

COMPARING THE PLOT OF *THE MAZE RUNNER* (2014) AND *THE STORY OF ASHABUL KAIFI*: AN ANALYSIS USING NARRATIVE THEORY

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By:

Nurul Fidya Harya

19101050041

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

ENGLISH DEPARTMENT

FACULTY OF ADAB AND CULTURAL SCIENCES

SUNAN KALIJAGA STATE ISLAMIC UNIVERSITY

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FINAL PROJECT STATEMENT

This thesis, entitled "*Comparing The Plot of The Maze Runner and The Story of Ashabul Kahfi: An Analysis Using Narrative Theory*," is a genuine work. This thesis has not been published for other degrees or publications. All the sources and all the assistance received in this thesis have been mentioned in the references.

Yogyakarta, July 27th 2023

The Researcher,



Nurul Fidya Harya

Student ID.19101050041



STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA



NOTA DINAS

Hal: Skripsi
a.n. Nurul Fidya Harya

Yth.
Dekan Fakultas Adab dan Ilmu Budaya
UIN Sunan Kalijaga
Di Yogyakarta

Assalamu'alaikum Wr. Wb

Setelah memeriksa, meneliti, dan memberikan arahan untuk perbaikan atas skripsi saudara:

Nama : Nurul Fidya Harya
NIM : 19101050041
Prodi : Sastra Inggris
Fakultas : Adab dan Ilmu Budaya
Judul : **Comparing The Plot of *The Maze Runner (2014)* and *The Story of Ashbul Kahfi: An Analysis Using Narrative Theory***

kami menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqosyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

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Yogyakarta, 30/07/2023
Pembimbing

Dr. Danial Hidayatullah, S.S., M.hum.
NIP: 19760405 200901 1 016



PENGESAHAN TUGAS AKHIR

Nomor : B-1516/Un.02/DA/PP.00.9/08/2023

Tugas Akhir dengan judul : Comparing The Plot of The Maze Runner (2014) and The Story of Ashabul Kahfi: An Analysis Using Narrative Theory

yang dipersiapkan dan disusun oleh:

Nama : NURUL FIDYA HARYA FITRI
Nomor Induk Mahasiswa : 19101050041
Telah diujikan pada : Senin, 14 Agustus 2023
Nilai ujian Tugas Akhir : A-

dinyatakan telah diterima oleh Fakultas Adab dan Ilmu Budaya UIN Sunan Kalijaga Yogyakarta

TIM UJIAN TUGAS AKHIR



Ketua Sidang

Dr. Danial Hidayatullah, SS., M.Hum
SIGNED

Valid ID: 64e6b970d92e1



Penguji I

Dr. Witriani, S.S. M.Hum.
SIGNED

Valid ID: 64e5de74d02d8



Penguji II

Harsiwi Fajar Sari, SS., M.A.
SIGNED

Valid ID: 64e5e5a3594d2



Yogyakarta, 14 Agustus 2023
UIN Sunan Kalijaga
Dekan Fakultas Adab dan Ilmu Budaya
Prof. Dr. Muhammad Wildan, M.A.
SIGNED

Valid ID: 64e6cbe781b00

MOTTO

“Start now. Start where you are. Start with fear. Start with pain. Start with doubt. Start with hand shaking. Start with voice trembling; but start. Start and do not stop. Start where you are, with what you have. Just start.”

— Anonymous

“No matter the scary it is, we have to move on, and we have to grow up, because things might just change for the better. Therefore, we have to be brave. And if our dreams get broken along the way, we have to make new ones from the pieces.”

— Erin Quinn, from *Derry Girls*

“Be unpredictable, be real, and be interesting. Tell a good story”

— James Dashner

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DEDICATION

This graduating paper is sincerely dedicated to:

my siblings, and my big family, who always trust, encourage, and love me
endlessly.

And my circle of friends for their everlasting support and help.



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The Researcher,

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA



Nurul Fidya Harya

Student ID. 19101050041

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By Nurul Fidya Harya

19101050041

ABSTRACT

This research aimed to compare the plots of *The Maze Runner* (2014) and *The Story of Ashabul Kahfi*. The two narratives were compared based on the similarities in the background of the two narratives: the confinement event and the similar plot of the two stories. A deeper comprehension of how particular narrative patterns impacted the creation of delivery of messages or moral values. The researcher used a qualitative approach, focusing on interpreting the phenomena. The researcher compared the plots using the narrative theory of seven basic plots by Christopher Booker. The researcher compared the two narratives by plotting the event plots and classifying the Voyage and Return plots to determine how the plots of two narratives from different eras and cultures can be compared. This analysis also tested whether seven basic plots can be applied in *The Story of Ashabul Kahfi*. If this theory is applicable to a prophetic story, it implies that narratives categorized as prophetic may share resemblances with other non-prophetic narratives. This statement explores what elements make a story categorized as prophetic. The result of the analysis was that the two plots of the two narratives could be compared. The plots of the two narratives had the same basic stories. This statement proved evidence that *The Story of Ashabul Kahfi*, a prophetic story, had the same plot structure as *The Maze Runner*. This finding reinforces the fact that prophetic stories are not solely transcendent products. Still, they contained elements that resonated with humans and used the influence of humans to deliver religious messages or divine teachings from God.

Keywords: the story of ashabul kahfi, prophetic story, voyage and return, plot, *The Maze Runner*, comparative literature

**COMPARING THE PLOT OF *THE MAZE RUNNER* (2014) AND *THE
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19101050041

ABSTRAK

Penelitian ini bertujuan untuk membandingkan alur *The Maze Runner* (2014) dan *The Story of Ashabul Kahfi*. Kedua narasi tersebut dibandingkan berdasarkan kesamaan latar belakang kedua narasi tersebut: peristiwa pengurungan dan kesamaan plot dari kedua cerita tersebut. Pemahaman yang lebih mendalam tentang bagaimana pola narasi tertentu berdampak pada penciptaan penyampaian pesan atau nilai moral. Peneliti menggunakan pendekatan kualitatif, dengan fokus pada interpretasi fenomena. Peneliti membandingkan alur-alur tersebut dengan menggunakan teori naratif tujuh alur dasar oleh Christopher Booker. Peneliti membandingkan dua narasi dengan memplot plot peristiwa dan mengklasifikasikan plot *voyage* dan *return* untuk menentukan bagaimana plot dua narasi dari era dan budaya yang berbeda dapat dibandingkan. Analisis ini juga menguji apakah tujuh alur dasar dapat diterapkan dalam *The Story of Ashabul Kahfi*. Jika teori ini dapat diterapkan pada kisah kenabian, hal ini menyiratkan bahwa narasi yang dikategorikan sebagai kenabian mungkin memiliki kemiripan dengan narasi non-profetik lainnya. Pernyataan ini mengeksplorasi unsur-unsur apa yang menjadikan sebuah cerita dikategorikan sebagai profetik. Hasil dari analisis tersebut adalah bahwa kedua plot dari kedua narasi tersebut dapat diperbandingkan. Alur kedua narasi tersebut memiliki dasar cerita yang sama. Pernyataan ini menjadi bukti bahwa *The Story of Ashabul Kahfi*, kisah kenabian, memiliki struktur plot yang sama dengan *The Maze Runner*. Temuan ini memperkuat fakta bahwa kisah-kisah kenabian bukanlah semata-mata produk transenden. Tetap saja, mereka mengandung unsur-unsur yang beresonansi dengan manusia dan menggunakan pengaruh manusia untuk menyampaikan pesan-pesan agama atau ajaran ketuhanan dari Tuhan.

Kata kunci: ashabul kahfi, cerita profetik, plot, *voyage and return*, *The Maze Runner*.

CHAPTER I INTRODUCTION

1.1 Background of the Study

The Maze Runner is a 2014 movie that shows a group of young people trapped by wicked people or villains in Glade. It was released by Wes Ball. The concepts and ideas about young people trapped in this movie also appear in *The Story of Ashabul Kahfi*, a novel by Muhammad El-Natsir published in 2010. It tells of a group of young people trapped in a cave by evil people and appears in Quran Surah Al-Kahfi verses 9 to 26. *The Maze Runner* and *The Story of Ashabul Kahfi* are used to compare the similarities in that the background of the two narratives is the "confinement" event.

In *The Maze Runner*, the WICKD organization sends young people to the Glade and traps them as an experiment. Meanwhile, on the Cruel King's orders, the kingdom's troops in *The Story of Ashabul Kahfi* imprison the youths in a cave. The two narratives also affect making a better world in the future because of their persistence.

The researcher intends to compare the two narratives because, according to Totosy de Zepetnek and Cao, "Comparative literature is an interdisciplinary field whose practitioners study literature across national borders, across periods, across languages, across genres, across boundaries between literature and the other arts (music, painting, dance, film, etc.), across disciplines (literature and psychology, philosophy, science, history, architecture, sociology, politics, etc.) (Totosy de Zepetnek, 1998: 80) (Cao, 2013: xix) (Cao, 2013: xix) (Cao, 2013: xix). Therefore, comparing two narratives, *The Story of Ashabul Kahfi*, a novel about the Islamic

culture in the Middle East that appears hundreds of years, and *The Maze Runner*, a movie about American science fiction that appears in the modern era, is acceptable based on the above information.

The researcher intends to compare the plots of two narratives because the plot is a crucial element of literary analysis. As Aristotle explained, the plot is the underlying principle of tragedy and a critical component in any narrative story. It is through the plot that the story's message is conveyed to the audience. Despite the two narratives' different backgrounds and cultural contexts, they share common ground in their plot structure.

Aristotle's definition of the plot as a reenactment of internal and external activities highlights the importance of understanding the plot's sequence. A good plot is structured with an orientation, exposition, complication, climax, and resolution, which create a cause-and-effect relationship that connects the story's elements. As Mario Klarer notes, "Plot is the logical interaction of the various thematic elements of a text that leads to a change in the actual situation as presented at the outset of the narrative" (1999: 15).

Therefore, by comparing the plots of the two narratives, the researcher aims to gain a deeper understanding of how the plot's structure influences the messages and themes of the stories. Such an analysis will provide insights into the two narratives and contribute to the broader field of comparative literature by displaying how plots can connect stories across different cultures and periods.

A plot is a complex element in the narrative because the plot emphasizes the problem of the causality relation and the logical connection of a story. "Plotting the

events shown in the story is not simple because the author compiled the events based on causal links" Kenney (1966:14). According to Foster (1970: 93), "Plot is the story of events that have an emphasis on causality." The plot, which relates to causality, is essential and influences the connection with the events in the narrative.

Based on the 2004 book by Christopher Booker called "The Seven Basic Plots: Why We Tell Stories", the seven basic plots model the narrative structure. The premise of the seven basic plots is that most people like to tell stories, and people like to tell stories to others using the same basic form. The mythic tales and stories from all the civilizations worldwide that they follow the same basic pattern prove it. In addition, it makes the story endure.

In the seven basic plots theory, there are seven structures that Christopher Booker defines as the basic plots that appear in storytelling. Types of plots are Overcoming the Monster, Rags to Riches, The Quest, Voyage and Return, Comedy, Tragedy, and Rebirth. This formula of the seven basic plots aims to entertain and deliver lessons to the people.

One of the plot types that the researcher uses to analyze the two stories is Voyage and Return. Voyage and Return is used to analyze this study because the two narratives have the same basic plot structure. Voyage and Return is about a group of young people traveling to a different world; they face many obstacles and get many experiences to make the world better in the future.

The researcher analyzes two problems. The first problem is comparing the plots of two narratives from different eras and cultures. *The Maze Runner* is a 2014 movie, while *The Story of Ashabul Kahfi* is a 2010 novel published based on a

Quranic story in Surah Al Kahfi, verses 9 to 26. Despite their differences, the researcher aims to explore common ground and underlying themes that connect the two narratives. The second problem is determining whether the seven basic plots proposed by Christopher Booker in his book "The Seven Basic Plots: Why We Tell Stories" (2004) can be applied to *The Story of Ashabul Kahfi*. If these seven basic plots also appear in prophetic stories, it implies that the structure that governs the prophetic story cannot be separated from it.

Prophetic stories are narratives that deliver messages, revelations, or insights from a supernatural or higher source. Characters with a special relationship to the divine, such as prophets, seers, or spiritual messengers, are frequently included in these tales. Prophetic tales appear in religious or spiritual contexts and seek to instruct the listener in moral, ethical, or spiritual principles. These stories may have elements of prophecy, direction, or illumination of truths that present something that is beyond the human senses. Prophetic stories that have a divine pattern should have a different pattern. If the prophetic story has the same pattern as other stories, this scenario could cast doubt on the distinctive nature of prophetic stories, and then the prophetic value will be blurred.

By tackling these problems, the researcher aims to shed light on the similarities and differences between these two narratives, leading to a deeper understanding of how the plot influences the message and themes of a story. This comparison will provide insight into the power of storytelling and highlight the shared human experiences that transcend cultural and temporal boundaries.

The researcher intends to compare the two objects using the different media between movies and novels because it is interesting how two various media can show the stages of the seven basic plots: The Voyage and Return plot appearing in two narratives. Furthermore, the researcher chooses *The Maze Runner* rather than *The Hunger Games* (2012), which has the same "confinement" event, because the researcher finds *The Maze Runner* to have more similarities with *The Story of Ashabul Kahfi*.

In this research, relationships between plot concepts become a plot construction, which is analyzed more deeply to see how the theory of seven basic plots can analyze the plot of two objects. It will analyze by plotting the story along the stages. Comparing two stories, enables us to develop a broader and deeper understanding of human experiences, the diversity of cultures, and the sophisticated strategies employed in storytelling. It helps readers find connections, which fosters a stronger respect for various storylines. In the end, this approach deepens our understanding of the complexities of human stories and the ways they are communicated by fostering readers' ability to critically examine and analyze stories in meaningful ways. Therefore, it is important to discuss.

The Maze Runner and *The Story of Ashabul Kahfi* appeared in different eras, cultures, and religions, but simultaneously, the two objects have the same common ground. It is interesting to analyze because *The Maze Runner* has a science fiction genre, whereas *The Story of Ashabul Kahfi* is a prophetic story about religiosity.

1.2 Research Question

Based on the background that the researcher explained, there is a question that the researcher intends to answer: What similarities are found between the two compared stories to prove the Voyage and Return plot?

1.3 Objectives of the study

The researcher aims to find out how we can compare the plots of *The Maze Runner* and *The Story of Ashabul Kahfi* in both narratives. The two narratives are believed to have different eras, cultures, and genres. Furthermore, in this research, the researcher also wants to find out how Voyage and Return can analyze the plot in *The Maze Runner* and *The Story of Ashabul Kahfi*.

1.4 Significance of Study

The significance of this study is to show that plot is a crucial element in building a story. People believe stories from all civilizations worldwide are supposed to follow the same basic pattern. Therefore, the plot can be compared and analyzed by plotting along the stages using narrative theory: seven basic plots by Christopher Booker.

1.5 Literature Review

The Researcher did not find previous research that used *The Maze Runner* and *The Story of Ashabul Kahfi* using the narrative theory of seven basic plots. However, the researcher found some theses that use the same object but have different theories. The first thesis is by Hima Aliya Hafizhoh (2020), a student from Teknokrat University. Her thesis is entitled *Suspense of Plot in The Maze Runner Novel by James Dashner*. The chapters of this thesis explain the object using theory, perspectives, and analyses, including structuralism and structural affect theory. This

thesis results in the suspense plot being an essential element to engage the audience. This research only focuses on the suspense plot of one object.

The second is a thesis by Clarisa Tasabela (2020) from Muhammadiyah University of Surakarta. The study is entitled *Behavior Patterns of Teamwork in The Maze Runner by James Dashner (2009): A Behaviorist Approach*. The study aims to determine how teamwork is created by the behavior patterns shown in the object. This study shows that some behavior patterns are communication, commitment, strategy, helping, and discussion.

The next thesis is by Ali Hamidi (2022), from the Islamic State Institute of Salatiga, with the title *Aktualisasi Kisah Ashabul Kahfi bagi Generasi Muda (Analisis Narrative Criticism, A.H. Johns)*. He intends to analyze how narrative criticism can be applied to the prophetic stories. He also imparts values as knowledge to the young people about how to interpret everything and avoid hedonism, as depicted in *The Story of Ashabul Kahfi*.

The fourth thesis is by Rahmansyah (2019) from the Islamic State University of Sumatera Utara, and the title is *Nilai-Nilai Pendidikan Islam dalam Kisah Abul Kahfi (Analisis Kajian Alquran Surah Al-Kahfi Ayat 9 Sampai 26)*. This research intends to analyze the Islamic education value of *The Story of Ashabul Kahfi*. There are 13 Islamic education values that the researcher identified: *aqeedah, tawadhu, tasamuh* (tolerance), *ikhtiar, tawakkal, istiqomah, siddiq, zuhud, tafakkur* (thinking), *taqwa, wira'i* (be careful of your heart), *i'tsar* (prioritizing the interests of others), and *muhsabatunnafsi* (self-introspection).

The study that the researcher intends to analyze differs from the previous studies. In the first study, this thesis discusses plot and suspense using the structuralism approach, which focuses on how the suspense aspect builds in *The Maze Runner* novel. In the second thesis, the object is classical conditioning by Ivan Pavlov and operant conditioning by B.F. Skinner. The first study focuses on the character of behavioral patterns, while this study focuses on the plot. The third thesis discusses how narrative criticism can be applied and shows the values in *The Story of Ashabul Kahfi*. The fourth study focuses on Islamic education values, whereas this study is about how seven basic plots can be applied to both objects. Therefore, the previous studies are different from this research because, in this research, the writer uses movies and novels as an object study and as a comparison. The researcher compares the plots of the two objects by analyzing the plots of the stages of Voyage and Return. This thesis also uses different theories, has different aims, and results from the previous studies.

1.6 Theoretical Framework

Based on the statements above, the researcher will explain the theory applied to analyze the plot of *The Maze Runner* and *The Story of Ashabul Kahfi*. The theory to analyze the two objects is narrative theory: seven basic plots. The narrative approach is used to study because the theory is related to the problems, which support the research. A narrative theory means the story is based on structure, and the form can be in plot structure, character, or settings. Narrative theory is focused on the construction of fiction or text.

Narrative theory composes the narrative of the structures helpful in analyzing the comprehensive analysis. The narrative approach is about the relationship between the elements that make a good story. The three components of the story are events, existences, and the connection between the event and existence. The three components can be called a plot. The narrative theory refuses to focus just on the form. Narrative stories believe that the structure of relationship can build a great story.

The statement above argues that the plot plays a significant role in influencing the two objects, and narrative theory focuses on applying the seven basic plots to both stories. The study's narrative theory approach is claimed to enhance understanding by highlighting the sequential stages of the plot within a story. The researcher's choice to analyze the two objects using the Voyage and Return plot is based on the shared similarity of young people venturing into unfamiliar territories and undergoing transformative experiences. As an essential element of all stories, the plot can depict the entire narrative. By plotting the stages of the seven basic plots, it is implied that comparison and analysis of the two objects can be achieved through the lens of narrative theory.

1.6.1 Voyage and Return

Voyage and Return is one of the seven stages that Christopher Booker describes. Voyage and Return means that the character travels on different and abnormal journeys. Voyage and Return make the hero of the narrative story feel a new experience that he has never felt before. The hero is placed in challenging situations. The hero has to think about how to deal with complex problems.

However, the hero will get the clues to face all the obstacles along the journey. Then, when the hero succeeds in dealing with the complex situations, they will bring something significant to society. All their experiences make the hero more vigorous, meaningful, and valuable. The experience that the hero faces will change her or him.

As explained by Christopher Booker, there is a type of Voyage and Return. The social Voyage and Return is where the hero has the physical journey, and has the social journey or social milieu. This plot is slightly different. For instance, it immerses the protagonist or main character in a new social environment or milieu. The protagonist or hero will travel out of the joint society they face every day.

The point of the Voyage and Return is that the hero or heroine goes out to do ordinary things. Then, the character faces obstacles from different or unfamiliar things or society. According to Christopher Booker in his 2004 book *Seven Basic Plots: Why People Tell Stories*, there are five stages in the Voyage and Return plot.

- 1) Anticipation Stage and 'fall' into the other world

It means that the character feels excited or open to the new adventure that shatters. The character's consciousness is limited in some way. The hero and heroine are usually depicted as young, naive, and with a bit of experience. However, they are curious and quick to adapt to the different world they face.

- 2) Initial fascination or Dream Stage

The hero and heroine feel excited and curious about the new place that they have never known. There are loads of experiences that they want to get from

the new world. However, in the end, they realize that the different world that offers adventure does not make them want to stay forever.

3) Frustration Stage

When the character lives in the new world, they feel excited about the new journey. Simultaneously, the hero will face obstacles, frustration, oppression, and difficulties. A shadow makes their adventure more tempting and alarming.

4) Nightmare Stage

The stage tells about the shadow increasingly dominates the adventure. The shadow makes the characters more trapped in the tempted position. The shadow threatens the hero's or heroine's survival.

5) Thrilling Escape and Return

The shadow or wretched creature makes the hero and heroine struggle, and they feel that the burden is too much to bear. They want to go to their world, where they start the adventure. Then there are questions about their experience, how far have the hero and heroine traveled to the new world? How does the adventure change their lives?

The Voyage and Return draws a parallel to that underlying structure. The central character begins to become curious and follows the adventure. They feel excited and enjoy the experience. However, they face a shadow or something that makes them afraid. During the journey, they will find out who the real him or herself is. Then, at the end of the story, they will see how the adventure can change them.

1.6.2 Film Theory

The researcher also uses film theory to support the research. In the Oxford Advanced Learner's Dictionary, Albert Sidney Hornby says, "A movie is a series of moving pictures recorded with a sound that tells a story." A phrase used to refer to individual motion movies, the field of cinema as an art form, and the motion picture business is "movie" or "film." Using cameras to make things in which cameras capture images from the outside world, create original images, or create animation or special effects.

In the movie, some elements build a story. Narrative, cinematography, sound, mise-en-scene, and editing are the five components of a film. These five factors influence the movie and how it is evaluated.

One of the elements that the researcher intends to use to support the data is the cinematography. Cinematography discusses how the camera captures or records movie sequences. There are five components to cinematography. They are exposure, composition, framing, camera movement, camera angle, and color.

The researcher intends to use camera movement and camera distance to analyze *The Maze Runner*. The researcher uses camera movement and camera distance because the two elements can explain the story and support the data. In accordance with Blain Brown, "Camera movement is used to analyze this movie because it is more than just "where it looks good," it determines what the audience sees and from what perspective they see it. (Blain Brown 2012: 210). The components of the camera movement are as follows.

1. Tilt

A tilt directs the camera upward and downward. Filmmakers use tilt to capture the verticality of a movie's world and can use it to reveal information like character, setting, or scale.

2. Tracking

Tracking is a shot in which the camera physically moves and follows the subject along the scene to reveal the setting or highlight the characters' relationships.

3. Pan

Pan is a camera movement that rotates the camera horizontally, left or right, while remaining in a fixed location, which can be used to reveal information.

4. Crabbing

Crabbing is the lateral movement of the camera. Crabbing operates using a crane, which makes the camera move vertically, horizontally, or vertically and horizontally. Crabbing is used to show dramatic, epic, and spectacular effects visually.

5. Dolly Zoom

Dolly zoom is a camera that utilizes both a dolly movement and lens zoom to create something called the vertigo effect.

6. Arc

Arc is a camera that moves in orbit around the character. This movement establishes focus on the characters and gives the impression of intimacy, panic, and bravery.

The researcher also uses camera distance to analyze *The Maze Runner*. As explained by Stephen Prince, "The camera's position and distance from the action are key elements in the visual design of a film, allowing the filmmaker to control the audience's perception of the action and manipulate their emotional responses." (Stephen Prince, (2012). This statement implies that, how viewers experience and react to the tale and its emotions is greatly influenced by the camera's position and distance. The element of camera distance are as follows.

1. Extreme long shot

Extreme long shot means that this shot has the function of establishing the movie. It captures the place wide, so the audience knows the place and the movie's setting.

2. Long shot

This shot captures the character from his feet to his head. The function of this shot is to introduce the character and the environment.

3. Mid-shot or medium shot

This shot is taken from the waist to the face. The function of this shot is to introduce the character's expression and body language to the audience.

4. Close-up

This camera shoots from shoulder to face. This function is to show the expression and introduce the dialog the character said in the movie.

5. Extreme close-up

An extreme close up is when an object, item, or body part fills the frame.

This technique is intended to emphasize a point, reveal detail, and, once more, intensify emotion.

1.7 Methods of Research

This phase expounds on the type of research, data resources, data collection technique, and data analysis of this research.

1.7.1 Type of Research

The method of this study used a qualitative method. The qualitative method is used to understand and search factors relate to human problems. As stated by Denzin and Lincoln (2000), they claim that qualitative research involves an interpretive and naturalistic approach: "This means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them." This researcher uses books, articles, and online journals to observe the data.

1.7.2 Data Sources

The Maze Runner movie and *The Story of Ashabul Kahfi* novel are the primary data resources in this study. The novel of *Ashabul Kahfi* consists of twenty-three chapters and 280 pages. Then there are also some secondary data sources, including journals, articles, and books that relate to *The Maze Runner* and *The Story of Ashabul Kahfi* as objects of study.

1.7.3 Data Collection Technique

The data collection process involves watching and reading *The Maze Runner* by Wes Ball to understand the story's theme, character, characterization, settings, plot, and point of view. Then, the researcher captures the scenes that correlate with the events—the scene, including the dialogue—to explain the events clearly. At the same time, reading *The Story of Ashabul Kahfi* by Muhammad El Natsir is required to get the narrative's theme, character, characterization, settings, plot, and point of view. The dialogue and the novel's quotes must also clearly explain and support the data. Then, the researcher compiles the data and explains the image after the screenshot has been collected as data. Books and scholarly journals are also used as additional data to support and strengthen an argument.

1.7.4. Data Analysis Technique

The researcher will use the seven basic theories of Christopher Booker to analyze the plots of *The Maze Runner* and *The Story of Ashabul Kahfi*. There are some steps to analyze the data. First, the researcher interprets the data. Secondly, the researcher identifies the events in the plot of the film and novel. Third, classifying *The Maze Runner* and *Ashabul Kahfi* plots. Next, the researcher matches *The Maze Runner* plot to *The Story of Ashabul Kahfi* plot and gives the reason why these plots match each other. Then, the researcher classifies the events of the two narrative plots based on Voyage and Return.

After identifying and classifying the data from the two stories, the researcher compares the data to answer the research question. Furthermore, this study also uses cinematography to support the data analysis. The researcher uses camera movement and camera distance to analyze *The Maze Runner*. The

researcher classifies the movie's scenes into camera movement and distance types. In the end, the researcher concludes the comparison of the data and all variables.

1.8 Paper Organization

This study consists of four chapters. The first chapter introduces the background of the study, including the objective of the study, the significance of the study, literature review, theoretical approach, research methodology, and paper organization. The second chapter will have the object's intrinsic elements, including theme, plot, settings, characters, and characterization. The third chapter shows the data findings and analysis of the two narratives. The fourth chapter is about the conclusion and suggestions of this study.

CHAPTER IV

CONCLUSION AND SUGESTION

4.1 Conclusion

After the discussion, the researcher finds similarities between *The Maze Runner* and *The Story of Ashabul Kahfi's* plots. The events of the stories match each other, and these events are qualified in the Voyage and Return plot. Even though there are two events in the third and fourth rising action in *The Maze Runner*, they do not match with the third and fourth rising action in *The Story of Ashabul Kahfi* because both tell different issues. However, the events still qualify for the frustration stage.

In the first stage, the researcher identified key elements related to the anticipation stage. Both stories depict the Glade and New Ephesus as thrilling new worlds of adventure for the characters involved. Thomas, the Galders, Martelius, and the *Ashabul Kahfi* boys also represent young people who embark on extraordinary journeys. Furthermore, in the initial fascination stage, Thomas and the boys encounter positive outcomes such as newfound friendships and enriching experiences. Similarly, Martelius and his companions attain positions of influence and prosperity during their expedition. Then, the challenges or problems that come from internal and external sources have to face the feelings of frustration. Thomas faces hostility from others while simultaneously battling against the Griever. Likewise, Martelius and the boys confront traitors and the menacing presence of Diqyanus. Subsequently, the nightmare stage intensifies the problems. Thomas faces a multitude of Grievers as he seeks an escape route from the maze, with the Grievers pursuing him and his companions relentlessly.

Meanwhile, the *Ashabul Kahfi* boys must hide and evade Diqyanus's troops, who are determined to end their lives. Last, the resolution occurs in the thrilling return stage. Thomas and the boys finally escape the maze and discover the reasons behind their trap. Similarly, Martelius and the boys unravel the mysteries surrounding their extended sleep for decades. Ultimately, the characters return to where they initially began their respective adventures. Thomas and the Gladers return to their starting point, while the *Ashabul Kahfi* boys find solace in their return to God. The adventures experienced by the characters in both stories offer valuable lessons, newfound wisdom, and transformative experiences.

The analysis presented above provides evidence that the two narratives can be compared using the Voyage and Return plot. Both stories contain events that align with the characteristics of the Voyage and Return plots. Moreover, the plots of the narratives exhibit minor differences, which do not significantly influence their comparability despite originating from different eras, cultures, and genres. This outcome demonstrates the applicability of the Voyage and Return theory to prophetic stories, indicating that such narratives share a similar structure with human-made stories.

If prophetic stories possess the same narrative structure as human-made stories, it implies that the overarching narrative framework also governs them. This framework features adventure, overcoming obstacles, personal transformation, and moral or spiritual messages. Consequently, even though prophetic stories share structural similarities with human-made stories, they offer profound and spiritually

imbued tales. This finding reinforces that prophetic stories are not solely transcendent products but contain elements that resonate with human experiences.

Prophetic stories can reflect human influence in their delivery, narration, and conveyance of religious messages from a divine source. They serve as a means to express beliefs as well as convey societal and cultural understanding. Additionally, these stories serve as a conduit for transmitting messages from God. Thus, prophetic narratives serve as a medium through which human perspectives and interpretations are intertwined with the communication of divine teachings.

4.2 Suggestion

In this section, the author offers some recommendations for other researchers based on the analysis and conclusions of the research. This study focuses on the plots of *The Maze Runner* and *The Story of Ashabul Kahfi*, which make use of the voyage and return plot that Christopher Booker created in his 2004 book, "Why We Tell Stories." The writer recommended that there are many features to explore and analyze in prophetic or Quranic stories using seven basic plots because many aspects relate to contemporary stories. It is recommended that this study serve as a reference for future researchers, especially those who are interested in conducting research and who have the same object or theory. Hopefully, this technique will be the subject of additional research.

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Universitas Diponegoro, Semarang.

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA