

**SURAT-TUGAS**  
Nomor : 041/K.6.4/ST.FBS/XI/2020

Dekan Fakultas Bahasa dan Seni Universitas Katolik Soegijapranata Semarang dengan ini memberikan tugas kepada :

- N a m a** : **GM. Adhyanggono, SS., MA., Ph.D.**
- S t a t u s** : Tenaga Edukatif Fakultas Bahasa dan Seni Universitas Katolik Soegijapranata Semarang
- T u g a s** : Sebagai Narasumber Dalam Acara Public Lecture Fakultas Bahasa dan Seni tahun 2020 dengan tema "**Approaching Film Studies: What Should You Know?**"
- W a k t u** : 07 Nopember 2020
- T e m p a t** : Fakultas Bahasa dan Seni Unika Soegijapranata Semarang (Online).
- Lain-lain** : Harap melaksanakan tugas dengan sebaik-baiknya dan penuh tanggung jawab.

Semarang, 07 Nopember 2020  
Dekan  
  
B. Retang Wohangara, SS, M.Hum  
NPP. 058.1.1999.230



---

Telah melaksanakan tugas,

( \_\_\_\_\_ )



# *Certificate of Appreciation*

is awarded to

**G.M. ADHYANGGONO, S.S., M.A., Ph.D**

in recognition of the valuable contribution as a

**PRESENTER**

in a Seminar entitled "Approaching Film Studies: What Should You Know?" held at Faculty of Language and Arts Soegijapranata Catholic University on November 7th, 2020



**B. Retang Wohangara, S.S., M.Hum.**  
Dean of Faculty of Language and Arts

Public Lecture on  
“Approaching Film Studies: What Should You Know?”

The Filmic Representation of Semarang City through the Lens  
of *Dibalik Nama Semarang, Lumpia, dan Warak Ngendhog*  
(Muttaqin, 2015)



G.M. Adhyanggono

Semarang, 7 November 2020  
Faculty of Language and Arts  
adhy@unika.ac.id



**PEMERINTAH KOTA SEMARANG**  
Gedung Paralelisan



# Basic concept: filmic representation

- “A mental state or concept regarded as corresponding to a thing perceived” (Kuhn, 2012, p.348). So, this mental state or concept is closely connected to idea of image, **city image** in this case.
- This city image is constructed by narratives. And the narratives embedded in a city become the **narrative identity** of the city (see also the notion of ‘narrative identity’ by Paul Ricoeur in Woods, 1991).



# Background: the problem

No scientific endeavor/research exploring how Semarang City is represented in a non-fiction film, particularly the documentary one.

[This Photo](#) by Unknown Author is licensed under [CC BY-NC-ND](#)



[This Photo](#) by Unknown Author is licensed under [CC BY-SA](#)

[This Photo](#) by Unknown Author is licensed under [CC BY-NC](#)

# Significance: why does this research matter?

1. The city's potentials:
  - a. Socio-economic powers
  - b. Cultural assets
  - c. Historical value
2. The need of the city to have its distinct identity.
3. Subjective reason:

As I live in Semarang, I want to know more about 'my city'.



[This Photo](#) by Unknown Author is licensed under [CC BY-SA](#)



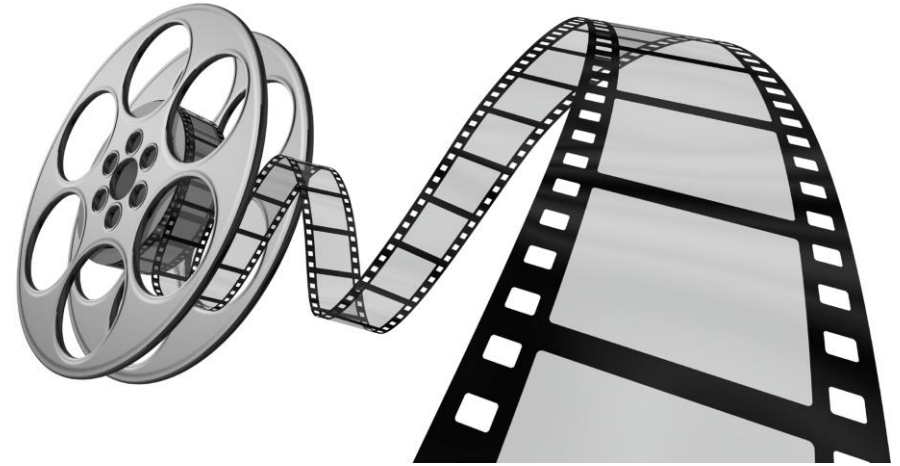
[This Photo](#) by Unknown Author is licensed under [CC BY-SA](#)



<https://www.liputan6.com/news/read/2358899/situ-s-purbakala-di-semarang-diperkirakan-peninggalan-mataram-kuno>

# Research object: why should be non-fiction, especially documentary film?

1. The power of actuality and factual-based genre films (Bordwell & Thompson, 2013; Bruzzi, 2006; Lewis, 2014; Nichols, 2010)
2. A strong and clear film form, style, and subject matter (Nichols, 1991)





So, the research question is ...



- To what extent does film form, style, and ideational development of *Dibalik Nama Semarang, Lumpia dan Warak Ngendhog* (2015) effectively construct an image of Semarang City?

# The research purpose and objective



[This Photo](#) by Unknown Author is licensed under [CC BY-SA-NC](#)

- **Purpose:**

Filling a gap in a cinematic study on the city image of Semarang

- **Objective:**

Examining the extent to which the film form, style, and the subject matter can effectively express an image of Semarang City.



# Method: how to conduct the research?



[This Photo](#) by Unknown Author is licensed under [CC BY-SA-NC](#)

- **Research design**: *qualitative research*
- **Method of analysis**: *textual analysis*
  - Break the examined film down into its constituent formal elements of the films
  - Identify the narrating pattern of the documentary
  - Classify and analyze the film into its mode or genre
- **Instrument**: *observation (non-participating observation)*
- **Sampling technique**: *purposive sampling*

# Breaking the examined film down into its constituent formal elements

Segment/Scene	Shot	Cinematographic Aspects (Film Style)	Narrative Aspect
<p>1. Opening Segment/Credit</p> <p><i>Bagian ini dibuka dengan menampilkan sejumlah shot:</i></p> <ul style="list-style-type: none"> <li>• <i>mentari pagi tertutup mendung</i></li> <li>• <i>orang bersepeda,</i></li> <li>• <i>mentari siang hari tertutup mendung,</i></li> <li>• <i>patung Warak Ngendhog di pusat kota,</i></li> <li>• <i>Tugu muda,</i></li> <li>• <i>pintu tol tembalang,</i></li> <li>• <i>fast motion lalu lintas diseputaran tugu muda senja hari,</i></li> <li>• <i>kuliner tahu gimbal,</i></li> <li>• <i>orang berdoa di masjid dan</i></li> <li>• <i>di kelenteng,</i></li> <li>• <i>tarian kuda lumping,</i></li> <li>• <i>dan pemandangan senja hari Semarang dari ketinggian bukit Gombel</i></li> </ul>	 	<ul style="list-style-type: none"> <li>• <b>Framing:</b> <i>On-center balanced composition</i></li> <li>• <b>Camera angle and placement:</b> <i>kombinasi LA, HA/ELS, LS (low-angle, high-angle/extreme long shot dan long shot): kita melihatnya dari sudut pandang seseorang di alam terbuka memandangi matahari terbenam.</i></li> <li>• <b>VFX (Visual special effect):</b> <i>fast motion pada shot-shot tertentu, khususnya pada bagian shot keramaian jalan kota Semarang menjelang senja hari.</i></li> <li>• <b>Acting:</b> -</li> <li>• <b>Costumes:</b> -</li> <li>• <b>Editing:</b> <i>cut</i></li> <li>• <b>Sound:</b> <i>suara musik pengiring, drummy beat band, yang dinamis terdengar dari awal dan akhir segmen dengan tonasi yang mulai meredup di akhir segmen seiring munculnya judul episode "Di Balik Nama"</i></li> <li>• <b>Color:</b> <i>Intense</i></li> <li>• <b>Lighting:</b> <i>low light key</i></li> </ul>	<p><i>Narasi verbal lewat teknik voice-over narration belum dimunculkan di segmen pembuka ini, tetapi shot-shot yang ditayangkan sudah membangun konteks mengenai Semarang.</i></p>

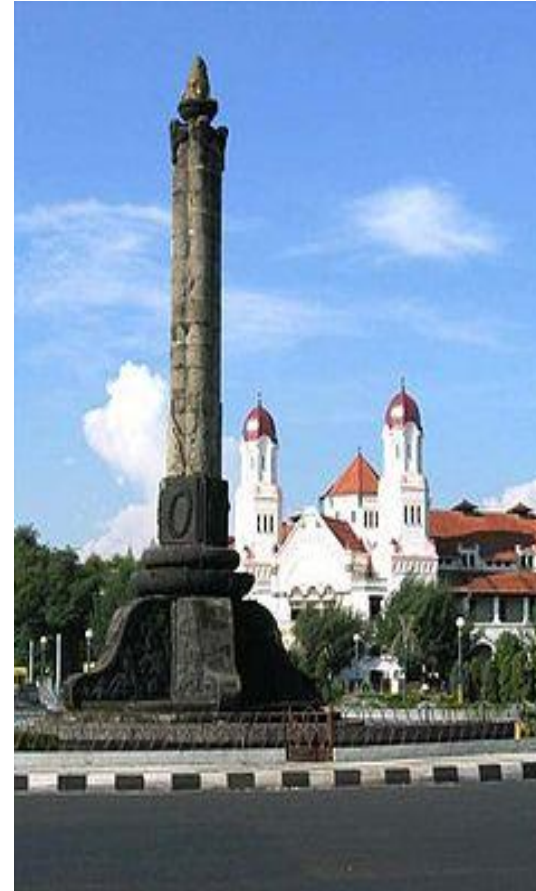
# The narrating pattern of *Dibalik Nama Semarang, Lumpia dan Warak Ngendhog* (2015)

1. a declaration on the subject matter
2. an interrogative statement
3. a scene of interview for a test-case
4. an explanatory prelude
5. testimony of the experts as the main explanation
6. alternative story/explanation as a 'play of subjectivity, diversity, and fluidity'



# The documentary argument

- Semarang is unique and attractive. Therefore, the viewers are invited to join such an imagined experience via alluring stories and (manipulated) explanation of *Semarang*, *Lumpia* and *Warak Ngendhog*
- A word, a name, or a term representing an idea or material object (food, place, and even human being) creates an entity. And this then gives the idea or the object an identity (Strawson, 1997)



[This Photo](#) by Unknown Author is licensed under [CC BY-SA](#)

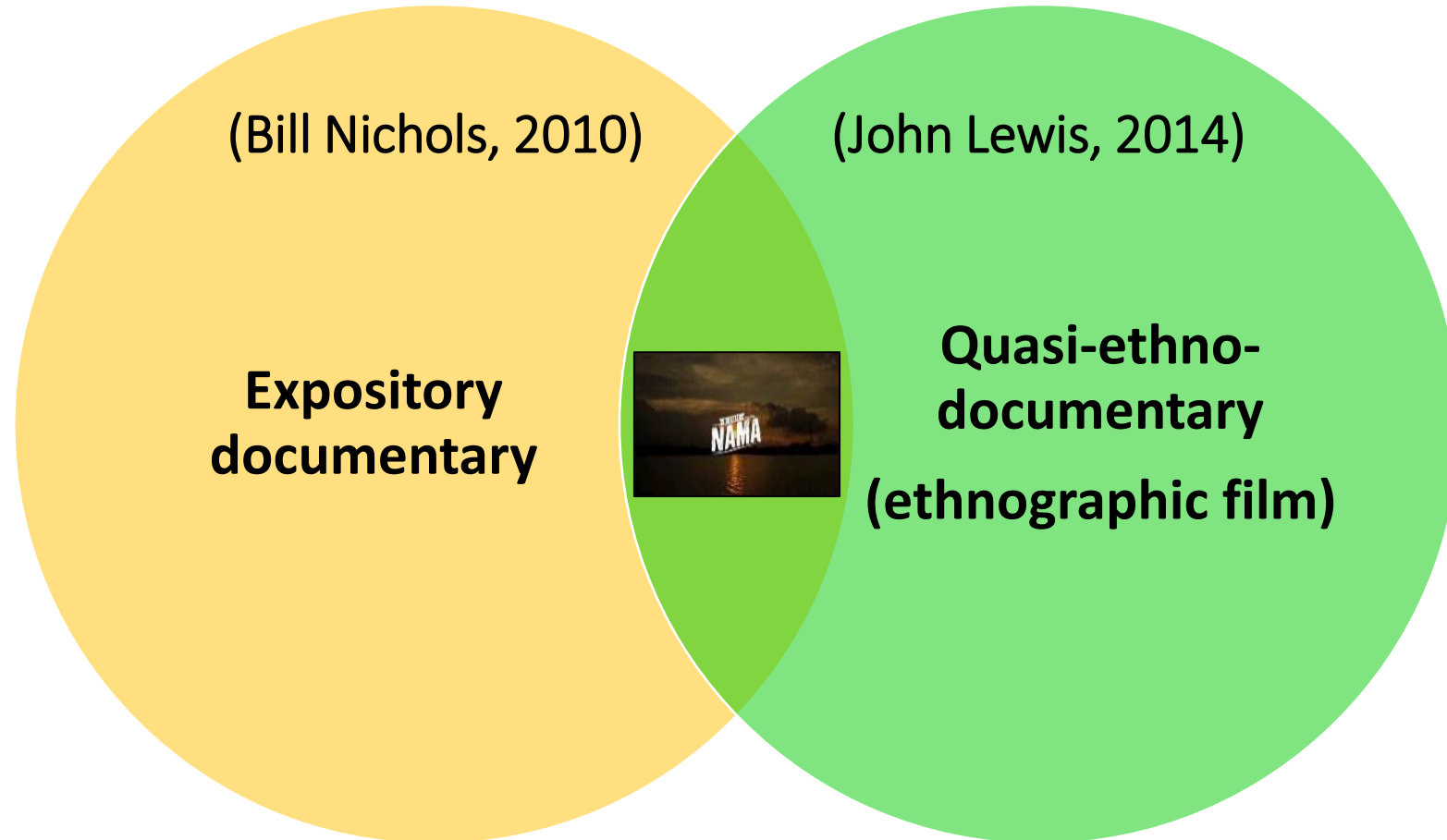


[This Photo](#) by Unknown Author is licensed under [CC BY-SA](#)



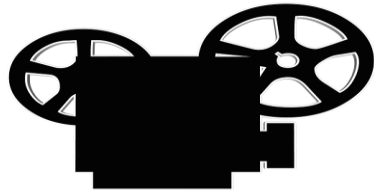
[This Photo](#) by Unknown Author is licensed under [CC BY-SA](#)

*Dibalik Nama Semarang, Lumpia dan Warak Ngendhog (2015):*  
in between expository and 'quasi-ethn documentary'



# The projected city image

- Semarang is a unique, attractive, dynamic and evolving city whose subjective and collective stories/memories have interwoven the narrative identity of the city.





# Conclusion

- ❑ To what extent does the film form, style, and ideational development effectively construct an image of Semarang City?
  - ✓ To the extent that they all coherently support the subjective, fluid, and diverse stories of the subject matters (*Semarang, Lumpia, and Warak Ngendhog*).
- ❑ This suggests that the filmic representation of *Dibalik Nama Semarang, Lumpia, and Warak Ngendhog* (2015) has aesthetically achieved its unity and effectiveness to deliver or express the city image of Semarang.
  - ✓ Semarang is a unique, attractive, dynamic and evolving city whose subjective and collective stories/accounts have interwoven the narrative identity of the city.

## References

- Abidin, H. Z., Andreas, H., Gumilar, I., Sidiq, T. P., & Fukuda, Y. (2013). Land subsidence in coastal city of Semarang (Indonesia): characteristics, impacts and causes. *Geomatics, Natural Hazards and Risk*, 4(3), 226–240. <https://doi.org/10.1080/19475705.2012.692336>
- Biggs, M., & Karlsson, H. (2010). *The Routledge Companion to Research in the Arts-Routledge*. Routledge.
- Bordwell, D., & Thompson, K. (2013). *2013. Film Art: An Introduction* (10th ed.). New York: McGraw-Hill.
- Bruzzi, S. (2006). *New Documentary: A Critical Introduction*. Abingdon: Routledge.
- Darmawan, E., & Enis, A. S. (2016). The Changing Function of Heritage Building for Rolling Tourism Planning Progress. *Procedia - Social and Behavioral Sciences*, 227, 712–719. <https://doi.org/10.1016/j.sbspro.2016.06.137>

- Ediati, M. (2009). IKON KOTA SEMARANG. *TEKNIK*, 30(1), 72–78.
- Hutsa D, G. A. (2017). Kajian Implementasi Program Revitalisasi Kawasan Kota Lama Sebagai Kawasan Pariwisata. *Journal of Politic and Government Studies*, 6(04), 41–50.
- Jon Gartenberg. (2014). NY, NY: A Century of City Symphony Films. *Framework: The Journal of Cinema and Media*, 55(2), 248. <https://doi.org/10.13110/framework.55.2.0248>
- Kuhn, A., & Westwell, G. (2012). *Oxford Dictionary of Film Studies*. Oxford: Oxford University Press.
- Lewis, J. (2014). *Essential Cinema: An Introduction to Film Analysis*. Boston: Wadsworth Cengage Learning.
- Muttaqin, I. (2015). *Sejarah di balik nama Semarang, Lumpia, dan Warak Ngendhog*. Indonesia: Channel Communication UNDIP.
- Nelson, R. (2013). Practice as research in the arts: Principles, protocols, pedagogies, resistances. *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*. <https://doi.org/10.1057/9781137282910>

- Nichols, B. (1991). *Representing Reality: Issues and Concepts in Documentary*. Bloomington, Indiana: Indiana University Press.
- Nichols, B. (2010). *Introduction to Documentary, Second Edition*. Blomminton, Indiana: Indiana University Press.
- Putra, M. A. A., Kahar, S., & Sasmito, B. (2015). PETA SEBARAN GEDUNG-GEDUNG TINGGI UNTUK MENENTUKAN ZONA KAWASAN KOTA SEMARANG (Studi Kasus : Semarang Tengah, Semarang Selatan Dan Candisari). *Jurnal Geodesi Undip*, 4(2), 232–240. Retrieved from <https://ejournal3.undip.ac.id/index.php/geodesi/article/view/8558>
- Sejumlah Film yang Diangkat dari Novel Ini Syuting di Semarang. Apa Saja? – Jateng Today. (n.d.). Retrieved July 7, 2020, from <https://jatengtoday.com/sejumlah-film-yang-diangkat-dari-novel-ini-syuting-di-semarang-apa-saja-12875>
- Smith, H., & Dean, R. T. (2009). Practice-led research, research-led practice in the creative arts. *Practice-Led Research, Research-Led Practice in the Creative Arts*.

- Strawson, P. F. (1997). *Entity and Identity* (Vol. 53). Oxford: Clarendon Press.
- Wood, David (ed.) (1991), *On Paul Ricoeur: Narrative and Interpretation*. Routledge.
- Wulaningrum, S. D. (2014). Elemen-elemen Pembentuk Kota yang Berpengaruh terhadap Citra Kota (Studi Kasus: Kota Lama Semarang). *Jurnal Pembangunan Wilayah & Kota*, 10(2), 197.  
<https://doi.org/10.14710/pwk.v10i2.7650>



*Thank you*

Recording

## Basic concept: filmic representation

- "A mental state or concept regarded as corresponding to a thing perceived" (Kuhn, 2012, p.348). So, this mental state or concept is closely connected to idea of image, **city image** in this case.
- This city image is constructed by narratives. And the narratives embedded in a city become the **narrative identity** of the city (see also the notion of 'narrative identity' by Paul Ricoeur in Woods, 1991).



This Photo by Unknown Author is licensed under [CC BY-SA](#)



### Zoom Group Chat

3. What is movie genre do you really like and don't really like? The reason why you like it and why you don't like it ??

4. Have you ever watched Indonesian films? If so, what is that film, do you like it? And then do you think if the films "in Indonesia are already had high quality or need to be developed again?

From [Evelyna Nissi](#) to [Everyone](#): there will be a special session for direct questions when time is available :)

From [Irfan Hura](#) to [Everyone](#): thank you

From [JOHANA JOY ARTAMIRA](#) to [Everyone](#): Dear presenter, your time for presentation is 5 minutes left. Thank you

From [GRACE FERLITA](#) to [Everyone](#): Grace Ferlita (18.J1.0011) 18j10011 @student.unika.ac.id

To: [Everyone](#) ▾

File



Type message here...



Recording



Adhyanggono

### Zoom Group Chat

From Dr. EKAWATI BUKUT to Everyone:  
A special request.. we'd love to see you & Karina on webcam :-)

From Irfan Hura to Everyone:  
Jiwa keindonesiaan nya masih kental Mam, heheheh

From B. Retang Wohangara to Everyone:  
Trump's supporters

From Evelyn Nissi to Everyone:  
we still have 3 minutes fir QnA \*for

From Irfan Hura to Everyone:  
Now.... sharing time 😊😊😊

From Yosef Firman Asmanto to Everyone:  
Ok Mr. Adhy

From Irfan Hura to Everyone:  
Pak Adhy da bessst 👍👍👍👍😊😊

From MONICA RETNO WULANDHARY to Everyone:  
yess

From Jessica Helen Berliana to Everyone:  
I can't turn on my camera. it's broken

To: Everyone

File

Type message here...





Zoom Group Chat

From Angeika Kiyandari\_FB3 to Everyone: banyak banget Pak Brian

From B. Retang Wohangara to Everyone: Where is Karina?

From Dr. Ekawati Dukut to Everyone: A special request.. we'd love to see you & Karina on webcam :-)

From Irfan Hura to Everyone: Jiwa keindonesiaan nya masih kental Mam, heheheh

From B. Retang Wohangara to Everyone: Trump's supporters

From Evelyn Nissi to Everyone: we still have 3 minutes fir QnA \*for

From Irfan Hura to Everyone: Now.... sharing time 😊😊😊

From Yosef Firman Asmanto to Everyone: Ok Mr. Adhy

From Irfan Hura to Everyone: Pak Adhy da bessst 👍👍👍👍😊😊

To: Everyone ▾ 📎 File: ⋮

Type message here...