

## **AN ANALYSIS OF INTRINSIC AND EXTRINSIC ELEMENTS IN JAMES CAMERON'S FILM TITANIC**

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First Received: May 20<sup>th</sup>, 2025

Final Proof Received: August 31<sup>st</sup>, 2025

### **Abstract**

This study aimed to analyze the intrinsic and extrinsic elements of the film *Titanic*, directed and written by James Cameron. Using a descriptive qualitative method, the researcher served as the primary instrument for data collection and analysis. Data were gathered through repeated viewing of the film and selecting relevant dialogue to identify intrinsic and extrinsic structures. The intrinsic elements examined include theme, plot, characterization, setting, and point of view. The extrinsic elements analyzed consisted of social, educational, religious, and cultural values. The findings showed that *Titanic* reflected a love story between individuals from different social backgrounds, depicted through a flashback narrative, complex character development, and rich settings. The extrinsic aspects highlighted values such as cooperation, responsibility, sacrifice, and cultural appreciation. This analysis was expected to contribute to a deeper understanding of literary and cinematic elements, particularly for students studying literature through film.

**Keywords:** analysis; extrinsic; intrinsic; titanic

## **INTRODUCTION**

Literature is a form of artistic expression that conveys human experiences, emotions, and ideas through imaginative and symbolic language (Puspita & Suryani, 2022). As a mirror of reality, literature offers insights into the human condition while engaging audiences through narrative and stylistic elements. Over time, the medium through which literature is expressed has evolved. One increasingly popular form of literary expression is film. As a modern storytelling medium, film integrates visual, auditory, and linguistic components to portray various dimensions of life, culture, and human psychology (Mauliansyah et al., 2023). Due to rapid technological advancements, the film industry has transformed significantly, from early black-and-white productions to today's immersive digital cinema, enhancing its role not only in entertainment but also in education and cultural representation.

Films, like traditional literary texts, can be analyzed through their narrative structure and thematic content. To understand films as literary works, it is essential to examine their narrative components, which are generally categorized into intrinsic and extrinsic elements. Intrinsic elements include the internal structure of a story—theme, plot, character, setting, and point of view (Mauliansyah et al., 2023)—which guide audience interpretation. Extrinsic

elements encompass the values and messages reflected in the story, such as social, moral, cultural, religious, and philosophical dimensions (Fadhilawati, 2023).

In addition to these literary lenses, auteur theory provides a critical framework for understanding how a director's personal vision and stylistic trademarks shape a film's meaning. James Cameron, for example, exemplifies the auteur director: as writer, director, producer, and co-editor of *Titanic*, he exercised creative control over every aspect of production—an approach that auteur theory deems essential to authorship. His meticulous attention to technical detail, emotive visual storytelling, and recurring themes—especially the empowerment of female protagonists like Rose—highlight the distinctive fingerprints of his creative identity.

Numerous studies have examined literary aspects in film. For instance, Karmila et al. (2021) analyzed the moral values in *Freedom Writers*, identifying key themes such as responsibility, loyalty, and bravery. Similarly, Azi et al. (2022) studied *Yellowbird*'s moral messages, while Mauliansyah et al. (2023) explored both intrinsic and moral elements in *The Lion King*. While these studies contribute valuable insights, they often emphasize either intrinsic or moral aspects, with limited attention to a balanced analysis that includes broader extrinsic elements such as social, cultural, and religious values.

Despite growing interest in film-as-literature studies, there remains a gap in comprehensively integrating intrinsic narrative structure, extrinsic values, and auteur-driven stylistic analysis. Most existing research tends to prioritize one aspect over the others, leaving a need for more holistic interpretations that explore how narrative features, embedded values, and directorial authorship interact to shape a film's overall meaning.

This study aims to analyze intrinsic, extrinsic, and auteur elements in James Cameron's *Titanic* (1997). The film presents a powerful narrative of love, class conflict, and human tragedy set against the backdrop of a historical event. Selected for its global acclaim, emotional depth, and layered narrative combining historical fact with fictional storytelling, *Titanic* remains one of the most commercially successful and critically acclaimed films of all time. Its focus on social stratification, gender dynamics, identity, and interpersonal relationships provides fertile ground for this tripartite literary–cinematic investigation.

Specifically, the study addresses:

1. What intrinsic elements are present in *Titanic*?
2. What extrinsic values are portrayed?
3. How does James Cameron's auteur signature manifest in stylistic and thematic choices?

This research contributes to literary and media studies by offering a balanced analysis that includes narrative, value systems, and directorial vision. In doing so, it enriches scholarly debate and supports the integration of film into literature education, promoting multimedia approaches to literary appreciation in the classroom.

## **METHOD**

This study used a descriptive-qualitative approach to deeply explore *Titanic* (1997) through its narrative (intrinsic), social-cultural values (extrinsic), and director's vision (auteur). Qualitative research is a research method that aims to gain an understanding of reality through an inductive thinking process (Adlini et al., 2022). This research collected primary data and secondary data. The primary data used in this research was the *Titanic* movie, directed by

James Cameron in 1997. This film tells the love story between Jack and Rose (played by Leonardo DiCaprio and Kate Winslet), who come from different social statuses, on board the RMS Titanic, which sank on its maiden voyage on April 15, 1912. The duration of this movie is 194 minutes. Meanwhile, the secondary data were literature, articles, and websites containing the Titanic movie data. This research was carried out by watching the entire Titanic movie. The writer watched the movie over and over again to grasp the movie and take note of important details related to intrinsic and extrinsic structures.

After the data been collected, the researchers followed certain procedures of data analysis which were: first, recorded data relating to intrinsic structure (theme, plot, character, setting, language style, point of view) and extrinsic structure (social, education, religion, culture, society), and auteur in the movie (see table 1), second, categorized the data based on the intrinsic structure (theme, plot, character, setting, language style, point of view) and extrinsic structure (social, education, religion, culture, society) in the movie. Third, describe the data based on the intrinsic structure (theme, plot, character, setting, language style, point of view) and extrinsic structure (social, education, religion, culture, society) in the movie. Next, wrote the result of research based on the intrinsic structure (theme, plot, character, setting, language style, point of view) and extrinsic structure (social, education, religion, culture, society) in the movie. Lastly, reported the result of the research based on the intrinsic structure (theme, plot, character, setting, language style, point of view) and extrinsic structure (social, education, religion, culture, society) in the movie.

Table 1. The codes of intrinsic and extrinsic structure

No.	Code	Meaning
A. Intrinsic structure	1. Th	1. Theme
	2. Plt	2. Plot
	3. Crt	3. Character
	4. Stg	4. Setting
	5. Pov	5. Point' of view
B. Extrinsic structure	1. Scl vl	1. Social value
	2. Ed vl	2. Education value
	3. Rlg vl	3. Religious value
	4. Cltr vl	4. Culture value
C. Auteur	1. Tech	1. Technical competence
	2. Sty	2. Directorial style
	3.Int	3. Interior meaning

(Misa, 2023)

## **FINDINGS AND DISCUSSION**

### **Findings**

#### **Intrinsic structures in the Titanic movie**

##### **A. Theme**

A film's theme is the central idea or message that the director conveys throughout the narrative, influencing all aspects of the story (Umboro, 2021). The film *Titanic* tells the story of two lovers, Rose and Jack, who fall in love aboard the RMS Titanic. However, Rose's mother disapproves of their relationship because they come from different social classes. Despite this disapproval, Rose and Jack remain together and deepen their love. Ultimately, the ship sinks, and Jack tragically dies.

##### **B. Plot**

Mauliansyah et al. (2023) define the plot as the chronological arrangement of a sequence of events in a story. According to Andini et al. (2021), the story conveyed in a movie largely depends on its plot. Plots typically include elements such as climax, resolution, rising action, and falling action. The film *Titanic* employs a flashback structure, beginning with the conclusion and then unfolding through introduction, emergence of conflict, rising tension, climax, and resolution. The following excerpts of dialogue from the movie illustrate this plot structure.

1. Completion: when Mrs. Rose tells the story of the sinking of the TITANIC.

**LIZZY** : *(taking the wheelchair). I'm taking her to rest.*

**ROSE** : *No!*

**LOVETT**: *Tell us, Rose.*

**ROSE** : *It's been 84 years...*

From Rose's dialogue, it can be concluded that the narrative of *Titanic* is presented in a backward or flashback structure. When Rose mentions that the incident happened 84 years ago, it indicates that she is recounting the story of the Titanic's sinking to Lovett and his team.

2. Introduction: when Jack and Vabrigo play Poker.

**JACK** : *The moment of truth boys. Somebody's life's about to change.*

From the dialogue above, it is clear that the story is narrated by Rose. The film begins with Jack and Fabrizio playing poker to win tickets for passage to America aboard a luxury ship called the Titanic. In this scene, Jack and Fabrizio successfully win the tickets.

3. The emergence of conflict: when Jack started to love Mrs. Rose, from the first time Jack saw Mrs. Rose.

**JACK** : *I'm Jack Dawson.*

**ROSE** : *(voice quavering) Pleased to meet you, Mr. Dawson.*

**ROSE** : *HELP! HELP!!*

**JACK** : *I've got you. I won't let go.*

From the dialogue above, Jack tries to help Rose when she is about to commit suicide. He convinces her that he will support her and help solve her problems. As a result, Rose believes him and decides not to go through with it. This incident brings them closer, and it marks the beginning of their growing love for each other.

4. Increased conflict: when Jack and Rose ran away to hide from Cal and when Cal slandered Jack for stealing Rose's diamond necklace.
  - ✓ When Jack and Rose ran away to hide from Cal
 

**ROSE** : *Come on!*  
**ROSE** : *Take us down. Quickly, quickly!*

From the dialogue above, Rose urges Jack to run faster because Cal is chasing them. Cal, aware of their love story, feels angry and jealous. Despite his efforts to catch them, he fails to do so.
  - ✓ When Cal slandered Jack for stealing Rose's diamond necklace.
 

**ROSE** : *Something serious has happened.*  
**CAL** : *That's right. Two things dear to me have disappeared this evening. Now that one is back... (he looks from Rose to Jack) ... I have a pretty good idea where to find the other.*

From the conversation between Rose and Cal, Cal attempts to slander Jack by convincing Rose that Jack stole her necklace. In reality, Cal had secretly placed Rose's necklace in the jacket Jack was wearing to make it appear as though Jack had stolen it
5. Climax: when the Titanic was about to sink, Rose and Jack tried to save themselves and when Jack and Rose jumped into the cold Atlantic sea and Jack died because his body froze.
  - ✓ When the Titanic was about to sink
 

**STEWARD #2** : *Everybody up. Let's go. Put your lifebelts on.*  
**STEWARD #2** : *Lifebelts on. Lifebelts on. Everybody up, come on. Lifebelts on...*

From the dialogue above, the guard tries to wake the sleeping passengers to evacuate and put on their life jackets because the room is filling with water.
  - ✓ When Jack and Rose jumped into the cold Atlantic sea
 

**JACK** : *(talking fast) Take a deep breath and hold it right before we go into the water. The ship will suck us down. Kick for the surface and keep kicking. Don't let go of my hand. We're gonna make it Rose. Trust me.*  
**ROSE** : *I trust you.*

From the conversation between Jack and Rose, Jack tries to calm and reassure Rose that they will be okay. He asks her to take a deep breath as they prepare to jump into the deep, cold sea.
  - ✓ Jack died because his body froze.
 

**ROSE** : *(barely audible) Jack.*

She touches his shoulder with her free hand. He doesn't respond. Rose gently turns his face toward her. It is rimed with frost. He seems to be sleeping peacefully. But he is not asleep.

In the dialogue above, Rose tries to wake Jack by calling his name, but Jack has already died after being in the cold water for too long.
6. Completion: when Rose throws away her diamond necklace in the exact place where Jack died to erase the sweet memories she had with Jack.
 

**LOVETT**: *My God.*



**ROSE** : *You look for treasures in the wrong place, Mr. Lovett. Only life is priceless, and making each day count.*

From the conversation above, it can be concluded that Rose threw her necklace into the sea where Jack died as a way to honor and commemorate his memory.

### **C. Character**

Through characters' actions and expressions, a story's message is conveyed more effectively. Characters are the individuals within a story who drive the narrative (Risma et al., 2022), and their traits motivate their behavior. In fiction, characterization refers to the process of creating and developing these characters. Literary characterization involves writing characters in a way that makes readers believe in their reality and personality. This process defines a character's traits and distinguishes them from others within the story. In films and stories, characters serve as the personas that bring the narrative to life.

1. Rose Dewitt Bukater (dynamic): kind, brave. (Protagonist)

Evidence: Rose saves Jack when Jack is accused by Cal of abusing him.

**CAL** : *What made you think you could put your hands on my fiancée?! Look at me, you filth! What did you think you were doing?!*

**ROSE** : *Cal, stop! It was an accident.*

**CAL** : *An accident?!*

**ROSE** : *It was... stupid really. I was leaning over and I slipped.*

Rose looks at Jack, getting eye contact.

From the dialogue above, Rose tries to protect Jack from Cal. She fabricates stories and uses eye signals to prevent Jack from revealing the truth to Cal.

2. Ruth DeWitt Bukater/Margaret (static): selfish, evil. (Antagonist)

Evidence: She forced Rose to marry Cal to maintain her self-respect. Rose is dressed for the day, and is in the middle of helping Ruth with her corset. The tight bindings do not inhibit Ruth's fury at all.

**RUTH** : *You are not to see that boy again, do you understand me Rose? I forbid it!*

**ROSE** : *Oh, stop it, Mother. You'll give yourself a nosebleed.*

**RUTH** : *(wheeling on her) Rose, this is not a game! Our situation is precarious. You know the money's gone!*

From Ruth's dialogue, it can be concluded that she is forcing Rose to marry Cal in order to settle her father's debt, motivated by her fear of returning to poverty and having to work hard.

3. Caledon Nathan Hockley (dynamic): Liar, selfish, evil. (Antagonist)

Evidence: He accused Jack of taking Rose's necklace and he was going to ruin Jack and Rose's relationship.

**ROSE** : *Something serious has happened.*

**CAL** : *That's right. Two things dear to me have disappeared this evening. Now that one is back... (he looks from Rose to Jack) ... I have a pretty good idea where to find the other.*

In the conversation between Rose and Cal, Cal attempts to slander Jack by convincing Rose that Jack stole her necklace. In reality, Cal had secretly placed Rose's necklace in the jacket Jack was wearing to make it appear as though Jack had stolen it.

4. Jack Dawson (dynamic): intelligent, willing to sacrifice (Protagonist).

Evidence: When Jack saved Rose when they were both in cold water.

**JACK** : *It's just enough for this lady... you'll push it under.*

From the dialogue above, it can be concluded that Jack was trying to save Rose; he was willing to make a sacrifice; he was willing to be in cold water while Rose was on the wreckage of the ship so that Rose would not feel cold.

#### **D. Setting**

Yasa et al. (2023) assert that the setting—particularly the timing of plot events—may be the most important element in an author's work. The time and place where the action occurs are crucial components in many works of fiction. Setting, as an essential element in stories, dramas, or films, provides the context and atmosphere in which the narrative unfolds. Understanding when and where the action takes place helps shape the audience's experience and interpretation of the story.

##### **a) Atmosphere**

- ✓ Suspense: when the Titanic is about to sink.

**STEWARD #2** : *Everybody up. Let's go. Put your lifebelts on.*

IN THE CORRIDOR outside, another steward is going from door to door along the hall, pouncing and yelling.

**STEWARD #2** : *Lifebelts on. Lifebelts on. Everybody up, come on. Lifebelts on...*

From the dialogue above, the guard tries to wake the sleeping passengers to get them out and put on their life jackets because the room is filling with water.

##### **b) Time:**

- ✓ Morning: when Mrs. Rose has breakfast with Prince Call.

**CAL** : *I had hoped you would come to me last night.*

**ROSE** : *I was tired.*

**CAL** : *Yes. Your exertions below decks were no doubt exhausting.*

**ROSE** : *(stiffening) I see you had that undertaker of a manservant follow me.*

**CAL** : *You will never behave like that again! Do you understand?*

From the conversation above, Cal and Rose are having breakfast, but Rose appears unhappy. Cal's offensive questions further upset her, leading Cal to become angry and attempt to hit Rose while smashing the food that had been served.

- ✓ Night: when Jack paints Rose.

**JACK** : *What is it? A sapphire?*

**ROSE** : *I want you to draw me like you French girl. Wearing this.*

From the dialogue above, Rose asked Jack to paint her like what Jack did to Spanish women wearing the Heart of the Ocean necklace.

- ✓ April 15, 1912: when the Titanic sank.

**JACK** : *Swim, Rose! SWIM!*

**JACK** : *Keep swimming. Keep moving. Come one, you can do it.*

From the dialogue above, Jack and Rose tried to save themselves, along with thousands of people screaming for help. And try to save themselves.

##### **c) Place:**

- ✓ Stern of the ship: when Rose tries to commit suicide.

**ROSE** : *Stay back! Don't come any closer!*

*Jack sees the tear tracks on her cheeks in the faint glow from the stern running lights.*

**JACK** : *Take my hand. I'll pull*

From the dialogue above, Rose wanted to commit suicide, but because Jack was there, he tried to convince her that everything would be fine.

- ✓ 1st floor: when the nobles have dinner.

**JACK** : *The best I've seen, m'am. Hardly any rats.*

From Jack's dialogue, it can be concluded that this is the first time Jack has seen luxurious and delicious food and also seen a clean place. In that situation, Jack was invited by Cal to have dinner together.

- ✓ Warehouse: when Jack and Rose hide from Cal.

**ROSE** : *Come on!*

**ROSE** : *Take us down. Quickly, quickly!*

From the dialogue above, Rose asks Jack to run faster because Cal is chasing them. Because Cal knows about their love story, and here Cal feels angry and jealous. Therefore, he tried to chase them, but he

- ✓ Below deck: when Jack is handcuffed by Lovejoy.

**JACK** : *Shit.*

**JACK** : *Somebody!! Can anyone hear I?! (To himself) This could be bad.*

From the dialogue above, Jack tried to shout for help, but because at that time the water had entered all the rooms on the lower deck, people ran for their lives, so no one heard him.

- ✓ Room: when Jack paints Mrs. Rose.

**JACK** : *What is it? A sapphire?*

**ROSE** : *I want you to draw me like your French girl. Wearing this.*

From the dialogue above, Rose asked Jack to paint her like what Jack did to Spanish women wearing the Heart of the Ocean necklace.

- ✓ In the Atlantic Ocean: when the Titanic sank.

**JACK** : *Swim, Rose! SWIM!*

**JACK** : *Keep swimming. Keep moving. Come one, you can do it.*

From the dialogue above, Jack and Rose tried to save themselves, along with thousands of people screaming for help. And try to save themselves.

- ✓ Expedition Ship: when old Rose tells the story of what happened before the Titanic sank.

**ROSE** : *It's been 84 years...*

**LOVETT** : *Just tell us what you can-*

**ROSE** : *It's been 84 years... and I can still smell the fresh paint.*

**ROSE** : *The chin had never been used. The sheets had never been slept in.*

**ROSE** : *Titanic was called the Ship of Dreams. And it was. It really was...*

In this dialogue, Rose said that the Titanic was the most magnificent ship of that time. But the fateful fate of its first voyage claimed the lives of 1,500 people. Including her lover Jack, who died in this incident.



### ***E. Point of view***

The term "perspective" refers to the three types of viewpoints that distinguishes between: subjective, objective, and point of view (Tanjung et al., 2023). One of the perspectives most frequently used to influence the dramatic elements that audiences encounter in a film is point of view.

In the Titanic movie used the first person point of view or the first person is the main actor. It is proven that this film is retold by Rose and every event that occurs in the film always involves Rose. The evidence could be seen in this dialogue.

**BUELL** : *I told you. You, wanted to take this call.*

**LOVETT** : *(to Rose) Alright. You have my attention, Rose. Can you tell me who the woman in the picture is?*

**ROSE** : *Oh yes. The woman in the picture is me.*

From the conversation above, Rose said that the picture they found was of her and that the picture was the one depicted by her boyfriend Jack. And that image sank with the Titanic 84 years ago.

### **Extrinsic structure in the Titanic movie written by James Cameron**

According to Ate & Ndapa Lawa (2022), extrinsic elements are elements that build literary works from outside, such as social, educational, religious, cultural and value factors in society.

#### **A. Social Value**

Social values are one of the values that can be utilized as a foundation for action in education (Kholilia et al., 2022). Social values are the fundamental principles that underpin human interaction and formation between people and groups.

##### ✓ Cooperation

In the film, the social value is in the cooperation between the crew and the captain, who try to lower the small ship to save the passengers. Here, they really worked together, and they followed the captain's directions so that the passengers on the small ship did not fall.

#### **B. Education Value**

Education is the process of instructing and directing people to become better persons (Dhuhaisna et al., 2020).

##### ✓ Don't be ashamed to admit it.

In the film Titanic, the value of education is not being ashamed of one's economic status. Just like Jack did. At dinner with the noble family, Jack was asked by his mother Rose where he lived and what he did for a living, and Jack was not ashamed to admit it. He answered politely and honestly that he was now living on the Titanic and later he would stay in America to look for work. From Jack's statement, we can take away the educational value that we don't need to be ashamed to admit ourselves to other people even though we don't have anything.

##### ✓ Responsible for work

The film Titanic teaches us to be responsible with our work. As did the ship's crew and captain. When the Titanic was about to sink, they still tried to save the passengers, especially children and mothers. They are willing to die to save passengers.

- ✓ Do not be selfish.

In the film, it is shown that Rose's mother, Ruth, forced her to marry a man she did not love in order to obtain wealth. Here, Ruth only cares about herself without thinking about Rose's feelings. And because Ruth Rose wanted to commit suicide, she didn't want to marry a man she didn't love. From here, we can learn that we cannot force people's will because we don't know how they feel. So let them choose what they like.

### **C. Religious Value**

Religious value is one type of life value that can be found in a literary work (Gifelem & Yaftoran, 2023). Religious values are the standards one holds to be a moral code in life. From the film Titanic, there are many religious values that we can get, the first of which is helping each other and being willing to sacrifice.

- ✓ Help each other

The first, as proven in the film, was Jack saving Rose when she was about to commit suicide. Jack tries to give Rose strength so that she doesn't commit suicide. The second thing that is proven in the film is that Rose saves Jack when Jack is in handcuffs. At that time, the water had filled the room, and Jack asked for help. There was no one there who wanted to help because, in his position, the water had filled the room. But on the one hand, Rose is trying to find Jack and wants to save him. Even though she was in that room, Rose managed to find Jack because she heard his voice around her. There, Rose immediately rushed to save Jack.

- ✓ Being willing to sacrifice.

The following religious value is willingness to sacrifice. In the film Titanic, it is proven that Jack is willing to make sacrifices. When the Titanic sank, Jack and Rose jumped into the cold water to save themselves. There, Jack found ship wreckage that he could use to escape the cold water. But when the two of them were about to climb onto the wreckage, the wreckage capsized. so Jack volunteered himself in the cold sea water and told Rose to climb onto the wreckage of the ship. Therefore, Rose survived, but Jack died of a cold.

### **D. Cultural Value**

As each person is born with a unique background, Yusuf (2022) claims that cultural disputes are a typical occurrence in human life. The essence of culture is its uniqueness; each culture has its own distinct style and diversity, and it evolves in response to local circumstances. From the film, the cultural value that we can take away is respecting people's cultures and maintaining our attitude in the place where we are.

- ✓ Respect people's culture

In the film Titanic, there are cultural values that we can take away. In the film, Jack is invited by Prince Cal to have dinner with him. There, Jack tried to follow their culture; he wore neat clothes and was polite to the people at the dinner place.

### **Auteur in the Titanic movie**

To analyze auteur in the movie, the researcher selected certain dialogue. Here is the analysis.

**LIZZY** : *(taking the wheelchair). I'm taking her to rest.*

**ROSE** : *No!*

**LOVETT:** *Tell us, Rose.*

**ROSE** : *It's been 84 years...*

Cameron crafts an emotionally charged pause. Rose's firm "No!" follows immediately after the caretaker's momentum, heightening tension before the iconic opening line, "It's been 84 years..." This precise editing signals his command over rhythm and audience engagement. By immediately zooming in on Rose's voice and detaching from the wheelchair scene, Cameron prioritizes her subjective perspective. "It's been 84 years..." instantly frames the entire narrative as an act of remembrance, highlighting the tension between past trauma and present reflection. Cameron uses this device to signal that the following story is as much about processing loss as it is about recounting.

**JACK** : *(talking fast) Take a deep breath and hold it right before we go into the water. The ship will suck us down. Kick for the surface and keep kicking. Don't let go of my hand. We're gonna make it Rose. Trust me.*

**ROSE** : *I trust you.*

In this moment, the roar of rushing water and Jack's breathy voice overlap, creating an immersive aural environment. Such sonic layering exemplifies Cameron's mastery in crafting visceral, multisensory scenes. The camera tightens on Jack and Rose's faces, emphasizing emotional and physical interdependence. Jack neither saves Rose passively nor diminishes her agency. Instead, he equips and reassures her, enabling her survival decision.

### **Discussion**

Based on the findings above, the Titanic movie has intrinsic and extrinsic elements. The intrinsic elements of the Titanic movie are theme, plot, character, setting, and point of view. In contrast, the extrinsic elements are social, educational, religious, and cultural values. The theme of the Titanic movie is to tell the love story between two people with different social statuses on the cruise ship RMS Titanic. The plot of the Titanic movie is a flashback, retold by Rose. The characters in the Titanic movie are Rose Dewit Bukater (the protagonist), Ruth Dewit Bukater (the antagonist), Caledon Nathan Hockley (the antagonist), and Jack Dawson (the protagonist). The settings in the Titanic movie are atmosphere (suspense) and time (morning, night, April 15, 1912). Social (nobles who are elegant and the nobles like to party) Place (Stren of the ship, 1st floor, warehouse, below deck, room, in the Atlantic Ocean, and expedition ships). Point of view: The first-person point of view is used in the Titanic movie. The research conducted by Susanto (2019) revealed that the intrinsic structures found in Kungfu Panda 3 were six kinds of intrinsic elements: character and characterization, theme, point of view, plot, setting, and moral value. This research also showed two kinds of moral values, namely, values of being and giving.

Intrinsic elements such as theme, plot, character, setting, and point of view play a vital role in constructing a compelling narrative in films, as shown in this study. The use of a flashback structure, where the story is narrated by an older Rose, offers a reflective and subjective retelling of historical tragedy. As Hutcheon (2006) argues, adaptations are not merely passive copies; they are creative reinterpretations that reframe a narrative for a new audience and a different medium. The first-person point of view, which is uncommon in many historical dramas, deepens the emotional experience and places the audience inside the protagonist's internal world, emphasizing memory and personal narrative over objective

history. Moreover, the characterization of Rose and Jack as protagonists from different social backgrounds, along with the depiction of antagonistic forces such as class discrimination and societal expectations, underscores the theme of love transcending social boundaries.

The film's extrinsic elements—social, educational, religious, and cultural values—demonstrate how film adaptations convey moral and societal messages. The values depicted in *Titanic*, such as cooperation, sacrifice, humility, and respect, reflect similar moral frameworks found in other films analyzed through adaptation studies. For instance, Susanto (2019) identified intrinsic and moral values like being and giving in *Kung Fu Panda 3*, while Mauliansyah et al. (2023) discussed values such as responsibility, respect, and loyalty in *The Lion King*. These studies suggest that films serve a pedagogical purpose, reinforcing ethical frameworks to audiences, especially when examined in educational contexts.

The first social value contained in the *Titanic* movie is cooperation between the crew and captain to save passengers. The value of education is: do not be ashamed to admit it; be responsible for work; do not be selfish; and do not be arrogant with what we have. Religious values include helping each other and being willing to sacrifice. Furthermore, finally, cultural values, namely respecting people's cultures. The research conducted by Mauliansyah et al. (2023) revealed that the extrinsic structure found in the *Lion King* movie the findings of this research revealed nine moral values: responsibility, respect, tolerance, wisdom, altruism, love, and loyalty, courage, helping each other, and never giving up. Below are the values taken to be applied to students at school.

Table 2. Values to be applied at school

No	Structures	Values
A. Intrinsic	1. Theme	1. Teaches students to know what is meant by theme.
	2. Plot	2. Teaches students to know what is meant by plot.
	3. Character	3. Teaches students to know what is meant by character.
	4. Setting	4. Teaches students to know what is meant by setting.
	5. Point of view	5. Teaches students to know what is meant by point of view.
B. Extrinsic	1. Social value	1. Teach students to work together to complete assignments.
	2. Education value	2. Teach students not to be embarrassed to ask questions about material they don't understand. Teach students not to be selfish but to give other friends the opportunity to learn. Teach students to be responsible for the tasks given by the teacher.
	3. Religious value	3. Teach students to be ready to help friends who do not understand the material.
	4. Culture value	4. Teach students to respect teachers and each other.

In these pivotal exchanges between Jack and Rose (see the dialogue), James Cameron's auteur signature is evident through his meticulous integration of technical precision, directorial style, and thematic depth. Cameron's adept use of pacing and sound design intensifies the urgency and emotional resonance of these scenes. The rapid-fire dialogue and layered soundscapes immerse the audience in the characters' perilous situation, showcasing Cameron's mastery in creating visceral cinematic experiences. The intimate close-ups and framing choices underscore the personal stakes amidst the grand disaster. Cameron's

focus on character interactions amidst chaos highlights his ability to balance epic scale with intimate storytelling, a hallmark of his directorial approach. These dialogues encapsulate central themes of trust, survival, and personal transformation. Through Jack's guidance and Rose's trust, Cameron explores the dynamics of empowerment and agency, reflecting his recurring motifs of personal growth amidst adversity. Collectively, these scenes exemplify Cameron's auteur vision—merging technical prowess, distinctive style, and profound thematic exploration to craft a narrative that resonates on both personal and universal levels.

## **CONCLUSION AND SUGGESTION**

### **Conclusion**

This study concludes that James Cameron's *Titanic* intricately weaves both intrinsic and extrinsic elements to deliver a compelling narrative. Intrinsically, the film's theme revolves around the poignant love story between Rose and Jack, whose relationship transcends class barriers but culminates in tragedy. The plot unfolds through a flashback narrated by an elderly Rose, recounting her experiences aboard the ill-fated RMS Titanic. Central characters include Rose, Jack, Ruth (Rose's mother), and Cal (her fiancé), each representing distinct social strata and moral compasses. The setting predominantly takes place aboard the Titanic, with the first-person perspective of Rose guiding the audience through the unfolding events. Extrinsically, the film imparts several societal values: social values emphasizing teamwork and cooperation during crises; educational values highlighting the importance of embracing one's social status and responsibilities; religious values underscoring the significance of helping others and making sacrifices; and cultural values advocating for respect and proper behavior in diverse settings. From an auteur perspective, James Cameron's *Titanic* serves as a testament to his auteur vision, blending intrinsic narrative elements with extrinsic societal values to create a cinematic experience that is both artistically and emotionally compelling.

### **Suggestion**

Based on the findings and conclusion of this study, several suggestions can be proposed for future research, educators, and students of literature and film. For future researchers, this study reveals that *Titanic* offers a rich combination of intrinsic and extrinsic elements worthy of literary analysis. Future researchers are encouraged to explore other classic or contemporary films using similar frameworks to further examine how moral, cultural, social, and educational values are presented through cinematic narratives. Comparative studies between *Titanic* and films from different genres or cultural backgrounds could provide deeper insights into how universal values are expressed in various contexts. Teachers and lecturers, particularly in literature, moral education, and media studies, may consider using *Titanic* as a teaching material to engage students in discussions about character development, narrative structure, and ethical dilemmas. The film can serve as a medium for analyzing both storytelling techniques and moral reasoning, making learning more contextual and meaningful. Students studying literature and film can benefit from analyzing movies like *Titanic*, as it helps enhance their critical thinking, interpretive, and analytical skills. Understanding both intrinsic (e.g., theme, plot, characterization) and extrinsic (e.g., values,



cultural messages) elements promotes a more holistic appreciation of cinematic texts as forms of literature.

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