

***Wes Anderson's Approach of Storytelling Using Narrators With Four Short Films:
"The Wonderful Story of Henry Sugar," "The Swan," "The Rat Catcher," and "Poison"***

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The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract

This research examines the unique narrational strategies used by Wes Anderson in his four short films, "The Wonderful Story of Henry Sugar," "The Swan," "The Rat Catcher," and "Poison" which were released on Netflix in September 2023. These films are adaptations of Roald Dahl's stories that show us distinct narrative techniques that align closely with Dahl's original texts with their direct addressing narrators. This study aims to find out two aspects of these four films: first, how Wes Anderson used two to multiple narrators on different narrative levels of these four films. The study leads us to unveil the multi-layered storytelling in "The Wonderful Story of Henry Sugar" to a single character-focused observational narrative in "The Rat Catcher." Also, we have a first-person retrospective narrative in "The Swan" and another first-person observational narrative with active commentary style in "Poison." The second aspect of this study focuses on the function of the character "Roald," portrayed by Ralph Fiennes, who serves as a narrator across different time frames in all four films. This character's presence adds a distinctive narrative layer to all these films, placing him as a hyperdiegetic and non-diegetic narrator in the films. Through a Qualitative Comparative Analysis, the research provides an in-depth examination of Anderson's innovative use of narrative transitions and character roles, particularly the active and passive narratorial functions that enhance the storytelling experience. The findings underscore Anderson's mastery in adapting Dahl's works while exploring new dimensions of narrative form and function.

Keywords: Narrative Storytelling, Multi-layered Storytelling, Direct-Address Narration, Roald Dahl Adaptations, Wes Anderson, The Wonderful Story of Henry Sugar, The Swan, The Rat Catcher, Poison

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Introduction

Wes Anderson's exploration in filmmaking continues as he dropped his four short films, "The Wonderful Story of Henry Sugar," "The Swan," "The Rat Catcher," and "Poison" on Netflix in September 2023 which are made in a style of Anthological or Omnibus films. Anthology (or omnibus) films are a distinct cinematic form that groups multiple short films, typically created by different directors, into a single feature-length presentation.¹

Although these four films are not tied in one lengthy film, the films are evident to have connections through their same style of theatrical approach, same sets of actors, same writer who is Ronald Dahl, and lastly, their narration style as literal as possible, just like listening to the stories as it was written by the popular British Author Ronald Dahl. When there are many common features among these four films which were also released on Netflix throughout the last 4 days of September 2023, each film has some differences in terms of narration which are worth discussing to explain the finesse of Wes Anderson as their director.

Previously Wes Anderson's short films like *Bottle Rocket* (1994), *Hotel Chevalier* (2006), *Cousin Ben* Troop Screening with Jason Schwartzman (2012) were discussed by researchers like Nicole Richter.² But these four films literal narrative nature and exceptional set of storytelling approach is very unique than Wes Anderson's previous full length or short films.

In this research, I aim to analyze Wes Anderson's 4 short films, "The Wonderful Story of Henry Sugar," "The Swan," "The Rat Catcher," and "Poison" using Gérard Genette's Narrative Theory and Syd Field's "3 Act Theory" to find out each of their unique narrational strategies. Gérard Genette's narrative theory examines the mechanics of storytelling, focusing on elements like time structure, narrative tone, and "voice" (the storyteller). His diegetic theory differentiates narrators within the story world (intradiegetic) from those outside it (extradiegetic), revealing how layered narration shapes our experience of a story.³ Syd Field's 3-Act Structure divides a story into three parts: Act One introduces characters and the main conflict, Act Two follows the protagonist facing obstacles, and Act Three resolves the conflict, concluding the story. This structure helps maintain pacing and ensures a clear narrative arc.⁴

In this study we also delved into the details about how the director added another unique character "Roald" as in the author of the stories Roald Dahl. The character Roald has stayed in these 4 films with different time frames and served the purpose of these films being a narrator. By analyzing these films the study will illustrate how Anderson's techniques contribute to both narrative uniqueness and faithful adaptation.

Along the way, I will seek to answer the following questions:

RQ 1. What are the unique storytelling strategies of these 4 films using narrators?

RQ 2. What is the function of the extradiegetic character "Roald" in these 4 films?

¹ Betz, M. (2001). FILM HISTORY, FILM GENRE, AND THEIR DISCONTENTS: The Case of the Omnibus Film. *University of Minnesota Press*, 2, 56–87.

² Richter, N. (2014). *The Short Films of Wes Anderson*. 13–24.

³ Genette, G. (1980). *Narrative Discourse: An Essay in Method*. Cornell University Press. Retrieved from <https://www.cornellpress.cornell.edu/book/9780801410994/narrative-discourse/#bookTabs=1>

⁴ Field, S. (2005). *Screenplay: The foundations of screenwriting*. Delta Trade Paperbacks.

Materials and Methods

This research will follow a Qualitative Comparative Analysis Research approach where the data will consist of audiovisual and digital materials, in this case, the four films of Wes Anderson: “The Wonderful Story of Henry Sugar” (2023), “The Swan” (2023), “The Rat Catcher” (2023), and “Poison” (2023). Qualitative research involves collecting and analyzing non-numerical data (e.g., text, video, or audio) to understand concepts, opinions, or experiences, offering in-depth insights into a problem or generating new research ideas.⁵ The research will conduct a narrative content analysis of these films using Gérard Genette’s narrative theory and Syd Field’s 3 Act Theory as a framework.

With these two theories, we will analyze how Wes Anderson constructed his unique approach of storytelling using narrators within these films. The films were selected using a Non-probability Purposive Sampling method to highlight this narrative approach.

Results

“The Wonderful Story of Henry Sugar”

Story Within Story

The film's unique narrative strategy lies in its layered storytelling. Here each important characters became narrators for their own or others' stories. The first half of the movie begins with Roald narrating, establishing himself as the main storyteller and the extradiegetic narrator. Roald introduces Henry Sugar's story, and Henry’s narration touches on sub-stories involving Dr. ZZ and Imdad Khan. Henry Sugar takes over as narrator, explaining how he gained the ability to see without eyes, and it led to Dr. ZZ’s story about Imdad Khan. Then Imdad Khan becomes the narrator, describing his journey to acquire the power in the first place with the help of The Great Yogi. Dr. ZZ resumes narration to conclude Imdad Khan’s story, followed by Roald’s return to explain how Henry Sugar embarks on his journey.

⁵Creswell, J. W., & Creswell, J. D. (2018). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (5th ed.). SAGE Publications, Inc.

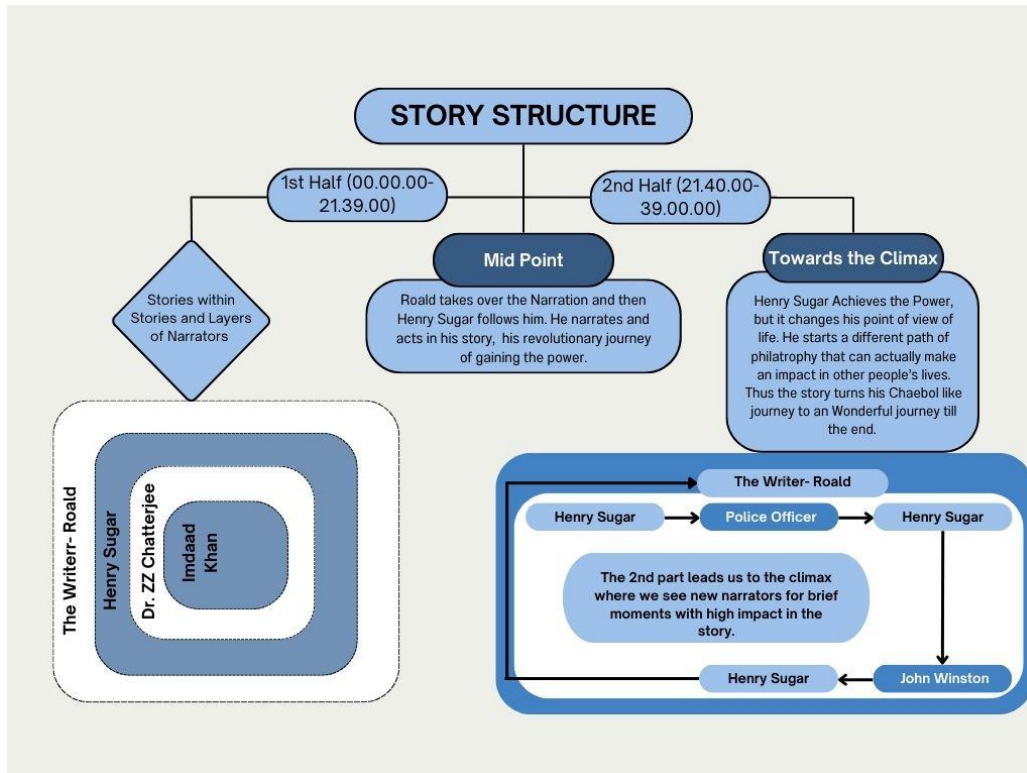


Figure 1: Story Structure of “The Wonderful Story of Henry Sugar”

This story particularly focused on making the audience follow the fiction. Wes Anderson added comedy to a serious series of events here where although we cannot believe the story to be 100% true, still we cannot wait for the story to unfold. The director made the audience jump from one narrator to another when a new story was to unfold, and nothing is more believable than learning the story from those who personally experienced it.

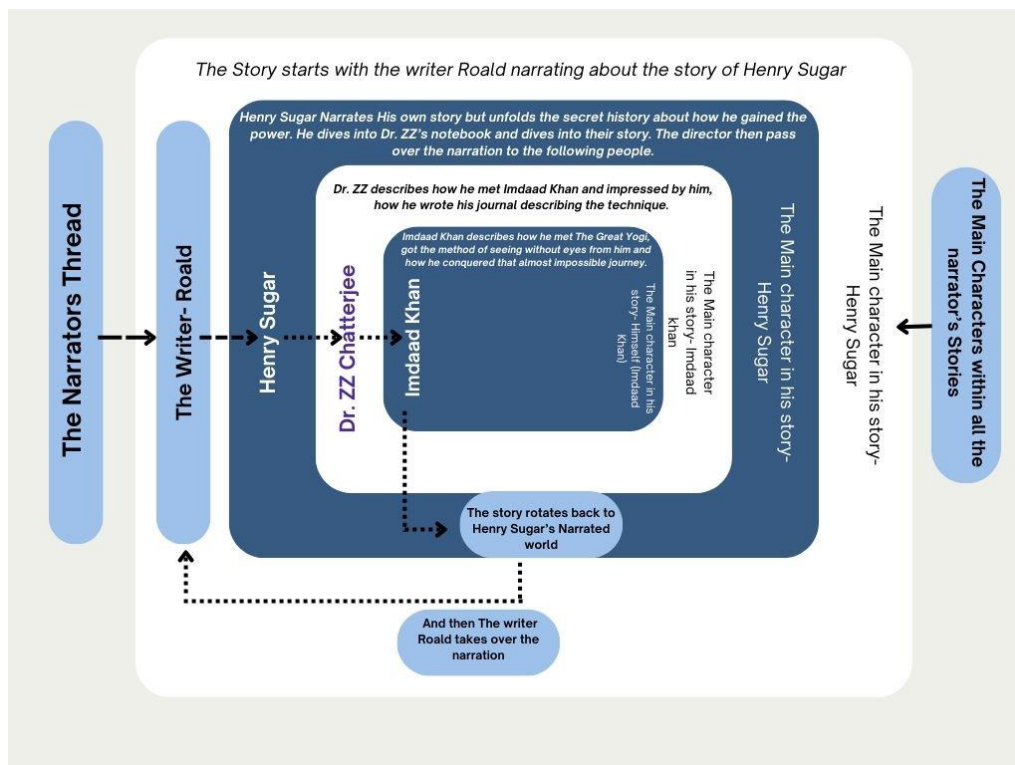


Figure 2: Detailed 1st Half, the Layers of Narrators in “The Wonderful Story of Henry Sugar”

From the 2nd half, Henry Sugar resumes narrating his own story, covering his journey until his death from wealth gained through his abilities. Roald takes over again at the 36th minute to conclude the film, revealing how he learned about Henry's story. Anderson uses **narrative embedding**, where narrators exist within other narrators' stories. Roald is the **extradiegetic narrator**, setting up Henry's story, while Henry, in turn, becomes a **intradiegetic narrator**. This narrative layering, aligned with Genette's concept of **narrative embedding**, enhances the adaptation's fidelity to Dahl's original text and deepens the viewer's engagement. Anderson's technique keeps the audience intrigued by moving from one narrator to the next, with each narrator making the story more personal and vivid. As each character narrates their segment, the story shifts focus, and creates multiple layers and sub-plots. This makes each narrator central to their respective tale.

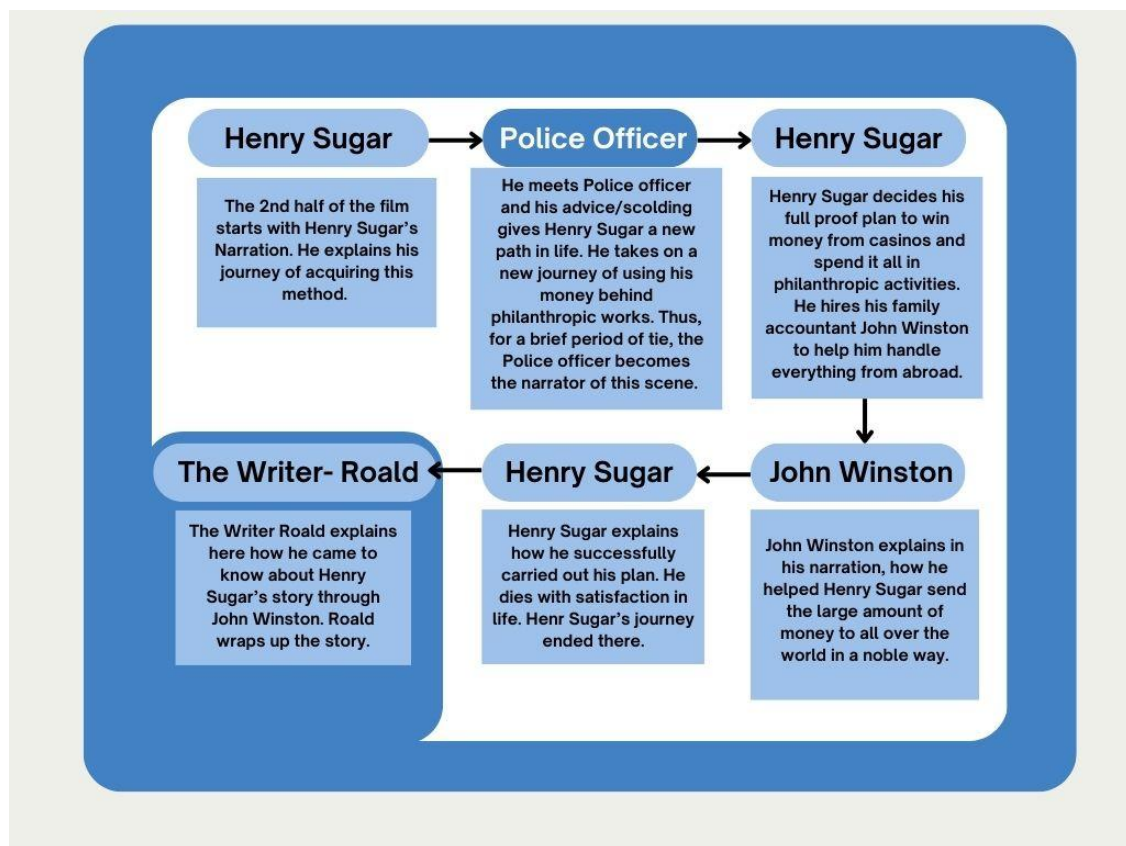


Figure 3: Detailed 2nd Half, the Flow of Narrators in "The Wonderful Story of Henry Sugar"

On the other hand, Wes Anderson uses minor narrators in "The Wonderful Story of Henry Sugar" to engage the audience more deeply with the plot. Each character with a significant role narrates part of the story. For instance, when the police officer meets Henry Sugar, the officer briefly becomes the narrator, which marks an important moment where Henry decides to donate his money. Similarly, in the first half, The Great Yogi briefly narrates a key line, "Thus spoke the great, wise, old yogi," highlighting the importance of his meditation technique, which is central to the story. Lastly, John Winston, who contacts the writer Roald in the first place, narrates his part of the story in brief that give the story a closure. This shift in narrators adds more depth and perspective to the narrative.

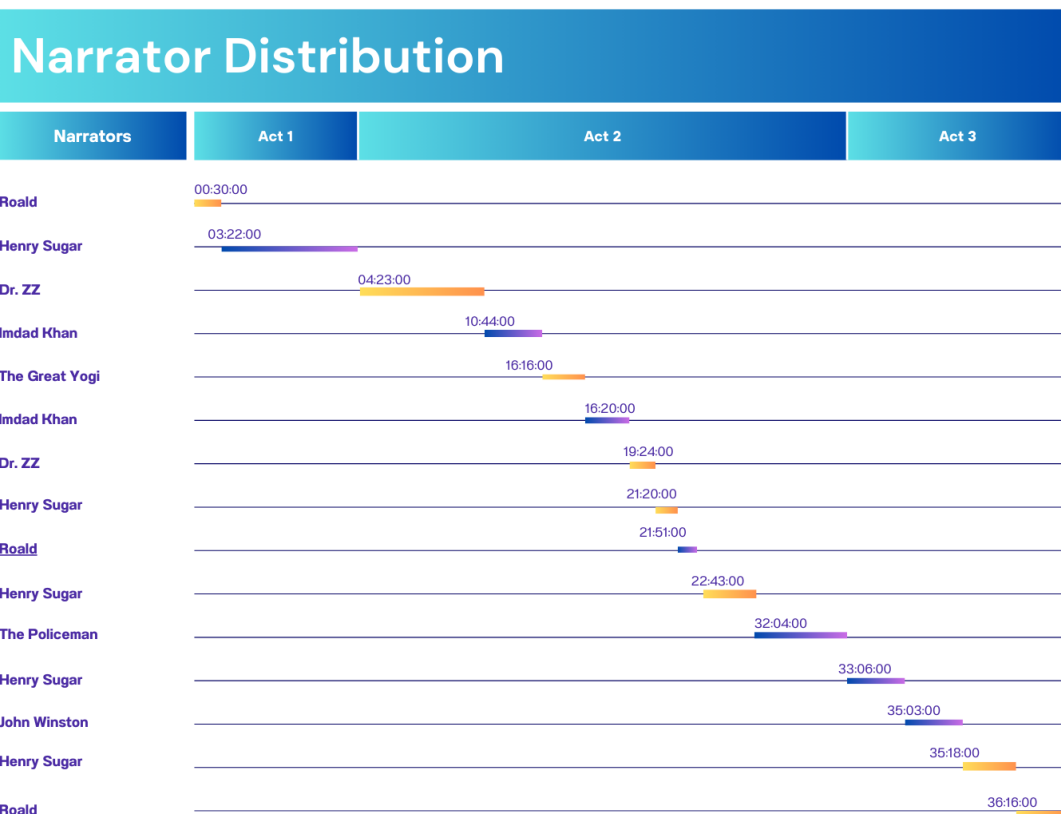


Figure 4: Narrators Distribution in the Movie “The Wonderful Story of Henry Sugar”

Temporal Manipulation

Anderson manipulates “temporal order” in “The Wonderful Story of Henry Sugar,” particularly through the shifting between different timelines and narrators. Henry recounts his journey in the first person, while at other points, the narrative shifts to other characters, like Dr. ZZ, Imdad Khan, and even the Extradiegetic character Roald. These transitions create a layered and non-linear structure. This technique reflects the narrative complexity found in Roald Dahl’s original story. By moving back and forth in time, Anderson highlights key moments in Henry’s transformation. Wes Anderson also plays with the concept of perspective here that blurs the lines between past and present.

“The Swan”

Centered to the One Character and One Story

In “The Swan,” Anderson presents a unique narrative structure that contrasts with the other films in the anthology. This film focuses on the singular character of Peter Watson where the story is narrated by Rupert Friend, who not only serves as the narrator but also embodies the main character, the sub-characters, and even the antagonists! This blending of roles creates a distinctive storytelling technique. Rupert introduces the plot and tells us Young Peter Watson’s bullying that evokes sympathy from the audience. As the story progresses to its 1st plot point, Rupert reveals that he is, in fact, the adult Peter Watson, which makes the audience reflect even more to his childhood trauma.

The most striking aspect of this film is the way Rupert, as the adult Peter, takes control of the narration, delivering all the dialogues, including those of the bullies. This shift in perspective makes the audience view the events through Peter's lens, with a sense of irony and sarcasm, as he reclaims power over his past. Even though he was once the victim, Rupert's narration gives him the authority to shape the story which ultimately empowers him as both the narrator and the character who triumphed over his childhood torment. Anderson's use of a single narrator throughout the film intensifies the emotional connection, as Rupert guides us through Peter's internal and external struggles.

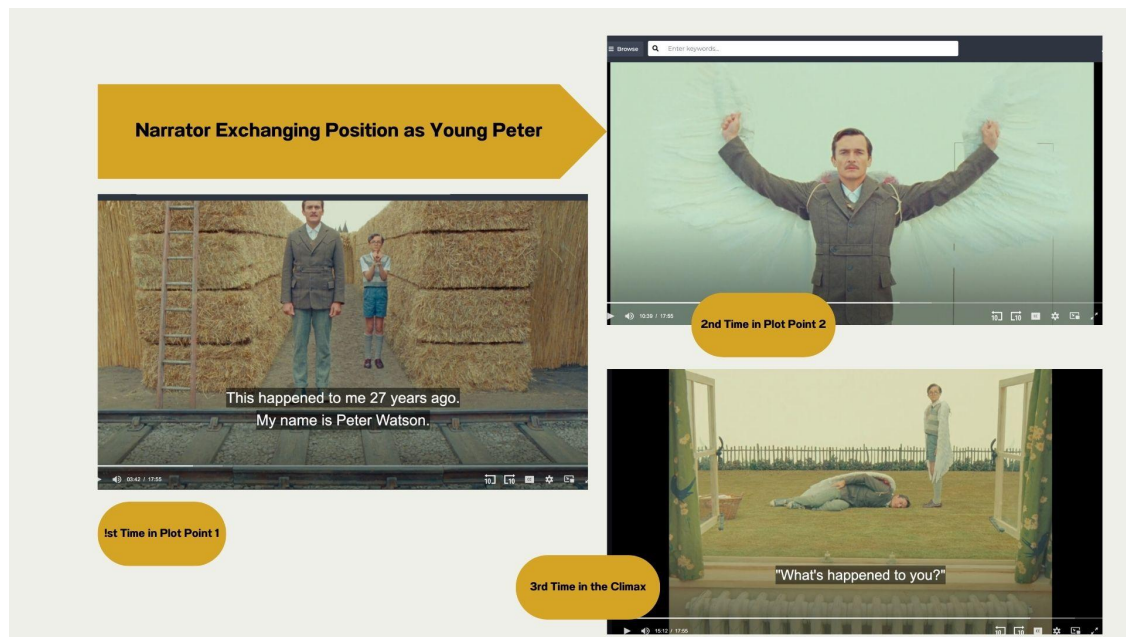


Figure 5: Narrators Position Changing Before 3 Crucial Moments of the Film

So the unique approach of this movie was to let Adult Peter Watson carry on all the dialogues, most of the acting and the narrating of his own horrifying experience as a child.

Shifting Narratorial Perspectives

In "The Swan", Anderson uses "Internal focalization" by employing Elder Peter Watson as a Intradiegetic narrator by recounting his own traumatic childhood experiences. The shift between Elder and Younger Peter allows the audience to experience both the immediacy of the events and the reflective nature of the older character's perspective. Casting two actors past and present version is another uniqueness of this movie which makes audience connect with Peter Watson as a whole character with a tragic past.

Juxtaposing the Childhood Memories

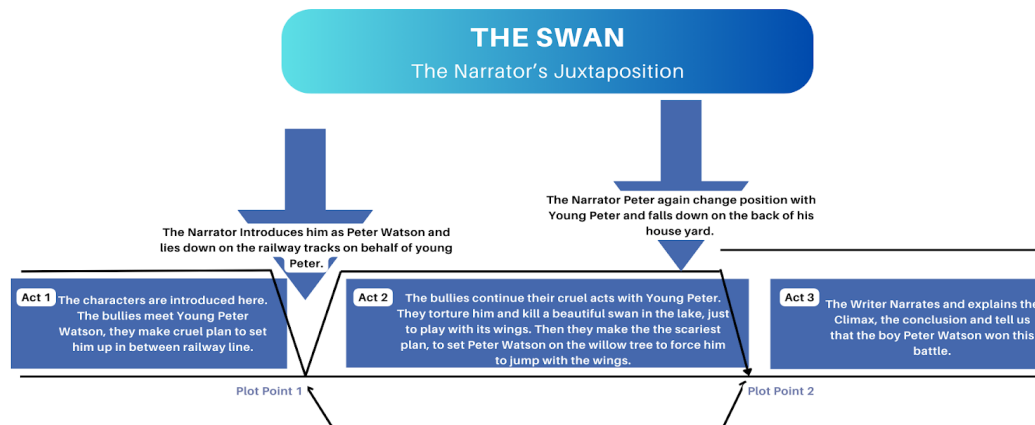


Figure 6: The Narrator's Juxtaposition

In "The Swan," Anderson uses a more subtle form of temporal manipulation by juxtaposing the childhood memories of Peter Watson with his adult self as a narrator. In the Plot Point 1 and 2, the Narrator takes place of the Young Peter to let the audience feel the extreme danger he was in in his childhood. This approach allows the audience to experience both past and present simultaneously. Wes Anderson blended Peter's internal reflections with the unfolding trauma of his youth. This temporal shift creates an emotional experience. Here the adult Peter's narration provides context and distance, while the flashbacks to his younger self expose the raw immediacy of his emotions and experiences.

"The Ratcatcher"

Explanation of a Peculiar Character in a Whole Film

Unlike the other three films, "The Rat Catcher"'s theme was rather purely on comedy and satire that portrays a one character's characteristics throughout the whole short film. Here The Rat Man is the main focal character of the film who has a physique almost like a rat already. The film sarcastically shows us how a certain figure who lives among us in the same society, becomes so different over time because of their profession. The character Ratman can make us disgusted sometimes by his behavior when he becomes excited about rats, and even does not hesitate to kill them with his own mouth.

The Rat Catcher

Narrator Chasing The Main Character

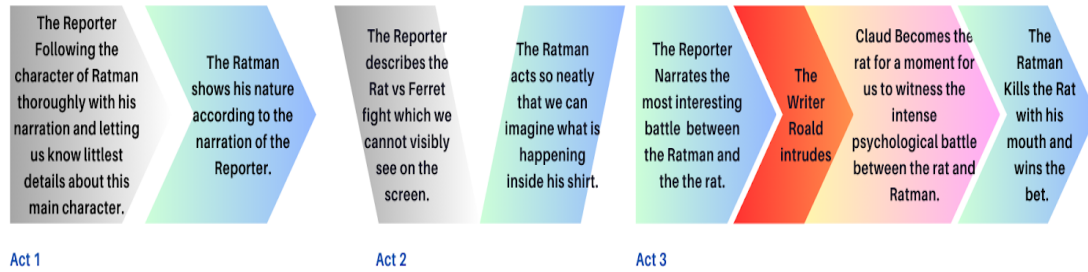


Figure 7: The Story Composition of “The Ratcatcher”

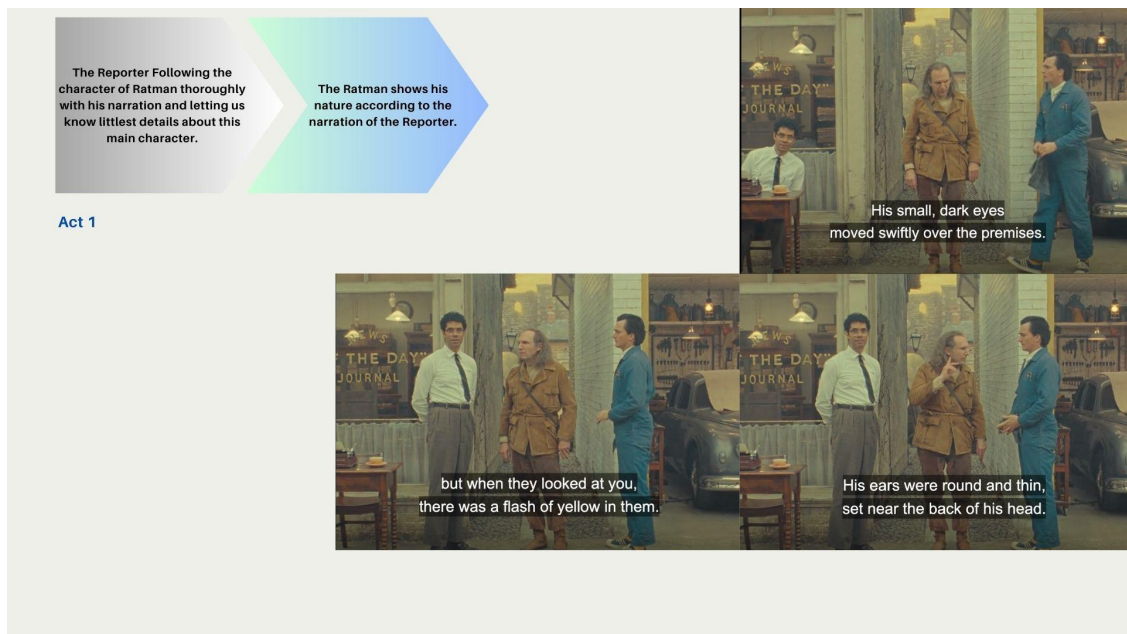


Figure 8: Act 1 Story Composition in Detail

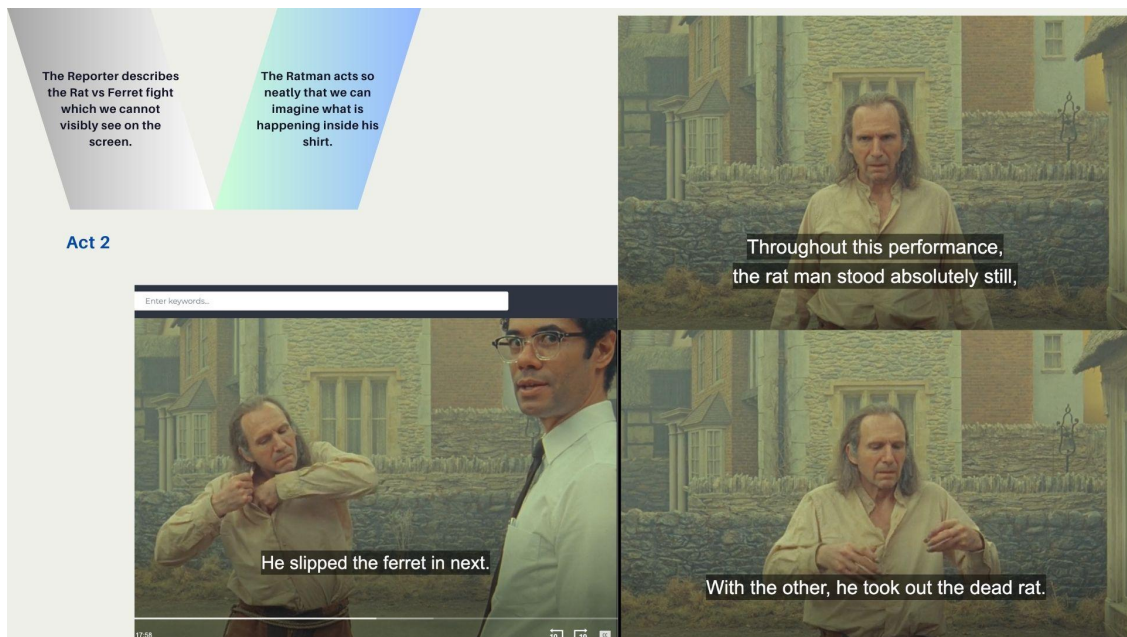


Figure 9: Act 2 Story Composition in Detail

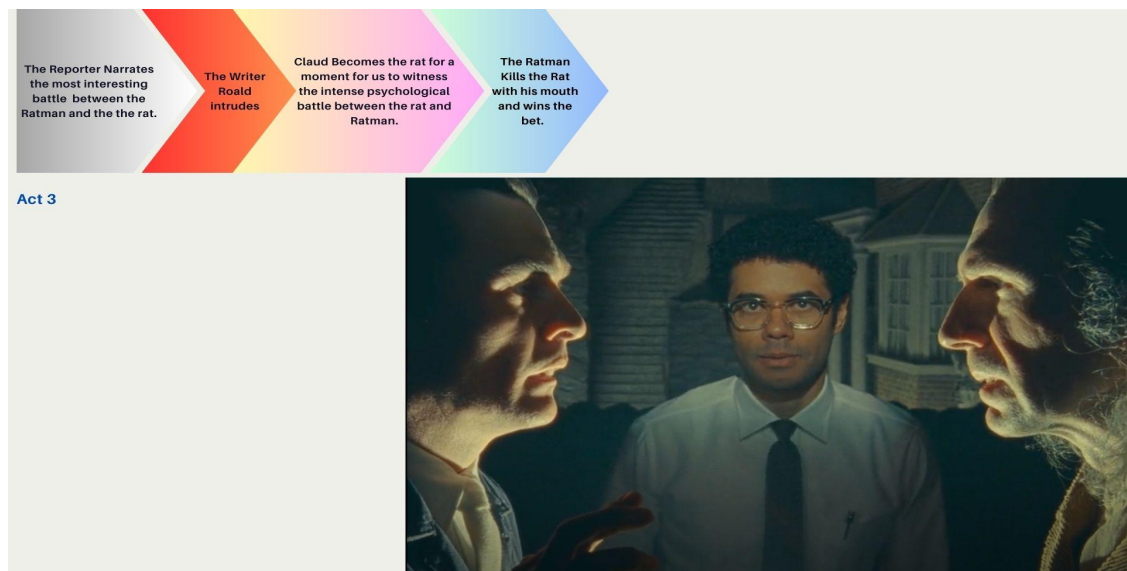


Figure 10: Act 3 Story Composition in Detail

But the Rat Man also portrays the unknown lives of such professional people who share a different view on things, who feel less disgusted about certain things as it became their profession. Like the Reporter says to Ratman, the Ratman almost became a rat by himself, and he is very proud of this fact.

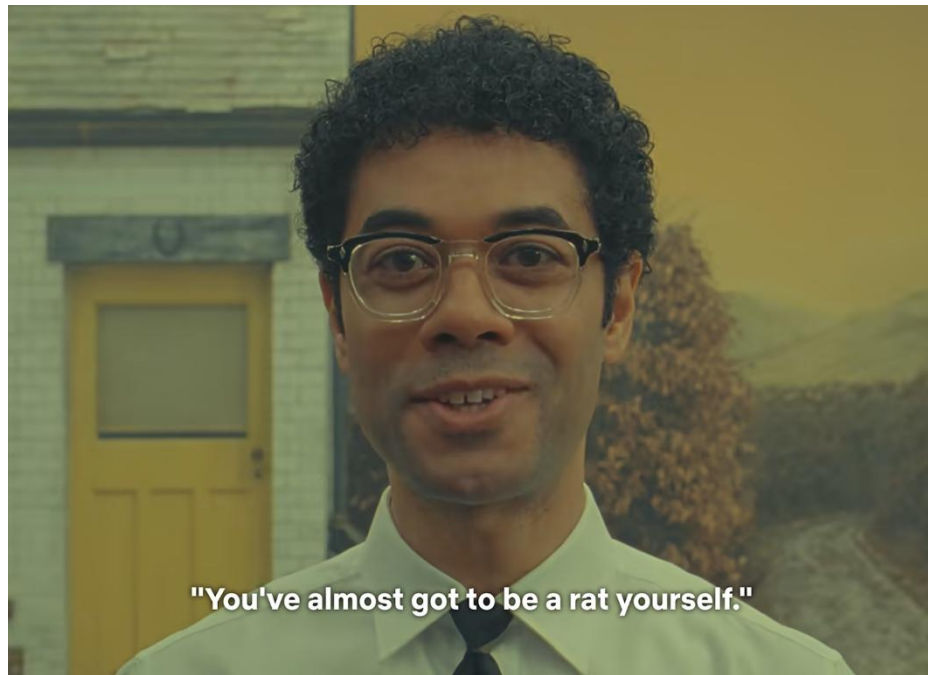


Figure 11: The Reporter's Dialogue That Excites the Ratman

The Rat man takes joy in himself when he can successfully do his job in killing rats and to master this skill, he slowly turned himself as a rat which is sarcastically portrayed throughout this film.

The director uses a passive Narrator who keeps describing the Ratman character from head to toe. The Reporter adds the usual sarcastic mode to his narration and lets the audience follow the man Ratcatcher's each expression. We may not have noticed the little things about the Ratcatcher, the narration makes us focus on the main character of this story completely. We know from the Reporter how the Ratman's facial features are developed as a Rat. This adds to the fact that The Ratman, due to his profession, likes to think like a rat and subconsciously acts as a rat as well. Then we also get to know that he takes great pride in becoming a rat himself as well. Even though we know that the character is kind of weird and maybe disgusting at some point, we feel his passion through the narrator.

Narrator Being Inactive in the Story

The Reporter Character in this story is slightly different from the other 3 films. In this particular movie, The Reporter, played by Richard Ayoade does not participate in the whole film except a few dialogues in between. He is a character in this story too, but he is mostly narrating the story between the Ratman and Claud being in a sideline. When "The Wonderful Story of Henry Sugar" had various levels of narrator active and inactively engaged in the story, "The Rat Catcher" shows the totally opposite kind of narrator in this film who only talks about the character of "The Rat Catcher." Due to the type of this story which profoundly focuses on one character's development, the director needed a narrator who will just narrate the story to the audience without much participation in the film world. The film becomes more interesting as the Reporter keeps unfolding the characteristics of the Ratman with this narration.

In "The Rat Catcher," the Reporter serves as a mostly heterodiegetic narrator who offers commentary on the Rat Man's story without actively participating in the events. This limited,

observational narration serves to distance the viewer from the action. But it emphasizes the peculiarity of the Rat Man's character in Wes Anderson's way of filmmaking.

Manipulation of Time

Anderson's manipulation of time in "The Rat Catcher" is more contained. In this movie, the narrative is largely linear, but Anderson introduces "temporal pauses" through the narrator (the Reporter), who frequently steps outside the immediate story to offer commentary. These narrative interludes slow down the pacing, creates moments of reflection for the audience and adds a layer of detachment. The pause in time adds a theatrical element, as the audience is encouraged to reflect on the bizarre nature of the Rat Man's character and the Reporter's role in shaping how the story is told. Anderson's temporal manipulation here functions to build suspense and maintain the audience's curiosity.

"Poison"

Intense Story of Poisonous Krait or Human!

"Poison" is a more symbolic move from Wes Anderson reflecting Roald Dahl's actual story and Wes Anderson brilliantly portrayed that symbolism in the short film like the writer wrote in his novel. Here Woods portrays a different body as both a narrator and an active second lead. In his narrated story the main character is Harry Pope. He tells us the intimidating journey of him and Dr. Ganderbai who tries their best to save Harry Pope from the poisonous krait. But in the end, after the intense ups and downs of their journey, we face a twist, there is no snake. But even more surprising fact is Harry's racistmost slamming Dr. Ganderbai who was trying his best a moment ago to save Harry's life. Unlike the other films, this film is about symbolism, not just one character, or layers of characters, its more about the innermost mindset about some people which can turn out really poisonous at some point just like that classic folktale where a man saves a frozen snake from snowy weather, but in the end, the first thing the snake does is bite him to death. Wes Anderson needed Woods to be the Narrator here who actively can describe the situation, its intensity, and won't take anyone's side. This leaves the story to the audience who can imagine the hidden meaning of this film till the end. To deliver the story perfectly, Mr. Woods was the best choice for the director to make him the narrator.

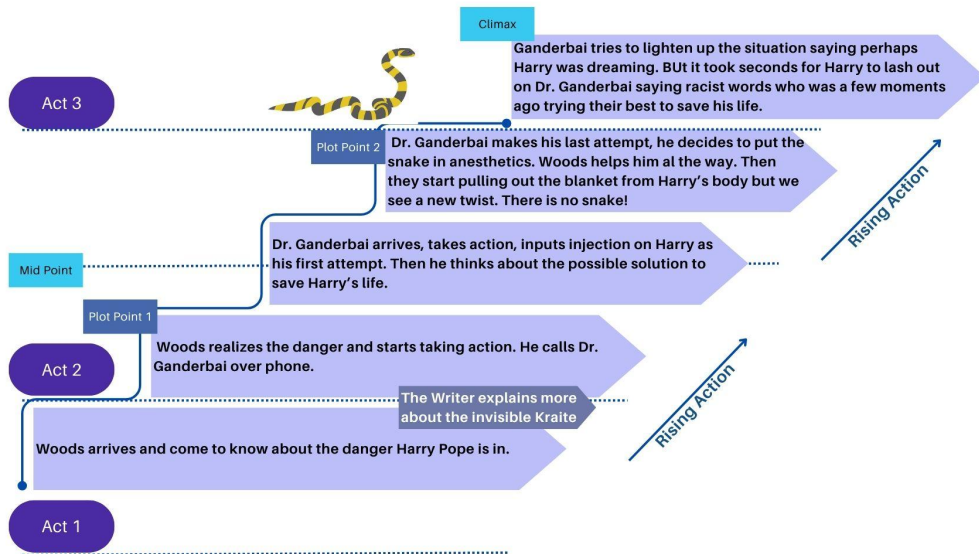


Figure 12: The Storytelling Steps of Poison

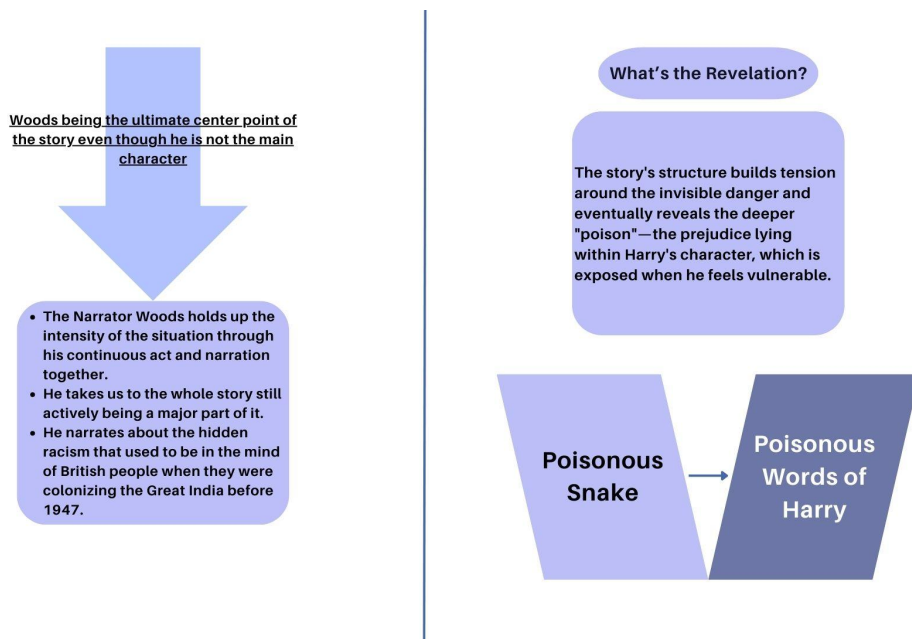


Figure 13: Unique Points of "Poison"

Action and Reflection

Anderson sticks to a relatively linear narrative in "Poison", but he uses the narrator, Mr. Woods, to create temporal shifts between moments of action and reflection. As Mr. Woods narrates, the audience oscillates between the tense present (where the snake is believed to be inside Harry's shirt) and moments of introspection from the characters. These narrative pauses help Anderson build tension and keep the audience on edge. He creates an atmosphere of uncertainty that mirrors the precarious situation faced by the characters. The linearity of the narrative contrasts with the psychological intensity of the situation, where time seems to stretch out due to the suspense.

Breaking the Fourth Wall

Breaking the 4th wall in films is when characters directly address or acknowledge the audience, breaking the invisible barrier between the fictional world and the real one. This technique draws viewers in, makes them feel part of the story while also creates a sense of self-awareness within the narrative.

Wes Anderson has used this device in his short films – “The Wonderful Story of Henry Sugar,” “The Swan,” “The Rat Catcher,” and “Poison.” Although we have seen a few movies before where characters broke this 4th wall like “Ferris Bueller's Day Off,” “Annie Hall,” or, “Funny Games,” this is the first time Wes Anderson used the technique throughout the whole runtime of these 4 movies. We have seen a few glimpse of this method used by Wes Anderson in his previous movies like “Moonrise Kingdom” (2012) and “The Grand Budapest Hotel” (2014), but making the entire movie based on this method is a first time for him.

Wes Anderson has characters speak directly to the camera, often narrating their own actions or offering commentary, which creates an intimate, storybook-like feel. This technique enhances Anderson's signature style of quirky, stylized storytelling by allowing the audience to experience the story on multiple levels: as both a viewer and a participant. It also mirrors Roald Dahl's narrative style, making the stories feel personal and immersive, while adding layers of humor and distance at the same time.

The Function of the Character Roald

The Function of the Character Roald in “The Wonderful Story of Henry Sugar”

As a character not included in the story, Wes Anderson included “Roald” in a very unique style in his 4 films. In these four films, Wes Anderson wanted to present the stories word to word from the writer Roald Dahl's point of view. Surprisingly Ralph Fiennes managed to portray Roald Dahl's character including his voice and body languages very well in these movies where viewers can surely mistake him as the real writer.

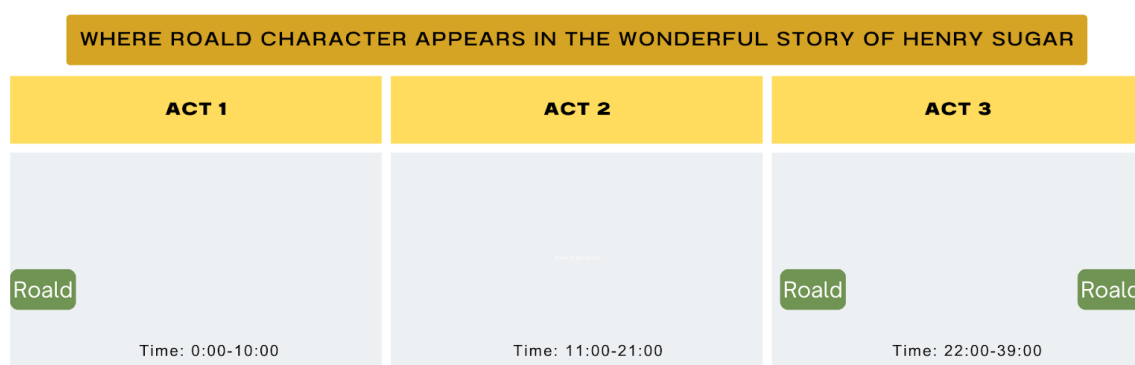


Figure 14: Roald Character Placement in TWSHS

In “The Wonderful Story of Henry Sugar,” Wes Anderson establishes the Roald character from the beginning to the end, thus Roald gets more screen time in this 39-minutes film than the other 3 short films. But in all 4 films, Wes Anderson used the Roald character very differently as a narrator.

In “The Wonderful Story of Henry Sugar,” Roald comes to narrate the story 3 times. 1st time, Roald introduces himself, introduces his den of work just the way real Roald Dahl used to write in his house. Along with the specialty of breaking the 4th wall in this movie by addressing directly to the audience, Wes Anderson uses the Roald character to add an extra layer to this anthology film. To add extra pun and sarcasm to the story, “Roald” only narrates as a narrator but does not get included in any of the story. Even though he is not a part of the main stories, Wes Anderson succeeds to make him a character with the first scene of “The Wonderful Story of Henry Sugar,” so that we can recognize “Roald” throughout the all 4 films.

As Roald is the main and initial narrator of Henry Sugar’s story, Wes Anderson uses “Roald” for the 2nd time when Henry Sugar is about to embark upon his journey to gain the power. To be precise, “Roald” character needed to show up again to let the audience know that the story of Henry Sugar is really beginning now after the first 20 minutes of the film. If we divide the film, the first 20 minutes were about the stories of Dr. ZZ, Imdad Khan and The Great Yogi whose stories were leading to the main story of Henry Sugar. And Wes Anderson divided the film precisely with the appearance of “Roald” in here.

Roald was needed again as a narrator when Henry Sugar died. Although Henry narrates the part that he died, the writer character Roald takes over the narration and continues the story as it would be more acceptable for the audience to take Roald as the narrator after Henry’s death. In these 4 films, Wes Anderson used the characters differently than any conventional movie, using them as active and passive actors. To be specific, there are times when narrators are acting in the ongoing story, and sometimes they are not. They might also be only narrating. But Wes Anderson kept the consistency in the end when Henry Sugar died, he also ended Henry’s narration and let Roald take over the narrational process to wrap up the story. It gives the audience more satisfaction too as it was Roald who pulled up the curtain of this film as well.

The Function of the Character Roald in “The Swan”

“The Swan” begins with the narration of Adult Peter Watson but his narration is abruptly cut at the 13th minute of the film when Young Peter jumps off the willow tree wearing Swan’s wings. Just when the audience almost believe that Young Peter is dead, or seriously injured himself from the fall, Roald appears in the film for the first time for a short period only to describe the climax of the movie. He answers to the inner question of the audience, “What actually happened to the young Peter Watson, did he make it?” And Roald’s assuring voice as the writer ensures us that yes, he did.

The character of “Roald,” portrayed by Ralph Fiennes, plays a crucial role across the four films, serving multiple narrative functions:

The Function of the Character Roald The Swan



Figure 15: Roald Character Placement in “The Swan”

The Function of the Character Roald in “The Rat Catcher”

In this film, The Roald character is portrayed by Ralph Fiennes who is also the Ratman. Like this film, previously in “The Wonderful Story of Henry Sugar,” Ralf played two roles too—Writer Roald and the Policeman—who don’t meet but fulfill their separate roles. But unlike the other films, The Roald character has even a shorter appearance in this film, in the 13th minute of it, narrating along with the Editor who is the primary narrator here. To add a dramatic effect and raise up the excitement in the climax scene, Wes Anderson shows Roald character along with the Editor rhyming the narration together when the intense fight between the Ratman and the Rat takes place. Just one minute of Roald’s appearance becomes so intense that it adds fuel to the climax.

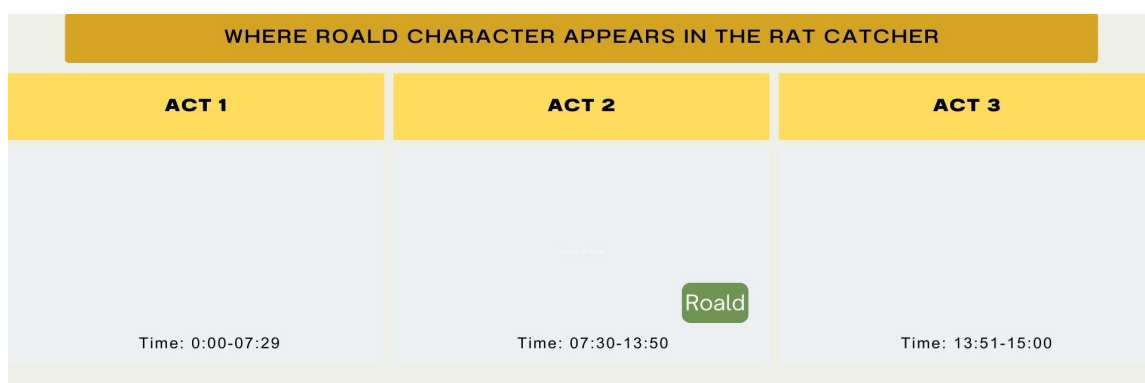


Figure 16: Roald Character Placement in “The Rat Catcher”

The Function of the Character Roald in “Poison”

The Roald character has had another function in this film, introducing us with the venomous snake they were talking about. His character may not seem to be as important at first, but when by the end we do not see that little snake, his appearance at that 4th minute with that crate makes us a fool all of a sudden. His appearance makes us believe that there is actually a krait under Harry Pope’s blanket although we may not see it. The audience gets to see how the snake looks like with Roald’s narrational part. Then by the end of the film, he also wraps

up the story by narrating the last sentence. As the last film of this anthology series, the director adds the Roald character in all the 4 films to completely make it from the perspective of the real writer Roald Dahl and the Roald character wrapping up the last film is another way for Wes Anderson to make this anthology complete.



Figure 17: Roald Character Placement in “Poison”

Why an Extradiegetic Narrator Roald Was Needed?

1. Extradiegetic Narrator:

In all four films, “Roald” functions as an “extradiegetic” narrator, standing outside the story world and guiding the audience through the narratives. However, his role is more complex than that of a mere narrator. In “The Wonderful Story of Henry Sugar”, for example, Roald not only introduces the story but also appears at key moments to signal shifts in narrative perspective, such as when Henry Sugar takes over the narration or when Henry’s story concludes. This reflects Genette’s idea of a hyperdiegetic narrator, who not only narrates but also comments on and organizes the story’s structure.

2. Unifying Character Across the Anthology:

Roald serves as a unifying narrative device across the four films, creating a thematic and stylistic connection between them. His presence reminds viewers that these are all adaptations of Roald Dahl’s stories, and his role as narrator provides consistency in style, tone, and approach, despite the differing content of each short film. His ability to break the fourth wall and directly engage with the audience further reinforces this connection.

3. Blurring the Line Between Author and Character:

By casting Ralph Fiennes as “Roald,” Anderson creates an interesting blurring of the lines between the real Roald Dahl as author and the fictional “Roald” as a narrator. This technique enhances the adaptation’s metanarrative quality, where the narrator is not just telling a story but also commenting on the act of storytelling itself. In “Poison,” for example, “Roald”’s brief appearance reinforces the metaphorical significance of the story, as his narration guides the audience to believe in the presence of a snake that ultimately symbolizes societal poison.

4. Ensuring Narrative Closure:

In each of the films, Roald reappears at key moments to ensure narrative closure. For instance, in “The Wonderful Story of Henry Sugar,” after Henry narrates his own death, it is Roald who returns to conclude the story, providing a sense of resolution and framing the narrative. Similarly, in “The Swan,” Roald’s brief but crucial appearance reassures the audience about Peter’s survival, offering narrative closure just when the tension reaches its peak. In “The Rat

Catcher,” Roald arrives to heighten the climax scene’s tension to impose even more dramatic effect in the storytelling process being the double narrator of the moment.

Conclusion

In conclusion, Wes Anderson’s adaptation of Roald Dahl’s works demonstrates a unique blend of narrative techniques, with the use of layered storytelling, shifting perspectives, and complex timelines to deepen the audience's engagement. Through the lens of Gérard Genette’s narrative theories and Syd Field’s Three-Act Structure, Anderson's films balance intricate storytelling with accessible cinematic forms. However, this study is limited by its focus on only four short films, which may not fully represent the diversity of Anderson’s broader work or Dahl's extensive storytelling range. Future research could explore how these techniques apply to other adaptations of Dahl’s works or investigate their impact on audience perception across different genres. Additionally, examining the evolving role of the narrator in modern cinema could further contribute to understanding narrative innovation in contemporary filmmaking.

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