
**NARRATIVE STRUCTURE AND MAIN CHARACTERS CONFLICT
IN THE FILM THE SEA BEAST (2022)**

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Abstrak

Struktur narasi merupakan inti yang meninggalkan kesan pada film sebab menyajikan rangkaian kejadian sekaligus menciptakan dampak emosional, ketegangan, dan kejelasan cerita. Oleh karena itu, penceritaan yang menarik dari sebuah film dapat menentukan kesuksesan pada film tersebut. Film *The Sea Beast* mengangkat isu-isu sosial tentang perburuan, propaganda, dan dinamika kekuasaan yang memicu terjadinya konflik. Penelitian ini bertujuan untuk mengidentifikasi alur awal, tengah, dan akhir berdasarkan teori struktur naratif Tzvetan Todorov dan mengidentifikasi konflik sosial yang terjadi pada alur tengah dalam bentuk disrupsi yang mengganggu keseimbangan awal menggunakan teori konflik dan konsensus Ralf Dahrendorf. Metode kualitatif dengan pendekatan struktur naratif digunakan dalam penelitian. Hasil penelitian menunjukkan bahwa alur awal, tengah, dan akhir pada film *The Sea Beast* mengikuti struktur naratif lima babak Todorov dengan total 17 data. Kemudian, melalui identifikasi disrupsi pada alur tengah ditemukan 10 data mendeskripsikan konflik, serta 1 data mendeskripsikan konsensus yang mengembalikan ekuilibrium pada alur akhir.

Kata Kunci: Konflik Sosial, Struktur Naratif, *The Sea Beast*.

Abstract

Narrative structure is the core that leaves an impression on the film because it presents a series of events while creating emotional impact, tension, and clarity of the story. Therefore, an interesting storytelling of a film can determine the success of the film. The Sea Beast raises social issues about hunting, propaganda, and power dynamics that trigger conflict. This study aims to identify the beginning, middle, and end of the plot based on Tzvetan Todorov's narrative structure theory and identify the social conflict that occurs in the middle plot in the form of disruption that disrupts the initial balance using Ralf Dahrendorf's conflict and consensus theory. Qualitative methods with a narrative structure approach are used in the study. The result of the research shows that the initial, Middle, and final storylines in the Film The Sea Beast follow the five

stages of Todorov's structure narrative with a total of 17 data. Subsequently, through the identification of disruption in the middle storyline found 10 data describing conflict, and 1 data describing consensus which restores equilibrium in the final storyline.

Keywords: *Social Conflict, Narrative Structure, The Sea Beast.*

INTRODUCTION

Literature introduces the prose genre which is categorized as an imaginative, creative, and aesthetic story known as fiction (Nurgiyantoro 2018:2). Fiction and narrative are overlapping categories because of fiction and its types, narrative fiction is a particular way of producing and using mental representations and semiotic devices. Narrative fiction can take the form of a film, because of the similarities between the narrative in a film and the narrative in a novel that has a fictional story. This idea is mentioned by Shukla (2013:2727) that films show the most drive towards narrative, towards linearly telling a story. Furthermore, film as narrative fiction is reviewed in how film is controlled by a narrative voice, and has a storyteller (camera lens) who allows the audience to see what they want.

In making a film, narrative structure is the core that makes the film memorable or even unforgettable, therefore the arrangement of an interesting narrative in a story can potentially create success in a film. This is because narrative is an important aspect of the film, that is why the arrangement and presentation of the story in narrative structure will involve and guide the audience in exploring the storytelling of the film. Narrative has a structure of beginning, middle, and end, has a chronological sequence, motif, plot, and causal relationship of an event (Todorov, 1973 as quoted in Eriyanto, 2013:46).

The idea of a narrative structure that has a beginning, middle, and end is explained by Todorov (1973:163), that in many fictional stories, an ideal narrative begins with a state of order disrupted by evil forces. This stage also called disequilibrium, which is caused by the action of opposing directions, equilibrium is then restored but this second equilibrium is similar to the first equilibrium, but they are not identical. Moreover, Nick Lacey and Marie Gillespie modify Todorov's narrative structure model by adding a stage between disruption and new equilibrium. This stage includes; awareness of disruptions, the disruption increases, and attempts to rectify the disruptions (Eriyanto 2013:47).

The state of disruption shows that Todorov's narrative theory is based on the depiction of conflict and how the conflict is resolved to enrich the narrative so that it can be applied in various forms of media. Therefore, conflict discussed in this study focuses on

social conflicts caused by social contact between humans or problems that arise due to human relations. Dahrendorf (1959:165) argues that the conflict sees society as held together by imposed constraints that cause social organization to be coherent. Some positions entrusted with the right to exercise control over other positions determine effective coercion, thus differential distribution of authority is always a determinant of systematic social conflict. Whereas, functional integration theory known as consensus sees that social structure as a functionally integrated system maintained in equilibrium by certain patterned and recurring processes which include the agreement that can unite society through the equation of moral values and norms for the continuity and development of a permanent society (Dahrendorf 1959:161).

Therefore, this study analyzes the narrative structure using popular media in the form of the film *The Sea Beast* which focuses on Tzvetan Todorov's narrative structure model by breaking it down into three parts of the plot: initial, middle, and final. Furthermore, this study examines social conflict using the lens of Ralf Dahrendorf's thoughts on conflict to analyze the conflict that shakes the equilibrium of narrative, but on the other hand shows how the dynamics of power and interactions between dominant and subordinate groups can destroy the existing social order, and create a new, more stable balance.

RESEARCH METHODOLOGY

Type of the Research

This research was conducted using a qualitative approach with a narrative analysis method. Creswell (2013:4) argues that a qualitative approach is an approach that emphasizes understanding the meaning of individuals or groups as the cause of social or human phenomena. Moreover, the qualitative approach focuses on classifying, examining, and writing data by paying attention to the research process carried out by various disciplines. .

One of the qualitative research designs is narrative research. Pollikinghome states that narrative research in the descriptive category is an effort by researchers to describe part or all of the experiences of individuals or communities that connect one plot with another plot and the benefits of an event for human life. This means that descriptive narratives try to present meaning to readers through the imagination possessed by researchers based on narrative research procedures (Asyari 2024:37).

Subject of the Research

The subject of this research is an animated film entitled *The Sea Beast*, a Netflix production film directed by Chris William. The genre of *The Sea Beast* is family, fantasy, action, and adventure. The source of data in this research is obtained through the narration that contains the overall plot of *The Sea Beast* which is classified into: initial, middle, and final storylines.

Data Collection

Data collection techniques carried out through documentation refer to collection, significant amount of written, or filmed material in the form of data written, viewed, stored, and scrolled in research that is not prepared due to detailed researcher requests and covers all the needs of the data under study, easily accessible (Anggito and Setiawan 2018:146). Related to this statement, the act of obtaining and collecting data in this research was conducted by the documentation technique and literature review. Documentation technique involves watching, observing, and taking notes of the story from the scenes, duration of the scenes, and dialogues of the film *The Sea Beast*. Whereas, literature review involves sources that serve as references for research and strengthen the author's arguments. Lastly, reducing data includes summarizing the entire storyline, categorizing the storyline including: initial, middle, and final storylines, identifying the three part of storylines into the five stages of a narrative structure, and further identifying conflict findings in the middle storyline as the part of disruptions occurred.

Data Analysis

According to Graue et al (2016:8) data analysis in qualitative research is a process of description, classification, and interconnection of phenomena with the researcher's concept. The phenomena under study need to be considered and explained appropriately. Researcher must be able to interpret and explain the data, for which a conceptual framework is developed and the data is classified. After that, concepts may be constructed and connected to each other. Thus, in this research, there are several steps in analyzing the data including checking the data contains narrative elements in the film *The Sea Beast* by prioritizing narrative elements such as plot, characters, and conflicts. Afterwards, analyze the narrative structure in initial, middle, and final storylines. Then, it continues with examining the social conflict in the middle storyline and its transition to the final storyline as the identification of disruption and disruption recognized, and observe the characters involve in conflict. The other step is examining

consensus formed in the final storyline as a new form of equilibrium is created. The last step is include presenting of the results and conclusions from the analyzed data.

FINDING AND DISCUSSION

The identification of narrative structure analysis in initial, middle and final storylines as well as the identification of social conflict analysis through disruptions that trigger the equilibrium obtained 28 data that are suitable for answering the problem formulation in this study. Among those data, 5 data are displayed as follows:

No	Data	NS			SC	
		I	M	F	C	Co
1	<p><i>Maisie : Fair travels, me swabs. And remember, live a great life and die a greath death.</i></p> <p><i>Child 1 : Bye-bye Maisie!</i></p> <p><i>Child 2 : We'll miss you!</i></p> <p><i>Child 3 : See you tomorrow!</i></p>	√				
2	<p><i>King : So today marks the beginning of a new era. The Crown will no longer support the hunters.</i></p> <p><i>Admiral : She's quite a sight, isn't she? The Imperator is the most heavily armed ship ever to set sail. The Royal Navy will push deep into the unknown world and eradicate every sea beast in our path.</i></p> <p><i>Captain : Not in that thing. She rest too low and them fixed cannons is useless and her Captain is an ass.</i></p> <p><i>Admiral : It's time for you to leave, Captain. Your time is up.</i></p>		√		√	
3	<p><i>Jacob : It says here that during the dark times, the beast destroyed a town on the coast of Kra'Zoul. But we been up and down the coast, and I ain't never seen no town, destroyed or otherwise. A-and...And we don't say "yar" half this much. E-every other page, we're shouting "yar." I mean this is just nonsense.</i></p> <p><i>Maisie : Says you. But the book says otherwise, and it's going to outlast both of us. So people will believe the beasts destroy towns that don't exist and hunters like to say "yar."</i></p> <p><i>Jacob : But if that ain't true, then how are you supposed to know what is?</i></p> <p><i>Maisie : And how do we know the sea beasts ever plucked ladies out of their veggie patches? That there really were the dark times? Maybe they didn't start this war.</i></p>		√		√	
4	<p><i>Captain : I see. That's quiet a story, Jacob. The hunter what befriended a beast. Hmm.</i></p>				√	√

		<i>The beast what took me deadlight. What am I to make of ye, Jacob?</i>		
	<i>Jacob</i>	: <i>That thing and I, we, uh, had, uh, an understanding.</i>		
	<i>Captain</i>	: <i>A truce. Hmm? But there cannot be a truce without a war. Whatever happen out there is nothing against hundreds years of war. I've always known what I was, Jacob. I'm the son of a captain, who was the son of a captain. And if we are born to fight, then by God, let's fight. That we may be tested and find our greatness. So I ask you, Jacob, my son, are you my enemy?</i>		
5	<i>Maisie</i>	: <i>For generations, they've taught us to hate the beasts and sent the hunters out to destroy them. And the beasts learned to fear us and hate us and they fought back!</i>	√	√
	<i>King</i>	: <i>Who are you to malign your king and queen with such falsehoods? You have no right to speak!</i>		
	<i>Maisie</i>	: <i>I have every right! I come from a long line of hunters that died your greath death! Your kingdom was paid for with their blood, and their blood!</i>		
	<i>Queen</i>	: <i>Enough! General, give the command.</i>		
	<i>Maisie</i>	: <i>This war was started by the kings and queens what come before. And with every lie, their empire grew. Now this lot stands on the same perch and tells the same lies. For their greed.</i>		

Tabel 1. The Relation Between Narrative Structure and Social Conflict

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NS: Narrative Structure

C: Conflict

SC: Social Conflict

Co: Consensus

I: Initial

√: Correlation of Storyline with Conflict/Consensus

M: Middle

F: Final

Analysis of Data 1

The scene shows Maisie who made her escape from the orphanage because she plans to meet Captain Crow and the crew of *The Inevitable* who will be landing at Three Bridgers dock the following morning. This scene is in the introduction where it still shows a peaceful initial situation with characters who are still experiencing their stable lives without any conflict that disturbs the equilibrium, so that the equilibrium is still orderly and normal.

Based on the situation described in the initial storyline, this scene is in accordance with the statement put by Todorov (1973:163), at the beginning of a narrative there is always a stable situation where the characters form a configuration that can shift but retains a number of fundamental features intact. Let's say for example that a child lives with his family; he participates in a micro-society that has its own laws.

Analysis of Data 2

The scene shows the dissatisfaction of the king and queen with Captain Crow and his crew because they failed to hunt the Red Bluster. This dissatisfaction was caused by Admiral Hornagold's report to the king and queen regarding The Inevitable's failure to kill Red Bluster because they were bound by a code that the hunters kept, so that they lost their golden opportunity at that time.

Based on the situation described in the middle storyline, the existence of disturbance caused by the appearance of a character that destroys the order of the main character's social life in the narrative. This statement was put by Todorov (1973), as quoted in Eriyanto (2013:47), that a disturbance can be a character's action that destroys harmony, balance, or order. A normal and orderly life after a certain character appears and performs certain actions changes the balance into chaos.

Moreover, the conflict stems from the domination of power where the nobles as the dominating party uses its power in making decisions that only favor the interests of the kingdom. The king and queen decisions to replace The Inevitable's hunters who had sacrificed their lives with the service of the royal ship, The Emperor is a form of an inequality of power between the rulers and the people below them. The conflict that disrupted the balance of the hunters lives is influenced by the power factor as stated by Dahrendorf (1959:166), that power is the possibility that an actor in a social relations will be in a position to exercise his own will despite resistance.

Analysis of Data 3

The scene shows Jacob who began to doubt the history of the dark times that he had believed about cruel sea monsters might be wrong after he read the book The Tale of Captain Crow which was deliberately written by royal nobles by manipulating the existing truth regarding information about the beasts. His perspective changed is also influenced by his direct experience with Red, as well as being influenced by Maisie who continues to encourage him to open a new perception of Red Bluster who

is now friends with the two of them. The experience they had with Red had disrupted their previous beliefs that were based on stories and legends spread by the kingdom.

Based on the situation described in the middle storyline, the disruption has reached the recognition stage where the character begins to realize the disruption that causes imbalance in the character's life. This statement was put by Todorov (1971:39), the recognition of disruption is a transformation relationship that becomes an inversion of the first element (initial conditions or equilibrium) and the fifth element (restoration of equilibrium), that the relationship between the equilibrium stage and the recognition of disruption is a plan for its realization, and in the relationship of disruption and recognition of disruption there is a conflict between the wrong perception and the correct perception of an event.

Moreover, the conflict is caused when Jacob begin to address problems in the social environment through different perspectives. His new perception is in the internal factors influenced by changing negative values and perceptions into something positive can encourage conflict due to differences in opposing views. However, this change in perception is positive because it opens his mind to a value that contradicts the old value of beasts being misunderstood as evil creatures. At the same time, there is a desire from Jacob and Maisie to make changes by correcting the misconceptions of other citizens, especially among hunters to stop the war with sea beasts. This scene is related to the conflict theory by Dahrendorf (1959), as quoted in Ritzer (Ritzer 2012:265–66), that every society at every point is subject to processes of change and every societal elements is contributing to disintegration and change.

Analysis of Data 4

The scene shows Jacob revealing about all the events that had happened during the few days he had disappeared to Captain Crow. Especially, about the agreement he made with Red Bluster. Captain Crow appreciated his confession, but in the end Captain Crow also questioned Jacob's loyalty, would he ultimately choose to become Captain Crow's enemy because he chose to save Red Bluster? Maisie then begged Jacob to help Red, but Jacob had no choice but to obey Captain Crow's authority.

Based on the situation described in the final storyline, there are character efforts to fix the disturbance and restore equilibrium, but are depicted as failing first. The conflict that develops between the characters in this round has not decreased, and

has not reached its resolution. This scene is in accordance of the statement put by Todorov (1973), as quoted in Eriyanto (2013:47), in the fourth stage, the narrative generally tells the story of a hero who attempts to set things right. There is an attempt to recreate order (equilibrium) even though the attempt is described as a failure. For example, in superhero narratives, the attempt to correct the disturbance is characterized by resistance to the enemy, but because the enemy is too strong, the hero is depicted as defeated first.

Moreover, the conflict in this scene occur due to the opposition of two groups in social relations, which is take the form of conflict of interest between the superordinate and the subordinate. This statement can be proven by the intimidation from the Captain Crow who has the authority to control Jacob's action and emphasize order that Jacob must obey even though his order was against Jacob's wishes to avoid the punishment that will be given by the captain. The conflict that disrupted the character's attempt to restore the equilibrium is related to authority as legitimacy to give orders and main trigger for conflict of interest. This statement was put by Dahrendorf (1959:172-173), that the distribution of authority in the association causes the formation of conflict groups. Then, because it is dichotomous, there are only two conflict groups formed by any association. Some people have authority while others do not or in other words, those who have authority and those who are subordinates have certain conflicting interests that conflict in substance and direction.

Analysis of Data 5

The scene shows Maisie whom bravely reveals the lies of the current king and queen and the previous nobles who have deceived them for hundreds of years and caused much bloodshed, whether humans or sea beasts who were killed due to the war that occurred. The propaganda carried out by the king and queen was solely for their own pleasure because the profit from the sale of sea beast carcasses had strengthened the kingdom both economically and politically. Maisie's courage gained a lot of support from the citizens who watched them and the crew of *The Inevitable* who crowded around urging the king and queen to give Red freedom and stop the hunt.

Based on the situation described in the final storyline, the character's efforts to fix the disruptions and restore the equilibrium have been successful. The restoration of equilibrium in this chapter is different from the first equilibrium which clearly tells the normal and stable lives of the characters shown through their hunting routines to

save humans from the threat of sea beasts. This scene is in accordance of the statement put by Todorov (1973:163-164), the equilibrium is then re-established, but it is no longer that of the beginning. The elementary narrative thus includes two types of episodes: those which describe a state of equilibrium or disequilibrium, and those which describe the transition from one to the other.

Moreover, the consensus in this scene is take the form of a broader agreement when the community groups, especially Maisie and Jacob urged the king and queen to release Red Bluster and stop the hunt. The consensus that created unity between the community against the noble was based on a collective change in the community's perception of sea beasts that had been perceived as a threat after learning the truth. Thus, social order as a point of conflict resolution is based on the attitude of community solidarity that encourages them to work together to build a more stable integration with sea beasts, especially with Red Bluster. Furthermore, consensus is formed in the final storyline as a form of equilibrium restored in the scene is in accordance of the statement put by Dahrendorf (1959:161), society contributes to maintaining stability in a system that contributes to the sustainability of social life. While, integration is created through rules that structure the behavior of society and ensure consensus in the behavior of society which is expected to form social order

CONCLUSION AND SUGGESTIONS

Conclusion

Based on findings presented, this research obtained 28 identified data in the film *The Sea Beast*. The results obtained to answer the first problem formulation related to narrative structure which is divided into initial, middle, and final storylines in this research presents 17 data. There are 5 data describing a state of equilibrium in the initial storyline, 5 data describing state of disruption, and 3 data describing recognition of the disruption in the middle storyline, then closed with the final storyline consisting of 2 data describing character attempts to rectify the disruption, and 2 data creating the restoration of equilibrium.

Moreover, based on the identification of the disruptions, the data are used to describe the social conflict in the film *The Sea Beast*. The results found in the analysis of social conflict include disruptions in the middle storyline and its transition to the final storyline. There are 11 data found in analysis of social conflict which includes 10

depicting conflict and 1 showing consensus found in the final storyline. Furthermore, conflict stems from resistance to propaganda that legitimizes the sea beasts hunting, sparking tensions over power, truth, and morality. However, this resistance ultimately drives positive change leading to consensus, ending the hunt, and fostering peace between humans and sea beasts.

Suggestions

After conducting this research, the researcher would like to give some suggestions for the readers and researcher to develop or complement this research in the future. First, future researchers who are interested in analyzing the research topics discussed in this study are suggested to explore the object of study in literary works such as novels, poetry, prose, drama scripts, fables, and so on. Second, future researchers can use this study as a comparative reference in developing narrative analysis through alternative narratological perspectives. And the last is future researchers are suggested to modify concepts other than social conflict in analyzing narrative structures in examining this film as the object of study.

BIOGRAPHY

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