

REPRESENTATION OF MARXISM IN HISTORICAL FILM

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ABSTRAK

Penelitian ini bertujuan untuk mengidentifikasi bagaimana kostum dan aspek dialog dalam film Merah Putih berkontribusi pada penggambaran ideologi Marxisme, khususnya yang berkaitan dengan konflik kelas sosial. Penelitian ini menggunakan desain penelitian deskriptif kualitatif. Teknik kualitatif berusaha untuk memahami fenomena yang dihadapi peserta studi. Berdasarkan temuan analisis yang dilakukan peneliti terhadap film Merah Putih, Marxisme digambarkan sebagai ideologi yang mendominasi film tersebut.

Kata Kunci: Film; Marxisme; Perwakilan; Semiotika

ABSTRACT

This study is to identify how the costumes and dialogue aspects in the movie Merah Putih contribute to the ideological portrayal of Marxism, particularly as it relates to social class conflict. This study employs a qualitative, descriptive research design. Qualitative techniques seek to comprehend the phenomena that study participants encounter. According to the findings of the analysis that was done by researchers on the movie Merah Putih, Marxism is depicted as the film's dominating ideology..

Keywords: Film; Marxism; Representation; Semiotics

INTRODUCTION

Nowadays, watching movies involves not only going to the movies, but also watching them on a variety of TV channels, many of which air movies at specific times, particularly around holidays and occasions like Indonesian National Day and other educational events. Films are being used in mass communication as a tool for message dissemination as well as pleasure for the general audience.

A film is a piece of art made from imaginative concepts that are expressed as moving pictures or audiovisuals. Film is a form of mass communication that can simultaneously spread a message to a large audience; the message it spreads depends on the film's purpose, and it always has an impact on and shapes society in accordance with the message it contains. The movie is essentially a depiction of the neighborhood where

it was shot. The movie always captures the reality as it changes and grows in society and then shows it on a little screen. (Irwanto 1999 in Sobur 2003: 127).

Although the scenes and procedures are lengthy as a result of the employment of creative and technical processes, the creation of this movie was quite straightforward and uncomplicated. Ideas, emotions, and immovable elements all play a part in the creation process. In addition to the technical procedure, there is the skill of coming up with concepts and gags for certain films that have been produced. These concepts as well as concepts might originate from anyone.

Many Indonesian producers make their films in a way that is simple and easy to follow yet full of substance and messages that are meant to be communicated through the scenes in the movie. Many films, like *Battle of Surabaya*, the first animated film in Indonesia to get sponsorship from Walt Disney Pictures, depict the story of Indonesian heroes. Three other movies, *Merah Putih*, *Garuda Darat*, and *Hati Merdeka*, part of a trilogy directed by Yadi Sugandi and Conor Allyn, chronicle the tale of the first Dutch army invasion in 1947. The final film is Garin Nugroho's *Soegija and Guru BangsaTjokroaminoto*.

The first part of the *Merdeka* film trilogy, based on the scripts of Connor and Rob Allyn, is titled *Movie Merah Putih*. During the Dutch military invasion, which was the focus of the (first) Republic of Indonesia government, the Indonesian people worked with the People's Security Forces (TKR), the TNI's predecessor, to defend their country's independence. Motivated by the narrative of the battle of This movie, which was directed by Mela Petit, chronicles the conflict in 1947 with the Dutch troops. His five cadets train in the military at the Bantil barracks in Semarang, Central Java: Amir, Thomas, Dayan, Soerono, and Marius. Each person has a unique history, race, and religion. Soldiers from the Netherlands once invaded the camp where they trained. Except for Amir, Thomas, Dayan, and Marius, all of the cadets are slain. On the island of Java, the survivors joined guerilla groups. They discovered a method to beat numerous Dutch forces there.

Modern communist theory is based on Marxism. The *Communist Manifesto*, a book by Karl Marx and Friedrich Engels, contains this theory. Marx's revolt against capitalism is manifested in the form of Marxism. He thought that Maya had saved money at the proletariat's expense. The proletariat's situation is extremely concerning

because they are required to work long hours for meager pay while capitalists solely benefit from the end results of their effort. The majority of the proletarians were compelled to live in slums and suburbs. Marxists argue that "private property" and the rule of the rich by the wealthy were the root of the issue. Marx held that knowledge of communism must take the place of knowledge of capitalism for the victory of the proletariat. Marx predicted that if this situation persisted, the proletariat would rise up and demand justice. Marxism is founded on this.

Using semiotic techniques, particularly those from John Fisk's Semiotics, the film *Merah Putih* analyzes Marxist ideology. The reason the researcher chose John Fisk's semiotics is that the researcher believes it examines it in-depth, all the way down to the ideological level. Additionally, it alludes to Marxism, an ideology or way of thinking, in this study. Furthermore, it is thought that John Fisk's semiotics is pertinent for examining social class in Marxist ideology. This is so because every aspect of reality and representation is examined through the analytical process, all the way to the ideological level. Ideology could play a role in how reality is created. a part of the movie *Merah Putih*. The purpose of this study is to determine how Marxist ideology, particularly social class conflict, is expressed through discourse and costume aspects in the film *Merah Putih*.

RESEARCH METHODS

This study employs a qualitative, descriptive research design. Qualitative approaches seek to comprehend the things that study participants encounter. includes using many natural approaches to describe behavior, perception, motivation, and other concepts in a language-based and context-specific manner (Lexy J. Moleong, 2005:6). while the important paradigm used in this study. The scientific community has a perspective or mindset on things that are observed, investigated, examined, questioned, and comprehended in order to find solutions to issues (Pujileksono, 2015:26). The researcher employs a critical perspective in order to illuminate *Merah Putih*'s grasp of Marxism. The researcher is interested in how socioeconomic class is depicted in the movie using a Marxist perspective. The researcher wants to sharpen the analysis of this research from a critical standpoint by employing John Fiske's semiotic analysis knife.

FINDINGS

According to the findings of the analysis that was done by researchers on the movie *Merah Putih*, Marxism is depicted as the film's dominating ideology. Marxism is an ideology that emphasizes the separation of society into classes as a result of the political capitalism that the bourgeoisie created.

DISCUSSION

Using three levels of analysis—the level of reality, the level of representation, and the level of ideology—the researcher applies John Fiske's semiotic analysis. At the reality level stage, the researcher discovered that the film *Merah Putih*'s true meaning describes the struggles of a group of Indonesian men who, despite having significant conflicts and social class differences, fought as guerrilla soldiers against the Dutch, survived massacres, and formed a bond as cadets. This is demonstrated in the scene where they engage in guerilla warfare in an interior that is rife with conflict resulting from disparities in the environment, social status, ethnicity, culture, and religion. Additionally, the researcher discovered how the ideology of Marxism was incorporated into the use of clothing and lines in each scene during the representation stage. Examples include the employment of highly different-looking clothing for the Dutch soldiers and members of the Indonesian army in the movie, as well as the usage of different weaponry by the two armies. Researchers discovered the employment of symbols that express Marxism's philosophy, particularly class conflict. The wearing of outfits that seem incredibly unusual is one of these indicators. In the movie *Merah Putih*, the ideology of Marxism is demonstrated by the appearance of the many clothes. The bourgeoisie may be represented by players dressed in clean, orderly attire, whereas the proletariat is more likely to be represented by people dressed simply and shabbily. In addition to clothes, the scene in which the Dutch, as owners of capital, arbitrarily treated the proletariat and engaged in mistreatment of it displays the ideology of Marxism, particularly class warfare. proletariat standing.

Stuart Hall defines self-representation as a process in which language generates meaning. Whether it takes the shape of words, writing, or moving visuals like movies, representation is a way to construct all facets of reality. Researchers claim that the sequences in the movie *Merah Putih* when Amir, Thomas, Dayan, Soerono, and Marius battle the Dutch as guerilla troops in the interior amid conflicts over racial, ethnic,

cultural, and religious divisions depict Marxism. Additionally, the visual language of the film's scenes, aspects of clothes, and monologues produces a portrayal of Marxism, particularly class conflict.

CONCLUSION

Based on the findings of this study, it can be inferred that the researcher employed John Fiske's semiotic analysis methodology and conducted her analysis in three levels, namely the level of reality, the level of representation, and the level of interpretation. thought-level and scope. On a practical level, the researcher found that the movie Merah Putih's true meaning is about the challenges of a group of Indonesian men who, in spite of their harrowing experiences, remained together as practitioners, survived massacres, and engaged in guerilla warfare against the Dutch. social class inequalities and tensions. This is evident in the moment as they engage in guerilla warfare inside and there is tension there because of the disparities between them regarding nature, social standing, ethnicity, culture, and religion.

The researcher recently found that each scene's use of clothing and language included elements of Marxist theory during the performance stage. For instance, the clothing worn by the Indonesian army and the Dutch army in the movie are significantly different from one another, and the weaponry used by the two armies also differs. In the movie Merah Putih, the proletariat is shown more strongly than the bourgeoisie by actors wearing plain, shabby clothing. This illustrates the ideology of Marxism. In addition to the clothes, the scene depicting the Dutch as capitalists who oppress and treat the proletariat arbitrarily displays the ideas of Marxism, particularly the class struggle.

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