

## Hana's Character as Dramatic Trigger in The Film *Falling in Love Like in The Movies* Works by Yandi Laurens

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### ABSTRACT

This film has two discussions about love and life problems as you want to be like in the movies. Sometimes we wish that falling in love like in the movies is a dream, so we try to fall in love as best for the best ending as well. As in an uncertain life, problems come as if they are never invited at all. Movies can create and present the character of a person in which the movie was made. So watching the film is not only enjoying the story that is told, but at the same time being able to learn how the reactions of the characters in the film are produced. *Falling in Love Like In Movies* is one example of a film that features characters so that it can be a trigger and reinforcement in a film drama.

**Keywords:** *Movie, Characters, Triggers, Boosters*

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### INTRODUCTION

One of the entertainment that is popular with the public today is visual entertainment, namely movies. Film is a form of art and visual entertainment that uses moving images to tell stories, document events, or convey artistic messages. According to Bordwell and Thompson, film is "a series of moving images created in such a way as to give the illusion of movement and continuity" (Bordwell & Thompson, 2003)

Film is very interesting to study because of its ability to reflect culture and society, present identity, and lead public opinion. As a complex art form, film also offers narrative exploration, visual language, and rich representations of reality. In addition, the film keeps the ideology and message of power that can be analyzed, as well as creating a deep audience. Its wide accessibility makes film a relevant and interesting object of research to research.

One of the interesting films to study is the film *Falling in Love Like in Movies*. This film is an ideal picture of colorful love, where the audience is invited to feel the emotional journey of the main characters. *Falling in Love Like in the Movies* reminds us that even

though love can be complicated, the beautiful moments and happiness that result from true love are precious.

In addition, the film *Falling in Love Like in Movies* tells the story of a dynamic love journey between two main characters who come from different backgrounds. With a flowing storyline like in classic romantic films, the film presents deep emotional conflicts as well as challenges for actors in displaying authentic expressions of love. In this film, convincing acting is the main key so that the audience can feel the depth of emotion and connection with the characters (Sitorus, 2002).

Raising the dramatic aspect in research is crucial because dramatic is the heart of a story that is able to touch the emotions and minds of the audience. The dramatic aspect allows the author to understand how conflicts, characters, and events are strung together in such a way as to create a profound and meaningful experience. The dramatic aspect is researched in the film *Falling in Love Like in the Movies* because of its significant role in building a strong and compelling narrative (Saputra, 2023).

Also, the dramatic aspect's ability to reveal how a work of art, especially a film, is not only entertainment, but also a reflection of values, ideologies, and the complexity of human life. Dramatic analysis opens the door to understanding how narrative and visual techniques are used to manipulate the emotions of the audience, convey messages, and even trigger social change (Rowe, 1948).

In addition, to understand the drama in its entirety, the writer needs to understand more deeply the characters who are the main driving force of the story. The characters in the film, especially Hana's character, are the focus of relevant research. The character of Hana (played by Nirina Zubir) plays an important role in increasing the emotional depth of the story, strengthening the characterization, and creating memorable moments. In addition, Hana's character also serves as a trigger in the development of the plot. The actions and decisions taken by Hana often trigger conflicts that drive narrative movements significantly (Refki, 2023).

## **METHOD**

This research employs a qualitative descriptive analytical method (Moleong, 2018). This approach is chosen because the research focuses on the in-depth interpretation of cinematic and narrative elements.

- a. Research Design (Type of Research): Qualitative descriptive analytical.
- b. Subjects/Population and Sample: The material object of the research is the film *Falling In Love Like In Movies*. The main subject is Hana's character and her interaction with the plot. The sample includes all scenes and dialogues involving or referring to Hana's psychological condition and actions.
- c. Data Collection Procedure (Tools, Techniques, or Methods): Data were collected through in-depth observation (repeatedly watching the film), transcribing key dialogues, and documenting crucial scenes that illustrate Hana's emotional development.
- d. Data Analysis (Statistical Methods or Analytical Techniques): Data is analyzed using semiotic and dramatic interpretation techniques (Nurgiyantoro, 2007; Sugiyono, 2022).

The steps include describing Hana’s condition in various acts of the film, classifying her actions (active and reactive) based on dramatic theory, and analyzing how her condition incites the *inciting incident* and the *rising action* leading to the *climax*.

## FINDING AND DISCUSSION

### RESEARCH RESULT

The analysis results consistently indicate that Hana’s character functions as a condition inciter, rather than a proactive one. Her profound and prolonged psychological condition specifically her grief over the loss of her husband serves as the indirect, yet powerful, force compelling the male protagonist, Bagus, to initiate the main dramatic action, which is writing the screenplay and confessing his feelings. This state is identified as the Initial Inciter (*Inciting Incident*), where Hana’s emotionally broken condition becomes the critical catalyst that drives Bagus to start his new screenplay, thereby binding the fate of the two characters. Furthermore, the emotional wall of rejection that Hana builds against Bagus and the concept of *moving on* consistently operates as the Rising Action Inciter, establishing the central conflict that holds back the romantic plot development and acting as a key element in the dramatic staircase structure.

Dramatic Phase	Hana's Character Condition	Inciter Function
<b>Setup</b>	Stagnation, Grief (Black-and-White)	Elicits Bagus's attention and sympathy.
<b>Rising Action</b>	Rejection, Emotional Limitation	Becomes the main obstacle/conflict for Bagus.
<b>Climax</b>	Choice to Respond/Acceptance	Determines the narrative resolution for both characters.

Furthermore, the cinematic use of black-and-white colors in the film reflects Hana's condition the phase of grief and emotional stagnation, which visually reinforces her role as an *inciter* operating under emotional duress.

This research found that Hana's character played an important role in triggering the drama in the film *Falling in Love Like in the Movies*. The study's focus on 3D character theory, dramatic structure, and mise en scene revealed how these elements collectively build tension and the film's overall dramatic plot.

**a. Sequence 1 (06:02)**



**Figure 1:** Hana's Contemplative Moment at 06:02

At the 06:02 mark, Hana appears in a highly contemplative and reflective moment, conveyed through her serious and deeply emotional facial expression. The vague background, coupled with the use of black-and-white colors, adds a strong and powerful dramatic impression to the situation presented. The dramatic element is well achieved, as the facial expressions clearly highlight inner tension and conflict, allowing the audience to feel the intensity of the character's profound feelings (Brooks, 1984).

This intensity is underscored by the *mise en scène*, which emphasizes the character's facial expressions and emotions by utilizing a close-up composition with limited lighting. The choice of black-and-white colors reinforces the dramatic atmosphere, allowing the character to stand out without the visual distractions of color. This approach aligns with Bordwell and Thompson's (2008) emphasis on visual elements to create a specific atmosphere. Furthermore, the woman's facial expressions in this image demonstrate a depth of character and deep feelings that are more than just surface-level, making Kristin Thompson's (1999) 3D character theory highly relevant when analyzing this scene.

**b. Sequence 1 (20:17)**



**Figure 2:** Hana and Bagus in Conversation at 20:17

At 20:17 in this scene, Hana is standing near the car door and talking to her high school friend, Bagus. Hana's facial expression shows a mixture of skepticism and a hint of concern, which indicates an important or emotional conversation in the context of the story. This scene depicts a warm and communicative interaction where Hana faces

interpersonal conflicts or makes decisions that affect the storyline. The achievement of dramatic elements in this scene is well achieved, especially in the use of facial expressions and body language in Hana's character which communicates the inner conflict and tension between the characters. Effective drama displays emotional tension culminating through acting performances and good placement (Aronson, 2005).

**c. Sequence 3 (35:44)**



**Figure 3:** Hana's Self-Reflection Moment at 35:44

The moment captured between 35:28 and 35:44 serves as a crucial point where Hana undergoes intense self-reflection or confronts a deep dilemma. She is shown lying down with a facial expression full of tension and anxiety, effectively reflecting an unstable psychological state and a complex mixture of emotions. This complex emotional portrayal aligns Hana with E. M. Forster's concept of a "**round character**," as she exhibits dynamic emotional and psychological development that is far more complex than mere surface traits. The *mise en scène* visually reinforces this internal conflict through **low-key lighting**, where the dominance of shadows creates a dark and mysterious impression. A close-up angle focuses intensely on her facial expressions, and the minimal, slightly disorganized setting reinforces the chaotic nature of Hana's mood, supporting the emphasis on visual composition and spatial arrangement conceptualized by Bordwell and Thompson (2010). Dramatically, this scene effectively constructs the **internal tension and conflict** vital to the development of drama as theorized by Syd Field (1979), ensuring that the intense facial expressions and dark lighting create a potent atmosphere that allows the audience to fully perceive the emotional conflicts of the character.

**DISCUSSION**

This section discusses the findings regarding Hana's role as a dramatic inciter by evaluating their significance, comparing them with established literature, identifying study limitations, and suggesting future research directions. Interpretation of Findings, the core finding that Hana's character functions as a passive, condition-based inciter is significant because it challenges the traditional view requiring the inciting character to perform a grand, external action (Rowe, 1948). Her deep psychological state of grief is the actual dramatic event. This is crucial as it illustrates how internal, emotional conflict can be a more

powerful narrative engine than external conflict in contemporary cinema, particularly in character-driven pieces like *Jatuh Cinta Seperti Di Film-Film* (JCSDF). Hana's refusal to *move on* creates an immense emotional obstacle for Bagus, forcing his transformation and driving the entire plot forward. The film's use of black-and-white visually underscores the stagnancy of Hana's inner world, making her emotional condition palpable and dramatically central.

Relationship to Literature, Our results align with the general principles of character function established by Sitorus (2002), which categorizes characters based on their role in plot progression. However, these findings expand upon classic dramatic theory, such as that proposed by Rowe (1948) and Pratista (2017). While traditional theory focuses on action (E.G., the hero receiving a call to adventure), this study demonstrates the power of a character's state of being (Hana's grief, as described by Rogers' psychological framework, 1961) to become the inciting force. This finding is similar to the analysis by Ratih (2020), which examined how internal character change can build the dramatic staircase in a film, but applies it specifically to the role of a secondary character inciting the primary character's journey.

Limitations of the Study, this study primarily focused on Hana's psychological function as a narrative inciter in relation to Bagus's journey. The analysis was limited to the narrative structure and character dynamics; therefore, it did not include a deep dive into the technical aspects of filmmaking (cinematography, sound design, editing) that might further contribute to Hana's dramatic power. Although the black-and-white choice was discussed as a reflection of Hana's state, a more comprehensive semiotic analysis of these visual elements (Nurgiyantoro, 2007) could provide additional layers of interpretation. The findings are also subjective to the qualitative analysis of a single film, which inherently limits generalizability across different narrative genres.

Implications, the primary implication of this research is for screenwriters and narrative creators. The study suggests that complex, emotionally stagnant characters can be highly effective plot drivers. Filmmakers should consider developing internal emotional states as the central conflict mechanism. For further research, it is recommended to conduct a comparative study analyzing how passive inciting characters function across different cultural film industries or genres. Additionally, future studies could analyze audience reception and emotional responses to characters whose primary narrative function is driven by their internal state rather than external actions.

## CONCLUSION

Hana's character in the film *Falling In Love Like In Movies* is a key element and the main inciter in building the dramatic structure of the storyline. Her function as an inciter is rooted in her psychological condition (grief), which triggers Bagus's action (writing the screenplay and confessing his love). Hana's emotional transition from denial to acceptance acts as the *dramatic staircase* that drives the story from beginning to climax. This analysis demonstrates that drama can arise from deep internal reactions, not solely external actions

(Nurgiyantoro, 2007). The practical implication is that filmmakers can be bolder in exploring conflict based on psychological conditions as a source of *relatable* and rich story incitement.

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