

## VISUALIZATION OF SOEKARNO'S INVOLVEMENT IN THE COUPLE OF 1965 IN THE FILM GIE : (CHRISTIAN METZ SEMIOTICS STUDY)

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### ABSTRACT

The GIE film, which was made in 2005, gives a different picture for the audience, about the figure of Soekarno as President I of Riri Riza's GIE film based on the semiotic meaning of Christian Metz's film so that it finds the meaning that is considered a problem in this study. 1. How is the visualization of Soekarno's involvement in The 1965 Coup in the GIE Film 2. What important meanings are found in the visualization of Soekarno's involvement in the 1965 Coup in the GIE Film based on Christian Metz's semiotics Christian Metz's semiotic theory, namely 1) Autonomous Shot 2) Parallel Syntagma 3) Bracket Syntagma .4) Descriptive Syntagma 5 ) Alternate Syntagma 6) Scene 7) Episodic Sequence 8) Ordinary Sequence. This research method is qualitative research, which is a research that emphasizes the conditions of reality or natural settings that are holistic, complex, and detailed. When compared to other Indonesian film characters, which are usually only queer-coded. Queer-coding tau displays the characters in pieces. These scenes will later be taken along with the shot and the scene will be analyzed using the Metz syntagmatic chain. The unit of analysis used. The systematic analysis of this research is: 1. Taking one part of Metz's syntagmatic chain and placing it next to the explanation of the scene in words Example: Episodic Syntagma – The introduction of the three characters of Political Figures; Gie, Soekarno and Soemitro.2. Explain the meaning of the scene in detail based on the classification of the scene. The results of this study indicate that the Episodic Sequence category of the analysis of the Visualization of President Soekarno involved in the 1965 Coup is very strong, because in several scenes that the researcher has included in the Ordinary Sequence, if the President is behind the Indonesian Communist Party, so that party members believe that the Party is safe, plus more statements such as when the statement about the absence of the disbandment of the Indonesian Communist Party appeared.

**Keywords:** christian metz film semiotics, syntagma, episodic sequence, gie film

### 1. INTRODUCTION

Film is one of the communication media that has experienced rapid development. In addition, film is also a cultural product which is described as a continuous process of production and exchange of meaning. As the most widely recognized source of entertainment, movies have a great influence on society. Film contains informative, social, educative, and persuasive functions. All of these functions can work well because films have different characteristics from other communication media. Film has the aim of conveying a good message to the community, as well as having an influence on the human soul. Message (message) is an idea or idea that is conveyed by the communicator to the communicant for a specific purpose (Kusuma et al., 2017)

The research that discusses the GIE film by Riri Riza tells the story of the political and economic conditions in 1956 -1969, where these conditions were colored by student resistance to the government.

The events of 1965 had made the students fight against the old order government which in the end they helped build a new government called the new order government. The resistance they did because Soekarno was considered too dictatorial, widespread corruption, social justice that had not been achieved, economic problems that had not been fully resolved and the many hopes that had not been realized made the old order government considered to have failed to carry out its duties. On the other hand, Soekarno was considered to have collaborated with the PKI so that he was unable to eradicate the PKI. The student resistance lasted until 1966, so the student movement was known as the '66' generation (Lia Yulianti (Universitas Sanata Dharma Indonesia, 2009)

The film, which was made in 2005, gives a different picture for the audience, about the figure of Soekarno. Soekarno, who in the New Order era in 1970-1998 was made into a figure of resistance in overthrowing the New Order, is depicted in this film, just like what happened in the New Order.

Based on this, the researcher will describe the meaning of Riri Riza's Gigi film based on the semiotic meaning of Christian Metz's film so that a meaning is found that is considered phenomenal in this study.

Based on this background, the focus of the problem in the research entitled Visualization of Soekarno's Involvement in the 1965 Coup in the GIE Film is the scene or scenes shown in the title above, so that the message conveyed to the audience and studied by researchers is appropriate, so that this study provides new information about the conditions that occurred in 1956 to 1969.

Soe Hok Gie was an activist and writer in the 60s. He often positioned himself outside the government even against it. At that time, President Soekarno was in power. In his daily life, Gie is known as a straight person, honest and uncompromising. Honesty is also what is often the origin of conflicts with those around him. But his love for Indonesia and the world of students made him have to act like that. Gie did not hesitate to speak up when there were things he considered to be damaging to Indonesia. His struggle against tyranny stopped for a moment when Soekarno's government came down. But he was very disappointed when he saw his struggle against the regime in power at that time, actually gave birth to a new regime and led to the massacre of millions of people accused of communists. One of his best friends, Tjin Han was also a victim. Time after time passed. The people around Gie began to adjust to the new regime. Some people even commit corruption. Gie is still the same as before, refusing to be silent. Gie's refusal and resistance also entered the hard military area. In fact, his idealism made Gie's friends leave him. The woman he loves also rejects him. In all the chaos of the world, only nature is a friend and a place to be at peace. Nature is also the place where Gie breathed his last. This film not only provides good things from Gie, but also presents a picture from various sides and points of view. The cinematography is also unique, bringing back the visuals of Indonesian films from the 1970s. Gie is under the direction of director and scriptwriter Riri Riza. Mira Lesmana acts as producer. At the 2005 Indonesian Film Festival, Gie received eleven awards including the categories of Best Film, Best Director (Riri Riza), and Best Actor. (Nicholas Saputra). (Khafid, 2020)

In the research entitled Visualization of Soekarno's Involvement in the 1965 Coup in Gie Film: (Christian Metz's Semiotics Study) a quasi-research was formulated, namely 1. "How is the visualization of Soekarno's involvement in the 1965 Coup in the GIE film 2. What are the important meanings found in the visualization of Soekarno's involvement in The 1965 coup in the GIE film based on Christian Metz's semiotics from the quasi to conduct a study only used Christian Metz's Semiological theory, which consists of:

- a. Autonomous Shot (establishing shot, insert): this stage is a single shot added with four types of inserts. Shows episodes of the plot, with four types of inserts in question: nondiegetic inserts, subjective inserts, displaced inserts and explanatory inserts.
- b. Parallel Syntagma: is a non-chronological syntagma consisting of a combination of several shots with contrasting images. Having two or more motifs intertwined, with a symbolic meaning. Examples: pictures of cities with pictures of villages, pictures of rich with pictures of poor; symbolizes a paradox.
- c. Bracket Syntagma: part of a non-chronological syntagma that combines images with a similar theme. Although not sequential, but trying to show fragments of events in the film.
- d. Descriptive Syntagma: is part of the chronological syntagma, which sequences events in one screen or setting directly. Explain descriptively the message that is strung together directly. Connecting the facts found on the screen or in other words displaying messages that are arranged directly in the denotative level (displayed on the screen).
- e. Alternate Syntagma: chronological events that occur in two shots alternately and related. Brings together different shots, but has one thing in common and is presented simultaneously.
- f. Scene: chronologically and continuously displays specific or special scenes that can shape the character's personality. It can be in the form of setting a place, event, moment or action. It is continuous without any breaks and in the end it ends in one shot.
- g. Episodic Sequence: shot in which the presentation is discontinuous or has jumps, but tends to be constant or steady and still talks about the same thing/goal.
- h. Ordinary Sequence: a shot whose jump seems irregular, does not have the same theme/purpose. But it's in the same setting. The move/break signifies the opposite, and is unexpected.

## 2. METHODOLOGY

Research is a reflection of the desire to know something in the form of facts or natural phenomena. Attention or initial observation of facts or phenomena is the beginning of research activities that raise a question or problem (Indriantoro & Supomo.: 2003: 18)

Based on several definitions of research previously disclosed, it can be concluded that research is a systematic process of collecting, recording, and analyzing data to draw objective conclusions, so that the process and results of research can finally be scientifically accounted for.

This research uses constructivism paradigm which ontologically states that reality exists in various mental constructions based on social experience, is local and specific and depends on the parties who determine it.

Qualitative is a research paradigm that emphasizes understanding of problems in social life based on conditions of reality or natural settings that are holistic, complex, and detailed. Research that uses an induction approach which has the objective of constructing a theory or hypothesis through the disclosure of facts is a research that uses a

qualitative paradigm. This paradigm is also called the constructivist approach, naturalistic, interpretive (constructive, naturalistic or interpretative approach), or post-modern perspective.

This research approach is a semiotic research method with qualitative analysis methods, using Christian Metz's semiotics with syntagmatic analysis. Qualitative content analysis is used to find out and analyze what is invisible. This means looking at the content of an implicit or implied communication. (Wibowo, 2011, pg. 21). This technique is useful in reducing text to units such as words, ideas, visuals, etc., by applying a coding scheme to these units to infer communication in the text (West & Turner, 2017, pg. 86).

The units that will be analyzed in this research are visual signs such as videos, pictures, and also non-visual signs such as the monologue in the film *Gie* which was released in Indonesian theaters in 2005. In this film, as described above, the characters are very explicit, when compared to other Indonesian film characters, which are usually only queer-coded. Queer-coding displays a piece of character, as explained in the two chapters above, is a film technique to imply that a character is a strong character in its orientation, through the personality, traits, and variety of behavior they show in the film, without having to be explicitly stated. explicitly say their character's sexuality. This is where Soekarno's character in the film *Gie* becomes a contrast and the main analysis material, because his sexuality is very explicit in the film, and it is these scenes that will become the main material for research as a unit of analysis starting from his appearance in the 48th minute of the film where he first appears.

These scenes will later be taken along with the shot and the scene will be analyzed using the Metz syntagmatic chain, with Autonomous Shot, Parallel Syntagma, Bracket Syntagma, Descriptive Syntagma, Alternate Syntagma, Episodic Sequence, & Ordinary Sequence.

By using the basis of Christian Metz, later the researcher will use syntagmatic analysis as the basis for analyzing the data of the unit of analysis used. This analysis in practice is interpreted as the following systematic:

- a. Take a part of Metz's syntagmatic chain and place it next to the description of the scene in words Example: Episodic Syntagma – The introduction of the three Political Characters; *Gie*, Soekarno and Soemitro.
- b. Explain the meaning of the scene in detail based on the classification of the scene.

### 3. RESULTS AND DISCUSSION

The films that have been mentioned are very focused on the stories and lives of the Chinese people, not showing their interactions with the so-called indigenous people, let alone the Dutch colonials. *Penjelundup* (1952) was a debut film that tried to put Chinese characters in the midst of community conflicts in Indonesia. However, the Chinese characters in this film become antagonists who do not have a central character. In the opening scene, when *Gie* reads Soekarno's biography, his friends disturb the youths who write the word 'REVOLUTION'. All of *Gie*'s friends are not by chance, they are ethnic Chinese. This is characterized by the depiction of children who are almost all white and have slanted eyes.

This scene was shot with Soe Hok *Gie*'s position on the edge of the frame. In scenes throughout the film, *Gie* himself is rarely shot in the center of the frame. He is always placed on the left or right edge, with almost all scenes using close-up mediums. The makers of this film can say that very few close-ups of *Gie*'s face are shown. There is one scene where *Gie* is in the center of the frame, namely when he is in the midst of PKI supporters (25.34 minutes). At that time, *Gie* was riding in a truck with right and left were 'indigenous people' waving the Palu Sickle flag, and he looked uncomfortable there.

Although often placed on the edge of the frame (frame), *Gie* is always shown in context. It is placed in the middle of the *mise en scene* and does not appear prominent / dominant. In scenes without dialogue, *Gie* is usually depicted walking alone without interaction with the environment. In scenes where he is the only figure who appears in the *mise en scene*, he is always shown as a speaker, almost as a pedagogical (educator) where the people around him are silent and listen to him. Or in many scenes that also appear, *Gie* is always shown reading a book. In the scene of reading this book, the presence of other people and other contexts are no longer important.

Riri and Mira stated that *Gie* also wanted to be shown as a human figure, who also likes to get together and socialize. But in a state of gathering and having fun with his friends, he still looks lonely and pathetic.

In this context, *Gie*'s stubbornness and idealism become very prominent. This filmmaker succeeded in showing the figure of *Gie* who did not want to compromise with the environment. In the first few shoots, when Chinese children are portrayed as bullies of the Indonesian 'Revolutionary Struggle', Riri Riza then characterizes Soe Hok *Gie* with his access to knowledge. Here, the figure of *Gie* as Chinese is always pressured in such a way as not to stand out. Chinese are always placed in the wider context of *mise en scene*. Unlike the film *Menumpas Petualang Cinta*, the Chinese are not presented offensively as evil and oppressive. However, the Chinese are still considered ambiguous in terms of their position on the struggle and the 'National Revolution'.

Metz's film semiotics, is semiotics that seeks to understand how the film media describes the events that occur to the characters through psychoanalytic meaning and the structure of a film. Film semiotics is a transfer of visuals into discourse.

Metz's starting point is the Narrative Film, a type of film that has a realist storyline, has a clear beginning and end, and is a type of film that is widely known by the public. In explaining the paradigmatic and syntagmatic categories in cinema, he rejects the notion that there is no paradigmatic relationship in cinematographic language.

The purpose of Metz's semiotics is to find the dominant ideology displayed by the director in the films he makes. Thus semiotics functions as a method in capturing the secrets of the text.

This is very clearly illustrated when this study tries to describe the visualization of Soekarno's involvement in the 1965 coup in the GIE film. Where if we look at the Descriptive Syntagma aspect, which is a static image that reflects a film background, then two static images with a dark background with several red sentence containing the sentence

"Indonesia in the late 1950s and early 1960s was a country trapped in the Cold war. Whether Indonesia under the leadership of President Soekarno for the rest of his life would follow the Communist ideology, is a question for everyone, whose next scene writes that all elements of society are politicized and all factions in society, including Indonesian students who are actively involved in political games which then determine the future of this nation."

The scene was reinforced by Voice Over from President Soekarno's speech which stated:

." Hey soldiers, police and people, multiply your efforts to eradicate those troublemakers, all roads must be traversed, if words alone can't heal a confused soul, what can you do, order weapons to speak an even stronger language....(applause hand) ... even though the armed forces are not allowed to participate in politics, they cannot be swayed by something political"

This shows that President Soekarno is so strong in a government that he has formed that no one dares to oppose him. What President Soekarno did was only to be a talk of anxiety as conveyed by a small Soe Hok Gie in a classroom.

Power was increasingly illustrated in a meeting between a Soe Hok Gie, a young man who dared to shout, with a President Soekarno with the title of Your Honor, Great Leader of the Revolution, Mandataris of the MPRS, President for the Life of Soekarno, in a scene that was included in the Episodic Sequence category. an event symbolically, according to the chronology of time, and also sequentially. Strengthening the Visualization analysis that President Soekarno was involved in the 1965 Coup, why is that?

Because in several scenes that the researcher put into the Ordinary Sequence, such as the Hans and GIE meeting, where GIE tried to persuade Has to leave the Indonesian Communist Party (PKI) but was rejected by Hans who was convinced that the President was behind the Indonesian Communist Party, so Hans believed if the party is safe, a number of statements are added, such as the statement by GIE after meeting with representatives of ABRI which stated:

"In high-level politics, there were two major blocs, as well as within ABRI, the first group was an anti-communist group and the second group was a group influenced by PKI elements. that can balance ABRI"

Finally, what was further strengthened was when the question arose about the absence of the dissolution of the Indonesian Communist Party as stated in the complete quote as follows:

Bung Karno had just finished his speech, and delivered an important announcement, the content was disappointing, the PKI was not disbanded, the Communist element remained real in the new Cabinet and there was no price reduction.

#### 4. CONCLUSION

The ultimate goal of this research is to answer research problems and prove the research objectives. Therefore, based on the results of interpretation and data analysis using Christian Matz semiotics, the following conclusions can be drawn:

- a. The visualization of President Soekarno, in the GIE, is described as very different from his original condition, Soekarno, as the Founding Father, and is very clearly recorded in history which is described as a very charismatic, democratic, democratic, populist and just socialist and a leader who fights for the interests of the people. , but in this film, Soekarno is more described as a president who is anti-democratic, anti-people, more like the kings of Java, has many wives, is distant from the people, allows poverty and hunger everywhere. More importantly, strongly supports communism.

- b. The important meaning shown in this GIE film research is that many visuals are logically constructed that President Soekarno knew or was involved in the 1965 Coup event, because the visual is divided into 7 categories of Christian Metz semiotics, one of which is the Ordinary Sequence category. which displays several scenes about the belief that PKI members believe that their party is not a banned party because it is fully supported by President Soekarno, then another scene tells how President Soekarno favored the Military group with elements of the Indonesian Communist Party and the other scene was that President Soekarno stating that the Communist Party was not dissolved, this further strengthens that in the film the visualization of President Soekarno's involvement in the 1965 Coup event is getting stronger.

Film is one of the communication media that has experienced rapid development. In addition, film is also a cultural product which is described as a continuous process of production and exchange of meaning. As the most widely recognized source of entertainment, movies have a great influence on society. Film contains informative, social, educative, and persuasive functions. All of these functions can work well because film has different characteristics from other communication media . Film has the aim of conveying a good message to the community, as well as having an influence on the human soul. Message (message) is an idea or idea conveyed by the communicator to the communicant for a specific purpose. Films are generally built with many signs, an important semiotic system in film is the use of iconic signs that contain certain meanings and describe something. As a theoretical suggestion in this research, research on film must be able to present the real reality without eliminating the actual reality so that the audience does not become ambiguous.

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