

# Study on the Types of Narrative Structure of Movie Scripts

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**Abstract.** In the present moment of diversification, the vigorous development of the film market has made the renewal of movies of different types of story themes and different style themes dizzying. The narrative of the film is inseparable from the narrative structure. No matter the change of the theme or the change of style, the narrative structure of the film is the basis of the narrative. The narrative structure of the movie script refers to the overall structural arrangement of the complete process of reproducing or expressing events of meaningful value through carefully designed discourse. Any movie can't be separated from the narrative. This article provides a reference for the creation of the movie script through the different characteristics discussed in the storyline of the movie script of the different narrative structure in the movie script.

**Keywords:** Movie; Script; Structure; Narrative.

## 1. Introduction

Robert McGee said: "Structure is the selection of a series of events in a character's life story. This choice combines events into a sequence of strategic significance to stimulate specific and specific emotions and express a specific concept of life." Although the narrative originates from life, it is higher than life. It is not limited to documentary reflection of life, nor does it form storylines with specific factual events to portray character, reveal human emotions, and the perspective souls of the characters, but tells complex stories in an artistic way, and then achieves the narrative purpose of touching and infecting people in an aesthetic sense. The development of film narrative tells us that starting from Griffith, film has become a means of artistic expression. According to the American scholar Pu Andy, the narrative is to tell a story to the audience, and the film creator tells the specific story to the audience through selective creation.

The narrative structure is the narrative structure of the event in the movie script. According to the number of story clues told by a movie in the narrative process, the relationship between the story clues, and the overall layout of the story clues, there are four basic types of general traditional movies. The narrative structure is a single-line structure, a multi-line structure, a scatter structure and a circular structure. In addition, the discussion of the narrative structure is inseparable from the plot line. The plot line is the action clue developed by a series of continuous and united encounters and changes in the plot. It is the context and trunk of the script narrative. A complete plot clue is an independent whole, an edition of the complete fate of a character.

## 2. Single-line Structure

The single-clue narrative structure of the movie script refers to the entire plot with only one main story line from beginning to end. In the movie script with a single clue narrative structure, the story revolves around a protagonist's goal as the core of the story. Under the driving force of this core goal, the story develops and struggles, the protagonist is also single, and other characters are secondary. The unification of the characters provides effective support for the protagonist's character creation, and helps the overall plot trend. Single-clue movie scripts often have a protagonist with a complex personality that can show a profound theme and human nature. The protagonist's dramatic needs have a strong influence on the narrative of the story from beginning to end.

In the classic Hollywood movie "The Redemption of Shawshank", the story script revolves around the dramatic needs of the protagonist to escape from prison and grievances, and the

character of the protagonist Andy is full of three-dimensional. There are many secondary characters in the story, but there is only one plot line. From Andy's imprisonment, he began to live in prison gradually from the first unfit and bullied, gaining the trust of friends and the favor of managers, and finally to the end. Helping many friends to overcome difficulties and realize the value of life, and then to reignite the chance of grievances, and then be ruthlessly beaten, destroyed by hope, Andy finally punish the perpetrators through personal efforts and escape from prison to get a new life. The single clue story script is a continuous unity on the timeline, which is about a character's tortuous experience, telling a series of characters' actions and encounters. In a single-clue story, the audience's attention can be kept highly concentrated, and immersed in the scene of the story more deeply. The pros and cons of the protagonist, and the frustration and failure of the protagonist will cause a strong empathy, and the feeling of watching the movie is strongly profound and immersive of.

In addition, the single-line structure does not mean that there is only one narrative clue in the narrative, but that a conflict and contradiction obviously occupy the main position. Other narrative lines are in a subsidiary position. For example, in "The Redemption of Shawshank", the librarian, Laobu, occupies a secondary narrative clue, but this narrative clue is short and reasonable, does not affect the logic of the main narrative clue, and does not affect the protagonist's movement needs.

### **3. Multi-line Structure**

The movie script of the multi-clue narrative structure should arrange several plot narrative lines with no obvious primary and secondary relationship in a movie in parallel or cross. A complete plot narrative clue is an independent story ontology. The parallel or cross-over of several multi-clues means that several different story ontologies develop simultaneously. Similar to the structure of parallel montages and cross montages, the multi-clue narrative structure of parallel structures is the unfolding of several stories that are not related to each other in plots, and often has unity or contrast. Unlike single-clue stories, where the focus of the narrative is only on one character, in a multi-clue narrative movie script, the protagonist consists of multiple characters with different personalities to form a complete group portrait. First of all, in the multi-clue narrative script, between different plot lines, whether parallel or cross, several groups of characters must be unified under one subjective thought, to achieve a complementary and contrasting role in style and story, and to the theme of the idea interpretation has the effect of deepening from multiple angles and levels.

Multi-clue plot structure scripts often involve grand themes, which are difficult to be perfectly explained by an individual character. The grand themes in the multi-clue plot structure scripts are represented by group portraits, reflections, and multiple levels. For example, in "Crash", the film tells the story of some racial discrimination problems caused by a common crash in the background of Los Angeles, a multi-ethnic and multi-cultural city. The theme of the story is the problem of racial discrimination in American society. This phenomenon is a common phenomenon that exists widely in all classes and ethnic groups. If a single clue narrative structure is used to gather the main contradictions on one character, it will weaken the universality of the theme. Sexuality does not reach the breadth of racial discrimination that the film will explore. The director expresses the possibilities of this grand theme through several sets of stories and the situation of several protagonists. It is an excellent case of a multi-plot clue structure script.

### **4. Scattered Structure**

Scattered structure is also known as "block structure" or "highlight structure", which refers to the narrative in the film script story, showing the complete independent small story by scene. The biggest feature of the scatter film is that the story is divided into several distinct individual paragraphs. There is no connection between each paragraph. They are independent individual paragraphs, with contain independent protagonists and drama plots. In the scattered narrative structure, several separate small stories are unified under a large subject idea. This is the same as

the multi-cue plot structure. The difference is that the scattered narrative structure is completely independent from scene to scene. One story of the narrative structure is complete, the next story begins. The rhythm of the narrative is complete and concentrated. The multi-cue narrative structure is to explain each story in stages through parallel montages alike, and the rhythm of the narrative is more fragmented and.

The basis of the multi-clue narrative structure is the setting of group portraits. How to express a common theme through a group of characters is the focused task of the scattered structure. In the movie "Relatos salvajes", the film tells a total of six short stories. The first story happened on a flying airplane. Passengers who were not familiar with each other chatted and found out that they never took the same airplane by accident. Because they have one thing in common, that everyone has one or the other kind of resentment with the captain Pastner of the plane, it turned out to be an intentionally arranged revenge journey. The second story is also about revenge. The restaurant attendant finds that her enemies are coming to dinner, so a tragedy takes place. The third story tells the story of two walkers who eventually died together due to a little friction. The fourth story is about the tragedy caused by the social backwardness mechanism. The fifth story is about the trampling of the law by the wealthy class. The last story tells of the sad and happy separation and forgiveness for groom and bridegroom staged at the wedding ceremony, and finally ended with love. There is no connection between these six stories and no inheritance of the causes and consequences, but these stories are jointly subordinate to the main idea of the film, that is, the potential anxiety caused by the many ills in Spanish society, which can only be solved through love and forgiveness.

## **5. Circulating Structure**

Circular narrative structure is also called loop narrative structure and repeated narrative structure. In a movie script with a circular narrative structure, a scene or a story plot is used as the starting point, and it is repeatedly repeated to return to the beginning of the story to repeat the multiple possibilities of telling the story. A movie script with a circular narrative structure often has a premise. The time reversal of science fiction theme, time and space shuttle, psychological fantasy or multiple personality maybe the logical prerequisites for repeating a story. In the cyclic narrative structure script, the continuous repetition of the story does not completely restore the same plot. Instead the different results will be caused by the different actions of the protagonist under the same scene and the same dramatic elements. The suspense narrative have becomes the important part of cyclic structure. It is an important means of how to set a wonderful suspense in the creation of such scripts. For example, in the movie "Triangle", the protagonist revived time and time again, returned to the same starting point, and started fighting with grim Reaper. Eventually it was discovered that this was all an illusion, and the whole film was full of suspense and tension.

## **6. Conclusion**

In summary, the narrative structure of the film script is the skeleton of the story, and it is the structural element that the screenwriter must first consider when creating the story script. By arranging the storyline, the narrative structure can be divided into four structures: single-cue narrative, multi-cue narrative, scatter narrative, and circular narrative. Each structure has unique narrative characteristics. The single-cue structure is suitable for a single hero's story. Contradictions and conflicts are stronger, and the multi-cue and scatter-type narrative structure is more suitable for the grand theme of the movie story with group portraits as the main body. In the process of creating the story of the movie story, we must firstly consider the theme and the content of the conflict and then come back to determine the choice of narrative structure.

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