

NARRATIVE ANALYSIS OF THE APPLICATION OF CHARACTER FUNCTIONS IN INDONESIAN CONTEMPORARY MOVIES

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Abstract This research aims to describe the practice of character functions in Indonesian contemporary movies. Using narrative as the method, this research describes the practice of character functions in 10 Indonesian contemporary movies, such as *Mursala*, *3600 Detik*, *Ketika Tuhan Jatuh Cinta*, *Crazy Love*, *Bangun Lagi Dong Lupus*, *Tampan Tailor*, *Aku Cinta Kamu*, *Slank Nggak Ada Matinya*, *Rectoverso*, and *Wanita Tetap Wanita*. In those movies, the practice of character functions are showed by tenth characters, that is hero, villain, guider, shadow, threshold guardian, herald, partner, trickster, parents, and child. Those characters that always showed by Indonesian contemporary movies to reinforce its function as a storytelling strategy and controlling its story.

Index Terms— Narrative, character, Indonesia, movie.

I. INTRODUCTION

There is character on the narrative, the person or character whose has a particular trait or behavior. These characters each has function on the narrative, so that the narrative into a coherent. Narration not only describes the content, but also there is character in it. With the character, will make it easier for storymaker in expressing ideas. Character can be something close or far away from the daily of the audience, but it helps to illustrated the worlds or reality [1]. For example, the storymaker wants to communicate the message that goodness will successfully fight wickedness even if the crime was supported by a large force. In order for the message communicated, storymaker require characters that can represent the contents of messages, such as hero, villain, to characters that helps the hero and villain.

The Number of Indonesian movies circulating from 1926 until 2015 is estimated to reached 487 titles in theaters. The amount of the outstanding movies of 2014 was the highest compared to the year 2011 to 2013. In 2011, the movies circulated only 92 movies. The number was reduced in 2012, that is 86 movies. In 2013, the number was increased to 108 movies. Until the end of 2014, the number of movies in circulation was increased to 113 movies. The increased in the quantity produced movie showed the development of the Indonesian movie industry is getting better. It was also accompanied by the significant gain of the audience compared

to the acquisition of the half of 2013. As of the end of 2014, the acquisition of Indonesian movie audiences reached 7.35683 million viewers. This figure increased by about two million viewers compared to the year 2013 which only reached 5.46603 million viewers [2].

Theme, characters, plot, and background in Indonesian movie is quite good. Mandate contained therein significant moral message. Certain values and social identities are constructed is a form of communication in the process of exchange of movies through the actor. The position of the movie also serves as non-formal educational institutions in influencing and shaping public life through narration displayed.

On movie, the character will determine the sense of the dialogue and behavior. Meanwhile, for the audience, through the dialogue they can know the character of an actor. On this position, audiences often favorited the characters which is feels ideal and able to reflect themselves. Various conditions and emotional situations that occur in interpersonal communication at every character not because of opposition only, but for the sake of accuracy of the storyline. The practice of application of character functions displayed on the production chain Indonesian contemporary movies is the interest reason to research.

II. LITERATURE REVIEW

In essence, movie is a medium of communication and expression of its maker. Movie, as defined Montgomery, is a display of moving images and scenes are arranged to present a story to the audience [3]. Movie gives an emotional experience, at least watch the process more intense than other mediums.

According to Dahlan [4], as a mass communication medium, movie has four fundamental characteristics. First, as a transmitter of information, movie has mature delivering concept, full, and complete, so the information can be absorbed by the audience exhaustively. Second, movie can bring typical communication situations that increase the level of audience engagement. Thirdly, movie is limited by space and time, in order to overcome these problems, movie using distortions in the manufacturing process, both at the stage of image recording, as well as the integration of images that can put information. Fourth, the success of the movie in communicating the message to the audience through the

emotional involvement of the audience can enhance the credibility of a movie product. Because the presentation is accompanied by the devices life (social institutions), man and his deeds, and so each actor relationship that supports the narrative, the audience generally easily believe that the circumstances described, although sometimes illogical or not based on reality.

Meanwhile, to make a good story, there are four highlight things, that is theme, storyline, the characters involved, and setting. Theme of the story is a statement of the underlying aspects of life that have a variety of purposes. Usually the theme presented briefly in the first half, but clearly conveyed in the closing stages after climax, before the story ended. Fairy tales and myths may have a theme that is intended as a lesson, advice, warnings, entertainer liver, explanatory truth, and can increase faith.

III. METHODOLOGY

The focus of this research is to explain the application of character functions in Indonesian contemporary movies through narrative methods. This method seeks to understand human life that is full of stories. This approach is more holistic, detailed, and is highly qualitative in order to understand human life continue to change as time changes.

Propp narrative analysis method does not focus on the psychological motivations of each character. He prefers to see the characters as a function of the narrative [5]. Each character occupies each function within a narrative, so that the narrative becomes intact. Function here understood as the action of a character, defined from the point of view of its significance as part of the action in the text [6]. Meanwhile, Lacey confirmed that there are two aspects conceptualized by Propp functions [7]. First, the actions of the characters in the narrative. Second, due to of actions in the narrative.

Narrative method also seeks to understand the persons identity and world view by referring to the stories that listened and share in their daily activities. The focus of this method is stories are heard on the experience of everyday human life. In the story or narrative, the complexity of the cultural life of the community can be captured and spoken in the language. In a sense, the story is not just a story, but rather be part of a research to understand the man and this world.

IV. RESULTS AND DISCUSSIONS

Referring to the Propp, there are at least 31 character functions on each narrative. In the research of 10 Indonesian Indonesian contemporary movies, not all of the characters and the functions there. This research found 10 function characters shown in 10 contemporary Indonesian movies.

A. Hero

On the narrative, this character is the one that returns a chaotic situation due to the presence of criminals. The hero at the end of the story can defeat the enemy. Heroism is a person or a character that has a particular mission to make the world an orderly and stable. Heroes willing to do a fair, honest, affectionate, even sacrifice for the happiness of his family, wife, children, parents, siblings, and others. Hero sacrifices for the happiness of his group. Heroes sacrificed solely for the

service of God. To create tension and drama, the hero often described defeated beforehand, then at the end of the story the hero can defeat the enemy.

B. Villain

This character is a person or figure to form complications or conflicts in the narrative. Normal situations turn into abnormal and lead to conflict with the presence of criminals. On the contrary, crime is an act to make the world unstable or unbalanced. Stealth or criminals. Often met stealth hero character. Heroes who are entangled love will manifest a stealth nature of evil into good personality or vice versa.

C. Guider

This character normally is a positive character who help teach, train, provide equipment, motivate, provide guidance or conscience as a hero. Guider sometimes also causes the hero adventure. Guider often is a former hero who has survived the test of experience early in life and are now delivering the gift of knowledge and wisdom. He guides how to become a better person. Dramatic function of the supervisor is a function of teaching, the gift giver, as the inventor, as conscience, motivator, as a planter and mentor of love. Another important function of guider is to motivate the hero and help him overcome fear. Guider sometimes show something on the hero, or arrange things to motivate him to take action and committed to the adventure. In some cases, the hero who does not want or fear of adventure to be pushed into the adventure. Guider may need to give a quick boost to the heroes that scrolling adventures. In the world of love, invites guider function initiate into the mysteries of love. Love is a pearl that can provide security, tranquility, and peace.

D. Shadow

The shadow is energy of the dark side of life, as part of the subconscious mind which consists of unrealized latent ideas, weaknesses, shortcomings and instincts. Negative face of the shadow projected onto a character in the story called criminals, antagonists, or enemies. Shadows can represent the strength of feeling depressed, trauma or guilt, which can be turned into something terrible and can destroy a hero. The function of the shadow in the story is to challenge the hero and gave him a worthy opponent in the fight. Shadow creates a conflict with the hero and bringing in life-threatening hero situation.

E. Threshold Guardian

All the heroes face obstacles on their way to the adventure of having to pass through the door threshold. At each door threshold to a special world there is strong guard. The guard was placed to keep improper entry and threatening the hero. However, they can be overcome, bypassed, or even turned into an ally. Guard threshold is usually not the main villain or antagonist in the story, for example, only a small group leader of the criminals, palace guards, spies, guards, or guard bar. Threshold guardian also can be a neutral figure that is only part of a particular region of the world. In certain cases they may be the secret helpers stationed on the road to test the will and the skills of a hero. Threshold guardian is the main dramatic function for a hero to the test. The hero must pass an exam in the face of one of the guard threshold. Hero has a variety of

options, for example, can turn around and run, sneak, attack your opponent directly, using special equipment or fool the opponent, calming or make them into allies of the perceived enemy.

F. Herald

The heroes often get new power that comes from the power of the archetype triggers that appear in the first round. It brings challenges for the hero. Character triggers challenge and announced the arrival of a real change to make the story roll over. In the opening stages of a story, usually heroes are in a life that is not balanced and through a difficult situation, then some new force enters the story that does not allow the hero to complete in a short time. Triggers provide motivation, offer a challenge to the hero, and make the story rolling. This is reminiscent of the hero (and the audience) that change and adventure has come. Triggers may be individual or an event that causes the adventure has come.

G. Partner

In the adventures, heroes need someone or some people to accompany him. Someone that is called partner. Partner can have various functions as friends, couples debate, or that provide assistance. Partner useful to help, assist in the task, carrying messages, guide, motivate and challenge to make the heroes more open and balanced.

H. Trickster

On movies, humor can be created through farce, framing, hyperbole, metaphor, and timing. Farce, creating humor through physical appearance, use something that does not make sense (play dumb, not seriously), redundant, and stylish. Framing is creating humor of understanding and responding to an event. Hyperbole can create humor with the use of something or excessive expression to evoke strong feelings or to create the impression of a strong, but not meant to be taken literally. Metaphor is able to create humor by using something that implies a comparison with another object because of the nature of the similarities between the two bodies. Timing is creating humor with the use of rhythm, tempo, and pause. In the drama, clown has a function serving all the functions of psychological, as well as well functioning ice breakers. Unremitting tension, emotional conflict tiring, and even in a drama or movie heaviest can be revived by a ludicrous situation. There are times when sad and crying, but it also needs to be counterbalanced with joy and laughter. Trickster may helpers or partner of the hero or an enemy, or they may be independent agents with their own agendas.

I. Parents

In the narrative, father figure symbolizes the power (hard and strong), while the mother as a custodian and entertainers. Parents are beginning teacher hero in learning the knowledge, skills, and mental attitude.

J. Child

Metaphorically child is the authority figure, or signify group membership in a clan, tribe, or religion, but it can also signify being very influenced by a certain time, place, or circumstance. Any hero can be either a child. Child symbolizes life without guilt (innocence), rebirth, salvation, no power, full

of weakness and tenderness, need protection, and motivation. This makes the child has a fascination that makes the audience love to see it. Dramatically, the child is the beginning of learning, full of physical limitations, knowledge, skills, and personality.

CHARACTERS ON NARRATIVE

Character	Description
Hero	Looking for something and running a mission
Villain	Obstructing the heroes mission
Guider	Motivating and save the fear
Shadow	Invite conflict, created conflict and situation that threaten the heroes
Threshold Guardian	Examine the heroes skill and will
Herald	Give motivation, offer a challenge to the heroes, and make the story roll over
Partner	Accompany the heroes
Trickster	Ice breakers
Parents	The first teacher of the heroes
Child	Requires protection and represent innocence

Tenth characters that identified in contemporary Indonesian movies were divided into two main characters, that is heroes and evil. Both of these characters in many narratives illustrated with opposite characters. The hero is generally portrayed as a young, beautiful or handsome, loving, hard struggle, suffered ordeal, and dependability. On the contrary, evil are portrayed as old, ugly, hateful, and cunning.

HEROES AND EVIL

Heroes	Evil
Certain a mission	Blocked the heroes mission
Suffer and undergo the ordeals, as a result of evil act	Punish and make heroes undergo ordeal
Directing the crime in order to be fine	Extension powers of evil
Get some help in the form of strength	Full of trick, into a bad hero

V. CONCLUSIONS

On those findings, the tenth character is always shown in the movies to reinforce its function as a storytelling strategy and controlling its story. The archetypal characters can also be regarded as a symbol of human personification of varying quality. Every good story reflects the total human story, the universal human condition are born into this world, grow, learn, fight to be an individual, and death. The story can be read as a metaphor for the human general situation, with character

that universal represent, quality basic pattern, of which conceived by a group or invididu.

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