

THE ANALYSIS OF URBAN LEGEND THEME THAT 2012 BROADCASTING STUDENTS USE WHEN MAKING FILM PROJECT

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Abstract— The film titled Jelangkung was released in 2001. Rizal Mantovani and Jose Poernomo were able to bring the theme urban legend up to the screen successfully with a modern twist. The tension in the film that they presented were not merely because of the ghost apparition, but also because of cameras' motions, special effects, music and unfamiliar places to the audience. The theme of urban legend in films, afterwards, intrigued the authors' interest because it is a very specific theme in which each region has different characteristics. The authors see that the film Jelangkung (2001) could be chosen as a reference by the young (to be) filmmakers when making their own films. In that retrospect, their films would still later on have the taste of 'Indonesia' in them but with modern twist. The 2012 Broadcasting students at Communication Studies are trained to make films. The purpose of this research is to understand how far the theme of urban legend is used by the students when making their crafts. The methodology of research that the authors used are focus group discussion, in- depth interviews and content analysis so that a valid data could be reached. Subsequently, the researchers would describe their findings through constructivism paradigm in order to aid lecturers (especially who teach Documentary Film Production) as well as future researchers.

Keywords— Film, Culture and Urban Legend

I. INTRODUCTION

Since reformasi in 1998, Indonesian film have gone through a significant change. Especially after the released of the film Jelangkung in 2001 that has generated an estimate of 5,7 million audience in comparison to the films produced in 2017 such as:Surga Yang Tak Dirindukan – Heaven That is Not Missed (2,2 million audience), Critical Eleven (882 thousand audience), Kartini (545 thousand audience); And Iqro: Petualangan Meraih Bintang – Iqro: The Adventure of Reaching the Star (300 thousand audience). Thus, it can be concluded that the film Jelangkung has indeed been a phenominal film until now. Aside from that, there is another aspect that Mantovani and Poernomo's film should be worth

mentioning, which is its urban legend them. That theme, has brought up the 'Indonesia-ness' in a modern style film that is very unique and needs to be maintained.

As such, it is for that reason that the film Jelangkung triggers the reasearchers interest in understanding how far the 2012 Broadcasting students at the School of Communication and Business, Telkom University, use the urban legend theme in their projects. Modernity that demands of globalisation in all areas at this time, requires us to keep preserving the authenticity of our culture, which is the nation identity (Indonesia). Of course the context of preserving a culture needs to be adapted to the situation and current conditions in order to attract the interest of the younger generation; And film is one of the medium.

The reason for selecting 2012 Broadcasting students is because they are required to make a documentary during their 7th semester. With the target that their films must be screened in an event film screenings on campus or outside the campus.The expectation of this research is to provide an overview to the researchers and lecturers (particularly lecturers of Documentary Production courses), in directing the students on how to select a theme for the film that they are going to produced with the spirit of keeping the Indonesian's culture and conserving it through the medium of film.

Formulation of the Problem

Based on the background above, this study focuses on the extent to which the work of 11 films made by 2012 Broadcasting students at the School of Communication and Business, Telkom University, that uses urban legend theme in their film projects.

The Purpose of the Research

Based on the problem objective above, the pupose of the research is to know the extent to which the work of of 11 films made by 2012 Broadcasting students at the School of Communication and Business, Telkom University, that uses urban legend theme in their film projects.

The Usefulness of the Research

The result of this research is to give a significant input to the researchers and lecturers (particularly lecturers of Documentary Production courses), in directing the students on how to select a theme for the film that they are going to produce with the spirit of keeping the Indonesian's culture and conserving it through the medium of film.

Research Methodology

This study uses qualitative method, where the result of this research was based from in-depth interviews or Focus Group Discussion which was later analyzed by a researcher, based on Communication theories and phenomena that are happening while the research takes place.

II. RESEARCH CONSTRAINT AND STRATEGY

During data collection, there was a constraint that the researchers had to face. Which was finding the right time to do the interviews and Focus Group Discussion. It was not easy to find the time which was compatible to all of us. Therefore, the researchers had decided to conduct in-depth interviews with the students face-to-face as well as online. That decision had helped the data collection significantly so that the researchers could make the progress (such as doing a report) on time.

III. PLANS FOR FUTURE RESEARCH

The result of the findings has been presented to other colleagues and researchers (internal) in order to share the findings as well as knowledge. The purpose of the presentation is also to introduce to the next step which is to do a research on how the lecturers and students do the brainstorming before making the film projects, by using interpersonal communication.

IV. RESEARCH ANALYSIS

Table 1: Summary of the films

| N O | CLASS | TITLE | GENRE | SUMMARY |
|----------|-------|--|-------------|--|
| A | | | | |
| 1 | | Back To Noda | Fiction | It tells the story of an ungraduated student who is worry about his future after he graduates, later on. |
| 2 | | The Adventurous Granpa <i>Kakek Petualang</i> | Documentary | It tells the story about a mountain climber and rescue team member, who is used to spent most of his time out in the Cermai mountain. It also tells the story of how his family cope with his absence. |
| 3 | | Mata Suar | Documentary | It tells the story of a lighthouse guard who has to be separated from his family for 3 months at Rakit island. |

| | | | | |
|----------|--|-----------------|-------------|--|
| | | | | Indramayu. The reason is because his responsibility is to light out the lighthouse so that fishermen and sailors could safely sail in the ocean. |
| 4 | | Pandora | Fiction | It tells the story of how a father's negativity influences his son later on in life. |
| B | | | | |
| 5 | | Kretek | Documentary | It tells the story of a 'kretek' or horse rider's struggle to survive in the middle of modernity. |
| 6 | | Sides | Fiction | It tells the story of a student who has multiple personalities. |
| 7 | | Smile | Documentary | It tells the story of Muslim Orphanage Foundation that takes care of people who has disabilities. It brings out the compassion and sincerity that the staffs show. |
| 8 | | Bukan Superhero | Fiction | It tells the story about a person who wants to do 'big' things but ending up suffering, and as a result he resolves in doing 'small' things but making him and others happy. |
| C | | | | |
| 9 | | Senja | Fiction | It tell the story of how miss-communication happens during the early stage of courtship because they rely solely on their gadgets. |
| 10 | | Sintren | Documentary | It tells the story of Cirebon's art form (a dance in particular) that represents a beautiful angel that has magical power. |
| 11 | | Terlupakan | Documentary | It tells a story about a foundation that takes care of elderly people who had been dropped off by their families so they would be happier and healthier. In other words, the families want their elderly to be better taken cared off. |

Based on various sources, the definition of urban legend (or urban legends) is a myth or legend from the contemporary often are widely believed as the truth. It is mostly related to the theme of mystery, horror, fear, humor, or even morality. The urban legend is not necessarily a hoax story but just story that is spread by word of mouth. Typically, urban legend is often exaggerated so as to become more sensational. The researchers have analyzed 11 films made by 2012 Broadcasting students through looking at the selection of themes from each of their films. As a result, there is only 1 film out of 11 that was inspired by urban legend. That

particular film is titled, "Not A Superhero" which is a fiction and tells the story of how a superhero should be. According to the myth, a superhero often has a well-built body, super power, a good heart, the courage to face problems (any kind of problems), and a strong bond with his friends. That myth of course if often exaggerated and dramatized.

When an ' ordinary man ' wants to be a superhero, then he needs to do things that are extraordinary, exceptional and beyond reason. Whereas, in reality, anyone can be a superhero when he could be useful for others, and contributes to society and the environment in the vicinity. The film titled, "Not a Superhero" is based on a myth of superheroes that has ever existed, around the world. However, in the end, the audience learns that to be 'a true hero' is (just) to be more thoughtful in addressing a 'belief that is considered true'. That all things should be seen from its context and in appropriate proportion, so that we can do positive things despite all the negative obstacles.

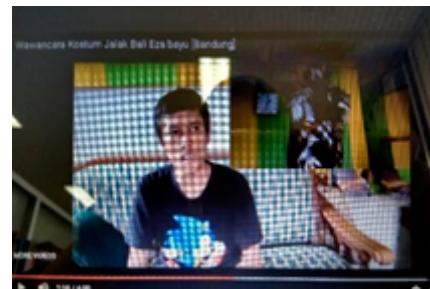
A. The Analysis of In-Depth Interview Result with the Director of the film "Not A Superhero"

Based on the in-depth interview with the director of the film "Not A Superhero" Gregorius Alfons, on Friday 5th of May 2017, it can be concluded that his intention of making the film is to promote the Indonesian culture, more importantly, its heroes in the myths/urban legend. According to him, the superhero-themed films are much favored by the current young and film lovers in general. By presenting the work in a simple – funny – acceptable – and understandable way, the audience, would accept his film more easily. Alfons also wants the film to become a trigger for Indonesian animators and/or creators of cosplay to be more daring and creative in showing their creations.



Picture 1: Yusuf Maulana with his creation titled Komodo and Krakatau

Source: Private Collection



Picture 2: EzaBayu with his creation of Jalak Bali
Source: Private Collection

By witnessing the work made by Indonesian cosplay creators, Alfons had the initiative to assist them in promoting their works to the public or a larger audience. With that strong intention, he finally took the decision to make a non-fiction film themed superhero that is funny and easy, so it will be easy being accepted by the audience (or in this case, the general public).

Unfortunately, the costume used by the main actor, do not reflect or represent the work of Indonesian cosplay creators. It looks more like Captain America costume and/or Spiderman costume and/or other foreign characters which are not in accordance with the original purpose of the Director. In addition, the characterization in the film "Not A Superhero" lacks the element of Indonesia-ness. He could have had the personification of Gatotkaca (a Javanese mythical hero) or Si Pitung (a Betawi hero). That way, his original purpose of promoting the Indonesian culture (either through urban legend or mythical hero) would be accomplished.

Based on the researchers' analysis, the reason he could not meet the original plan, was because of the inconsistency of sticking to the final plan (or the final stage of brainstorming). Thus, the result was not maximum. Aside from that, there was also technical issues during the film production that made the original purpose overlooked. For that reason, it is a crucial matter for the lecturers who teach Film Production class and/or Documentary Film class production to make sure that the proses of brainstorming and sticking to the original idea is an important matter. Without the consistency, the message will be lost to the audience and the impact of the film will be optimized.

Based on the interview with the lecturer who taught 2012 Broadcasting students, it can be concluded that students were given a total freedom in executing their projects. "From the process of brainstorming, or formulating the idea of the story, to how they will execute until the final stage it is up to them. We give minimal guidance to them so that their films are purely their taught and works."

However, whereas there is only 1 film that promotes Indonesia is a sad indication that their level of love and consciousness about their origins are very minimum. It needs to be addressed

properly and since the influence or the ideas that they get are basically from the outside or other cultures. The reason is because there are still many aspects that can be explored in our own, and that by doing so, the final of the films will therefore have a distinctive signature which is different from the rest of the world.

V. CONCLUSION

After watching 11 films, or works, of 2012 Broadcasting students, as well as analyzing the interviews, it can be that the majority of the students have not thought to promote Indonesia's culture in their films. Only 1 film that was inspired by urban legend (or myth) of a superhero, but even that was more influenced by foreign superheroes, and the execution was not consistent. It indicates that the 2012 Broadcasting students takes more seriously everything that is Western and Modern. Whereas if they pay more attention in promoting the Indonesian culture or put some elements into their films, it will have a unique signature and appeal to the general audience (because it is original).

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