The International Journal of Language and Cultural
TIJOLAC is Available Online at:
https://www.growingscholar.org/journal/index.php/TIJOLAC
DOI: https://doi.org/10.5281/zenodo.10499221
Vol. 5 No. 2. September 2023, pages: 53~61
Growingscholar Publisher, USA
ISSN 2691-4727

Narrative Structure of the Film *Salam* by UKM Cinematography University of Timor

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Article history:
Received: July 30, 2023; **Accepted**: September 14, 2023; **Displayed online**: September 30, 2023; **Published**: September 30, 2023

Keywords

Narrative Structure;

Film;

Applied Linguistics;

Characterization;

Abstract

The role of narrative structure can determine the relationship between elements in a film narrative. By revealing the relationships between elements, viewers of a film can understand its narrative structure. The problem discussed in this research is how narrative structure relates to the elements in the documentary SALAM. This research aims to describe the relationship between the narrative structures of the elements in the documentary SALAM. To obtain data, researchers used a qualitative descriptive approach supported by observation, listening, note-taking, and documenting techniques. Apart from that, data was reduced, grouped, analyzed and concluded. The research results show that in the film SALAM, there are eight verbal actions, nine non-verbal actions, two incidents, twenty-seven forms of characterization, and twelve settings and the substance of the story.

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1. Introduction

Films are a type of work of fiction that is categorized as modern drama. This classification is based on the performing arts aspect of films, namely those performed on stage and watched by many people. Film is a work of art that uses images as a medium, is presented in language, produces a form of entertainment, and is educational (Bano in Effendy 1986: 134).

The film SALAM is a work of art produced by the Cinematography UKM at the University of Timor in 2019 and won first place to enliven the Indonesian Student Film Festival (FFMI) competition based on the general theme "Make Peace with Nature." The basis of this theme is the main idea, which contains a special invitation to all students and all humans who are the general Indonesian public as inhabitants of the earth to always care about the environment, be friendly, and be brothers with nature. Other things in the documentary SALAM are shown in a coherent sequence of events. It has a

storyline that is not too tragic or melancholic but is enough to inspire the audience or audience to examine it from the building blocks or elements that make up a story.

The researcher focuses this research on the narrative structure, which will be presented based on the theory put forward by Seymour Chatman in the form of a story with the consideration that the film SALAM is a work formed in an event that contains actions and incidents. The film SALAM has a substance that covers the entire universe and has other elements that need to be conveyed and are worth understanding. The role of the narrative structure in this research is to discuss the story in the film SALAM to see and find the relationships between elements so that through the presentation in this research, viewers of the film SALAM understand the narrative structure.

The problem discussed in this research is how the narrative structure relates to the elements in the documentary SALAM. This research aims to describe the relationship between the narrative structures of the elements in the documentary SALAM. The researcher uses Seymour Chatman's structuralism theory (in Nurgiantoro, 2012:29), which, in his explanation, develops the science of fiction by conveying narrative texts. Narrative texts are divided into stories and discourse, each with a relationship between elements. Stories are built in terms of form and substance. The building in question includes intrinsic elements and extrinsic elements. The discourse is built in terms of form and substance. The form aspect consists of the structure of narrative transmission, which includes arrangement, frequency, and perspective. In contrast, the substance consists of forms of expression, which include verbal, cinematic, and pictorial forms.

2. Material and Method

Materials

The theory used in this research is Seymour Chatman's structuralism theory. This theory is used to analyze fictional stories in narrative texts. Seymour Chatman's structural theory scheme shows elements of fiction by discussing narrative texts, according to Seymour Chatman. Chatman explained that narrative texts are divided into story content, discourse, and expression. This distinction is further divided into form and content. Stories are the content of narrative expression, while discourse is the form of something expressed. Stories are formed from events and the form of their existence or existence. The event itself can be in the form of action or actions (human actions in the form of verbal and non-verbal) and events (events that are not the result of human actions and human behavior, such as the natural event of an earthquake). The form of existence consists of characters and (items of settings). In terms of substance, story elements cover the entire universe, which involves all things real and imaginative (things that are fictional and non-fictitious).

Discourse elements have form and substance. In terms of form, it has a narrative transmission structure, which includes arrangement, frequency, and perspective. In terms of substance, some forms of expression include verbal, cinematic, pantomime, images, and others. Based on the opinions stated above, it can be concluded that story elements are related to the content of the story, while discourse elements are related to the perspective of the audience, reader, or audience towards the content of the story.

Method

The method used in this research is a qualitative descriptive method to describe data using words. Data was collected from dialogue and images in the film SALAM, and data sources were obtained from the entire series of events in the film SALAM. Data analysis uses a qualitative

descriptive method to describe the actions, events, setting, and substance of the story in the documentary SALAM.

3. Results and Discussion

Results

The research results found in the film Sahabat Alam SALAM by UKM Cinematography, University of Timor, are in the form of data that includes action, events, characters, and settings. The results of data analysis that refer to action include verbal and nonverbal action. Verbal action consists of ten data, and nonverbal action consists of data symbols. Furthermore, the results of data analysis referring to event symbols found two pieces of data. There are thirty characters or actors divided into main characters and additional characters. The main characters consist of a female and a male main character. The main female character is a woman who is uncomfortable with the situation, sad, and rejects it. The main male character has the character of a man who is tough but ultimately responsible, conscientious, and willing to work together. There are additional characters, each of whom has characteristics such as respecting parents, being restless, loyal, advisor, steadfast, serious, powerful, open, resistant, and fighting. Apart from that, there are twenty-seven characterization elements and twelve background symbols and story substance, which include real and imaginative things.

Discussions

An analysis of the film SALAM will highlight the story's action, events, characters, and setting, as well as its substance. The data presented in the film SALAM by UKM Cinematography University of Timor, which was analyzed, consisted of action, events, characters, characterization, setting, and substance. The analysis object data is presented in detail as follows.

Action

The action consists of two parts: verbal action and nonverbal action (Chatman in Nurgiantoro, 2012:26). Verbal action is a movement or action that occurs in a story but is done orally. Mulyana (in Wijaya, 2017:3) said that verbal action is a form of communication that uses verbal symbols. These symbols can be in the form of verbal language. The verbal actions in the documentary SALAM are found in figures (01) and (02), shown as follows.



Figure 01. Interaction in the workspace



Figure 02. Conveying the aims and objectives of arrival

Figure (01), in this scene, shows the interaction between the mine foreman and the mine head discussing the problem of land that has been obtained but has not yet received water. The interaction ended with a solution planned by the mine foreman, as seen in the quote, "But boss, don't worry, I

have a solution, boss." At the end of the interaction in the dialogue, the action element appears to be visible because the solution to the problem discussed has been planned.
In Figure (02) shown above, the purpose of the visit of the uncle or village head to Mrs. Lita is told. The speaker initiates the dialogue, namely the uncle or village head, to ask for a land certificate. The conflict introduction stage slowly moves to the climax point. The responses conveyed in the form of words in dialogue are actions, as shown in the quote, "Sorry uncle, I can't." The form of action shows that to receive something, it must truly be accepted wholeheartedly. This action was then responded to further by the village head as in the quote, "Lita, Lita doesn't want your money? Lita, remember that your husband is seriously ill." To pay for medical treatment certainly requires a lot of money. However, with a firm heart, Lita's mother refused wisely and said, "Oh, there are still many ways to get well. I have a husband. I don't need that money, Uncle." Mrs. Lita means that it's true that to pay for treatment, you certainly need a lot of money, but that doesn't mean you have to sacrifice something that isn't worth sacrificing.

Nonverbal actions are actions carried out without using words. Kusumawati (in Aulia & Pratiwi, 2020:72) states that non-verbal code includes communication without words and prioritizes body language. It is proven that non-verbal communication is practiced in everyday conversations because it is constant and is shown in body postures. Adjusting a person's psychological condition or situation in the form of acceptance, rejection, sadness, emotions, and so on to something that is predominantly colored and has a taste. Prawitasari (1998:12) says that nonverbal action involves hand or body movements or gestures, which can be used to direct interactions. So, the nonverbal action in the documentary SALAM is found in image data (03), shown as follows.



Figure 03: Meli pays respects to her parents

Figure (03) in the scene above shows the characters Meli, Lita's mother's son, and Lita's husband. The nonverbal action shown in this scene is the attitude of a child who does not forget to greet his parents when they return from their duties. Placing a parent's hand on the forehead shows a sign of a child's obedience to his or her parents.

Incident

Chatman (in Nurgiyantoro, 2012:26) said that happenings are always related to events that are not the result of human behavior and are related to natural events such as earthquakes. The events in the documentary SALAM are contained in image data (04) and (05), displayed as follows.



Figure 04. The occurrence of natural events



Figure 05. Barren land

Figure (04) in the scene above follows a dialogue sung by a character causing unrest regarding people experiencing a water crisis. "Oh, village father. This is Karma. The water doesn't come out anymore. This is because there is a mine above. What next?." The crisis hit people's lives. Figure (05) in the scene above occurs after the struggle to evict the miners successfully. The barren land became a natural phenomenon until nineteen years later. This natural phenomenon was reforested again into a fertile savanna and became a source of natural wealth.

Characterization

Characterization is a description of the character or disposition of the characters in a story. The form of characterization in question can be presented in the image and quote below.



Figure 06. Mrs. Lita welcomes the arrival of the village head and enjoys a treat of betel nut



Figure 07. The village head or Mrs. Lita's uncle apologizes

Figure (06) shown above shows Mrs. Lita showing the Figure of a friendly woman welcoming and receiving guests. This was proven by a gentle greeting: "Congratulations, Uncle". A happy expression was visible on his face.

The welcome brought him to a state demonstrating that he should honor his guests with a simple but meaningful treat. "Eat the betel nut first, Uncle" is a form of sensitivity towards the guest before asking further about the purpose of the guest's arrival. The characterization that occurs in Figure (07) above is accompanied by the quote, "Lita, uncle, I'm sorry." The form of characterization in the picture and the quoted words above contains an attitude of apology that truly comes from the heart. Then continued with a sincere request to Lita's mother, "Lita, do you want to help uncle take back our

ancestral land." There was also an intention born in the village head's heart to work together with Mrs. Lita, both of them fighting to receive back the land belonging to their ancestors.

Background

The setting is a description of the time, place, and atmosphere in a story. The intended background shape is found in image data (08) and (09), shown as follows.



Figure 08. In front of the terrace of the house



Figure 09. In the Front Yard and the Living Room

The background in the image (08) shows two settings, namely the time setting and the place setting. The setting is characterized by the situation that occurs during the day. This is proven by the dialogue in which Meli says, "Good afternoon, Ma." Judging from the setting, the dialogue takes place in front of the house's terrace. The background shown in the image (09) above is the time setting, place setting, and atmosphere setting. Based on the time setting, the incident occurred during the day. Judging from the setting, the meeting occurred in the front yard of Mama Lita's house and the living room. Judging from the background situation, this meeting can be enjoyable. This can be seen from the fact that Lita's mother was happy to receive her guest, the village head at her house.

Substance

Chatman (in Nurgiyantoro, 2012:28) says that the substance of a story is the entire universe (both real and imaginative). Elements of the universe are something that is outside the literary work. This is associated with extrinsic elements. The following can be presented: real things and imaginative things contained in the film SALAM.

Elements of the Universe in the form of Real Things

The real thing in the film SALAM is the characterization of the plot or plot. The philosophy of the storyline is taken from the true story of Mama Aleta Baun, who fought with great sacrifice to maintain and oppose marble mining in North Mollo District, South Central Timor Regency, East Nusa Tenggara Province, which has been going on since the 1980s. In the midst of intimidation, Mama Aleta Baun continued to campaign for resistance for 11 years. In 2006, Aleta Baun gathered the support of hundreds of villagers, namely 150 women weaving in front of the mine gate and

occupying Anjaf Hill and Nausus Hill at the foot of the mountain for one year. The men help by caring for children, cooking, and delivering food to the women who continue to weave to hinder the miners. At the urging of people at home and abroad who support women weavers, mining was finally stopped in 2007.

In 2010, they officially withdrew from the mining site. Baun continues his opposition to mining projects planned to take place in the western part of East Nusa Tenggara. One of the efforts is to map traditional forests as part of recognizing territorial rights by indigenous communities and defending land from mining, oil, and gas exploitation in addition to commercial plantations. He also led efforts to secure and replant forests damaged by mining activities and called for economic independence using local knowledge focused on sustainable planting and selling local handicrafts. Other real things are extrinsic elements in the film SALAM.

Value of Sacrifice

Mrs. Lita's sacrifice resembles Mama Aleta Baun's sacrifice in maintaining something noble, namely land, which is the inheritance right of her ancestors.

Religious Values



Figure 10. Mrs. Lita is praying in front of the Maria Cave

Novianti and Munir (injauhari 2017: 27) say that religious values are a person's behavior that is in accordance with religious teachings, appreciation that is carried out continuously by humans, norms that are believed through inner feelings that are related to God, feelings of self and recognizing the greatness of God. , submission, obedience, and surrender to the Almighty. Religious values relate to a person's religious values and beliefs or beliefs. The religious value in the film SALAM can be seen when Mama Lita prays in front of Maria's cave. Prayer shows religious value. Meanwhile, Mama's way of doing the sign of the cross shows the value of faith and trust. Mama Lita prays according to Catholic religious beliefs.

Cultural Elements

The cultural elements referred to are cultural values displayed in the form of local values such as Kabi, a place to store betel nuts and tasks, and a place to store money. This is shown in the following image data.



Figure 11. Kabi for storing betel nuts and task for storing money

The two objects listed above are a form of expression of cultural values and provide educational value so that young people who are educated make things to be preserved, not to be destroyed. The betel nut eaten by Mrs. Lita and the village head actually expresses the values of a culture, especially Timorese culture, which is very attached to brotherhood and symbolizes a person's good intentions, as well as an attitude of acceptance towards one another.

Apart from kabi, another cultural element contained in the SALAM film is the sarong or woven cloth, as in Figure (12) below.



Figure 12. Woven Clothes

The woven cloth woven by Mrs. Lita and the sarongs worn by the actors also provide educational value to the young generation, who are educated people to preserve the value of culture, especially weaving culture, not to be destroyed.

Social Values

Syani (2002:52) says that social values are values that are mutually recognized as the result of consensus, closely related to views on the hope of shared prosperity in social life. So, the social value in the film SALAM is seen when all residents work together to promote independence against the miners from the mining site. This shows the resolution of the entire series of stories broadcast.

Elements of the Universe in the form of Imaginative Things

Things act like a real story plot. Mama Lita's role resembles that of the character Mama Aleta Baun. Mama Lita and her daughter Meli weave at the mine site, acting like the 150 women who weave in front of the mine gate and occupy Anjaf Hill and Nausus Hill at the foot of the mountain for one year.

4. Conclusion

Based on the results of the research, it is shown that in the film SALAM, there are eight verbal actions, nine non-verbal actions, two incidents, there are twenty-seven forms of characterization and twelve settings, and there is also the substance of the story.

Acknowledgments

We would like to thank all the parties and also the professional editors who have contributed to this manuscript.

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