

VOICE AND FREQUENCY IN QUENTIN TARANTINO'S PULP FICTION MOVIE SCRIPT

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ABSTRACT

This research discusses the narrative discourse structure in Quentin Tarantino's Pulp Fiction movie script. Pulp Fiction (1994) is known as one of the best crime and drama genre movies. It was directed by Quentin Tarantino. The script was written by Quentin Tarantino and Roger Avery. The movie presented many drops of blood, fights, and gun in the scenes. This movie also provides us with many "nigga" words. The researcher used Gerrard Genette's narrative discourse theory. This study was conducted into two research problems: 1. what are the kinds of voice in Quentin Tarantino's Pulp Fiction movie script? 2. What are the kinds of frequency in Quentin Tarantino's Pulp Fiction movie script? The result of this research is that in this movie there are two kinds of voice. Moreover, there are some data that show frequency in Quentin Tarantino's Pulp Fiction movie script.

Keywords: *narrative discourse, frequency, voice, pulp fiction.*

INTRODUCTION

Literary art must have a story because the story is one of the fundamental things in literature. Without a story, we did not know the thing that will happen or even the meaning of the literature arts itself. In this case, the problem of the stories included in the study of narratology. A narrative can be defined as a story that writes or tells to someone, although it is a real or fictional story that used any language (Genette, Gérard, Levonas. A, 1976, p. 1). So, the narrative is the way of the story, how to introduce the character, how the problem arises, how the problem solved, and how the denouement comes. As we know as the diagram of the plot. The researcher believes that, if we as the spectator can understand how the plot flows, we can understand the movie. The spectator can understand how to analyze the narrative discourse. There are three types of literature in practice. There are literary theory, literary criticism, and literary history. Three of them have a different meaning in literature. Nurrachman (2014, p. 4) in his book states that literary theory is dealing with the study of literature. Literary criticism is a detailed analysis of the work itself. The last literary history deals with the development of literature linked directly to the cultural context. Each of them has their job and responsibility in literature. Nevertheless, we have to divide the definition of literature itself with the literary theory, literary criticism, and literary history.

Literature is an output of human creation that has its structure and has a moral message inside of the literary work. According to Wellek and Warren (1993, p. 12) states that:

“sastra adalah segala sesuatu yang tertulis atau tercatat tetapi dibatasinya pada mahakarya (great books) yaitu buku-buku yang dianggap menonjol karena bentuk dan ekspresi sastranya”.

Literature also has so many varieties of work. Literature can be called as a narrative text. Literature as a narrative text is known as man stories that have so many genres and spread into any media. Barthes (1975, p. 237) states that narrative text has so many forms in this world. They were articulated language, whether in oral or written, gesture, paintings, and all the substances of the narrative presented in myth, legend, paintings, short stories, and movies. Abrams in Nurgiyantoro (2002, p. 2) identifies prose in literary works as fiction, narrative text *or* narrative discourse. The literature fills the inside of the structure with their imagination. Then, they mix it with the reflection of reality. The reality itself could be their environment or some historical moments, or civilization of one place that the author live. According to Sapardi (2005, p. 35):

“Sastra itu adalah lembaga sosial yang menggunakan bahasa sebagai media. Bahasa itu sendiri merupakan ciptaan sosial. Sastra menampilkan gambaran kehidupan, dan kehidupan itu sendiri adalah kenyataan sosial”.

Pulp Fiction is known as one of the best crime and drama genre movie. *Pulp Fiction* is directed by Quentin Tarantino. The script was written by Quentin Tarantino and Roger Avery. The movie presented many drops of blood, fights, and gun in the scenes. This movie also provides us with many “nigga” words. It also presents many dialogues, which contain some terms of narrative discourse. Then, there are so many characters that have the same function as the narrator, which is the same as one of the narrative discourse terms. Moreover, this movie contains some repetition of acts, dialogues, and settings. This problem makes the researcher interested in finding the narrative discourse in *Pulp Fiction* movie script.

Narrative discourse is a study that will imply the relationship between the discourse and the narrative itself. Genette opines that narrative discourse is a relationship between the discourse and the story, also the relationship of discourse and the act which produces it (1980, pp. 26 - 27). Tyson (2006, p. 228) gives a simple definition of the three-level narrative from Gerrard Genette. He said that the three-level of the narrative are story, narrative, and narration. The three levels of the narrative are divided by utilizes into five basics areas: order, duration, frequency, mood, and voice. Frequency refers to a repetition. Genette (1980, p. 113) opines that “What I call narrative frequency, that is the relation of frequency (or, more simply, of repetition) between the narrative and diegesis, up to this time has been very little studied by critics and theoreticians of the novel.” Hence Mieke Bal (2017, p. 100) give his states in his book about the frequency. He states that:

“I refer to a repetition when an event occurs only once but is presented a number of times. Some experimental novels employ this possibility lavishly. Robbe-Grillet’s *Le voyeur* is a case in point. In general, it is used with much more discretion. Moreover, the repetition may be disguised to a certain extent by stylistic variations, as in example a. Sometimes variations in “perspective” (see focalization, below) are also used to

justify the repetition: the event may be the same, but each actor views it in his own or her own way”.

Voices concern with the act of narrating itself, what kind of narrator and narrate implied. Abrams (2012, p. 287) States that:

“Voice, in a recently evolved usage, signifies the equivalent in imaginative literature to Aristotle’s “ethos” in a speech of persuasive rhetoric, and suggests also the traditional rhetorician’s concern with the importance of the physical voice in an oration. The term in criticism points to the fact that we are aware of a voice beyond the fictional voices that speak in a work, and of a persona behind all the dramatic personae, and behind even the first-person narrator.”

Hence, Genette (1980., p. 213) identifies two kinds of narrative in voice; there are heterodiegetic and homodiegetic. Heterodiegetic appears while in the story, the story itself has a long distance with the narrator. In this study, the researcher only focused on finding the frequency and the voice that consist in *Pulp Fiction* movie script.

LITERATURE REVIEW

The first previous study was the research of Alex Patos Parsa (Parsa, 2014) from Saint Francis University with the title A Narrative Analysis of The Film “Titanic”. The motive was to find the relation between Propp’s narrative units and the syntagmatic formation (edition) of “Titanic” (1997). Syntagmatic analysis studies the surface structure of a text. We can explore common elements of traditional fairy tales and character structure in the movie. A comparison between fairy elements and filmic elements has been made according to structural narrative analysis methods. The result of this research are, the narrative structure of the film, its theme and plot are identical with the principles of art of drama derived from Ancient Greece and 19th century literary traditions. “A classical tragedy” makes use of the same methods and the same classical narrative for centuries, and enriched us with “action” scenes and visual effects built upon technological investments and huge budget.

The second previous study was the research of Inna Fauziyyah (Fauziyyah, 2013) from Islamic State University Sunan Gunung Djati Bandung with the title *The Narrative Technique in The Novel of Merry Shelly’s Frankenstein*. The motive was to find the narrative technique that used by Gerrard Genette applied in this novel and to find out how they were constructed in this novel.

The third previous study was the research of Erik Toth on 2011 (Toth, 2011) from Masaryk University with the title *Intertextuality in The Cinematic Production of Quentin Tarantino*. The aim of this research is to find out the intertextuality in this movie and how they are processed in this movie.

METHOD

This study takes the criticism approach as a ground design. Moreover, the researcher uses an objective approach. It means that this research only focuses on analyzing the intrinsic elements of the object. Abrams (1971, p. 38) said that an objective approach only analyzes their intrinsic elements without the extrinsic elements.

The researcher used a descriptive qualitative approach to accomplish this paper. Qualitative research is research that does not use numerical data but uses oral

or word as the data. Bogdan and Biklen (1982, pp. 39 - 48) suggest that qualitative method is research that carries the descriptive of written or oral data as the basis of analyzing and solving the problem in the paper. Then the researcher believes that the qualitative research method is more flexible than the quantitative method because it can help the researcher to determine the research steps. Mulyana (2001, p. 147) in his book believes that:

“Metode Kualitatif memiliki kelebihan adanya fleksibilitas yang tinggi bagi peneliti ketika menentukan langkah-langkah penelitian. Berdasarkan realitas, metode kualitatif mengandung persepsi subjektif bahwa realitas (komunikasi) bersifat ganda, rumit, semu, dinamis (mudah berubah), dikonstruksikan, dan holistik, kebenaran realitas bersifat relative”

In explaining superiority of the qualitative method, Kothari (2004, p. 4) also presents his book about the qualitative method that has superiority at sincere attitude, opinion, and behavior. This research contained situation functions of researcher and impression. Qualitative method also more focuses and has deeper data that will be used. According to H.B Sutopo, qualitative research is research that its process is done from the very first along with the process of collecting data (2006, p. 104).

A qualitative approach to research concerns the subjective assessment of attitudes, opinions, and behavior. Research in such a situation is a function of the researcher's insights and impressions. Such an approach to research generates results either in non-quantitative form or in the form which are not subjected to rigorous quantitative analysis. Generally, this research employed the techniques of focus group interviews, projective techniques, and depth interviews.

Therefore, the data from this paper are dialogues of the characters which are written in this paper because the dialogues are not numerical data.

FINDINGS AND DISCUSSIONS

Based on the discussion, the researcher found the data that relate to the theory. Here are the data that the researcher found in this research:

1. Voice in Pulp Fiction movie script

Dialogue	Voice
1. The young man said that he didn't want to do that shit. Then the young woman replied that the young man always said the same thing everytime. (Pulp Fiction Movie Script, n.d., p. 2).	1. The young man and the young woman categorized as homodiegetic because they narrate the story as a character.

<p>2. Jules and Vincent talking about the situation in the hotel where they want to finish the deal. Jules said that they were be fine if they have shotguns because it might be five people that they were dealing with and Vincent agree about that. (Pulp Fiction Movie Script, n.d., p. 10).</p>	<p>2. Vincent and Jules categorized as homodiegetic because they narrate the story as a character.</p>
<p>3. In this dialogue Vincent tell his experience when he going to Europe. Jules here just asking about the hash bar and the legality of hash itself. (Pulp Fiction Movie Script, n.d., p. 8).</p>	<p>3. Vincent and Jules categorized as homodiegetic because they narrate the story as a character. Based on the voice by Abrams (2012, p. 287), from the dialogue above the persons who speak or utter their voice are Jules and Vincent.</p>
<p>4. Vincent asking about marsellus' wife name and how can they meet. Jules answered that her name is Mia and Jules said he don't know how they can meet, but Mia was an actress. (Pulp Fiction Movie Script, n.d., p. 10).</p>	<p>Vincent and Jules categorized as homodiegetic because they narrate the story as a character. Based on the voice by Abrams (2012, p. 287), from the dialogue above the persons who speak or utter their voice are Jules and Vincent.</p>
<p>5. Jules were saying hi to the five guys that dealing with Jules and Vincent. Jules asking to the one of the five guys, Brett, how is he doing? Brett just answered that we were okay. (Pulp Fiction Movie Script, n.d., p. 16).</p>	<p>5. Jules categorized as homodiegetic because they narrate the story as a character. . Based on the voice by Abrams (2012, p. 287), from the dialogue above the one who speak or utter their voice are Jules and Brett.</p>
<p>6. Marsellus and Butch talking about the prizefight. Marsellus said that even Butch is a good</p>	<p>6. Marsellus categorized as homodiegetic because they narrate the story as a</p>

<p>fighter, he must be defeat in this prizefight because he had a deal with Marsellus. (Pulp Fiction Movie Script, n.d., p. 23)</p>	<p>character. Based on the voice by Abrams (2012, p. 287), from the dialogue above the one who speak or utter their voice are Marsellus and Butch.</p>
<p>7. English Dave look like on the occasion of welcoming Vincent whose coming back from Europe. English Dave asking Vincent would he like an espresso but Vincent just want a plain old American coffee. Then they were talking about the plan of Vincent to taking Mia out as Marsellus request. (Pulp Fiction Movie Script, n.d., p. 24)</p>	<p>7. Vincent and English Dave categorized as homodiegetic because they narrate the story as a character. Based on the voice by Abrams (2012, p. 287), from the dialogue above the persons who speak or utter their voice are English Dave and Vincent.</p>

2. Frequency in Pulp Fiction movie script

Dialogues	
<p>1. there are two characters which was talking about the robbing. The two characters are young man and young woman that they called themselves as pumpkin and Honey Bunny. They are talking in the café. Young woman said what then, but instead answering her, the young man called the <u>garcon</u> to make him a cup of coffee. (Pulp Fiction Movie Script, n.d., p. 5).</p>	<p>While Vincent and Jules having a dialogue, there is Patron saying <u>Garcon</u>, Coffee. The dialogue from patron is same like the dialogue of the young man. (Pulp Fiction Movie Script, n.d., p. 117)</p>
<p>2. While Jules eating a muffin, Pumpkin and Honey Bunny screaming at the all costumer saying that everybody must keep cool because it is a robbery. Honey Bunny then said that if anybody that doing something suspicious she will execute everyone in that café (Pulp Fiction Movie Script, n.d., p. 119).</p>	<p>The young man saying that everybody must keep cool because it is a robbery, and the young girl said if anybody that doing something suspicious she will execute everyone in that café (Pulp Fiction Movie Script, n.d., p. 7)</p>

Based on the theory, the researcher divides the analysis into two parts. The first is the voice and the second is frequency. In this part, the supporting theories will also be presented.

1. Voice.

Voices concern with the act of narrating itself, what kind of narrator and narratee implied. Abrams (2012, p. 287) States that:

“Voice, in a recently evolved usage, signifies the equivalent in imaginative literature to Aristotle’s “ethos” in a speech of persuasive rhetoric, and suggests also the traditional rhetorician’s concern with the importance of the physical voice in an oration. The term in criticism points to the fact that we are aware of a voice beyond the fictional voices that speak in a work, and of a persona behind all the dramatic personae, and behind even the first-person narrator.”

There is a dialogue that happens between the young man and the young woman. This dialogue takes place in the restaurant. The young man says that he didn’t want to do that shit. Then the young woman replies that the young man always said the same thing every time. (Pulp Fiction Movie Script, n.d., p. 2).

Refer to the voice, voice concern with the act of narrating itself, what kind of narrator and narratee implied (Genette, 1980., p. 213). There are two kinds of narrative in voice; there are heterodiegetic and homodiegetic. Heterodiegetic appears while in the story, the story itself has a long distance with the narrator. Homodiegetic appears when in the story, the character also acts as a narrator. Refer to the dialogue above, the young man and the young woman categorized as homodiegetic because they narrate the story as a character. Based on the voice by Abrams (2012, p. 287), from the dialogue above the ones who speak or utter their voice are the young man and the young woman.

There is a dialogue taken between Jules and Vincent. In this dialogue Vincent tells his experience when he going to Europe. Jules here just asking about the hash bar and the legality of the hash itself. (Pulp Fiction Movie Script, n.d., p. 8).

Voice concern with the act of narrating itself, what kind of narrator and narratee implied (Genette, 1980, p. 213). Homodiegetic appears when in the story, the character also acts as a narrator. Refer to the dialogue above, Vincent and Jules categorized as homodiegetic because they narrate the story as a character. Based on the voice by Abrams (2012, p. 287), from the dialogue above the ones who speak or utter their voice are Jules and Vincent.

In this dialogue (Pulp Fiction Movie Script, n.d., p. 10), Jules and Vincent talks about the situation in the hotel where they want to finish the deal. Jules said that they were fine if they have shotguns because it might be five people that they were dealing with and Vincent agree about that.

Referring to the dialogue above, Vincent and Jules are categorized as homodiegetic because they narrate the story as a character. Voice concern with the act of narrating itself, what kind of narrator and narratee implied (Genette, 1980, p. 213). Homodiegetic appears when in the story, the character also acts as a narrator. Based on the voice by Abrams (2012, p. 287), from the dialogue above the ones who speaks or utters their voice are Jules and Vincent.

In this dialogue Vincent asks marsellus’ wife name and how can they meet. Jules answered that her name is Mia and Jules said he don’t know how they can meet, but Mia was an actress. (Pulp Fiction Movie Script, n.d., p. 10).

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In this dialogue (Pulp Fiction Movie Script, n.d., p. 16), Jules were saying hi to the five guys dealing with Jules and Vincent. Jules asks to one of the five guys, Brett, how is he doing? Brett just answered that we were okay.

Refer to the dialogue above, Jules categorized as homodiegetic because they narrate the story as a character. Voice concern with the act of narrating itself, what kind of narrator and narratee implied (Genette, 1980, p. 213). Homodiegetic appears when in the story, the character also acts as a narrator. Based on the voice by Abrams (2012, p. 287), from the dialogue above the one who speak or utter their voice are Jules and Brett.

In this dialogue (Pulp Fiction Movie Script, n.d., p. 23), Marsellus and Butch talking about the prizefight. Marsellus said that even Butch is a good fighter, he must be defeat in this prizefight because he had a deal with Marsellus.

Refer to the dialogue above, Marsellus categorized as homodiegetic because they narrate the story as a character. Voice concern with the act of narrating itself, what kind of narrator and narratee implied (Genette, 1980, p. 213). Homodiegetic appears when in the story, the character also acts as a narrator. Based on the voice by Abrams (2012, p. 287), from the dialogue above the one who speak or utter their voice are Marsellus and Butch.

In this dialogue (Pulp Fiction Movie Script, n.d., p. 24), English Dave and Vincent were having a dialogue. English Dave look like on the occasion of welcoming Vincent whose coming back from Europe. English Dave asks Vincent whether he would like an espresso but Vincent just want a plain old America coffee. Then they were talking about the plan of Vincent to taking Mia out as Marsellus request.

Referring to the dialogue above, Vincent and English Dave categorized as homodiegetic because they narrate the story as a character. Voice concern with the act of narrating itself, what kind of narrator and narratee implied (Genette, 1980, p. 213). Homodiegetic appears when in the story, the character also acts as a narrator. . Based on the voice by Abrams (2012, p. 287), from the dialogue above the one who speak or utter their voice are English Dave and Vincent.

2. Frequency.

Frequency refers to a repetition. Genette (1980, p. 113) argues that: “What I call narrative frequency, that is the relation of frequency (or, more simply, of repetition) between the narrative and diegesis, up to this time has been very little studied by critics and theoreticians of the novel.”

This repetition can be seen from the narrator, plot, and event in the story. Hence, Mieke Bal (2017, p. 100) give his states in his book about the frequency. He states that:

“I refer to a repetition when an event occurs only once but is presented a number of times. Some experimental novels employ this possibility lavishly. Robbe-Grillet’s *Le voyeur* is a case in point. In general, it is used with much more discretion. Moreover, the repetition may be disguised to a certain extent by stylistic variations, as in example a. Sometimes variations in “perspective” (see focalization, below) are also used to

justify the repetition: the event may be the same, but each actor views it in his own or her own way”.

At the first scene, we know that there are two characters who were talking about the robbing. The two characters are young man and young woman whom they called themselves as pumpkin and Honey Bunny. They are talking in the café. Young woman said what then, but instead answering her, the young man called the garcon to make him a cup of coffee. (Pulp Fiction Movie Script, n.d., p. 5).

Then, in this movie script, this dialogue repeated while Jules and Vincent were eating in this café. While Vincent and Jules having a dialogue, there is Patron saying Garcon, Coffee. The dialogue from patron is same like the dialogue of the young man.

(Pulp Fiction Movie Script, n.d., p. 117).

After the dialogue above, there is another dialogue from pumpkin and honey bunny which is repeated in this scene. The scene that Vincent and Jules were eating and drink coffee which is took the same place with the robbing action from pumpkin and honey bunny. While Jules eating a muffin, Pumpkin and Honey Bunny screaming at the all costumer saying that everybody must keep cool because it is a robbery. Honey Bunny then said that if anybody doing something suspicious she will execute everyone in that café (Pulp Fiction Movie Script, n.d., p. 119). Then based on Bal (2017, p. 100), this dialogue can be categorized as a repetition. Because, the events occur only once but presented twice in different point of view.

The first dialogue was taken at the first scene, while they firstly known as young man and young woman. They exactly saying the same word like in the scene while Jules were eating muffin. The young man saying that everybody must keep cool because it is a robbery, and the young girl said if anybody that doing something suspicious she will execute everyone in that café (Pulp Fiction Movie Script, n.d., p. 7).

From four dialogues above, the researcher found that there are data related to the Frequency in terms of Narrative Discourse from Gerrard Genette. Based on the four dialogues above, the researcher found the repeating action, repeating dialogue, and repeating setting. This is related to Genette opinion about Frequency, Genette (1980, p. 113) said that:

“What I call narrative frequency, that is the relation of frequency (or, more simply, of repetition) between the narrative and diegesis, up to this time has been very little studied by critics and theoreticians of the novel”.

Then based on Bal (2017, p. 100), this dialogue can be categorized as a repetition. Because, the events occur only once but presented twice in different point of view. This section should explore the significance of the results of the study. This section allows you to offer your interpretation and explain the meaning of your results. Emphasize any theoretical or practical consequences of the results.

CONCLUSIONS

Based on the analysis, the researcher found that voice exists in this movie script. There are two types of voices that exist in Pulp Fiction movie script. They are homodiegetic and heterodiegetic. Homodiegetic appears when the narrator exists in the story as a character. Meanwhile, heterodiegetic appears when the narrator doesn't exist in the story or dialogue. Then, the frequency that exists in Pulp Fiction movie script is in the form of repetition of setting and dialogues. Repetition of setting is the place, the time, and the property. The repetition of the dialogues in Pulp Fiction movie script is in the form of dialogues of the same character in the different scenes and different points of view.

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