



The Application of Narrative Elements in Explaining the Premise of Documentary Film “Perayaan Detik Mengiringi Detak”

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Abstract. The process of storytelling in documentary films is different from fiction films. While dramatic elements are essential for fiction films, they are also necessary for documentaries. The inclusion of dramatic elements in documentaries keeps the audience engaged and helps them comprehend the film's message. The primary challenge in documentary filmmaking is that the facts and data are already available. Therefore, the director must find inventive approaches to spot and resolve conflicts using narrative elements. The author in this research uses narrative elements with a three-act structure to explain the premise of the documentary film *Perayaan Detik Mengiringi Detak*. Throughout *Perayaan Detik Mengiringi Detak*, the director effectively utilizes both audio and visual elements to clarify the narrative structure, also divided into three parts. According to the analysis conducted in this research, it was found that the first act describes the introduction of the characters in the premise, the second act explains the conflict and the third act describes the conclusion of the film. The results of the analysis reveal that the premise elements can be comprehended via the narrative components of a three-act structure.

Keywords: Film, Documentary, Narrative, Film, Premise.

1 Introduction

Nichols [1] explains that documentary films strive to retell events or realities through the use of factual data. The process of storytelling in documentaries differs from that of fiction films. Nevertheless, Bernard [2] contends that dramatic elements are necessary in documentary films like their fictional counterparts, encouraging audiences to continue watching and comprehend the message. Whilst striving to achieve his objective, the protagonist in the documentary experiences a turning point that initiates a transformation. As per Bernard's [2] analysis, the film's dramatic essence already exists; the challenge for filmmakers lies in determining the most innovative and effective approach to convey it. Bordwell [3] further clarifies that while narrative form is predominantly found in fictional films, it is similarly employed in other genres such as documentaries.

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Perayaan Detik Mengiringi Detak is a documentary film that tells the story of the pregnancy journey of Ari Ekantari, a senior midwife at the Gentle Birth Foundation. In the last trimester of her pregnancy, Ari was immersed in choosing the type of birth she would undergo. Through the documentary Perayaan Detik Mengiringi Detak, Ari tells the story of her pregnancy journey and her work as a midwife at the Gentle Birth Foundation during the last trimester of her pregnancy. As a midwife at the Gentle Birth Foundation, Ari is an advocate of gentle childbirth and wanted to give birth naturally, as she had done for many other mothers. However, medical records prevent her from doing so. This film tells an honest and intimate story of Ari's journey from pregnancy to birth.

The researchers aim to investigate how the documentary film Perayaan Detik Mengiringi Detak utilizes narrative elements to convey the premise of the documentary, and in particular, how the director uses narrative elements to convey the premise of the documentary. The research question is: How does the director use narrative elements to explain the premise of the documentary film Perayaan Detik Mengiringi Detak? The researcher limits the research problem to the use of narrative elements with a three-act structure to explain the premise of the documentary film Celebration of Detik Mengiringi Detak.

2 Methodology

This research uses qualitative research methods, where qualitative research methods can analyze the phenomena that the researchers are investigating. Qualitative research entails the description and explanation of findings in the field, by relying on factual, situational, and phenotypical information and data. The data will be analyzed in order to formulate conclusions that will be presented in a summary report. The research using qualitative methods will be based on facts, situations, variables and phenomena that occur in the field, especially during the research. The findings will be collated in a research paper. The approach used in this research is a descriptive approach.

Descriptive qualitative research involves the systematic and accurate analysis of research variables and data related to a research objective so that the phenomena under study are related. Descriptive qualitative research involves the systematic and accurate analysis of research variables and data related to a research objective. The focus of this research is the documentary film Perayaan Detik Mengiringi Detak. The research variable of this research is the narrative element in the documentary film Perayaan Detik Mengiringi Detak. Data was collected through observing the film and reviewing relevant literature on documentary production, particularly those pertaining to narrative elements.

The research involves the following stages: developing a film concept, formulating a hypothesis, defining the problem structure, gathering data, analyzing and interpreting the data, creating a film, and compiling conclusions. Upon completion of the research, the author will generate a report, which will serve as a reference in creating documen-

tary film productions, particularly those linked to documentary film narratives. Therefore, it is essential for researchers to organize the stages of research, particularly in qualitative descriptive research. This aids the research implementation process, enabling the derivation of conclusions and the successful completion of the research within the prescribed targets.

3 Result

3.1 Premise

Williams [4] argues that the premise is the core of the drama which governs the whole film, and so the narrative components relate to the premise. The introduction of characters, conflict, and final outcome make up the basis of the narrative. The documentary *Perayaan Detik Mengiringi Detak* is based on the premise of the journey of a midwife named Ari who wants to have a gentle birth, but Ari's health condition prevents her from doing so and forces her to go through the third trimester with a normal delivery format. Lyons [5] notes that most screenwriters divide the plot into three segments: the introduction of the characters, the conflict, and the closing of the story. The premise should feature characters performing actions to achieve a goal. In contrast to a logline, a premise is the entire core structure of the story in one or two sentences. The logline, on the other hand, is just a high concept that shows only the interesting side of the film. The foundation of the entire film lies in its premise. *Perayaan Detik Mengiringi Detak* can be explained in these three aspects. The film introduces Ari, a midwife in her third trimester, celebrating *Seconds to the Beat*. However, Ari's history of ectopic pregnancy and complications that have arisen in the third trimester create the conflict. The subject's aim of achieving a natural birth at *Bumi Sehat* is complicated by this. The film's ultimate resolution is portrayed via Ari's experiences in her third trimester, which are replete with positive sentiments pertaining to her delivery options. Thus, it can be inferred that the film culminates with an answer as to the mode of birth that Ari underwent, irrespective of whether it aligned with her preferences.

3.2 Narratives Film

Bordwell [3] defines film narrative as a consistent flow of cause and effect that takes place in space and time. Typically, a narrative begins with an initiating event, as it involves a series of events that occur based on a pattern of consequences. The audience's emotional connection with the story relies on their comprehension of patterns of change and stability, cause and effect, as well as temporal and spatial relations. Bernard [2] defines a story as a narrative of an action or series of actions put together in an interesting way for readers, listeners, and viewers. In their simplest form, narratives have a clear beginning, middle, and end. Engaging narratives feature captivating characters, rising tension, and conflict that leads to resolution. To maintain the audience's interest and curiosity, the story should connect with them on an emotional and intellectual level. Bernard [2] emphasizes that this drives viewers to want to learn what comes

next. Bordwell's theory emphasizes that viewers typically search for information when watching a film. A film generates specific expectations by stimulating curiosity, suspense, and surprise. One commonly utilized storytelling structure is the three-act structure. Bernard [2] describes the three acts, which are split into the first, second, and third acts.

The first act introduces the characters and conflict. In the end, the audience can discover the overall message. The first half of the film's duration encompasses one-third. The key element of the first act is exposition, which sustains audience engagement in the film. Such action provokes an emotional response, inciting eagerness for the subsequent scene.

The second act is the longest, taking up half of the film. A progressive escalation of conflict and expanding information characterize this act. In theory, this is the longest act, covering half the length of the film. The first act introduces the protagonist's conflict or desire, with its stakes magnified in the second act. In the final act, the main character undergoes their most challenging experience. The protagonist or subject approaches destruction at the start of this act. The tension continues to build until it finally results in a resolution. Not only does it explain the resolution of the problem, but the third act explains the peak of conflict or highest tension.

The arrangement of dramatic elements in documentary films is equally important as in fiction films. While fiction films mainly utilize film narratives, according to Bordwell [3] documentary film narratives also depend on narrative elements for constructing the story. Therefore, when conveying a narrative in a documentary film, certain story elements need to be taken into account. *Perayaan Detik Mengiringi Detak* film necessitates film-forming elements like those found in a fictional film. To elucidate the plot of *Perayaan Detik Mengiringi Detak* film, it is imperative to scrutinize the organization of its three acts.

Perayaan Detik Mengiringi Detak film uses an expository approach to present its narrative. Many documentary films with an expository approach employ narration as a visual aid to expound on the plot. As Tanzil et al., [6] explain, expository documentaries present strong arguments and convince the audience of a particular point of view through interview narratives. In this film, Ari will share their opinions on the selection of delivery method and their experiences during the third trimester. The information presented is factual and unbiased, with a clear and logical structure that ensures comprehension. Technical terminology is explained upon first use and a formal register is maintained throughout. The language is both clear and concise, with a focus on precise word choice and grammatical correctness. The text adheres to conventional academic structure and formatting, with consistent citation and footnote style.

3.3 Act 1

According to Bernard's [2] explanation, the initial section of the movie presents the exposition, detailing the key aspects such as who, where, when, and why. The first act sketches the characters and the conflict. In the documentary, *Perayaan Detik Mengiringi Detak*, the first act features a midwife, Ari Ekantari, who is in her third trimester of pregnancy. The duration of the first act in the film is from 00:00 to 07:09.

In the opening scene of the first act, Ari can be seen praying accompanied by other spiritual ornaments. The intent behind the first scene is to introduce Ari, who is the main character of this film, to the audience. Additionally, the inclusion of spiritual decorations serves to inform the viewer that Ari is Balinese and immersed in a cultural background of spirituality and traditionalism.



Fig. 1. The first scene of the first act of the documentary *Perayaan Detak Mengiringi Detik* (Source: Personal Research Documentation)

An explanation of who and when is given in the opening shot, which shows Ari looking in the mirror on the wall at her pregnancy-enlarged belly. The medium shot type is used to show the condition of Ari who is pregnant, accompanied by a narration explaining the condition of her pregnancy. In this section, the audience wants to be informed that Ari is an expectant mother who is in her third trimester of pregnancy. The shot of Ari looking in the mirror is the first scene showing Ari alone and is intended as an introductory shot. The purpose of choosing the medium shot type is to show the state of Ari's pregnancy. Apart from that, the reason for implementing this type of shot is because, according to Bordwell & Thompson [3] in reality, people see each other in the medium shot. Thus, the audience will get to know Ari's character through the framing as we see other people in the real world.



Fig. 2. Ari looks at her growing belly in front of the mirror (Source: Personal Research Documentation)

ARY (V.O.)
Beberapa hari, dua hari, tiga hari
ini rasanya dia menekan sekali. Gak
bisa dibilang, rasanya diteken
banget! Dibawah perut itu semakin
berat setelah trimester tiga.

Fig. 3. Script act 1 film documentary *Perayaan Detik Mengiringi Detak* (Source: Personal Research Documentation)

The next scene shows Ari going to work, this scene gives information about the location and background. In this scene, there is a Bumi Sehat sign indicating the place where Ari works. Following this is a scene of Ari working as a midwife, accompanied by narration explaining that Ari has been a midwife for 10 years. This scene shows the exposition, i.e. where Ari works and where Ari lives.



Fig. 4. Middle act 1 film documentary *Perayaan Detik Mengiringi Detak* (Source: Personal Research Documentation)

ARY (V.O.)
Jadi bidannya di Bumi Sehat itu
kurang lebih udah sepuluh tahun.
Sebelumnya hanya tau teori,
sekarang sudah merasakan oh seperti
ini ya. Ini ya rasanya ibu-ibu
hamil yang mau melahirkan.

Fig. 5. Script middle act 1 film documentary *Perayaan Detik Mengiringi Detak* (Source: Personal Research Documentation)

The next scene shows Ari going to work, this scene gives information about the location and background. In this scene there is a Bumi Sehat sign indicating the place where Ari works. Following this is a scene of Ari working as a midwife, accompanied by narration explaining that Ari has been a midwife for 10 years. This scene shows the exposition, i.e. where Ari works and where Ari lives.

Apart from the exposition, which is designed to give the audience information about space and time, there is also information about the conflict or Ari's goals in Act 1. In this part, Ari's goals are seen in the scene where Ari is in the delivery room. The footage of this scene is reinforced by Ari's narration explaining his desire to give birth gently like other pregnant women at Bumi Sehat where he works. Calming and cheerful music is used in the first half of the film. The concept of using calming and cheerful music is to represent Ari's feelings when he saw the birth at Bumi Sehat.



Fig. 6. Still image film documentary *Perayaan Detik Mengiringi Detak* (Source: Personal Research Documentation)

ARY (V.O.)
 Di Bumi Sehat biasa kita ada
 Gayatri Mantra pas lahiran. Pas
 liat pertama kali, seneng banget.
 Di Bumi sehat ada gentle birth nya
 itu. Pasien yang jauh-jauh dari
 luar Bali mereka kesini sengaja
 untuk cari itu. Kalo untuk ingin
 lahiran gentle birth di Bumi Sehat?
 Iya penden banget.

ARY (V.O.)
 Kalo ditanya ingin normal atau
 caesar, Kak Ari inginnya normal
 kalo diperbolehkan nanti.

Fig. 7. Script act 1 film documentary *Perayaan Detik Mengiringi Detak* (Source: Personal Research Documentation)

The opening scene of the film shows Ari at work, interacting with her co-workers and providing insight into her environment. Alongside her work colleagues, who have influenced Ari's birth journey, there is also Ari's husband, who is always supportive and always in the frame. The use of the radio as a transition in the acupuncture room effectively captures Ari's tender moments with her husband. The montage features Ari and her spouse posing for maternity photos, swimming, and shopping. Ari expresses her husband's thoughts toward birthing options and the wait for their first child's arrival. Besides its narrative function, this montage seeks to evoke an emotional response from the audience by showcasing the couple's genuine interactions.



Fig. 8. Act 1 film documentary *Perayaan Detik Mengiringi Detak* (Source: Personal Research Documentation)

Act 1 establishes the backdrop, characters, temporal and spatial setting. The text introduces the characters and premise of the conflict, with a focus on objectivity. Technical terms are explained, and grammar and punctuation are correct. Act 1 follows the character Ari, who is in her third trimester of pregnancy and a midwife at Bumi Sehat Bali.

Her Balinese heritage is also mentioned. The objective of the subject is conveyed through narration and visuals in the film, as Ari aims to give birth naturally at Bumi Sehat. The writing is clear and concise, adhering to conventional structure and formal register without biased or emotional language.

3.4 Act 2

The second part takes up half the duration of the film, from minutes 07:10 to 17:47. According to Bernard [2], in the second part, information has to be built up further. Consequently, various conflicts are introduced one after the other, with their intensity increasing gradually. *Perayaan Detik Mengiringi Detik* film demonstrates a series of obstacles that obstruct Ari's wish to give birth normally at Bumi Sehat. As the day of Ari's delivery neared, the tension grew even stronger. The second chapter of the *Perayaan Detik Mengiringi Detik* shows a number of information about the process of changing linear time. In the second act, Ari tells of her journey of waiting 7 years to get pregnant. Previously, Ari had an ectopic pregnancy. Ari is shown sitting alone on a yoga ball in a room, followed by a scene of Ari looking at a doctor's book of his birth history. The cramped look of the space is established by external shots taken from outside the space in the scene of Ari sitting alone in the space. The visuals culminate in a scene where he is only seen from behind, with shoulders hunched, indicating his heavy load.



Fig. 9. Act 2 Film documentary *Perayaan Detik Mengiringi Detik* (Source: Personal Research Documentation)

ARY (V.O.) (CONT'D)
 Selama 6 tahun itu, sudah 3 dokter
 sih. Yang pertama dibidang kan
 telurnya kecil-kecil, lalu di
 drilling, sebagian telurnya
 dikeluarkan, biar ada ruang kata
 dokternya. Akhirnya hamil, seneng
 banget waktu itu pertama garis dua,
 namun pas di cek ke dokter ternyata
 di luar kandungan. Dengan dukungan
 suami yang menguatkan akhirnya kita
 operasi itu. Padahal udah seneng
 banget, tapi kita harus tetap
 sabar.

Fig. 10. Script Act 2 Film documentary *Perayaan Detik Mengiringi Detik* (Source: Personal Research Documentation)

In the second half, the conflict was intensified when Ari explained that the baby had entered the pelvis, indicating that delivery was imminent. The scene at Bumi Sehat depicts Ari experiencing physical changes and encountering work-related challenges.

During the examination, Ari expressed concern about the increased heart rate of the baby. The second act of the narration outlines potential risks for Ari if their heart rate or blood pressure are abnormal, which could prevent them from being able to give birth at Bumi Sehat. It was clarified that Bumi Sehat only allows pregnant women with normal conditions to give birth at their facility.



Fig. 11. Act 2 Film documentary *Perayaan Detik Mengiringi Detak* (Source: Personal Research Documentation)

ARY

Karena riwayat kehamilan, komplikasi, gak tahu nanti. Mudah-mudahan bisa normal. Mudah-mudahan bisa lancar normal lahirannya. Gak ada pecah ketuban, tensi tinggi, kehamilannya sungsang. Kalo disini kita ada peraturannya juga, apa yang boleh dan tidak boleh disini. Kalo kita memaksakan klinik kita (Bumi Sehat) nanti ditutup.

Fig. 12. Script Act 2 Film documentary *Perayaan Detik Mengiringi Detak* (Source: Personal Research Documentation)

The second act concludes with Ari bidding farewell to her colleagues at Bumi Sehat and subsequently riding off on a motorbike with her husband into the darkness of the night. The motorbike scene is accompanied by the phrase "We hope for a safe, healthy and normal delivery" in a semiotic representation of Ari's pregnancy journey. Bowen and Thompson [7] state that the wide shot type is utilized to highlight the space surrounding of the subject, encompassing its meaning. The camera follows Ari out of his comfort zone from the car park to the lengthy, dark street, emphasizing his unprepared journey.



Fig. 13. Act 2 Film documentary *Perayaan Detik Mengiringi Detak* (Source: Personal Research Documentation)

The second act depicts the intensifying conflict and a succession of measures taken by the protagonist. Mullins [8] explains that external factors can lead to internal conflict for the individual. In the third semester, the physical changes and health complications that Ari experienced resulted in such a conflict. The conflict emerged from Ari's medical background, which included a history of ectopic pregnancy and her baby's increased heart rate during examinations.

3.5 Act 3

The third act is the one in which the intensity of the tension peaks until a resolution is reached. According to Bernard [2] act three marks the pinnacle of the conflict. In the *Perayaan Detik Mengiringi Detak* film, act three commences with an unfavorable event, depicting Ari being hospitalized due to a ruptured amniotic fluid. The accompanying narration explains her health predicament that led to hospitalization.



Fig. 14. Act 3 Film documentary *Perayaan Detik Mengiringi Detak* (Source: Personal Research Documentation)

ARY (V.O.) (CONT'D)
Tadi pagi mau mandi, mau ke Bumi Sehat, pecah ketuban waktu itu langsung ke rumah sakit. Gajadi akupuntur ke Bumi Sehat. Karena udah naik-naik tensi nya, gak berani ke Bumi Sehat, langsung ke Rumah Sakit saja ke BROS.

Fig. 15. Script Act 3 Film documentary *Perayaan Detik Mengiringi Detak* (Source: Personal Research Documentation)

In the third act of the film, there is a scene in which Ari's husband accompanies her to bed. This scene depicts Ari's husband's anxiety. The cutaway shot, which places the object in the middle with the foreground pressed against it, is intended to create the impression of peeking. This represents Ari's husband, who is anxious in the waiting room because he wants to know about Ari's condition in the delivery room. Ari holds the belief that hospitals are more theoretical and rigid places compared to Bumi Sehat, her workplace. Ari's perspective is depicted in an image captured within a hospital, where objects are arranged symmetrically within the frame. The scene depicting Ari in the delivery room is depicted using a rigid, motionless, and symmetrical shot. The shot's features return to normal after Ari exits the delivery room and voices her willingness to undergo a Caesarean delivery. The escalating conflict is portrayed through off-screen audio, with the increasing intensity of hospital equipment sounds heard throughout

Ari's delivery room experience. The audience is informed through the combination of instruments and shot sounds in the waiting room that Ari's birthing process is not proceeding as expected. The machine's noise represents a form of Caesarean delivery, characterized by the use of technology and surgical tools. The hospital equipment emits sounds with a rhythm resembling the opening heartbeat sound in the film.

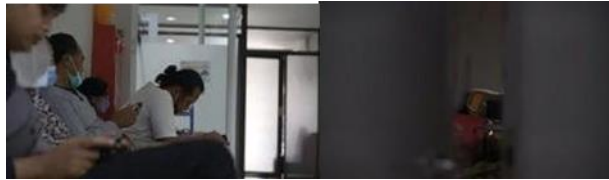


Fig. 16. Act 3 Film documentary *Perayaan Detik Mengiringi Detak* (Source: Personal Research Documentation)

The conflict faced by Ari prompted Ari to seek a way out by accepting the birth of his child by Caesarean section. This aligns with Bernard's [2] theory that conflict continues until it escalates to resolution. The scene of Ari lying in the treatment room after surgery marks the resolution of the tension as he recounts receiving a birth form that differed from his initial wishes.

As an expository documentary, interviews play a dominant role in structuring the film's narrative. The subjects can be seen to answer the same questions with different answers in each interview. Furthermore, Ari's perspective on the birthing process undergoes a noticeable transformation. Initially, viewers become acquainted with Ari as a midwife who desires to give birth naturally at Bumi Sehat, similar to the mothers there. By the film's conclusion, Ari directs his attention solely towards ensuring the infant's safety and reaches a state of acceptance regarding the circumstances of the birth.

The third act clarifies the conflict and the ending of the premise of the story. Similar to Act Two, Act Three also clarifies the premise's main conflict. The climax of the story featured Ari, who was hospitalized and underwent a Caesarean section. Besides the visuals, this film's narrative employs various film techniques, including audio recordings of hospital equipment with ascending rhythms to heighten tension. The conflict continually intensifies until it ultimately results in a resolution, specifically, Ari reconciling with the necessary method of childbirth.



Fig. 17. Act 3 Film documentary *Perayaan Detik Mengiringi Detak* (Source: Personal Research Documentation)

4 Discussion

Unlike fiction films, the premise of a documentary cannot be formed exactly according to the filmmaker's wishes. The premise can only be truly established after the production process is complete. The formation of documentary narrative elements also differs from fiction films. In documentaries, a new narrative structure is formed after the interview transcript process. Multiple interviews conducted at different stages can be used to construct a coherent narrative in documentary films. Future research should focus on exploring various narrative elements involved in the formation of documentary films. Narrative elements significantly contribute to sustaining the viewer's attention and comprehending the documentary's message. In addition to this, additional research is required to examine other relevant narrative elements in documentary films. A documentary film involves more than just documentation; it necessitates the inclusion of dramatic elements.

5 Conclusion

The documentary film, *Perayaan Detik Mengiringi Detak*, explores the journey of a midwife who desires a gentle birth experience. However, her health condition poses a challenge and leads to uncertainty about the form of delivery during the third trimester. The film's premise comprises well-defined characters, a central conflict, and a conclusive final image. When outlining the premise of the expository documentary film *Perayaan Detik Mengiringi Detak*, emphasis is on the narrative elements of the three-act structure to successfully convey the premise. Through the use of visuals and audio, this structure comes to life, and clarity is provided.

The first act explains the introduction of the characters in the premise, namely the introduction of a midwife who is pregnant in her third trimester and wants to give birth naturally in a gentle birth at her place of work. The latter part details the conflict in the plot, specifically the protagonist's medical history and health issues that obstruct his desires. The latter part details the conflict in the plot, specifically the protagonist's medical history and health issues that obstruct his desires. Act three presents the tension-filled conflict and its resolution. The culmination of the conflict in this act is the protagonist's struggle with being unable to have a Caesarean birth, which is his ultimate goal. The conclusion of the film is portrayed through resolution, as the protagonist accepts the nature of his labour.

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