

# Analysis of the Main Character Changes through Mise-En-Scene in the Movie "Maleficent"

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**Abstract:** Main character Change analysis research through Mise-en-Scene in the Film "Maleficent" aims to describe how the main character, the Mise-en-scene aspect affects the most changes experienced by the character The film. The research uses the Harymawan theory of the three-dimensional figure, Brodwell and Thompson, and the theory of character change by Lajos Egri to analyze the data in more detail. The research method used is the analysis of qualitative descriptive data with a focus on changes in the main character. Judging from the mise-en-scene aspect, if mise-en-scene is able to prove the character changes that occur to the main character or not at all. The data retrieval techniques used are observations or observations directly on the film as key research materials. The conclusion of the research showed that the main character had a three-time change in the characters from the character, the protagonist, the antagonist then returned to the protagonist. The mise-en-scene aspect of Maleficent shows and supports a valid character change in the main characters. The process of causing Maleficent changes that are supported with the aspect of Mise-en-Scene makes the main character Maleficent to be a more unique character and magnetize.

## 1 INTRODUCTION

The film world progressively grew rapidly and was a big impact that resulted in the competing movie industries. One of the world's most competent film industries is Walt Disney Picture, a successful film producer and a global success in the film industry since 1983. Disney has always been superior to producing a fantasy-themed film, especially fantasy about Disney Princess which characterizes its trademark. With the shoot of more favorite movie lovers to enjoy the movie from the adaptation, there are many fairy-tale or classical fairy tales that are repeatedly lifted to the big screen by the world film industry with a variety of versions and varied to Meet the public consumption.

Of the many films already produced by Disney, there is one interesting film in terms of character and its re-produced storytelling by Disney, the film Maleficent (2014) adapted from the Tale of Sleeping Beauty (1959). Disney here features the latest innovations in the production process of Maleficent through different viewpoints, dynamic storyline, unique and inconsistent depictions of characters from previous films Sleeping Beauty (1959). Maleficent is a dark fantasy film that takes the dark side of the evil fairy in the story of Sleeping Beauty (1959). In

addition to this, Maleficent's film is felt unique and more interesting than its storytelling because it differs from other adaptations, but it also has 2 (two) awards as well as Favourite Movie and Family Movie in the people's Choice event. Awards in 2015.

The research more in the Maleficent film about the character changes that occurred to the main character in the film. The research first dissected the three-dimensional main character Maleficent, physiological, sociological and psychological according to Harymawan (1988:25). The research focused only on the main character that influenced the story movement in the Maleficent film, Maleficent as the main character to be analyzed using the supporting aspects that can be seen from the visual aspect of the Mise-en-scene.

This research will see more in depth and detail about the character changes that occurred to the main character Maleficent through the four aspects of Mise-en-scene. Whether the aspects contained in this mise-en-scene actually support the change in the main character of the Maleficent film, it is valid and intact or only affects some or few of the character changes that occur to the main character in the movie This Maleficent, or instead has no effect on the change of the main character.

The research is expected to demonstrate that Maleficent is not a pure antagonistic character from beginning to end because it has compassion on the Aurora. Unlike the previous story on *Sleeping Beauty* (1959), the film makes Maleficent as a full-antagonistic character from start to finish. It is also described here that the main character Maleficent is experiencing a change of characters due to certain factors, which will be analyzed based on aspects of the type of character changes categorized into the protagonist's character type or antagonistic character (Lutters, 2004:81).

## 2 MANUSCRIPT PREPARATION

The theories used in this research are theories of character or figure and mise-en-scene.

### 2.1 Character or Main Characters

Character is a characteristic, style, nature or characteristic of a person derived from the formation or the place obtained from the surrounding environment. Characters, which can also be called by figures, are the most active materials as the driving of the story. The character has personality, he has characters, and characteristics traits of three-dimensional (Harymawan, 1988:25). Another sense is that the character or main figure is usually the central figure of the figure who determines the motion of the Scene (Lutters 2004:81).

The main character is an individual in a story that is most important or major in building a story in its entirety. The main character is the main motivator that runs narrative flows from the beginning to the end of the story. (Pratista, 2008:44). In general, the main character can also be changed due to cause and effect, many factors affecting character change.

A man who was brave ten years ago may be a coward now, for my number of reasons: age, physical deterioration, changed financial status, to name few. The only thing that one really knows about human nature is that it changes, changes is the one quality we can predicate of it. (Lajos Egri 1960:60)

As the theory of the character changes expressed by (Lajos Egri 1960:60) explains that no human being has no change in character, many things can be a trigger for character change in a movie because of character changes as well Able to be a unique attraction as a character amplifier on the storyline of a movie, so that the story is growing and not flat and more interesting.

In the film *Maleficent*, the main character also underwent a change of character that caused many factors that occurred in his life, both from environmental factors, conflict arising, and his relationship with other figures. The physical, social, and psychological changes that occurred in Maleficent as the main character were developed into more interesting characters. The protagonist of Maleficent's film is not a figure that has a pure character fixed from the beginning to the end of the story. Maleficent's character changes were more noticeable due to the betrayal he received, as well as other factors that made him an interesting character as the main character of the film.

### 2.2 Character Type

According to Lutters (2004:81) There are four types of character roles in a story, one of which is a type of protagonist character that is a central figure determining the motion of a scene that must represent positive things. Usually it often appears and tends to be a hurt figure, be kind and often suffer so as to cause sympathy of the audience. There is usually one or two roles of the protagonist accompanied by another character. In the film *Maleficent*, the central figure or main character is Maleficent because the character Maleficent is a common figure. At the stage of early introduction of storytelling on the film, the main character is a figure that has positive traits. Judging from the visuals of the main character Maleficent is introduced as the protagonist, the Fairy guardian of the jungle Moors (a magical fairy nature bordering the human realm).

In a story there are usually one or two antagonistic roles assisted by other figures as reinforcing stories to be more interesting. Antagonists are also often the central figure of the conflict. In this *Maleficent*, the first antagonist in fact was King Henry who wanted wider power so he attempted to seize the land of Moors from Maleficent, then the character of Stefan, a lover of Maleficent who had ambitions to become Successor of Henry, so any way he did including betraying the main character or Maleficent.

This research focuses only on the main character and also the change of the character, so that the antagonistic predicate here is focused for Maleficent only when he has a change of character. The main character has changed the character to antagonist because some of the things that influenced it, forcing him to become antagonistic character. The Maleficent that originally played the protagonist, the longer transformed into an antagonist caused by the things to

be discussed and also seen through the mise-en-scene aspect to prove whether the aspect does indeed support the existence of Character changes to the main character of the film Maleficent.

The role of tritagonists becomes usually the companion figures for both the protagonist and the antagonist. His position became the main servant to defend his Didampinginya character. It is usually a supporter or opponent and mediator or intermediary for the central figure. In this film the character of the tritagonist in the main character is Diaval, who is often transformed as a black crow of the Maleficent bodyguard. He also became a supporter and mediator when conflicts arose that influenced the change of Maleficent character. But the role of tritagonists here will only be used as additional material to demonstrate the effects of mise-en-scene aspects used to examine the character changes that occurred to the main character.

This person serves as a complement to support the series of stories so that his presence depends on the needs of the story. The role of helpers such as Three flower Pixies or 3 fairies (Juno Temple, Imelda Staunton, Lesley Manville) will only be discussed slightly for additional supporting material as evidence of the change of character reviewed through an aspect of mise-en scene in the film because Research focuses solely on the main character. And the other supporting figures that are felt not to affect the change in the main character of the protagonist here will not be discussed deeper.

### 2.3 Three Dimensional Characters

To explore the character or background of a figure, it can be used aspects of the character based on its three dimensions, physiological (based on physical characteristics) that contain age (maturity level), gender, body condition As well as facial features, and so on. The second dimension is sociological (based on background society) covering social status, occupation, position, role in society, education, personal life of view, belief, religion, ideology, social activity, Organizations, hobbies and nations, tribes, descendants. The last dimension of psychological dimension (based on psychiatric background) includes mentality, moral/distinguishing size between good and bad, tempramen, personal wishes and feelings, attitudes and behaviour and I. Q (Intelligent Quotient), Level of intelligence, prowess, special expertise in a particular field according to Harymawan (1988:25).

### 2.4 Mise-En-Scene

Mise-en-scene is a term in the French language of the film and was first used in 1833. Mise-en-scene has the meaning of "putting it into a scene" ("putting into the scene"). Some experts then interpret mise-en-scene as a term describing the director's control over what was shown in the film. The function of mise-en-scene itself can be seen in films that have different additional effects, different or better make-up according to the mood of the scene or lighting arranged in a harmonised and cinematic thereby creating a more impression Interesting on a movie. Mise-en-Scene is all visual aspects that appear on movies, such as settings, actors, backgrounds, costumes, lighting, etc. Mise-en-scene has several elements, i.e. settings or setting, costumes and makeup, lighting and Actor and movement (Bordwell and Thompson, 2008:115-133).

## 3 RESEARCH METHODS

The research uses qualitative descriptive data analysis that works with data, organizes, sifting, synthesizing, searching, and discovering patterns, discovering what's important and what to learn, and deciding what That can be told to others (Moleong, 2007:248). The research uses structured observation, which is a systematically designed observation, about what will be observed, when and where the place is (Sugiyono, 2011:146).

This research will begin by collecting data in the sequence of all the entire scenes in the film, and then continuing to recognize the symptoms from what, when, and where the changes occur in the Mise-en-scene aspect as well as the various types of Information related to research through surgery that is seen from scenes experiencing changes that will be categorized in each character type, will be obtained data as analysis material in this research.

In this research, data obtained through the documentation technique is data on variables that are in the form of video. The method of documentation is to find data on variables that are dead objects such as notes, transcripts, books, newspapers, magazines, inscriptions, videos and so on (Arikunto, 2010:274). It is a Maleficent film taken from lk21tv.com, a behind-the-scenes video about Maleficent's film production as well as interviews from characters or Actors, a team and a production crew of Maleficent films in a video taken from Youtube.com, Pinterest, magazine reviews, related articles and other similar data are deemed able to support the process of analysis on this research, the next is observation and

then analyzed and deeply interpretation of the data that has been Described as aiming to interpret the data in accordance with the theory used.

## 4 DISCUSSION

The research examines the main character changes to the film Maleficent. In this research focus to show the change of character. The main character played by Maleficent is researched because it is unique and interesting to research. In this research, three-dimensional surgical, physiological, sociological and psychological. In this research also focused on other figures that are perceived to influence the course of the story.

### 4.1 Main Characters in Maleficent Film

The main character is a central figure that moves the plot (storyline) from start to finish. In Maleficent's main character is Maleficent's own because Maleficent is the central figure that appears most in each scene, as well as the driving figure that dominates the storyline from beginning to end. Maleficent as the main character in the film has a unique characteristic that will be discussed in more detail using aspects of the character based on its three-dimensional, physiological, sociological and psychological according to Harymawan (1988:25) as follows :

Table 1: Three-dimensional summary of Maleficent people

Fisiologi	Sosiologi	Psikologi
Female gender, adult age	High middle class	Strong Guardian Fairy
Adult, height 169 cm, ideal body weight	The work of forest leaders Moors	Revenge
1.69 m Ideal body weight	Flying Hobbies around Moors	Heartbroken by betrayed
Hair color, black, greenish yellow eye color, white to forage colour	Orphaned family	Can't be calm
Sexy Posture	Religion of Panteism	Friendly, helper, guard, strong

The appearance of nonfiction female fairy character resembles human.	Fairy Race	Revenge, phobia of love and trust.
No defects	Moors Forest Keeper	Open nature

### 4.2 Main Character Changes in Film Maleficent Reviewed from the Mise Aspect-En-Scene

This table 2 will show you the overall analysis of the scene data per scene in the film Maleficent using the Mise-en-scene aspect so that any scenes that are experiencing changes and affect the main character characters are found.

Table 2 : The base material for discovering a change scene that affects the main character

Scene	Settings	Costumes and makeup	Lighting	Actors and their movements
4. A	Above the forest tree of Moors	Costumes: <ul style="list-style-type: none"> <li>• Green-brown knee-length Dress.</li> <li>• Brown yellow pearl necklace and bracelet</li> <li>• Barefoot</li> <li>• A brownish-colored horn.</li> <li>• Large brown wings with fluffy strokes.</li> </ul> Cosmetology : <ul style="list-style-type: none"> <li>• Makeup an elf-shaped fantasy</li> <li>• Greenish white skin</li> <li>• Long hair is dangling.</li> <li>• Face shape with contour</li> </ul>	Day Light	Actors: <ul style="list-style-type: none"> <li>• Small Maleficent Movement</li> <li>• Maleficent playing a twig doll with his magic on the tree.</li> <li>• Maleficent hears a broken twig, then he walks near the broken twigs and heals them with magic.</li> <li>• Then Maleficent flew off his tree.</li> </ul>

		chin and bold cheeks with brown color. • Wide red lips. • Yellowish light brown eyes color. • Taper ear characteristic of a fairy.		
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The following analysis will discuss samples of one significant scene that have changed the character through the mise-en-scene aspect derived from the analysis results in the table 2 in more detail. The analysis will describe the mise-en-scene aspect that changes in each scene, then in the analysis prefix of each scene, will show the conclusion of the analysis results or comparisons in each scene That shows changes to the main character. The table that contains the conclusion or comparison of the results of the analysis will be given an abbreviation that will be discussed as follows to facilitate the understanding in the reader. Sample of Scene 40

Table 3 : Conclusion Analysis Scene 40

S	C & M	L	A & M	G	Change
-	Black All-Dark costume.	Daylight Green to Tungsten Back Light Top lighting	Evil Grumpy Vengful Destroyer	Antagonist	There is a change in Maleficent from costume, makeup and also her attitude.

(S): Setting, (C & M): Costume & Makeup, (L): Lighting, (A &M): Player & Movement, (G): Gender.

This scene 40 is a scene where Maleficent came to the kingdom of Stefan without being invited and expressed his anger for not being invited and Maleficent condemns the infant Aurora son of King Stefan to avenge his revenge on Stefan who has stolen the Maleficent wings. From the Analysis Results table 3, Mise-en-scene aspect that changes and shows changes in Maleficent is almost entirely

present in this scene except for the setting. Maleficent's character here will be further examined if the changes in the character show Maleficent here as antagonistic characters or protagonists are reviewed based on the following Mise-en-scene aspects.

### 4.3 Maleficent Costume and Makeup

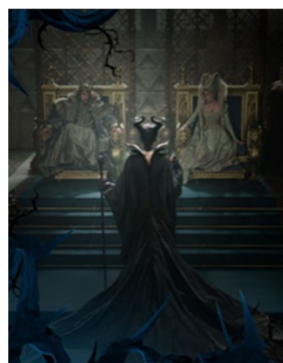


Figure 1: Maleficent Costumes



Figure 2: Screen shot costume Maleficent full shot from front



Figure 3: Maleficent Costumes

- Maleficent costume with Dark black
- Maleficent wears long glossy black dress costumes such as tails touching the shape of a



fit and flair with fluted sleeves on the wrist seen from the picture 1

- Dress with a low line cut-shaped V-neck with backless on the back of the dress with a feather stroke motif that arises with the collar wide-shaped lotus flower, a black glossy crocy-shaped cloth covering the entire length of the neck Viewed on picture 3
- White Diamond Accessories As a sweetener bros at the end of the collar at the end of the V-neck in the dress he wears.
- Maleficent wears a headcover hood that blends with her black horn covering her ear and hair.

#### 4.4 Lighting



Figure 4: Screen shot Shadows of Maleficent

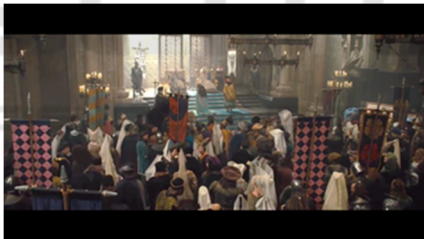


Figure 5: Screen shot full shot atmosphere of reverence

The film's lighting uses the main daylight laxation to show a daytime effect on the scene this time, but as there are additional candle lighting present in the room of welcome and respect for the infant's birth Aurora Give the impression that the day begins to night. It is able to be seen also with the shadows of Maleficent when the first time he came the shadow is very contrasting and clear with other light around it giving the first impression of his coming, able to attract the attention of many people who shown in picture 4.

#### 4.5 Actors and Movements

##### Actors

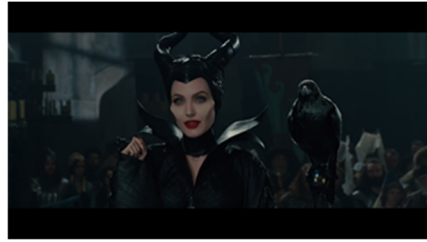


Figure 6: Screen shot of Maleficent and Black Crow



Figure 7: Screen shots of King Stefan and Queen

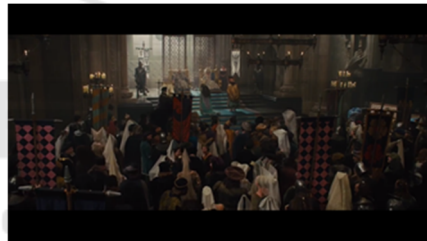
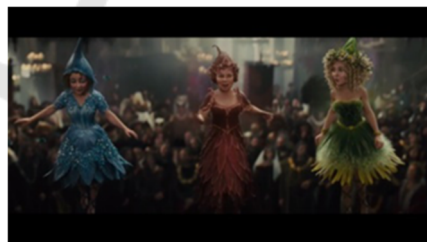


Figure 8: Screen shot Extracas of guests and the people



Picture 9: Screen shot Three little Pixies

##### Movements

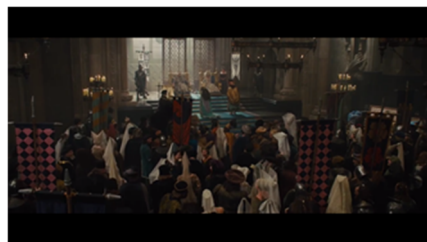


Figure 10: Screen shot of the guests ' busy atmosphere

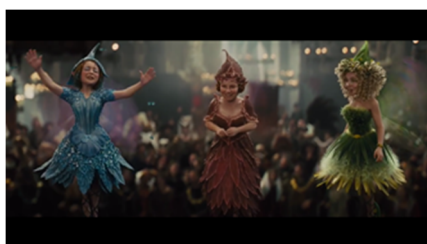


Figure 11: Screen shot Three Little Pixies come

Vontage The hustle of the palaces filled with invited guests from around the country to give blessings and congratulations to King Stefan and his wits for the birth of their babies. Three Flower Pixies come to congratulate the King Stefan as well as give gifts to the baby Aurora

#### 4.6 Aspect Mise-En-Scene the Most Supporting Major Character Changes in the Film Maleficent

Analysis of all scene data that changes in the Mise-en-scene aspect will show data analysis of the entire scene that has changed in the Mise-en-scene aspect and will calculate the change percentage to get the most results Changes in the Mise-en-scene aspect of the main character in the Maleficent movie. Of the total all scene: 117 total changes of mise-en-Scene 60. The percentage of all scenes of the occurrences of mise-en-scene in showing the most characteristic changes to the main character.

Tabel 4 : The percentage of all scenes

a.	Setting	8	$8 : 117 \times 100 = 6,84 \%$
b.	Costumes & Make Up	18	$18 : 117 \times 100 = 15,38 \%$
c.	Lighting	8	$8 : 117 \times 100 = 6,84 \%$
d.	Players & Movements	26	$26 : 117 \times 100 = 22,22\%$
	Total overall changes	60	$60 : 117 \times 100 = 51,28\%$

From the results of the above analysis can be concluded the change of character that occurs in mise-en-scene in every aspect of the change has a different amount of the total change, therefore to facilitate the understanding in his description will be Described every aspect of the change calculated based on comparative percentage of the results of the entire scene divided by changes per-aspect, then from the result of the calculation will be created in the form of diagrams, here is the description of the results of

the percentage of percentage of Changes to each aspect of mise-en-Scene:

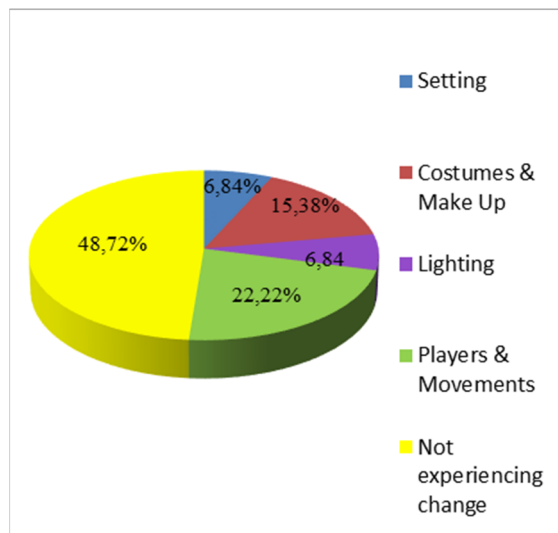


Figure 12: The result of the all-scene percentage of mise-en-scene results in showing the most characteristic changes to the main character

From the results of a character change analysis according to the Mise-en-scene aspect it can be concluded that the most changes seen from the percentage result of the entire story show that Maleficent experienced a change of character as much as 3 times outlined In some of the scenes that have been analytic and shown in the Analysis Diagram 1 influenced by the Mise-en-scene aspect of the protagonist's character, changed to the antagonist then back to the original character of the protagonist again.

The mise-en-scene aspect seen from the analysis results in the Diagram 1 shows that the changes occurring in Maleficent seen from the percentage of percentage of that were previously discussed were as much as 51, 28% of all the mise-en-Scene aspects Changed. The main character change is the most prominent aspect of the Mise-en-scene player as well as the movement of 22.22% of the total 51.28% change in the mise-en-scene aspect, and as many as 48.72% have not changed until It can be concluded that the main character change analysis through mise-en-scene in Maleficent's most influential film in the change is the mise-en-scene aspect of the movement of 22.22%, indicating that the main character Maleficent actually underwent a change of character supported by the number of changes that occurred in the Mise-en-scene aspect that has been in the overall review of this analysis.

## 5 CONCLUSIONS

From the results of the research that has been done in the film Maleficent 2014, hence the conclusion of the character Maleficent as the main figure seen from the three-dimensional character is physiology, Maleficent has a fictional characters with physical reach A female elf, having a large wing like an eagle wing when she is good and a black Eagle wing when she is nasty, as well as a horn covered with a black-and-white hood matching her robe when her character antagonists and stores her hair and Wear natural colored dresses when she is good or the protagonist. Socialized, the protagonist Maleficent is an elf keeper and a healer for the Moors forest as well as all its contents, but when he is evil or antagonistic, the destructive and cold nature is firmly attached to him, even Maleficent makes Moors the first Full of beauty becomes a land full of darkness, while the psychology of Maleficent's protagonists suggests that this character has a strong and compassionate mentality towards other creatures, but when Maleficent antagonists evil attitudes and Vengeful often appears, causing Maleficent to hurt many other creatures as a result of his revenge and evil magic.

The entire story shows that Maleficent experienced a three-time character change outlined in several scenes that have been analysed and influenced by the Mise-en-scene aspect of the protagonist's character, changing to the antagonist later back to the original character of the protagonist again. The mise-en-scene aspect seen from the analysis results showed that the changes occurring in Maleficent seen from the percentage calculations were as much as 51, 28% of all the mise-en-scene aspects that changed. The main character change is the most prominent aspect of the Mise-en-scene player as well as its movements, so it can be concluded that the main character change analysis through the mise-en-scene in the Maleficent film shows that the character Maleficent's major is actually experiencing a change of character that is supported by the number of changes that occur in the Mise-en-scene aspect that has been researched as much as 60 scene changes from a total of 117 scene changes.

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