susan's discharge from the hospital in Morocco. All events threaded by an accidental bullet end. The exchange of information between the stories leads the viewer to approach the whole story and expanded subject by forming a large network of the whole story.

Nevertheless, *Babel* is indirect in revealing its whole story. Although the viewer can see the chain of influence of each story, they cannot see all the intentions hidden within the stories. These intentions remain unknown because they are processed by the subjective perspective. For example, the content of Chieko's note to the detective is not disclosed. It is also unclear why Santiago drove away, and the safety of the children left in the desert is confirmed only verbally.

The film does not bother to explain these issues. Moreover, the film does not explain why a boy's accidental behavior threatens a woman's life, why this incident entirely changes the fate of a Mexican woman. All that is presented is the characters' tragic situations and suffering. The underlying messages in the film surround family love and hope for the life discovered through the tragic situations.

The accidental shooting in *Babel* influences the other stories, like a butterfly effect. The film depicts the characters that are caught in the net of intertwined fate across time and region. Through the story arrangement that shuffles time around the characters, the film constantly allows the viewer to rearrange time and put the pieces together accordingly. However, the continuity of the events is incomplete due to empty space and contingency. The film only shows the connecting links. Namely, the rearrangement of events is an effective means for expressing the characters' despair and pain, rather than simply being used to create tension and regulate the release of information about the events. As time goes by, the dimensions of the four stories complete a complex mural of modern society.

In the clumped hypernarrative examined through *Babel*, a clump, rather than sub-themes of each story, forms the meaning. Each dimension of the whole story interacts with each other using the strategies of severance and connection, causing the expansion of a subject at the end. Although the clumped hypernarrative is similar to hyperlink cinema in that it connects each story, it highlights direct and indirect interactions in the process of horizontal development as one of its key factors. Thus, the clumped hypernarrative takes a view of not only the protagonist's personal history, but also the issues in societies around the world. The clumped hypernarrative is one of the most frequently used structures in recent alternative narrative films. The background of the films adopting this structure ranges from one specific location to the

entire global arena. The films usually use the same region and time, and people's relationships and linkages are based in their community. In short, the clumped hypernarrative is a form of narrative that reveals a theme using multiple protagonists, panoramic story development, and interaction between each story dimension.

THE ARBITRARY NARRATIVE: PULP FICTION (1994)

Decentralization and Chaotic Time

Pulp Fiction is structured around three stories comprising one larger story. The film develops the stories regardless of chronological order and intersects the characters and events in between. The three sub-stories (episodes) are as follows: episode about Vincent Vega and Marsellus Wallace's wife, episode about the gold watch, and the episode about the Bonnie situation. These three episodes are independent stories with different main characters, and each story combines with the other two to form the whole story. It is not possible to summarize the film into one timeframe, and it does not focus on one central figure. In addition, the episodes in this film take a circular structure, like the Möbius strip, with the restaurant scene in the opening appearing again at the end.

Narrative in *Pulp Fiction* is a complete symmetric structure. The sequences of the film that focus on time and space can be summarized as follows: The incident of two thieves, Pumpkin (aka, Ringo) and Honey Bunny (aka, Yolanda), robbing Hawthorne Grill becomes the prologue and epilogue of the film, and the incident with Vincent and Jules is placed after the prologue and before the epilogue. The incident with the young Butch in 1972 is placed in the middle, and the episodes with Vincent Vega and Marsellus Wallace's wife and the gold watch are placed before and after Butch's incident.

Plot structure in Pulp Fiction

(Subtitles: dictionary meaning of the word *pulp*)

Scene 1. Prologue: Pumpkin and Honey Bunny plan a robbery at Hawthorne Grill.

(Title: *Pulp Fiction*)

Scene 2. Car: Vincent Vega and Jules Winnfield are chatting while driving.

Scene 3. Brett's apartment: Vincent and Jules retrieve mob boss Marsellus' briefcase from Brett's group and shoots them.

(Chapter subtitles: "Vincent Vega and Marsellus' Wife")

Scene 4. Bar: Marsellus Wallace tells Butch Coolidge, a boxer, to intentionally throw his match and pays him. Vincent and Jules enter with the briefcase.

Scene 5. Lance's house: Vincent buys heroin from Lance.

Scene 6. Marsellus' house: Vincent picks up Marsellus' wife, Mia Wallace.

Scene 7. Jack Rabbit Slim's: Vincent and Mia participate in a twist contest.

Scene 8. Marsellus' house: Mia falls into a coma after inhaling Vincent's heroin.

Scene 9. Lance's house: Vincent gives Mia adrenaline shots, and she wakes up.

Scene 10. Marsellus' house: Vincent and Mia promise to keep all the events as a secret from Marsellus.

Scene 11. Young Butch's house in 1972: Butch's father dies in the Vietnam War, and his colleague Captain Koons delivers the gold watch, a family treasure, to Butch.

Scene 12. Locker room: Butch awakens from the dream of childhood.

(Chapter subtitles: "The Gold Watch")

Scene 13. Taxi: Butch does not follow Marsellus' advice and wins the match. The opponent dies, and Butch flees by taxi, which is driven by Esmarelda Villalobos.

Scene 14. Motel: Butch meets his lover Fabienne. The next day, he realizes that Fabienne did not bring the gold watch.

Scene 15. Butch's apartment: Butch returns to get the watch and kills Vincent, who was on stakeout.

Scene 16. Street: Butch runs into Marsellus on his way back to the motel after killing Vincent. Shootout happens.

Scene 17. Pawnshop: Butch and Marsellus are caught by Maynard, and Marsellus is raped by Zed in his basement. Then Butch saves Marsellus, who decides to forgive Butch and tells him to leave Los Angeles.

Scene 18. Motel: Butch and Fabienne leave on a motorcycle.

(Chapter subtitles: "The Bonnie Situation")

Scene 19. Brett's apartment: Vincent and Jules escape being shot by the fourth man, who was hiding in the bathroom. While they are heading to meet their boss with Marvin, they accidentally kill him in the car.

Scene 20. Jimmie's house: To handle the dead body, they go to Jules' friend Jimmie's house. Jimmie is very anxious that his wife, Bonnie, does not see the scene. Jules requests help from Marsellus, and the cleaner, the Wolf, takes care of the situation.

Scene 21. Junkyard: Vincent and Jules part with the Wolf.

Scene 22. Epilogue: Vincent and Jules are at Hawthorne Grill. When Pumpkin and Honey Bunny attempt to rob the coffee shop, Jules takes over the situation. He lets them go and leaves the place with Vincent.

(Ending credit)

In the above summary, childhood Butch and the current Butch appear in Scene 11 and Scene 12, respectively. This intersection is the midpoint in the symmetry of the narrative development in *Pulp Fiction*. Starting from the symmetrical point, the second half of the story moves forward by organizing the relationship and fates of previously introduced characters. In addition, Jules' monologue appears three times in Scenes 3, 19, and 22. Scenes 3 and 19 show different perspectives of the same scene. Scene 3, which is the beginning and middle part of the situation, and Scene 19, which is the middle and ending of the same situation, forms symmetry in the whole story. In addition, Vincent goes into the bathroom three times in Scenes 8, 15, and 22, and he confronts of the possibility of death every time he comes out. In Scene 8, Mia is on the floor when Vincent comes out of the bathroom in his boss' house. In Scene 22, he confronts Honey Bunny, who is holding a gun, when he comes out of the bathroom at Hawthorne Grill. In Scene 15, he is finally killed by Butch when he comes out of the bathroom in Butch's apartment.

The mixed timeframes of the film can be divided into five: (1) the story about childhood Butch is the earliest time point; (2) and (3) Vincent and Jules' experiences at Brett's apartment and Jimmie's house are split into two periods; (4) the incident at Hawthorne Grill and Vincent and Mia going to Jack Rabbit Slim's; and (5) the story leads to Butch's story. This period breakdown can be summarized as follows:

Part 1. Scene 11. 1972: Young Butch receives the gold watch, which is a family treasure.

Part 2. Scenes 2 and 3 and Scenes 19 and 21: Chapter about the Bonnie situation. Vincent and Jules go to Brett's apartment to retrieve their boss' briefcase. They accidentally kill Marvin and take care of his body in Jimmie's house with the cleaner the Wolf's help.

Part 3. Scenes 1 and 22: Prologue and epilogue. The robbery at Hawthorne Grill.

Part 4. Scenes 4−10: Chapter about Vincent and Mia Wallace. Vincent and Jules meet their boss, Marsellus, and Butch at a bar. Vincent dances the twist with his boss' wife, Mia. She falls into a coma from a drug overdose, and Vincent saves her.

Part 5. Scenes 12−18: Chapter about the gold watch. Butch, who betrays Marsellus and wins the game, kills Vincent, but he safely leaves Los Angeles with his lover Fabienne in exchange for saving Marsellus.

Illustration 9: Time indicators

Pulp Fiction deals with the events that take place for about 36 hours, excluding the flashback scenes. There are various time indicators in the film, and these indicators tell the context of the story by providing temporal evidence for each episode using dialogue, showing a watch face, mise-en-scène, and so forth. Illustration 9 provides the time flow of Parts 2, 3, and 4. When Jimmie explains Bonnie's situation at his place, there is a clock on the wall (8:17 A.M.). The Wolf gets a phone call from Marsellus after about 20 minutes and heads to Jimmie's house. The next time shown is 9:00 A.M. at Hawthorne Grill, where Pumpkin rushes to the kitchen and

chases the staff into the hall. Then, a clock on the wall rapidly ticks along. In the meantime, Vincent and Jules enter Sally LeRoy's bar with the briefcase to meet their boss. When considering business hours, it can be assumed that it is before noon. These scenes clearly provide the time of the story.

Although the structure of this film disrupts chronological order in its narrative arc, there exists an exact narrative arc in the film. Three main stories of the film develop independently and sometimes overlap. Development of the events is discontinuous, episodes are listed, and the main characters leading the episodes suddenly disappear. As the stories are developed, time becomes ambiguous, and the beginning and the ending of the overall narrative are interlocked. Thus, the film forms a decentralized structure, which freely crosses multi-dimensional stories. In other words, the film switches the recognition process by chaotic time and transforms the story into a completely different meaning by rearranging time. If the story were developed in chronological order, Vincent and Jules would disappear in the middle of the film. However, the film keeps the tension by mixing time. For example, Vincent is killed in the middle of the film. In the last scene, which precedes his death scene, Vincent leaves Hawthorne Grill without knowing what his fate is. The film ends there. In the remaining story, he will pass the briefcase to Marsellus, go through the hustle and bustle with Mia, and then die miserably at Butch's apartment. This is the irony created by the warped time.

When the film is summarized in chronological order, it is merely a collection of simple stories. However, chaotic time in *Pulp Fiction* forms a new narrative layer through interference between stories. Namely, the film is organized in a way where the stories influence each other without an emphasis on a specific story. The three episodes are equal without being dependent on each other. In the aspect of decentralization, the strategy of moving around perspectives

through multiple main characters is significant because it interlocks with the chaotic time. Main characters in each episode entangle with each other. One thing to note is the status of the characters and changes in that status, which makes the decentralization more acute.

A main character in one episode has nothing more than a supporting role in another episode. In Episode 1, Vincent Vega is the main character. At Marsellus Wallace's request, he entertains Mia Wallace while Marsellus is on his business trip. At a bar where Vincent meets Marsellus, Butch Coolidge briefly appears as a supporting character. The main character of Episode 2 is Butch. When he returns to his apartment to get the gold watch, he kills Vincent. Vincent's role is minor in this episode. In Episode 3, the main character is Jules Winnfield, Vincent's good friend, but Jules is only a supporting character in Episode 1. In Episode 3, where Jules decides to leave the gang, Vincent plays a supportive role. As shown, the film is characterized by decentralization or multicentralization. If the story is seen from the perspective of Pumpkin and Honey Bunny, who appear in the prologue and epilogue, the action is simply an absurd experience that happens during their crime, but for Vincent and Jules, this same scene serves as crossroads moment in their lives. As they leave the coffee shop, Jules leaves the world of crime, while Vincent is soon killed.

Adoption of Anti-traditional Narrative

The features of *Pulp Fiction* clearly come from an innovative storytelling strategy of mixing multiple characters and time, and these features are supported by the following narrative elements. The film presents a unique approach to the genre, a number of citations and homage, the symbolic representation of food, awe of popular culture, impressive characters, and so forth. Story materials are adopted from conventional films, pulp fiction, and TV programs, and the film implements an anti-traditional narrative strategy in materializing the elements. Anti-traditional

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narrative features in the film consist of the introductions to the adoption of non-narrative, foregrounding, and art film strategies.

In terms of the adoption of non-narrative, each scene uses non-narrative parts to complete the pertinent story, whereas the traditional narrative does not. In the film, there are a number of scenes, where characters move from one place to another. Although the process of place movement is usually abbreviated through editing, the film carefully shows the whole process. The characters have conversations in a hallway, an elevator, and a car. When Vincent and Jules are on their way to Brett's apartment to retrieve their boss' briefcase, the film provides two minutes for the conversation in a car and five minutes before they get out of the car and go into the apartment. Whereas the killers in other films create tension, Vincent and Jules continue trivial conversations. In addition, whereas the scenes quickly change after a violent scene in other suspense films, the criminals in *Pulp Fiction* are busy cleaning up their crime. Finally, rather than showing the boxing match, the film spends seven minutes showing Butch heading to the motel in Esmarelda's taxi. Without any incident taking place during that time, only small talk occurs. However, this small talk and other such sequences are the *incidents* in the film. Numerous chats result in unusual and special narrative through normalcy and verbosity.

In terms of foregrounding, there are two unique scenes. One is Vincent and Mia's squabble at their arrival at Jack Rabbit Slim's. As Vincent complains, Mia tells him not to be too square and draws a square with her hand. Dotted square graphics appear on the screen accordingly. The other is when the Wolf heads to meet Vincent and Jules to help them after receiving a phone call from Marsellus. Soon after the Wolf says he will be there in ten minutes, a caption saying "nine minutes and thirty-seven seconds later" pops up on the arrival of a sports

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car, comically expressing the Wolf speedily arriving at the place. The two scenes have foregrounding effect along with the title captions of the three chapters.

Illustration 10: Foregrounding Scenes

In addition, food is used as a symbol. When Jules explains his change of heart, he says that God changed him from Coke to Pepsi. Such reality reflection reaches its peak at the 1950s-themed restaurant, Jack Rabbit Slim's. In the wax house style restaurant, fake Elvis Presley sings, James Dean and Zorro serve, and Marilyn Monroe reproduces major scenes from the film *The Seven Year Itch* (1955). Thus, *Pulp Fiction* shows self-reflection through foregrounding homage and implements kitschy scenes from various timeframes to coexist within one space.

In terms of art film strategies, there are unsolved events caused by subjectivity. The viewer is not sure what is in the briefcase as Vincent and Pumpkin open it. The film does not mention the briefcase specifically, but the hit men's faces give off a golden gleam as they look inside. Despite the significance of the briefcase, which is retrieved by killing many people, there is no scene dedicated to uncovering the mystery of the briefcase. In addition, the film does not describe Jules' whereabouts after his exit from the scene. However, Jules' leaving the gang is assumed in Butch's episode as Vincent accompanies English Dave as his partner. The motives of the characters are also unclear. There is no evidence given for why Marsellus commands Vincent

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go on a date with his wife, why Vincent fears his boss, and why Butch betrays Marsellus and runs away.

Moreover, the film implements contingency, which is avoided in traditional narratives, as plot points. Butch encounters Marsellus while he is running away from him, and the place where he hides himself is a den of perverts. Vincent and Jules accidentally run into robbers after experiencing the miracle of avoiding the bullets, and through this coincidence, Jules announces he is quitting the business. The contingency in the film is the worldview and the overthrow of the traditional narratives at the same time. Thus, the film uses the anti-traditional narrative strategies of the adoption of non-narrative, foregrounding, and art film strategies as auxiliary strategies. Thereby, the film forms a compound narrative, in which narrative styles coexist and reveal the theme of salvation through the whole process.

The only recurring motif in the film is the message of salvation, and the message reveals itself more specifically through criminals and murders. Jules lets the robbers, Pumpkin and Honey Bunny, leave the restaurant. Vincent saves Mia from a drug overdose by giving her an adrenaline injection. Butch saves Marsellus after he is raped. The Wolf helps Vincent and Jules in a crisis. The most intense image regarding salvation is Jules' message before he shoots Brett. Jules states eloquent words of judgment taken from Ezekiel 25:17 of the Old Testament two times in the story. Unlike the previous scene, where he is full of anger, he changes into a merciful person in the later scene when he saves Pumpkin and Honey Bunny. In the previous scene, all the bullets miraculously miss him. At this point, Jules thinks it is a miracle and decides to leave the criminal organization. However, as shown in Illustration 11, Vincent, who experienced the same incident, simply thinks it is a coincidence.

Illustration 11: The Same Situation and Different Opinions

Pulp Fiction draws a heartless world, where traditional concepts of good and evil are not accepted. However, the film does not impose too much meaning on anything. Although the film realistically addresses acute issues, such as drugs, murder, corruption, and same-sex rape, it eliminates the ethical gaze embedded in these issues. The characters in the film are not subjects of empathy, and the victims do not garner sympathy either. Whereas the film is vigilant against serious and severe accidents, it shows a brilliant satire about the world without morality and justice by ridiculing and drawing the accidents comically.

The key word that describes the arbitrary hypernarrative, as seen through *Pulp Fiction*, is *disorder*. The arbitrary hypernarrative consists of decentralization and free implementation. Free connection of nodes in the arbitrary hypernarrative brings chaos in narrative information. This type of narrative is far from the ensemble of traditional narratives because the arbitrary hypernarrative indicates multiple protagonists, subjective points of view, episodic plots, jumbled time and space, lack of relationships, absence of a single event, and so forth. However, even such chaos is an organized system created by probability and inevitability that accord with an

intention of narrative and is limited in its story space. In short, disorder is a new system that adopts different values and methodology from traditional narratives, makes use of narrative skills and processes, and reconstructs raw materials. In other words, the arbitrary hypernarrative turns the raw material into disordered fragments and arbitrarily reconnects them. This narrative mainly adopts the strategy that maximizes the decentralization of multiple characters and the gap between story and plot, which results in producing a message that is completely different from the earlier one. In short, the arbitrary hypernarrative takes the freest structural methodology compared with the previous five methodologies and best reflects the extent of the properties of hypernarrative, which are nonlinearity, borderlessness, and seamlessness.

Chapter 5: Conclusion

There continues to be controversy over film narrative studies of whether the recent trend in film narrative, referred to as complex narrative involves the development of a new narrative style. There is still disagreement about whether the films with complex plots, created by various juxtapositions of fragmentation of time and parallel universes, as well as psychological manipulation, represent alternatives to classical storytelling. It seems that a considerable number of complex narrative films in the global arena, including the United States, still adhere to configuration and logic of classical narratives. Although complex narrative films twist time and causality for the viewer's pleasure while exploring complex structures, as if enjoying a game, they do not replace the rules of traditional narratives, which organize time and causal variables toward a certain target point.

Nevertheless, decentralization, multiple time periods, and anti-traditional narrative alternatives, which alternative narratives aim for, provide great contributions to enriching film narrative. In narratology, the primary duty of *syuzhet* (plot) is providing logical causality of story, as well as time and space. Arranging events consistently for *syuzhet* to have access to *fabula* (story) as easily as possible is a familiar convention implemented among classical Hollywood films. However, alternative narratives rebel against the mediocrity by intentionally making traditional narrative conventions defamiliar and continuing to bring changes and developments in film narrative by defamiliarizing familiar things.

Based on such recognition, this study defined the structural complexity in alternative narratives in film as hypernarrative and examined its strategies and implications. By analyzing the alternative narrative films within the hypernarrative framework, I was able to draw the

following three conclusions. First, alternative narrative films strengthen the recognition of the viewer through the process of defamiliarizing familiar conventions. These films clearly indicate that the viewer is the subject who completes the text configured by the filmmaker. Second, complex plots are designed based on simple plots, and various storytelling approaches are developed by mixing several configurations to create complexity. Finally, narrative intention is expressed by the structures organized to make film elements defamiliar and complex. Hypernarrative structures are systems of alternative plots that accompany various story natures and purposes. Narrative aspects are determined depending on which structures are taken, and these will be explained more specifically in the following paragraphs.

My first conclusion is that hypernarrative in fiction films strengthens the recognition. Narration in fiction films is the process of engaging *syuzhet* and style of film, as well as of providing clues so the viewer can build *fabula*. In this aspect, the reason why alternative narratives are at the heart of recent narrative discussion is obvious. The alternative narratives clearly remind us that the writer configures the text, and the subject who completes the text is the viewer. The films analyzed in this study often have huge gaps between *fabula* and *syuzhet*. This gap changes the passive attitude of the viewer into a proactive one and it induces the synthesis of the story through a scheme.

Backward plot in *Memento* allows the viewer to remember the information about the previous scenes. The viewer understands the situation by witnessing the cause of the previous scene in the current scene and modifying the meaning of the previous scene through adjusting the context. Repetition of this process is how the larger story is understood. In *Elephant*, the repetition of different characters and mixed time leads the viewer to reconstruct the sequence of scenes as if they were unraveling a tangle. In the process, they finally understand the underlying

meaning of each scene and the whole story. The same is true for *Pulp Fiction*. Three stories are structured to understand their relationship and causality through their chronological arrangement. The viewer's proactive deductions are also needed to connect the four independent stories in *Babel* and the five episodes in *The Red Violin*, and it is the viewer's share in *Eternal Sunshine of the Spotless Mind* to distinguish three love stories that are entangled between reality and fantasy, as well as present and past.

Using the severance strategy, the films position characteristic elements at important points so the identity of each scene is clearly recognizable. *Pulp Fiction* indicates the time sequence through revealing exquisitely arranged time clues. The heroin's hair color in *Eternal Sunshine of the Spotless Mind* changes from green to orange and again to blue. This tactic is the main device to distinguish a love story spanning three periods. *Elephant* constantly provides time clues through highlighted lines, memorable situations, and intersections of characters' movements. *Babel* clearly presents the relationships and time gap between two stories by connecting them through phone calls, use of the same picture, and news reports. *Memento* presents visually discriminating points by signifying the chronological past with the use of black and white film and the present with the use of color film. Thus, by using a combination of severance and connection strategies, these films lead the viewer to interpret the complex plots by combining clues. Hence, these clues help the viewer's general understanding of time and causal relationships.

My second conclusion is that hypernarrative in fiction films prefer mixed composition. The beginning, middle, and end are considered a single composition in traditional narratives. Alternative narratives focus on how to dismantle and rearrange this basic composition. Structure changes variously depending on the reconstruction method. The basic principle of hypernarrative

structure can be divided into linear, hierarchy, hypercube, DAG, clumped, and arbitrary narratives. The films with such structures tend to strengthen complexity and avoid simplicity of plot by mixing two or more configurations to complete their overall structure.

Memento and *Eternal Sunshine of the Spotless Mind* both introduce backward plots. *Memento* is a the linear hypernarrative that combines backward plot and frame narrative. To effectively reflect the main character's memory loss condition, the film adopts the composition that dates back to the events and explains the protagonist's condition through flashbacks using frame narrative. In contrast, *Eternal Sunshine of the Spotless Mind* uses parallel universes in addition to backward plot. Scenes about Joel's memory and the reality of deleting his memory are juxtaposed, and whereas scenes about his memory move backwards, the memory deleting scenes proceed sequentially. *The Red Violin* takes a complicated format by repeatedly inserting the events of five chronicles in the first episode of tarot card and the last episode of auction scene. Before and after the episodes, the film places flashbacks and flashforwards based on the historical background of each episode. This provides continuity to the episodes. *Elephant* has a multiple composition of repetition and flashbacks. Whereas the film shows the situations just before the incident from different characters' perspectives, it rebegins its story from the ordinary lives of the two boys, who are criminals, using flashbacks. The situation just before the incident is repeated from their perspectives. *Babel* is a mixture of episodes and juxtaposition. By organizing the four stories into two different periods and alternately rearranging them, the film forms triple narrative groups throughout Morocco, Mexico, the Untied States, and Japan. In *Pulp Fiction*, the symmetrical structure of before and after, compostion of episodes, and out-of-sequence events represent the mixed composition and complexity of alternative narratives well.

The mixed composition takes one configuration as a center and the other as an adjuvant. In *Memento*, backward plot is the major configuration, but it is an adjuvant one in *Eternal Sunshine of the Spotless Mind*. Although *Elephant*, *Babel*, and *The Red Violin* use episodes as a configuration method, the extent to which these episodes appear in each film varies. Whereas each episode is a core configuration component in *The Red Violin*, *Babel* adopts the clumped form as the core configuration, and each episode is fragmentedly developed. Part of an ordinary life of an individual comprise a scene in *Elephant*. As previously shown, it seems that hypernarratives use mixed composition as a way to strengthen complexity. This is the strategy of alternative narratives, which realizes the narrative intentions through pluralization of making things defamiliar.

My third key conclusion is that the connecting structure of hypernarrative in fiction films functions as a framework that represents narrative intention. The six structures are plot systems that follow each story's nature and purpose. The linear hypernarrative, expressed in *Memento*, develops the story by shuffling between the main and substories, and its narrative purpose is called *pursuing*, which means to reach one result through intertextuality between the two stories. *Memento* is about pursuing identity and reason for being. The hierarchy hypernarrative, seen in *Eternal Sunshine of the Spotless Mind*, uses parallel universes or substituted life and simultaneously presents two dimensions of reality and fantasy. Absence in certain aspects of a protagonist causes conflict between reality and alternative reality but brings *transformation* through dialectic results or a return to improved reality. *Eternal Sunshine of the Spotless Mind* is about the mature transformation to true love. The hypercube hypernarrative, used in *Elephant*, multifacetedly shows a story by narrating potential narratives. Although it represents the whole by suming up its parts within the pluralistic perspective, this narrative style provides a *discovery*

about the truth not only through foregroudning, but also through various ways to the truth. *Elephant* is the discovery of violence in our society. The DAG hypernarrative, seen in *The Red Violin*, has a structure in which episodes are connected by a medium, and it represents a constant message through a *journey*. *The Red Violin* is a journey about human madness. The clumped hypernarrative, which *Babel* uses, forms clumps as the story dimensions of multiple main characters connect, and these clumps form a network of meaning. As the stories are compiled, the meaning amplifies the theme of human *crowd*. *Babel* is a narrative about the communication of human crowd. The arbitrary hypernarrative of *Pulp Fiction* is intended disorder. It *creates* a new story by dismantling the raw material of a story and reconstructing it into a completely different story. *Pulp Fiction* creates the message of salvation through reconstructing different stories.

Alternative narrative films analyzed within the framework of hypernarrative frequently complete the text by strengthening the viewers' recognitions, prefer mixed composition to intensify complex plots, and use connecting structure functions as frameworks to express narrative purposes. Thus, the hypernarrative of fiction films is a pursuit toward new narratives, and this pursuit is derived from creative narrative experiments, such as art films that seek the possibility of the new narratves. In addition, the fact the production principles of these narratives are based on philosophical reasoning should not be overlooked. Recently, alternative narratives have started to occupy more robust positions in the industry by deviating from classical Hollywood narrative style, actively adopting the alternative narrative strategies, and creatively developing narrative alternatives.

This study analyzed alternative narrative films using the nonlinear structure in hypernarrative and examined its narrative implications. Whereas previous studies focused on

categorizing the relationship between stories and their configurations, this study focused on the analysis of plot structures of alternative narratives and adopted the linking structure of hypernarratives as the analysis tool. Although the relationship between alternative narratives and hypernarratives is as different as that of film studies and new media studies, there is a common focus on the new narratives. The properties of alternative narratives such as decentralization, multiple timeframes, and anti-traditional values are in line with nonlinearity, borderlessness, and seamlessness in hypernarratives. Moreover, at the base of this narrative structure and the meanings of the alternative narratives and hypernarratives are pluralistic ideology. Therefore, they adopt strategies that strengthen viewers' recognition and mix complex plots. As this study previously stated, in this process, alternative structure functionally organizes narrative meanings.

This study provides meaningful contributions to exisitng literature by analyzing the plots of alternative narratives. However, as this study conducted narrative analysis based on typical nonlinear structures, its results are limited in holistically illustrating alternative narratives. When considering that the fact that alternative narratives also comply with the norms of traditional narratives, the nonliear elements within traditional narrative structures cannot be covered. Also, this study focused on narrative structure, and there is a lack of discussion about the socio-cultural dimensions. Therefore, diversification of research needs are required to synthesize alternative narrative resarch. In addition, to address the expanding spectrum of films, there needs to be more comprehensive research on hypernarrative such as transmedia storytelling in multiple platforms and various formats of digital technology environment.

Appendix A

The Information of the Films

Memento (2000)

Running time: 113 min

Genre: mystery and thriller

Country: USA

Language: English

Director: Christopher Nolan

Writers: Christopher Nolan (screenplay), Jonathan Nolan (short story "Memento Mori")

Stars: Guy Pearce, Carrie-Anne Moss, Joe Pantoliano

Eternal Sunshine of the Spotless Mind (2004)

Running time: 108 min

Genre: drama, romance and Sci-Fi

Country: USA

Language: English

Director: Michel Gondry

Writers: Michel Gondry, Pierre Bismuth (story), Charlie Kaufman (story and screenplay)

Stars: Jim Carrey, Kate Winslet, Tom Wilkinson

Elephant (2003)

Running time: 81 min

Genre: crime, drama and thriller

Country: USA

Language: English, German

Director: Gus Van Sant

Writer: Gus Van Sant

Stars: Elias McConnell, Alex Frost, Eric Deulen

The Red Violin (1998) "Le violon rouge" (original title)

Running time: 130 min

Genre: drama, romance and mystery

Country: Canada, Italy, USA, UK, Austria

Language: French, English, Mandarin, Italian, German

Director: François Girard

Writers: Don McKellar, François Girard

Stars: Carlo Cecchi, Jean-Luc Bideau, Christoph Koncz

Babel (2006)

Running time: 143 min

Genre: drama

Country: France, USA, Mexico

Language: English, Arabic, Spanish, Japanese, Berber languages, French, Russian, Japanese Sign Language

Director: Alejandro González Iñárritu

Writer: Guillermo Arriaga (written by), Guillermo Arriaga, Alejandro González Iñárritu (idea)

Stars: Brad Pitt, Cate Blanchett, Gael García Bernal

Pulp Fiction (1994)

Running time: 154 min

Genre: crime, drama and thriller

Country: USA

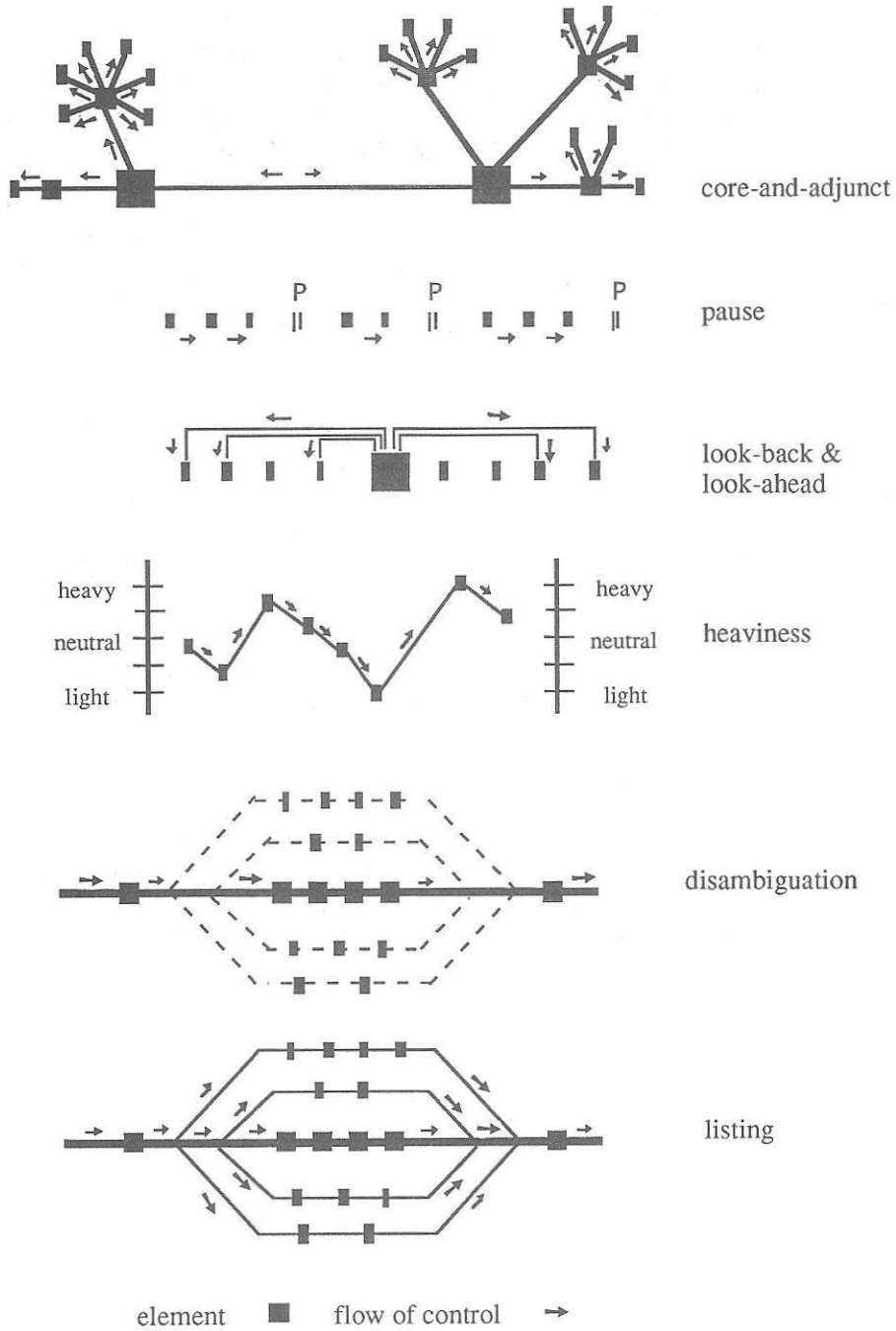Language: English, Spanish, French

Director: Quentin Tarantino

Writers: Roger Avary (story) and Quentin Tarantino (story and written by)

Stars: John Travolta, Uma Thurman, Samuel L. Jackson

Appendix B

The Principles of Linearity

core-and-adjunct

pause

look-back &
look-ahead

heaviness

disambiguation

listing

The principles of linearity by Peter Whalley redrawn from Robert de Beaugrande, 1980, 1993.

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Glossary

Discourse indicates written and spoken communications. It is the rhetoric of storytelling: how the authors tell the story.

Fabula originated from Russian Formalism and is applied in narratology to describe narrative construction. It refers to raw material of a story and a chronological order of the events contained in the story.

Fiction film is a film with imaginary characters and events. However, many fiction films incorporate real people, events or places although their rendition is fictional. The term generally applies to most feature and commercial films.

Hypernarrative originates from hypertext narrative. Hypernarrative is a way of storytelling in which it has one starting point, open story development within the story space, and one way of ending among several potential hypotheses. Although its form commonly complies with traditional narratives, it highlights the freedom of the story development.

Hypertext is architecture of digital text or information that configures non-continuous, non-linear system by organically connecting individual information using links. Simply, hypertext is the document connected with nonlinear information system.

Hypertext fiction is a genre of electronic literature that uses hypertext links. Readers can choose links to move from one node of text to the next, which provides a new context for non-linearity in literature and reader interaction.

Narrative refers to basically any story that is narrated by someone or the story in any art form, even in drama and film where there is normally no narrator.

Plot indicates the main events and their arrangement in a narrative work. The events make up a story by developing a causal relationship which results from a pattern and a sequence.

Story refers to the overall pattern events or actions of the central figures in a narrative. The events and actions are in chronological order and describe what happens.

Storytelling is the conveying of events in words and images. The elements of storytelling include plot, characters, and narrative point of view.

Structure is the arrangement of the various parts and total organization of a work of art. For example, the three-act structure is a model used in writing, including screenwriting, which divides a fictional narrative into three parts: the setup, the confrontation and the resolution.

Syuzhet is also a term originated from Russian Formalism, which is applied in narratology to describe narrative construction along with fabula. Syuzhet refers to a way a story is organized.

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