

AN INVESTIGATION OF INTRINSIC ELEMENTS AND MORAL VALUE IN THE *PADDINGTON* FILM

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ABSTRACT

Film has become a more modern means of human's life depiction than novel or any other written literary work because of its ability to present in audio-visual form. One of the film's essential elements is intrinsic, the elements that interlink and build the film itself. This research centres on the intrinsic elements in *The Paddington* (2014) film using a structural approach. Moral value is also being discussed in this research using a separated theory by Linda and Eyre (1997). This research is contributing to the richness of current literary work research while simultaneously giving a support to upcoming and ongoing studies. This research analysed the data using descriptive qualitative method developed by Miles and Huberman (2013). Prior to this, the data had been collected using Creswell's (2012) note-taking technique. The finding of this research discovered five intrinsic elements and twelve moral values in this film. While the intrinsic elements consist of theme, plot, character and characterization, setting, and point of view. More than 10 classifications of moral values were recorded in this study.

Keywords: *Intrinsic elements, literary study, film.*

INTRODUCTION

Literature is a visionary work that inspired by story of humans, animals and alike. The result is widely known as literary works like book, poem, drama, and short story. Pradopo (1994 as cited in Husain and Moputi 2019) explained that literary works are everything that

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entangled with human life poured into story with the focus is mostly on telling whatever truth favoured by the researcher. Values on human life such as social, politics, religion often become the ideas in literary works. The further classification of literary works consist of three different genre; drama, poetry, and prose. This classification of literary works is the main concern in literary theory.

In literature, there is an element called extrinsic and intrinsic which function as the construction of literature. It would have been a mistake to assume that one is superior than another because they are both important. One of the element highlights in this research is the intrinsic element. According to Nurgiyantoro (2007), the intrinsic elements build the story and make it presentable. The elements consist of theme, plot, characters, setting, moral value, and point of view

To the researcher, the film is a favourable feat of literary work in delivering the desired message because of its simplicity and combination of audio-visual advancement. Hornby (2006) described film as a visually oriented media which combined sounds and pictures in a form of scenes to deliver its story. Just like the literary works, film is also divided in a wide array of genres. In fact, film has much more genres than written story. One of the prominent ones that also selected by the researcher is a fantasy film entitled the *Paddington* (2014). This film is an adaptation from the novel with similar title. This film was officially released worldwide in the United Kingdom on 28 November 2014. Having nominated in so many award, this film won the 2015's Empire Award for the best comedy. In fact, this film is considered as an ideal comedy film for family due to its minimal pop culture stuff. Also, there are lots of morals within this film.

There have been several studies available that looks into intrinsic elements in the literature, mostly film and novel. The following are some studies ideal to this research. The first is by Indriani et al. (2019) which looks into the intrinsic elements in the *Mama* film which consist of plot, characters, setting, and point of view. Then, there is Sigalingging (2020) in an analysis of intrinsic elements, and discover about how structural approach is used as theory to analyse the intrinsic elements. Another work has been done by Arifin, et al. (2019) which specifically looks into moral values within a film. Later, another work by Nasir, et al (2019) also focus to the same subject, moral values in a film named *Coco*. The findings are quite relevant to this research.

LITERATURE REVIEW

Intrinsic element

Intrinsic elements are the elements that make film presentable in scenes (Nurgiyantoro, 2019). The combination of various intrinsic elements is what makes a film exist. Eagleton (1996 as cited in Umboro 2021) stated that the intrinsic elements are the elements of literary works that come from within the literary work itself. The intrinsic elements in the film are theme, plot, characters and characterization, setting, and point of view. Each of the elements is explained as follows:

Theme

Theme can be described as the main topics in the literature. It is often not just one, but many with each contain different value. Mostly, film features a good theme like virtue. Nurgiyantoro (2019) stated that theme is much of portrayals in daily life, integrated to literary works by authors. Meanwhile, Barsam and Monahan (2016) agreed on theme as a merged idea that a film expresses within its narrative or imagery. Theme can only be identified fully at the end of the film.

Plot

Plot also known as the sequence of events that help delivers the story in such arrangements so the audience could recognize. In film, plot can be identified by scenes which involved conversations, actions, and meditations. Barsam and Monahan (2016) said that plot emphasizes causality in its narrative to get a clear explanation of the events.

As traced back to the earliest form of literature, Aristotle, as cited in Barsam and Monahan (2016), has introduced plot saying that a good story should has a beginning, middle, and end. This is the earliest form of plot in literature. Later, it has been expanded into several parts; *exposition*, *rising action*, *climax*, and *falling action*. This classification of the plot is a very common one which apparently suits a lot of drama and novels.

Character and characterization

In literature, character, and characterization deliver the desired message, theme, and value of its author or film's director. The idea of literature including film as an imagery of life made is made possible through character and characterization. Forster (1927 as cited in

Barsam and Monahan 2016) has constructed two divisions of character, namely *round* and *flat*. The idea of this is based on how complex the personality of the character is. The *round* one is a three-dimensional character, able to possess several traits and more likely to change in personality and motive throughout the story. It is probably the closest to portray a lively personality in literary works including film. The other one, however (*flat*), is the complete opposite of *round*'s process. The *flat* character is often present in static condition, only possess one personality and not likely be able to change the course of the plot. Usually, the *round* character is attached to the protagonist, antagonist, and other major characters while *flat* is seen more in the minors.

The characterization is how those characters play their role in the film. Some of them will be specific and significant to the overall development of the story (Nurgiyantoro 2019).

Setting

Setting in a film can be generally identified by place, time, and society. In every literary works, there must be setting of a certain things to explain layer or scenes of certain action. Griffith (2011) even went further by explaining how setting is not merely about the place and time but rather involved norm and custom. It is important to note that setting sometime integrated in such implicit way by the author or film's director. Setting of place explains about where while setting of time explains when things happen. The setting of society is more complex than the previous two, involving certain social aspects and condition of scenes in film.

Point of View

The point of view is responsible in the perspective arrangement of the story. Sometimes, it tells a film's story from the eyes of specific character, other time it focuses on the action parts of a film. However, interpreting or identifying a point of view in a film is harder than in a novel or any other written literature. This is because of film being more dynamic in shifting the perspective of its story, making it more diverse but also trickier to recognize.

Moral Value

As obvious as the name is, moral value in literature could be defined as any virtue that implicitly or explicitly included in a film. The term moral value is always about something good, hence the name.

Wibawa (2013) stated that moral value is a reference to measure the attitude, like a set of standard.

Linda and Eyre (1997 as cited in Karim 2016) classified the moral values into two major category, those are values of being and values of giving. Values of being are described as the virtues from within the human beings, while the values of giving are a person's act to someone else. Whereas, the values of giving is sometime involving invisible but valuable virtues.

The values of being consist of honesty, courage, peace ability, self-confidence and potential, self-discipline and moderation, fidelity and chastity. Meanwhile, values of giving are loyalty and dependability, respect, love, unselfishness and sensitivity, kindness and friendliness, justice and mercy. All of these values are described below.

Honesty is described as an ability to balance word and act. Johnson and Philips (2003) explained that honesty is not just about how a person elaborates it in words, but also how he does it. Meanwhile, Griffith and Gaby, 2005 argued that courage is important for someone to survive his/her harsh condition of living by overcoming the fear. Peace ability is also known as being at peaceful state with his/her own life. Possessing this virtue will prevent from any open debatable circumstance and also having an awareness of such conditions. One who possesses this virtue or value looks at debatable argument as an obstructing of piece; therefore he/she will not proceed on it.

Next, a value that displays one's worthiness in the society is self-confidence and potential, which in turn generates a high amount of self-esteem is known as self-confidence (Hoffman et al, 2000). For someone to be at this state he must realize and aware of the potential he possessed. Discipline is always inseparable with the rules. It means someone always at the state of a controllable condition while also not disobeying any given rule. Gong et al, (2009) reported in the experiment that people with this behavior of high self-discipline will progress further and excel than those who are not.

Regarding fidelity and chastity, there are varied understanding about chastity in the society. Like Porter (2005) for example who argued that chastity is more of temperance. But society in general perceived chastity as not engaging in sexual intercourse illicitly. Orwin (2000) stated that fidelity is trustworthiness in someone who has shown a devoted contribution to a community or group.

The first value of giving is loyalty and dependability. Keller's (2007) argued that loyalty is concerns about the relationship that one is having with a group often show supportiveness. Dependability is about showing a sign of able to depend on. To say someone dependable means that he can be trusted on to handle certain problem or maybe the entire problems. Another is respect in which Sztompka (2019) explained respect as a means of measurement to various people in which the result affects the direct treatment of them in life. Put simply, those who score good gains a good treatment which is being respected. At the other end, those who are not will be treated in rudeness, disrespected.

Others include love. It is impossible for someone to look at love the same way as solid things because love is invisible. Every living things share love and can absolutely feel it, perhaps greater than any other invisible form of virtues. De Boer et al, (2012) agreed that love goes beyond the mere definition in human's brain. Love demands to be displayed in action sometimes. The easiest way is through affection. In addition, unselfishness for more or less could be described as an act of putting someone else matter just as significant and important as ours. Although a lot of people assume this valuable virtue as innate, it is still has a fair chance to learn and develop (Dennett, 2007).

Next, there are kindness and friendliness. As what has been said and taught through generations, every human being possesses kindness. Kindness is casually showing act of caring to each other no matter the reason. All of these moral values in general, are a realization of kindness. Salzberg, 2011 agreed on this approach that kindness is an embodiment of every generosity. Meanwhile, for someone to be able to show kindness they must recognize how friendly a person to them is.

Last not the least, justice and mercy are part of the values of giving. Linda and Eyre (1993) argued that justice involves the combination of law, impartiality, play, and work in life. Other authors such as Hurlbert & Mulvale (2011) rebutted on this matter saying that justice is not just about law. Mercy is having a feeling of forgiveness for someone that is deemed guilty. In a line of a justifiable act, mercy is shown toward someone.

Structural Approach for the *Paddington* film

Nurgiyantoro (2019) said that the structural approach identifies a unification of every intrinsic element in a literary works. These elements are connected to each other and build the literary works

including film from within (Septiani, 2020). Also, this concept of structural approach formulated in such a way that it will lose the significance and essentials of the connection if one element fails to link with other. In the further pages of discussion, the reader will find how structural create a connection between elements of intrinsic.

METHODOLOGY

This research belongs to a qualitative descriptive group where the data and findings is considered align with the theories, but from the perspective of the researcher. According to Sidiq (2019), qualitative is a model of research where certain condition needs to be understood by the researcher according to the given sample and in general, lacking of any human involvement. Meanwhile, Prastowo (2012) said that descriptive research demands a complete description of a given phenomenon in its nature. Based on this description, this research aims to describe the intrinsic elements and moral values within the Paddington (2014) film. To achieve the end result, the researcher needs to obtain the data using a constructed technique by Creswell (2012) called “note-taking”. This technique is an evolution of common note-taking, where it tasks the researcher to take a note on essential information significant to the problem in the research.

The researcher is the key instrument for this research followed by the document checklist of the intrinsic elements and moral values to help in collecting the data and further analysis. The final process is called data analysis, where the researcher made an analysis using the appropriate theory. The theory used in this process is a set developed by Miles et al. (2013) involving data reduction, data display, and data conclusion. The first step called data reduction is a process of selecting the relevant data according to the research questions. Gaining the relevant data demands an understanding of the problem being investigated. This can only be achieved after watching the film, normally conducted multiple times. The result of this was preceded to the next step, data display. In this step, the researcher again benefited from the aforementioned theory by Miles et al. (2013) by using their approach called *network*. The *network* is a means of displaying the data using combination of line or arrows and shape that interlinks with each other. This *network* was used to both research questions in displaying the data. As for the last step, the conclusion was made appropriately based on the findings. Prior to this, cross-checking had been employed

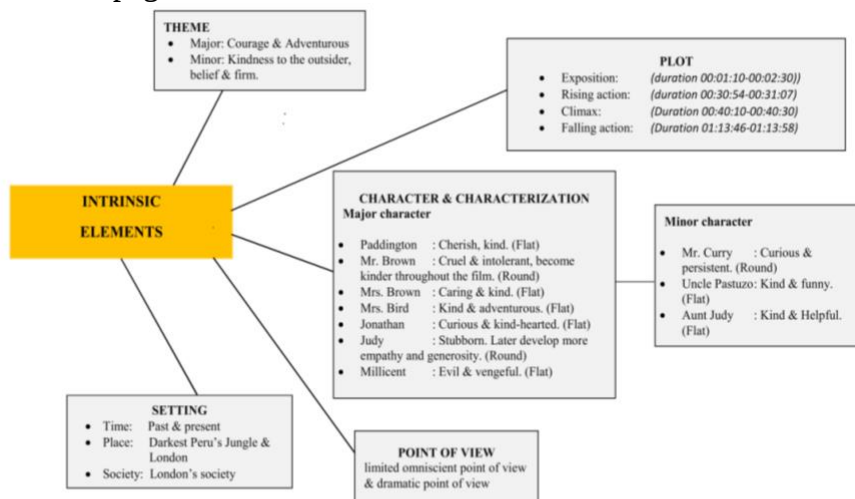
to verify the data so it will be aligned with the problem of the research problems or questions.

RESULTS AND DISCUSSION

The results of this research are neatly presented in the form of network, so the reader could easily identify each of them. For the intrinsic elements, the data consists of theme, plot, character and characterization, setting and point of view. Moral values will be assigned to a different network as it attributed to the other research question. For moral values, there are twelve (12) subcategories from the two major classes, value of being and value of giving. In this chapter, results and discussions are being presented together to make it more effective.

Intrinsic elements

The researchers used the concept of structural approach in mind when identifying the intrinsic elements of the *Paddington* (2014) film. This structural approach put every intrinsic elements interlinked with each other, they coexist in such harmony that impact the presentable end result as a film and as a literature. The reader could find the mentioned network of the intrinsic elements alongside the explanations in the net page.



Picture 1. The network of intrinsic elements

Theme

In this film the majority of the theme can be concluded as kindness to both ourselves and others. It is common that theme in any major literary works including film having a resemblance to the actual life issues. In fact, literature has been in long time fascinated by actual issues and depicted that imagery in its story and plot. As a family film, the Paddington ensured that contents are remained friendly to all kind of ages. Mostly filled with positive morals and motives, this film only applies little bad manner just enough for the entrance of the antagonist. Some excerpt below show how those themes applied in the film, mainly through dialogue.

Excerpt 1

Jonathan: You're not going to send Paddington to the authorities, are you?

Judy : You will try the Geographer's Guild?

Mr. B : Yes, alright. We will see if they know anything.

But if it is a dead end,..

Mrs. B : I'm sure it won't be.

Padd : Thank you very much, Mr. Brown.

Excerpt 2

Padd : (Sniffs), Marmaladee! They're ripe, they're ripe!
They're finally ripe!

In both excerpts, the themes are kind of similar with just a slight difference. The first excerpt depicts about kindness to the outsider (Paddington). The dialogue takes place in the Brown's family house after much argument about his (Paddington) next stop. After much thought, the family decides to lend Paddington a help by looking for the Geographer's guild he kept telling about.

As for the excerpt two, the scene shows Paddington vivid spirit and joy towards his favorite meal, Marmalade. When the fruit is ready to harvest, Paddington rushes immediately to get a taste and consumes as much as he could. The film also explicitly tells about this by presenting Marmalade and Paddington in an always two inseparable things. About this, a statement of theme said by Griffith (2011) assumed theme is always subjectively perceived by the audience in relation to their actual life.

Plot

Every film must have a plot so it could tell and its story in such a relatable arrangement (Ade, 2008). The *Paddington* constructs the story in a very common plot inspired by the arrangements of story made by a renowned ancient philosopher, Aristotle. However, the plot is developed into four category, Exposition, rising action, climax, and falling action. Each category escalates the tempo of the story, from introduction then rising slowly towards the conflict, and ends up in a resolve.

Exposition

Excerpt 3 (minute 00:01:10-00:02:30)

Mr Clyde : “And if you ever make it to London, you can be sure of a very warm welcome”

This part called exposition lays out the foundation of the film, making the audience to start investing in the film as soon as they have a grasp on it Bordwell (2006). This part will set the incoming scenes together, so it’s important to overall story. In this part, Montgomery Clyde is the narrator. Before that dialogue, Clyde wanted to shoot the bear and bring it back to London for a collection, but then he decided not to shoot the bear when he realized the uniqueness of the creatures.

Rising Action

Usually, this stage begins to introduce the problem in the story alongside its suspected antagonist. Every film commonly features an antagonist or villain to create conflict so the story could flow. In this film, the main antagonist is Millicent which is Clyde’s daughter. Millicent’s presence marks the beginning of the problem for *Paddington*. However, a conflict that begins in this section of the plot does not necessarily become the sole conflict in the story. It could just be an intro to other problematic events. See the excerpt below.

Excerpt 4 (minute 00:30:54-00:31:07)

Grant : I tracked him to Paddington
Millicent : Good
Grant : But then he disappeared.
Millicent : (slap Grant’s face). I’m sorry, it is just that,
that creature means a great deal to me
Grant : Why? Is he endangered?
Millicent : (Throwing a knife to a photo) He is now.

Climax

As many Hollywood big titles, the Paddington (2014) shows the climax side of the story in such a way that events in the film begin to flip on the other side and left the audience bewildered about the upcoming scenes, commonly refer as a plot twist (Bordwell, 2006). This will usually involve unfold of villain's motive where the protagonist begin to set up a fix towards the ending. However, some films might arrange this in much complicated way to make the audience remain hooked. In this film, the climax can be identified by the discovery of the Geographer's guild mark carved inside Paddington hat. Mr Gruber (the forecaster) tells Paddington about the place, and encourage him to do a visit checking about Mr Clyde's whereabouts. See the excerpt below!

Excerpt 5 (Duration 00:40:10-00:40:30)

Paddington	: What's that?
Mr. Gruber	: A very old explorer's club
Paddington	: Oh!
Mr. Gruber	: Go, and see them in the morning. And if luck has been smiling on your face, they should be able to tell you who they made it for.

Falling Action

In this stage of the story, conflicts are beginning to slowly drop until they meet the ending point which mostly on the favour of protagonist. The falling action part suggests a resolution to aid the conflict. Sometime, an almost entirely different resolution will play out according to the antagonist's plan which gives the film a bad ending. Here in Paddington film, the ending is a good one to reflect the value of a family film. The protagonist gets saved and enjoyed the life while the antagonist gets to taste the disastrous outcome of her evil deeds and intuitions. Below is the excerpt about the beginning of the falling action sequences from the Paddington film.

Excerpt 6 (Duration 01:13:46-01:13:58)

Grandma	: I see him, and there is not a moment to lose!
Henry	: How are we going to get in? It will be locked up like a fortress.
Judy	: Sewers. Did not you say they could take

argue with anyone. Judy Brown is the only daughter in the Brown's family. Compared to the other members, she inherits more of her father character than her mother. She was stubborn for early scenes of the film with little empathy towards Paddington except when her crush on the school begins to amaze with Paddington. However, she shows more empathy and eager to help him when she discovers Paddington's problem. Another Brown's family member is Jonathan Brown; the only son in the family of Brown. He is kind and loving like his mother, Mary. He also was insisted to let Paddington live in their house. Jonathan is a flat type, but smart. In the film, there is a scene where Paddington explains the members of Brown family and says that he is a smart boy who likes about space and wanted to become an astronaut.

Millicent is the only antagonist in the film that swears to hunt Paddington and put him in cage as revenge to her father's banishment. Millicent is being portrayed in the film as a taxidermist in a museum. She is evil, vengeful, and will do anything to obtain what she wants. Hence, her character does not go beyond common antagonist which also makes her feel flat and guessable.

Minor Character

Here is an elaboration of minor characters in the movie: Mr. Curry, Uncle Pastuzo, and Aunt Lucy.

Mr Curry really admires Millicent, the antagonist. Mr Curry is a complainer in the film. He would stalk whatever Brown's family do because he lives next to their apartment. Throughout half of the playtime, Mr Curry behaved like Millicent's companion helping her along the way. But to everyone surprise, he loves animal. When Millicent's become obvious about her next move, Mr Curry insists and informs the Brown family instead.

Another is Uncle Pastuzo (Bear). His presence in the film is not that significant to the overall story but quite impressive. He is kind and funny to Paddington and Lucy and remains flat. He and Lucy were the two bears that make Clyde the explorer dropped off his mission and further his job to smuggle any animal from that moment on. Similarly, Aunt Lucy (Bear) is close to Pastuzo, except she does not have any funny side. She is also a bear, kind and helpful. She also encouraged Paddington to go to London to find the explorer and his Geographer's guild place.

Setting

The setting involves three essentials part to inform about the film's scenes, those are place, time, and the overall situation around them (time and place). Had this film lacked on these three essentials, it would have been impossible to understand its plot and story. There are two places use for this film's setting, the jungle of Darkest Peru and the city of London. The majority of the film's action happens in London while Darkest Peru only significant to the Exposition part of the story.

Those two places also utilize two different period of time, past and present. The film uses an old style of filter to portray something happened long time ago. The past time mainly applied to the Darkest Peru part, before Paddington existence. Meanwhile, the present part entirely used in London with Paddington in full action.

Come to complete these two above is setting of situation or also known as setting of society. According to Bazin in Maltby and Craven (1995) film only portrays the side it favours intentionally. During the scenes in London, this film nicely captured the side of London which is quite bustling and lively. The people are nice and helpful. Good enough for a family film. The other setting is in the jungle of Darkest Peru which is a fictional place somewhere around the Peru jungle with only wild animals no residents.

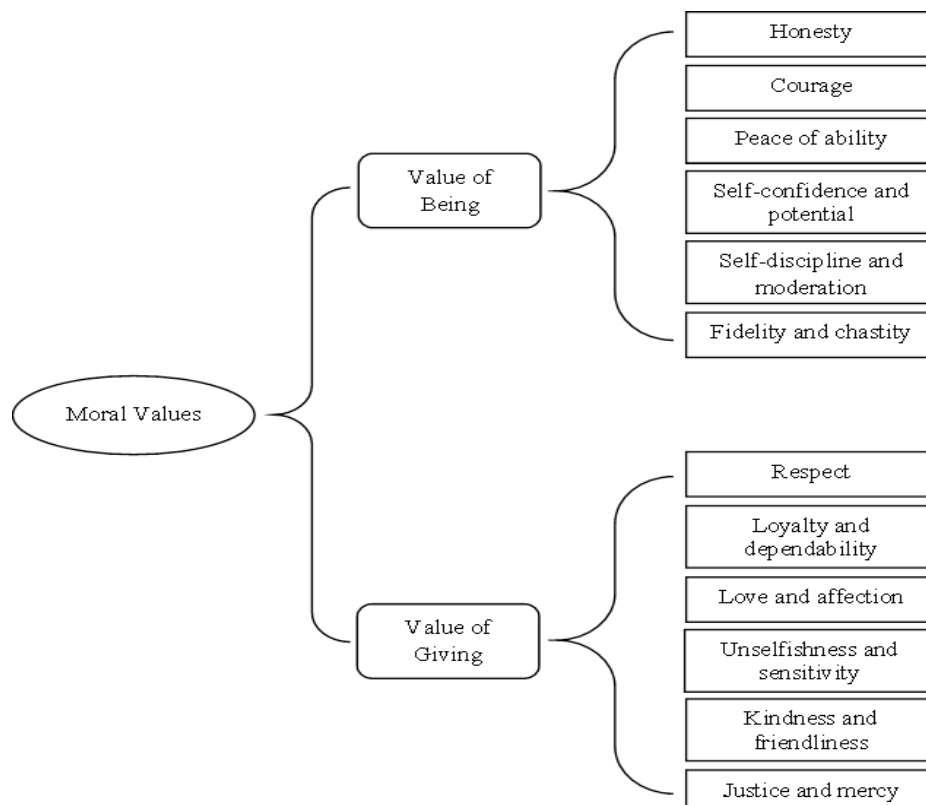
Point of View

Diasamidze (2014) stated that point of view reflects the idea of the writer or film's director. Hamish McColl, Michael Bond, and Paul King are the director of this film. This film utilizes two different point of view, namely *limited omniscient point of view* and *dramatic point of view*. The first emphasizes on the narration side, using distinct character to narrate other situations or characters in the story. The latter focuses on the action side of the film. These two set of point of view creates a good combination, balancing the pace of the film.

When inspects closely, all of the elements are related to each other in the way that structural approach works. For instance, setting cannot be absent in scenes so the plot could flow accordingly. The characterization of every character affects the themes and morals perceived by the audience. The point is, structural approach does not only strengthen, but also builds and connects those elements in a literary work.

Moral Values

The following figure illustrates how many moral values were analysed in this film. There are twelve (12) in total and they are according to the classification and theory constructed by Linda and eyre (1997).



Picture 2. The network of moral value

Value of Being

The values above were described in this current section. It has been obvious since the early London scene where Paddington was being asked about his parents and home that he has yet to work it out for a place to stay and that his parent had died when he was small. The following extract provides an evidence that this film teaches something about honesty. In the scene, Paddington honestly explains to Mrs. Brown about his current condition that the parents were long gone, leaving him alone on the street.

Excerpt 7 (duration 00.13.52-00.14.00)

- Mrs. Brown : I hoped you don't mind me asking. But shouldn't you be at home?
- Paddington : yes I should, but I haven't quite worked out how to find one
- Mrs. Brown : where are your parents?
- Paddington : they died when I was small. All I left is my aunt

This film also shows courage on certain character including Paddington and the Brown's family, especially about how he managed harsh and challenging circumstances. In Excerpt 8 below, it is obvious that Mr. Brown bravely sacrifices himself for his family during a harsh condition.

Excerpt 8 (duration 01.16.21-01.16.27)

- Mrs. Brown : Henry, Henry, do not go out there!
- Jonathan : do it, dad
- Mr. Brown : someone has to, and that someone is me

Paddington has an ability to calmly argue amid a hectic circumstance indicating peace ability. He once demonstrated it with Mr Brown inside the lift in the Geographer's Guild.

Excerpt 9 (duration 00.49.12- 00.49.40)

- Mr. Brown : Paddington. Please don't take this the wrong way. But Are you certain there was an explorer? You didn't just find a hat and make up some.....? why do you looking at me like that? Is it just me or is it hot in here? Why do feel so...?
- Paddington : Uncomfortable? Flushed? Queasy? (stay calm, and put a hard stare on Mr Brown till make Mr Brown uncomfortable). It's called hard stare.

This film demonstrates the value by showing how Jonathan after years of practicing his chemical wonders puts it to the test confidently. In the following excerpt, Jonathan clearly shows his confidence when dealing with a problem of a locked door. His knowledge of chemistry helps him overcome the issue confidently.

Excerpt 10 (duration 01.14.40-01.14.51)

Mr. Brown : it's locked from the other side
Jonathan : leave it to me
Mr. Brown : why use my old chemistry set?
Jonathan : potassium nitrate, sulphur. This stuff is
lethal dad.

Next, self-discipline and moderation value is being applied to the role of Mr Brown (Henry) whose calculation about risk and reward is always for the sake of his family safety, even though sometimes it bothers them. The example that follows illustrates Mr. Brown's value of discipline to Jonathan, even though he is seen to have a good argument for his action. As a father, Mr. Brown's logic is for the safety of his family members, and this is clearly obvious in this example.

Excerpt 11 (duration 00.12.58-00.13.05)

Mr. Brown : Jonathan, don't jump like that. Seven
percent of childhood accidents start with
jumping.
Jonathan : but if I'm gonna be an astronaut
Mr. Brown : you are not "gonna" be.

The Paddington film does not depict a very accurate portrayal of chastity like something explained by Porter (2005). Instead, prevention towards alcohol does show in the film once where a guard refused to drink while on duty. The sense of loyalty is seen from the security answer as shown in the following example.

Excerpt 12 (duration 01.14.55-01.15.08)

Grandma : would you like a wee nip of antifreeze for
the old peacemaker?
Security : no, not while I'm on duty.

Value of Giving

The values of giving were found in the present movie: loyal and dependable, respect, love and affection, unselfishness and sensitivity, kindness and friendliness, and justice and mercy.

First of all, as a family, the Brown is loyal and dependable which also shows up once again when they unite to rescue Paddington. As an addition to the value of 'being loyal', as shown in excerpt 12, such a

value can also be offered to others in need. In the following example we can see how loyalty is offered to others when they gather to help the kidnapped Paddington.

Excerpt 13 (duration 01.10.37-01.11.00)

Mr. Curry : it's Burry
Mr. Brown : he says Paddington's being kidnapped

Respect yourself and others. Those are two of the main values throughout the entire film. Paddington respects people by always tipping his hat when he greets someone. Upon a closer look, this film includes the value of respect to Paddington as an outsider.

Excerpt 14 (duration 00.13.36-00.14.00)

Paddington : hello. Coming down in stair rods, isn't it?
Mrs. Brown : oh.. yes. I hope you don't mind me asking, but shouldn't you be at home?
Paddington : oh yes, I should. But ... I haven't quite worked out how to find one.

About love and affection, family films are often known for teaching this value to audiences, including the Paddington. Below is the excerpt from the film about love and affection, shown in Grandma's utterances.

Excerpt 15 (duration 00.43.13-00.43.34)

Grandma : The point is. Your father loves you very much. Give him a chance.

Below is the example of this value when children of the Brown family decide to let Paddington stay for more nights. It is a prime evidence that the family is truly sensitive of Paddington's current conditions.

Excerpt 16 (duration 00.45.15-00.45.34)

Jonathan : you're not going to send Paddington to authorities, are you?
Judy : you will try the Geographers' guild?

The excerpt below is more about friendliness rather than kindness. The entire length of the film does show kindness here and

there, especially to Paddington. But, the researcher is decided to pick a scene where Paddington after he believed that London is a very welcoming place to everyone, proceed to greet any Londoners he met in the Paddington's station.

Excerpt 17 (duration 00.11.21-00.11.41)

Paddington : London....Oh right manners, here goes.
Good morning, really tipping it down, isn't it? (*ignored*) strange. How do you do? I'm just looking for a home and i.. (*ignored*) hello? (*ignored by other strangers*) excuse me? Does anyone know where I can find a home? Anyone?

It is easy to spot this virtue especially Mercy because Paddington possesses a very humble and generous character. Once, Judy was so annoying to Paddington but later she becomes more empathic and caring.

Excerpt 18 (duration 00.42.05-00.42.29)

Judy : I'm sorry if I wasn't very nice before. It's just, it's new school, and I didn't want everyone to think I was weird.

CONCLUSION AND SUGGESTION

The Paddington film offers a fair amount of findings related to the intrinsic elements and moral values. As the theoretical study has pointed out, all of the elements are reflected to each other in accordance to the structural approach of the intrinsic elements in literary works. The moral values have been analysed separately due to the demand of the research questions. Some of the elements, however, are not really varied like the *character and characterization* part. They could be depicted in a more complex personality to analyse.

As this is a family film, morals are often more vivid to the audience. This research has not looked at more specific sides of the film like the distinction of each element. We recommend future researchers in this area to investigate this into a greater depth. It is hoped that a future study would cover such area and the present findings could be of a useful resource in accomplishing that.

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