Teen and Social Violence in Cinema:
Construction of Teen Identity in Film Dilan 1990

Euis Komalawati

Stiami Institute of Social Sciences and Management
Jl. Pangkalan Asem Raya No. 55, Jakarta 13470 - Indonesia
Correspondent author: euis.komalawati@stiami.ac.id

Abstract
Dilan 1990 is a teenage film with the highest number of viewers in 2018, which reached 6,315,664. The success of Dilan 1990 is inseparable from the culture industry's strength, which can mobilize public interest through reliable publication and marketing. The success of the film Dilan carrying the characters of Dilan and Milea as teen idols raises concerns about the identity of adolescents who are laden with violent symbols. This is because the content and theme of the story in the 1990s were constructed with Dilan's character, who liked to fight. For this reason, this study aims to analyze the construction of adolescent identity and social violence in the 1990 Dilan film. This research method uses a qualitative approach with an interpretative paradigm. Data Analysis Method uses narrative analysis of film subtitles with the Vladimir Propp analysis model. The unit of analysis in this study is the film Dilan 1990 (2018). Data collection techniques are conducted with text analysis, literature study, observation, and documents. This study concludes that social violence among adolescents is constructed in the cinema through adolescents' identity, both verbal violence and physical violence in the school environment and outside of school. Young men carry out social violence to young women who describe gender inequality, which refers to social violence due to cultural factors.

Keywords: Identity; social violence; adolescents; film Dilan; reliable publication and marketing

Introduction

In Adorno's view, film as a cultural industry can shape the tastes and tendencies of the masses, thus printing and instilling false consciousness (Adorno, Theodore W & Hokheimer, 1972). In his writing, Adorno and Horkheimer mention that the cultural industry commodities are directed by the need to realize their value in the market. Profit motives determine the nature of various forms of culture.

The popularity of Dilan film since its release in 2018 under the title Dilan 1990 continues until the beginning of 2019 with Dilan 1991 films that began airing on February 28, 2019, in the country's cinema network. Audiences, especially teenagers, are looking forward to the second sequel to Dilan. Teenagers and parents accompany children and teenagers to watch movies starring teen actors and actresses Iqbal Ramadhan and Vanesha Prescilla.

Interestingly, the film with a 13+ teen audience category is in demand by most Indonesian teenagers, featuring Dilan characters who like to fight and often get involved in motorcycle gangs. No wonder many parents are worried because the main character idolized in Dilan movie shows teenagers' identity who tend to have characters close to violence.

Several studies on adolescent identity in cinema expose the identity of urban youth and are represented using straightforward subgroup language, rude, and without manners as the values and norms of eastern customary social manners (Komalawati, 2014). Another study stated that the representation of ideology in cinema is constructed through communication, way of dressing, way of life, and way of thinking that each other is different and very strong representing their respective groups (Komalawati, 2014). It investigates some

parents' concerns related to Dilan figures' popularity with character, way of dressing, and mindset carried out.

Social processes form an identity, and it is a phenomenon arising from dialectics between individuals and society, as stated by Liliweri in Communication Perspective (Liliweri, 1994), which states identity is generated by negotiation through the media, i.e., language media.

Our social identity is reconstructed from the networks of meanings and social relationships that exist around us, and from this, we learn to understand ourselves, including our relationship with the dominant culture (Burton, 2000). The media is one of the influences on identity and other factors that influence and construct identity, namely institutions, families, schools, government, religious law, language, media, and many others.

So in other words, identity is a construct that is the result of the interaction of relationships that hooks and influences between individuals and institutions to be at the core of the relationship between media and identity and members of the media audience or media individually (Peter T. Coleman, Morton Deutsch, 2014).

Teenagers in English, meaning a man in his teens. Where that age is a development to become an adult, adolescence also comes from the Latin *word adolescence*, which means to grow or grow into an adult. The *term adolescence* has a broader meaning that includes mental, emotional, and physical maturity (Hurlock, 1992)

Based on the phenomenon above, the author is interested in researching the problem: "How is the construction of adolescent identity and social violence in the film *Dilan 1990*?"

Theoretical Framework

According to Sri Rumini & Siti Sundari, adolescence is a transition from childhood to adulthood that undergoes the development of all aspects/functions to enter adulthood. Adolescence lasts between 12 years and 21 years for women and between 13 years and 22 years for men (Rumini & Sundari, 2004).

Meanwhile, according to Zakiah, adolescence is the transitional period between childhood and adulthood. In this period, the child experiences a period of growth and physical development, and psychic development. They are not children either body shape or way of thinking or acting, but not mature adults. (Zakiah, 1990). Similarly, Santrock stated that *adolescence* is defined as a transitional period between childhood and adulthood that includes biological, cognitive, and socio-emotional changes (Santrock, 2003).

The content of social violence by teenagers in cinema is an important study to discuss. Social violence is closely related to social conflict; these two terminologies refer to the same thing. However, they show little difference that social violence refers more to the physical form or tangible form of action performed by a group of people or a mob at a certain time and place, such as vandalism, murder, looting, assault, arson, fighting, hostage-taking, and acts of violence (Rudianto, 2012).

Hananta's study of violence in children's cinema in Indonesia stated that Indonesian children's films contain violence and the dominant type of violence is psychological violence. Simultaneously, the least common violence is financial violence (Petra, et al., 2011).

While various actions can represent social violence, Ismail et al., in their study, traced the representations of violent symbols in the film presented in various forms and variants, ranging from beatings, molestation, regarding / harsh words, to sexual violence (Giu, et al., 2009).

Social violence in cinema is also exposed to animated films, as Prayogo, et al. study show that there are five categories of violence, namely, violence as an effort to protect, violence as part of instinct, violence as an expression of disappointment, violence that occurs unwittingly, and violence that is carried out legally. Besides, violence is also based on radical feminism and utilitarian liberalism (Petra et al., 2016).

Teen films featuring violent scenes appear in a variety of film genres in the Hollywood box office category. In his study, Pranata explained that Star Wars: The Last Jedi film is the highest violent content that contains 93%, Wonder Woman as much as 86%, and Beauty and the Beast as much as 71%. Meanwhile, the most common type of physical violence is bad stuff, the most frequent verbal violence is talking to someone violently, and the most common tool violence is the use of other weapons (Petra et al., 2017).

Violent scenes in cinema are found in Indonesian and Hollywood films and almost all film industries in the world. In Thailand, the element of violence, especially in women, is manifestly depicted in the film. The Ruangnapakul, et al. study found that violence against women persists and is embedded in Thai films containing direct violence, structural violence, and cultural violence. Violence instantly emerges as rape, slap, beating, and humiliation, while structural violence includes inequality, primitive society, and power structures. Cultural violence is embedded as an acceptance of power, patriarchy, and marital bonds (Ruangnapakul, et al., 2018).

Film as a cultural industry consists of three main components: production, distribution, and exhibition (Vivian, 2008). Production is a content-making component of the film industry. This element is related to studio performance and production. The issue of production is about how and why media and cultural products are made based on the cultural industry's reality (Stokes, 2006).

Distribution is an important part of the film industry. For movie buffs, the most visible part of the film industry is distribution. Large studios are generally responsible for this task. They scheduled bookings to release new films in theaters, conducted marketing activities to promote new films, and then provided movies to theaters to watch (Vivian, 2008). Whereas exhibitions that are the film industry earns income from exhibitions or performances/movie screenings in theaters, where consumers pay to watch movies. That receipt, called the box office, was split between the building's owner and the distributor, and the distributor used its share to pay the studio as money for distribution rights (Vivian, 2008).

In addition to the revenue from exhibitions, the film industry also earns revenue through merchandise sales, toys, *and product placement* (Komalawati, 2018).

Material and Methodology

This research uses a qualitative approach, which implies an emphasis on process and meaning. Qualitative researchers attach great importance to the value-laden nature of the investigation. They are looking for answers to their meaning (Denzin, Norman K & Lincoln, 2009).

Primary data is obtained from Indonesian film narrative analysis, while secondary data is obtained from research or documentation from various written sources, such as books, scientific journals, newspapers, and online searches.

In this study, the text of the film will be analyzed using Narrative Analysis. In the narrative analysis, we take the entire text as an object of analysis, focusing on the story's structure or narrative. The narrative is a component that every medium and any cultural form always contains. The narrative also conveys the ideology of a culture and is how values and ideals are culturally reproduced. Therefore, narrative analysis is often used to dismantle the ideological intent of work (Eriyanto, 2013).

Elements analyzed include (1) Story vs. Plot; (2) Narrative Structure; (3) Characters in Narration: Vladimir Propp. There are seven characters in a narrative. Each character performs certain functions in the narrative or story, namely: (1) criminals; (2) donor; (3) helper; (4) princess and the princess's father; (5) sender; (6) hero; (7) fake hero (see Table 1).

Table 1. Characters in Narration

Character	Function Symbol	Description
Criminals	A, H, Pr	Fighting heroes
Donor (Donor)	D, F	Helping heroes with the power of magic (supernatural)
Helper	G,K,Rs,N,T	Help heroes complete heavy tasks.
Princess and The princess's father	M,J,Ex,U,W	Looking for a future husband Delivering heavy-duty
Sender	B	Sending heroes on missions
Hero	C, E, W	Looking for something and running a mission
Fake Hero	C, E, L	She is claiming to be a hero but in an open guise.

Source: Vladimir Propp, *Morphology of the Folktale*, and Arthur Asa Berger, *Narratives in Popular Culture*

Result and Discussion

The *1990 Dilan* film directed by Fajar Bustomi and Pidi Baiq, and produced by Max Picture, was released in 2018 and lasted 110 minutes. The film tells the story of a girl Milea (Vanesha Prescilla) who meets Dilan (Iqbaal Ramadhan) at a high school in Bandung in 1990. Milea is a high school teenager who recently moved to Bandung from Jakarta.

She comes from a well-off family, but Milea is always unpretentious. She left and came home from school by city transportation mode *(angkot)* in Bandung. Dilan, a teenage boy, tries to take

Milea's heart with her unique, smart, kind, romantic character. The way Dilan approaches Milea is not the same as other male friends, even Beny (Brandon Salim), Milea's boyfriend in Jakarta. Milea and Beny's love story is grounded in the middle of the road due to Beny's temperament and Beny's rudeness that calls Milea a whore. Unlike the romantic Dilan, Milea is happy. However, some of Dilan's friends do not like Milea's presence because it makes Dilan different. The conflict appeared; Anhar slapped Milea, who made Dilan angry until a fight broke out. The story ends with the plot of Milea and Dilan's love story.

The narration of Dilan 1990 is illustrated in the chart 1 dan the narration of Dilan 1990 film is illustrated in the table 2:
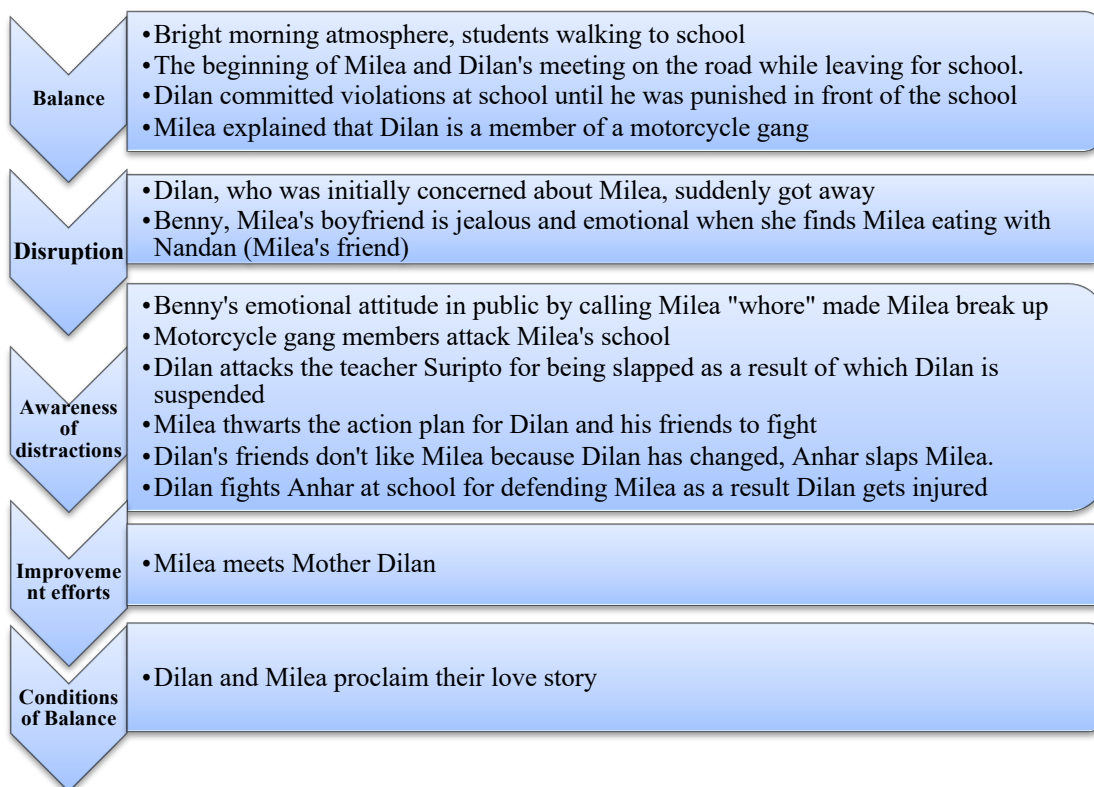
Balance
- Bright morning atmosphere, students walking to school
- The beginning of Milea and Dilan's meeting on the road while leaving for school.
- Dilan committed violations at school until he was punished in front of the school
- Milea explained that Dilan is a member of a motorcycle gang

Disruption
- Dilan, who was initially concerned about Milea, suddenly got away
- Benny, Milea's boyfriend is jealous and emotional when she finds Milea eating with Nandan (Milea's friend)

Awareness of distractions
- Benny's emotional attitude in public by calling Milea "whore" made Milea break up
- Motorcycle gang members attack Milea's school
- Dilan attacks the teacher Suripto for being slapped as a result of which Dilan is suspended
- Milea thwarts the action plan for Dilan and his friends to fight
- Dilan's friends don't like Milea because Dilan has changed, Anhar slaps Milea.
- Dilan fights Anhar at school for defending Milea as a result Dilan gets injured

Improvement efforts
- Milea meets Mother Dilan

Conditions of Balance
- Dilan and Milea proclaim their love story

Chart 1. Analysis of The Narrative Structure of the "Dilan 1990"

Table 2. Dilan 1990's Narrative Character

Character	Figures	Functions in text
Criminals	Benny, Anhar	Benny, Milea's possessive and emotional boyfriend, hurts Milea by publicly calling Milea Anhar, Dilan's friend, who constantly feels about Milea's presence, is willing to hurt Milea by slapping her.
Donors	Mother Dilan	Helping Dilan's character with the power of a mother's affection, strengthening Dilan's courageous and romantic character
Helper	-	In this story, no character directly helps the main character in carrying out his mission
Princess	Milea	The main character is hurt by the verbal and nonverbal violence of benny and Anhar's "villains" so that they must be protected
Sender	-	In this story, no character sends a "hero" to carry out a mission
Hero	Dilan	The main character who carries out the mission of reaching Milea's love with her brave, romantic, poetic, fearless character
Fake Hero	Adi	A character who tries to please and protect Milea, but turns out there is a desire to snatch Milea from Dilan

Narrator position. Judging from the narrator's position, the film Dilan 1990 uses a dramatic narrative format *(dramatized narrator)*. Milea, as the narrator, always recounts events by expressing her feelings and hopes. At every turn, Milea re-writes and tells this story in *flashbacks*.

Violent Narratives in Cinema. Narratively, the film Dilan 1990 has a whole structure,

although, in some aspects, the limiting is so weak. The film structure begins with a balance situation; at the beginning of the film, the atmosphere of the daily routine is full of harmony. Moving on to the *disruption phase*, conflict-triggering situations such as Milea's tumult over Dilan's change in attitude to her and the emergence of Beny's temperament character. After this phase, it continues on the awareness of disorders; it is at this stage that adolescent social violence is constructed in a variety of scenes, both physical violence such as fighting and slapping, as well as verbal violence such as insulting speech, demeaning self-esteem with the mention of, and insubordination. This phase is long enough to move to the phase of improvement efforts; in this phase, Milea's closeness to Mother Dilan and Dilan's family can improve the conflict situation in the previous phase. Then narratively, as Propp put it, it returns to a phase of balance, where the story ends with the proclaimed love story of Dilan and Milea on a piece of stamped and signed paper.

From the aspect of the movie character, the villain character appears in Beny, Milea's girlfriend, and Anhar, a friend of Dilan's motorcycle gang. Both figures committed much social violence. Beny, despite his manners but verbal abuse, is committed on Milea, with insults and mentions of slurs, *ganjen, gatel* and prostitutes. While Anhar committed social violence in the form of physical violence slapped Milea in public. The donor character is in the figure of Mother Dilan, with her character who is brave, tough, and motherly able to help Dilan in even precarious situations. It was the mother who also informed various things Dilan Milea until Milea fell in love.

The helper character is not in the film because no character directly helps Dilan carry out his mission to reach Milea's heart. Dilan did it himself, and he managed to attract Milea's sympathy. The princess character is Milea, the main character who is hurt by the verbal and nonverbal violence of Benny and Anhar's "villain" character to be protected. In Dilan 1990, of course, Dilan, who is on a mission to achieve Milea's love with her character, is brave, romantic, poetic, fearless. While the false hero is Adi, a character tries to please and protect Milea, but apparently, there is a desire to snatch Milea from Dilan.

Violent scenes often color films with teen targets to provide attractiveness for teenagers. Although LSF, as the film authority, has made efforts to minimize these scenes, film as a cultural industry will inevitably increase its revenue.

Dilan's film 1990, as the film with the highest number of viewers in 2018, will undeniably influence teenagers' behavior through the construction of the identity displayed. Dilan as a city teenager with his character dares to take actions that are out of eastern cultural values, such as against teachers who implicitly act "justified" by the director with several reasons to defend rights and self-esteem.

The narrative of violence in cinema becomes an attraction for the public for business purposes, namely attracting the audience's interest. Violent narratives are constructed in verbal violence scenes in the form of speech, reproach, insults, and even harassment. Simultaneously, physical violence is carried out in many scenes; both mild physical violence tends to be sadistic. The thing that should be considered is if the element of violence is presented in children and adolescent films because the tendency to imitate children and adolescents is very high.

Youth Identity Construction in Cinema

The teenager's identity in the figure of Dilan is constructed in the appearance of a smart and romantic high school teenager. It is depicted in the style of dress, the way of speaking, and association. Although constructed as a "brave" figure, but on the other hand, Dilan still upholds the values of Islamic teachings, with the greeting *"Assalamualaikum,"* kissing the parents' hands, and conversational narratives such as "I know whom your God is" and then answered by Milea *"Allah*." Besides, the construction of "Islam" is also displayed in calligraphy ornaments on Dilan's house walls.

In Indonesian cinema, the construction of Islamic youth identity is generally displayed in clothing attributes such as Muslim clothing worn by figures, such as women wearing hijabs and men wearing Muslim clothes equipped with *"peci."* In addition to clothing attributes, identity is raised through speech, mindset, and action. Unfortunately, the construction of such identities in some cinemas is often not intact even tends to be just as a symbol of "good teens." For example, in the course of youth cinema in the 1990s, "Note the Boy" and teen cinema in the 2000s era *"Ada Apa dengan Cinta"* (AADC). In both films, Boy, and Rangga, the main characters in the film are constructed as "good teenagers" and devout worshipers, but on the other hand, the behavior that appears does not represent Islamic teenagers, for example, close to the opposite sex and free-flowing with the opposite sex.

The same thing happened in the film Dilan 1990; Dilan's figure constructed a polite teenager, respecting the parents, but his mindset and actions led to elements of violence and brutality. The filmmakers raise two different sides. Cinema is a

medium that influences audiences, especially teenagers, as the "market" of the film Dilan 1990. Teenagers can do imitation behavior which refers to the representation of the figure depicted by the sineas. This is what must be realized by the filmmakers as a form of moral responsibility to build a polite and responsible generation (Kusumasari, 2017).

As shown in Indonesian cinema, the identity of teenagers is a struggle and social process that occurs in Indonesian society. Dialectics, as Liliweri stated, will continue to process in a teenager. Family, school, and social environment are the vehicles of youth dialectics in shaping self-identity.

As the smallest unit in society, the family should be able to form exemplary values based on adolescent personality. Dilan's family background comes from the military, forging Dilan into a bold figure in thinking and acting. The identity that is built from the family will produce a diverse teenage character. In Dilan film, although it displays Islamic ornaments, it does not display religious rituals like Muslim families' behavior in everyday life, such as worship, way of thinking, and how to act. Interestingly, precisely in the 1990 Dilan film portrayed a relationship that tends to be "free" where Milea, a teenage girl, plays after school until late at night at Dilan's house. This does not reflect the normal Indonesian youth identity, especially in young women. In Indonesian society, generally, young women do not play late at night at their male friends' house.

Besides, the relationship between Dilan and Milea's mother, which was described as very close even though it was only a few moments ago, attracted criticism from many circles. Muslim family symbols that are constructed through the use of Muslim attributes in the ornaments of the house, not in harmony with the attitudes and behaviors of mothers who give freedom to children in the association, let female friends play late at night, invite female friends to enter the private area of her son's room and even mention "prospective daughter-in-law" for her son's daughter's friend who is still in high school. Family is the foundation in the formation of a teenager's identity. Attitudes and behaviors instilled by parents in the family become the values of adolescent referral in building personality.

The next element of youth identity in school, through the planting of values in students. In the film Dilan 1990, the school is portrayed as having tried to apply discipline and responsibility to students. However, in student and teacher relationships, it is represented as an egalitarian relationship and leads to a lack of appreciation and

respect for teachers. Dilan's character is portrayed as daring to fight the teacher, fighting with the teacher, yelling at the teacher, and calling the teacher by name only. It is a constructed manifestation of physical and verbal violence in cinema. School is a vehicle to pursue education as well as forge the identity of teenagers. The school's ability to instill noble values will encourage the formation of intelligent and responsible youth.

The identity of adolescents is also greatly influenced by the social environment. Dilan has a motorcycle gang social environment that is identical to negative values. However, when Dilan and Milea got closer, Dilan was able to control himself in the action of fighting for Milea's love. This shows that the social environment has a very strong influence on building youth identity. As depicted in the Dilan film, the phenomenon of motorcycle gangs is also rife in teenage interactions. Solidarity among motorcycle gang members often results in violent behavior in society and rebellious behavior by members solely to attract "attention." There is nothing wrong with motorcycle gangs; in the end, they are always synonymous with groups that always create riots and commotion. In this case, the choice of a social environment for adolescents is crucial because it has a strong influence on youth identity formation.

Apart from family, school, and social circles, currently, mass media and social media have an important influence in shaping adolescents' identity. Even though Dilan's film takes a set in the 1990s where social media has not mushroomed as it is today, the construction of media use is represented by the intensity of Dilan's telephone communication to Milea even though he still uses public phones, which at that time were often found on the side of strategic roads. Adolescents are psychologically inclined to curiosity. Through both mass media and social media, teenagers get what they are looking for. The ability to access communication media is supported by millennial characters who are good at using communication and information technology.

Conclusions

Based on the study results, it can be concluded that social violence among adolescents is constructed in cinema through the identity of both verbal and physical violence in the school environment and outside of school. Verbal violence is insulting and degrading self-esteem, while physical violence is in the form of fights (brawls), slapping, and using violent attributes such as sharp weapons. Young men against young women depict gender inequality, which refers to social violence due to cultural factors. The use of

labels attached to gender-sensitive adolescent girls' identities, such as flirty, *ganjen, gatel* and prostitutes.

Recommendations that can be conveyed include filmmakers in order to realize social responsibility in public education. The film is a medium that is very influential on the mindset and action patterns of a person, especially teenagers; therefore, filmmakers, both screenwriters, directors, producers, and actors/actresses must be able to filter so that the films produced can instill exemplary moral values for the younger generation in particular rather than considering the business aspects only. Meanwhile, film lovers start to be critical in enjoying a film not only as a spectacle but also as a guide. Therefore, it is wise to choose films to watch and to have the ability to critically filter moral information and messages.

References

Adorno, Theodore W & Hokheimer, M. (1972). *Dialectic of Enlightenment*. The Seabury Press.

Burton, G. (2000). *Media and Popular Culture*. Hodder Arnold.

Denzin, Norman K & Lincoln, Y. S. (2009). *Handbook of Qualitative Research*. Pustaka Pelajar.

Eriyanto. (2013). *Analysis Naratif*. Kencana Prenada Media Group.

Giu, I. S., Dwi, S., Jurusan, B., Komunikasi, I., Upn, F., Jl, Y., No, B., & Yogyakarta, T. (2009). *Dalam Film Ekskul*. *7*(2), 208–209.

Hurlock, E. B. (1992). *Child Development*. McGraw-Hill.

Komalawati, E. (2014). Transkulturasi dalam Film Indonesia : Representasi Identitas Subkultur Generasi Muda, Interact: *InterAct*, *3(2)*, 50–66. http://ojs.atmajaya.ac.id/index.php/fiabikom/article/view/723

Komalawati, E. (2018). Industri Film Indonesia: Membangun Keselarasan Ekonomi Media Film dan Kualitas Konten. *LUGAS: Jurnal Komunikasi*, *1*(1), 1–18. https://doi.org/10.31334/jl.v1i1.101

Kusumasari, D. (2017). Intensity of Korean Drama Program in Television-Interactions of Peer Group, And Its Influence Toward K-Style Imitation Behaviour Among Teenagers. *Jurnal Komunikasi Ikatan Sarjana Komunikasi Indonesia*, *2*(1), 48–56. https://doi.org/10.25008/jkiski.v2i1.92

Liliweri, A (1994). *Perspektif Teoritis Komunikasi Antar Pribadi*. PT. Aditya Bakti.

Peter T. Coleman, Morton Deutsch, E. C. M. (2014). *The Handbook of Conflict Resolution: Theory and Practice*. Jossey Bass.

Petra, U. K., Hananta, E. P., Komunikasi, P. I., & Petra, U. K. (2011). *Konten Kekerasan dalam Film Indonesia Anak Terlaris Tahun 2009- 2011*.

Petra, U. K., Pranata, H., Angela, C., Wahjudianata, M., & Komunikasi, P. I. (2017). *Analisis Isi Kekerasan dalam Tiga Film Remaja Terlaris di Tahun 2017*.

Petra, U. K., Prayogo, F., Angela, C., & Komunikasi, P. I. (2016). *Representasi Kekerasan Dalam Film " The Secret Life Of Pets ."*

Ruangnapakul, N., Yusof, N., & Hamid, N. A. (2018). Perspectives on violence against women in Thai film: The Eternity. *Kasetsart Journal of Social Sciences*, *39*(3), 509–517. https://doi.org/10.1016/j.kjss.2018.07.005

Rudianto, Y. (2012). Fenomena Kekerasan Sosial dan Struktur Majemuk Masyarakat Indonesia. *Jurnal Administrasi Dan Kebijakan Publik*, *1*(1), 67–92.

Rumini, Sri & Sundari, S. (2004). *Perkembangan Anak dan Remaja*. Rineka Cipta.

Santrock, J. W. (2003). *Adolescence*. McGrawHill.

Stokes, J. (2006). *How To Do Media and Cultural Studies*. Bentang Pustaka.

Vivian, John (2008). *Teori Komunikasi Massa*. Kencana Prenada Media Group.

Zakiah, D. (1990). *Shalat Menjadikan Hidup Bermakna*. Ruhama.