

# NARRATIVE STYLE IN DOCUMENTARY FILM AS AN EFFORT OF CREATIVE INDUSTRIES DEVELOPMENT IN BANDUNG CITY

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**Abstract:** The documentary film as one of the phenomena in the creative industries of Bandung city are not yet fully appropriate of applying a particularly attractive narrative style of observational documentary. It required a reference to the narrative style in the development of observational documentary, in particular for the development of creative industries in the Bandung city. Using visual analysis Feldman within two observational documentary film, the steps are: description, analysis, interpretation, and assessment. Two documentary film were used for analysis is *Renita, Renita*, Tonny Trimarsanto film (2006) and the movie *The Land Beneath Under the Fog*, Shalahudin Siregar film (2011). Based on the analysis found that the subject should be used as a pole in storytelling. In addition to a narrative approach that uses a *three acts structure*; cinematic approach is needed in an observational documentary.

**Keyword:** *Observational documentary, Narrative style, Three acts structure*

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## 1. INTRODUCTION

Creative industries in the period lately become one of the important concerns of the government. Not without reason that the present government started rolling this topic. The future development of the industry today, creative industry become into a global trend that is an important part of the world's economic powers. The creative industries have great potential as a global average contribution of GDP above 3% and the global average contribution of labor above 6%. Indonesia is above the global average with GDP contribution reached 7.29% and labor contribution of 7.9% (Ministry of Tourism and Creative Economy, 2013). This concern because of its economic value into one of the strengths that are important and very calculated. Then the emerging economic power called as the creative economy.

The concept of the creative economy is actually a result of the transformation of the structure of the world economy. If at the beginning of economic growth measured in terms of natural resources and then be based on human resources (agricultural and industrial era), now the era has been shifted by the information age and creativity. According to the UNDP creative economy is a form of integration of knowledge that is both innovative use of technology and culture then package it creatively. (United Nations Development Programme, 2008). Creative economy is basically driven by the industrial sector that calls with the creative industries.

One of the main concerns in the creative industries developed by the government of Indonesia is film industries. Although it has a wide range of film genres but actually consists of two types, fiction films and documentary film. The documentary film has the key attributes of the presentation of facts based on a real incident and events. The documentary is usually associated with people/characters, events and locations are real and really there. Generally documentary topics raised around us were packed into a compelling story. The documentary does not create an event but record the events are authentic or real (Pratista, 2008; 5) John Grierson (in Erdhina, 2011; 7) says that the documentary is "a creative treatment of actuality". It is understood that the documentary is a creative process in assembling the image into a story. Although it is a real event

documentary filmmaker (filmmaker) can implement creative treatmentnya to build a compelling story that is through the style of personality.

Style of personality is a concept, which has its own peculiarities narrative to tell a story. According Gerzon Ron Ayawaila (2008; 38), a director must try to translate the writing of a script into a visual language. Documentary filmmaker at the start of his own should have a clear idea and concept, of what will be delivered and how to deliver it in a logical and able to give dramatic emotion to the audience. The story submission process is generally referred to as the narrative style of storytelling. Bandung as one of the major cities in Indonesia are often referred to as a creative city, even the mayor of Bandung: Ridwan Kamil embed Bandung as a creative city. The mention of this obviously is not without fundamental reasons. Bandung is often referred as Paris of Java, because fashion trends this city referenced like the city of Paris as the center of fashion and clothing trends (Kunto, 1985; 5). But not only that, because the type of creative industries that emerged in Bandung has a very rich diversity. Potential diversity of West Java, especially in Bandung making this city offers a rich variety of themes to be appointed as a documentary. Not only the social and cultural themes, but the diversity and uniqueness of Bandung itself seems to be a various potential to be appointed as a documentary. So that the wealth and the potential could be one way for the development of creative industries. But the problem is how to apply the narrative style in a documentary for the development of creative industries in the Bandung city.

## **2. THEORETICAL BACKGROUND**

### **2.1 Documentary Film as a Story of Reality**

The documentary is a record of reality, in which the material becomes the story of a reality. If the reference of the history cannot be denied that the invention of moving pictures is worth a documentary, such as the invention of motion Muybridge horse run. Even moving images recorded first by Lumiere brothers-inventor of the first of a movie camera on the train arrived at the station, can be called a documentary. Some people call it a documentary, but it should be understood that the film could mean a material or a movie in a sense a form (shape). So there are many ways that can be used in a documentary to convey ideas about the real world (Rabiger, 2015; 8). The documentary is a character, and therefore every thing in the real world is always worth a document. The documentary has some narrative style that is; Exposition, observations, Interactive, Reflection, and performative (Ayawaila, 2008:101). One style that is commonly used is observational style. The narrative style of observational does not use a narrator, but focus on the dialogue between the subjects. This type of narrative is put directors as an observer.

According to Himawan Pratista, documentary is a film that capturing the fact, the presentation of the facts is key. Unlike the fictional film which create a fictional story and then make it into a real, documentary film over the presentation of reality. If the fiction films generally require a story must resolve conflicts and complex figure, suppose protagonist and antagonists, documentary film over the message to be conveyed (Pratista, 2008:76). The documentary has some technical distinctive character, because the main goal is to get the authenticity of the events that will be recorded (Effendy, 2009:3).

### **2.2 Narrative Style in Documentary Film**

Narrative is the equivalent of understanding outlines or explain the story through a variety of ways. According KBBI narrative is talking or saying. If the film is a text (audio and visual) then put them together into a narrative (conversation), interesting narrative is the key in the documentary. According Gerzon there are two things that became the starting point of the narrative approach in the documentary film, which is presented as an essay or narrative. Both have a characteristic that is specific and requires creativity of a director (Ayawaila, 2008; 101).

Essay approach can broadly encompass the entire event, which can be presented either chronologically or thematically. Essai more direct approach to the audience by way of dictating

something, generally using a narrator. The weakness of this style is if the narrator does not attract, the audience will get bored. In addition essay approach more dictate something, then it is often the narrator in the film this model is referred to as The Voice of God (absolute voice). Holding the attention of the audience to keep watch an essay during the explanation may be a challenge, because most viewers prefer to enjoy the narrative style models.

While the narrative approach is using 3 rounds; exposition (early), complications (middle) and resolution (end). This model is a classic narrative that almost shared by all civilizations, commonly used in narrative film fiction. All three parts are interrelated though there were telling in the form of non-linear. The opening part is commonly used by a director to introduce the topic or theme through the subjects that serve to stimulate the curiosity of the audience. At the center, the story profiled how the background and motivation that can arise conflict / the problem. At the end, the general will explain the impact. While the narrative approach prioritizes the narrative of sources (subject) that made to convey the message. That means, message intended by the director to the audience only through dialogue between subjects that are in the film, not using a narrator. This model is more aroused the curiosity of the audience to the next story.

According to Salahuddin Siregar (Indonesia Rollingstone Magazine, 2016) a documentary is a creative treatment of reality, so as to make it needed a touch to tell the story. The documentary is a record of reality so that the viewing experience will be different from the experience of watching a movie fiction. The documentary says something that is not artificial. To tell it needs a model of a special type storytelling. If the documentary is a unique storytelling style, to tell something ordinary into the extraordinary is an absolute requirement.

### 3. RESEARCH METHOD

This research is an analysis of the narrative style in a documentary that can be used as a reference for documentary making, especially for the development of creative industries in Bandung. The method is visual analysis of the two documentary film that are: *Renita, Renita* a film by Tonny Trimarsanto (2006) and *The Land Beneath the Fog*, a film by Shalahudin Siregar (2001). Visual analysis is applied to describe the narrative style, which can be found new patterns in narrative style especially in the academic field. According to Feldman (1992) in the visual analysis can be divided into several stages (Widiatmoko, 2013:41):

1. Description (identify the visual elements of a work)
2. Analysis (analisis supported theoretical basis)
3. Interpretation (creative and imaginative stage to explain the thought)
4. Assessment (synthesis between the case of the data being analyzed)

### 4. RESULT AND DISCUSSION

In the documentary, generally the topic is something interesting around us. The topics sometimes never known a lot of people, or it could be an actual topic often encountered daily but many people ignore it. Documentary viewpoint has always put the issues that are beyond the needs of the entertainment in general. If entertainment is generally put the movie as an imaginative story that can liberate human imagination freely, documentary film closer reality story as a message. All things in real life are worth a document, but when the reality footage raised through the film then that's called a documentary film. When referring to the movie of course there is a story or story telling. The film that is discussed in this research has the same narrative approach. Both have a different topic, *Renita, Renita* carried stories about transgender life with a hard life, while *The Land Beneath the Fog* suggests the story of peasant life that confusion with unpredictable season. The main character becomes connective story of the film is Arifin, the son of one of the village farmers. Both films is observational style, without using a narrator. The following is a description of the film:

Table 1 Narrative Style Comparisons

|            |   |   |
|------------|---|---|
| Film Title | <i>Renita, Renita</i> .<br>Tonny Trimarsanto, 2006  | <i>The Land Beneath the Fog</i><br>Shalahuddin Siregar, 2011  |
| Narrative  | The narrative of the film tends to focus on transgender issues as a subject, so that the narrative is based on what was told by characters.<br>The story presented by interview and occasionally the main character tells his life as a transvestite.   | Narrative film is conveyed through Arifin, the son of one of the farmers in the village Genikan. The story is conveyed indirectly describes the lives of farmers, but rather illustrate how the story Arifin who cannot attend school because there is no charge. The film is spoken without an interview, so that at first glance seems like a fiction film. |
| Subject    | Subjects to be a theme in the film is a transvestite named Renita who live amid the rigors of life as a transsexual.  | Subjects who became a topic in the film is the life of farmers in the village Genikan.  |
| Character  | The main character in this film is Muhammad Zein Pundagao that has the name Renita transvestites.<br>Detailed figures depicted with everyday life, ranging from the activity before work, working, nightlife, to the daily life when it is not working. | Characters in the film are the most prominent is Arifin, although there are some other figures that tell about the daily life of two families.  |
| Premis     | The premise in this film is a transvestite who during his life experienced discrimination, violence by the state and society.   | The premise of this film is the life of farmers in the village Genikan made confused by the uncertain weather. Where the change of seasons, harvest, education and poverty has been linked to one another.  |

Source: Personal documentation, 2016

#### 4.1 Narrative Style Analysis

Narrative Style in both films use the same narrative approach but has a different way of presentation. With the difference in duration, it will certainly distinguish how telling the story. *Renita, Renita* tend exploratory against the main character, because the main story raised by experience the main character (Renita). With a duration of only 16 minutes of exploration in the narrative of the main characters tend to be very vital, therefore, in his speech this film them in several scenes. Storytelling was raised in a variety of everyday activities. Results of interviews conducted and then summarized into a story by entering the main character that was doing his daily activities. This means that the narrative in the film is likely to stem from the story on the interview, which was then developed with the visual.

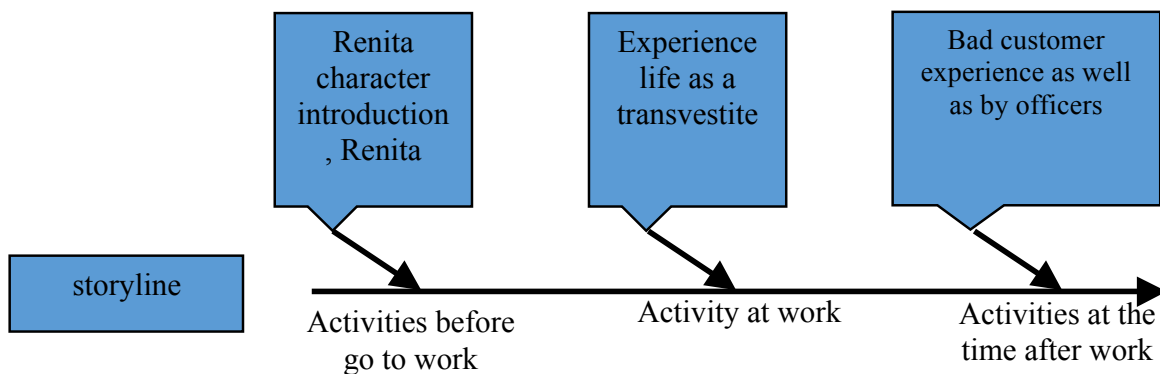


Figure 1 Storyline of *Renita, Renita*  
Source: personal documentation, 2016

By developing the story of the interview, indirectly observational narrative style could be more dynamic. This means that some of the results of the interview can be inserted with the activity or

activities that could give an idea about his character. One scene in the opening section, for example, a character introduced by introducing the name, place of birth date even transexualnya name. This introduction is spoken at the beginning of the film as an appetizer. The main character (Renita) introduced by starting the story about who he is. At the beginning of the film was also raised how the conditions of daily life of the main character.

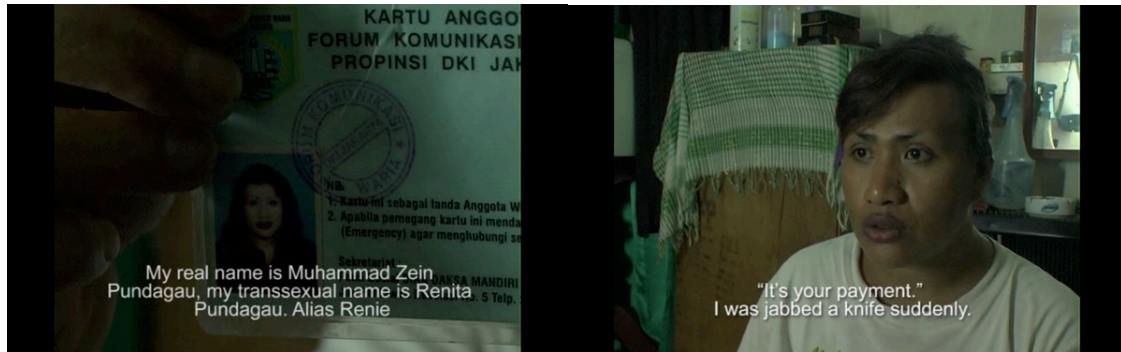


Figure 2 Introduction of Renita character (left), Storytelling Based on Interview (right)  
Source: screenshot of *Renita, Renita*. 2006

Narrative in the film uses interviews narrative way, so some important information can be easily raised. Suppose conflicts that arose about how the treatment of people who use the services. At the time of charging, Renita even stabbed with a knife. Excavations of this conflict are more easily raised from the subject (the main character) for interviews. In addition to raised the conflict any time by the filmmakers, the placement can also be applied wherever the conflict in accordance with the wishes of the director. Narrative approach that appears in this film is so clear in every phase, making it easier for the audience to understand the entire of the film.

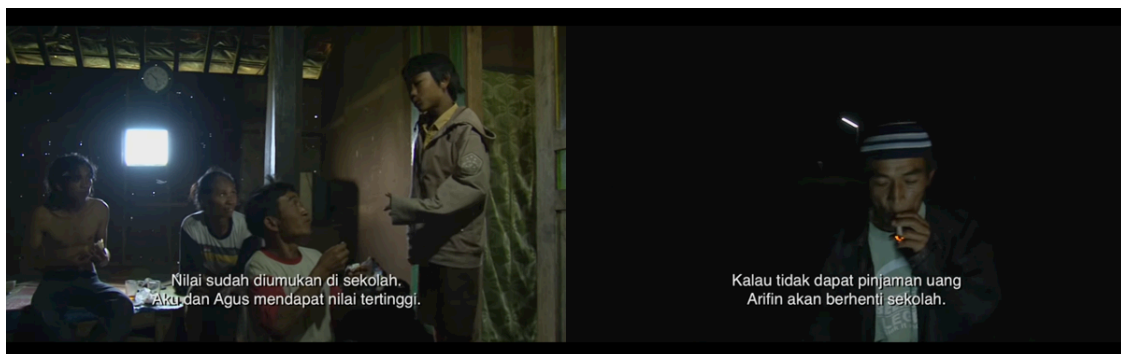


Figure 3 Arifin tell to the family about his score (left), Arifin father trying to find loan  
Source: screenshot *The Land Beneath the Fog*, 2011

The *Land Beneath the Fog* has a very strong difference in a statement. With a long duration of this film may seem slow, but the audience is brought deeper into the lives of Genikan villagers. This film does not tell a story through an interview, but rather the exploration of reality. Conflicts that were presented done very intimate, because the character is able to tell what it is like in daily life. As if without realizing the presence of the camera, character dialogue and perform daily activities without feeling any intervention of the camera. Narrative in this film tends to close near the visualization fiction movie, because some scenes "like" acting but actually is not. Example the scene Arifin returning home from school and told his family that he got highest score in class, but his father just laughed and asked "the highest value is also why? ultimately could not attend school". Narrative style in this film tends to offer innovations in storytelling documentary, because it describes the approach the topic with fiction movie. Due to the long duration, the filmmakers trying to apply the observational more in depth. Related the conflict it to the life of the villagers

seems to be a very serious concern. Because the interview is not a reference, then the film must explore further conflict. This movie tells the style tends to prioritize dialogue in truth occurs between their families. Example the hardship when Arifin had to continue the study.



Figure 4 Arifin father asking the loan  
Source: Screenshot *The Land Beneath the Fog*, 2011

The narrative that seem like fiction movie becomes very strong supported in narrative style, so that the dialogue conducted by the figure to be more attractive to be enjoyed. This perspective suggests that the visualization in a documentary not to be impressed rigid and chasing moment. This is apparent when one scene in the film shows how dialogue Arifin father who is seeking a loan of money for their children's school. In the scene looks so natural and reasonable. With dialogue that actually occurred, visualizations provide reinforcement in telling the scene. Narrative approach this film gives a complete picture in the telling of a film of the second aspect, the stories and pictures. By the two films above, the main topics is about a subject of the story. The first subject in the film *Renita, Renita* are Renita (Muhammad Zein Pundagao) itself as the subject of the story. Meanwhile in *The Land Beneath the Fog* -phenomena farmers life in the bottom of the slope Merbabu mountain in Central Java as the subject. The subject is the core of the story that is being hosted by both films. Subject according to KBBI is the topic, the subject, but it can also be a person, place or thing. Referring these understanding, the actual topics in a documentary can be simplified by calling into the subject (naming for Indonesian language). To put the main premise of a documentary it would require an understanding of the subject beforehand.

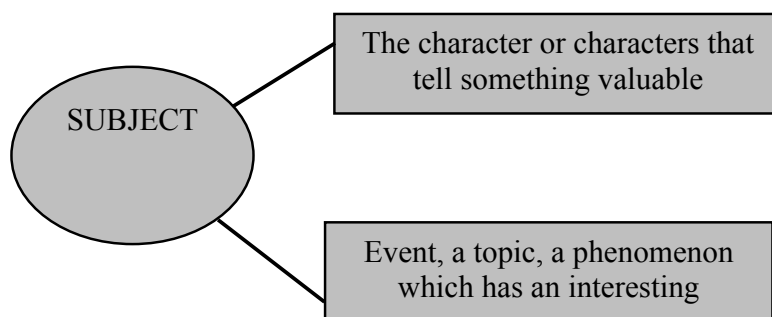


Figure 5 subject as a topic  
Source: Personal documentation, 2016

## 4.2 Interpretation of the Style of Personality As a Reference in Documentary Film Making

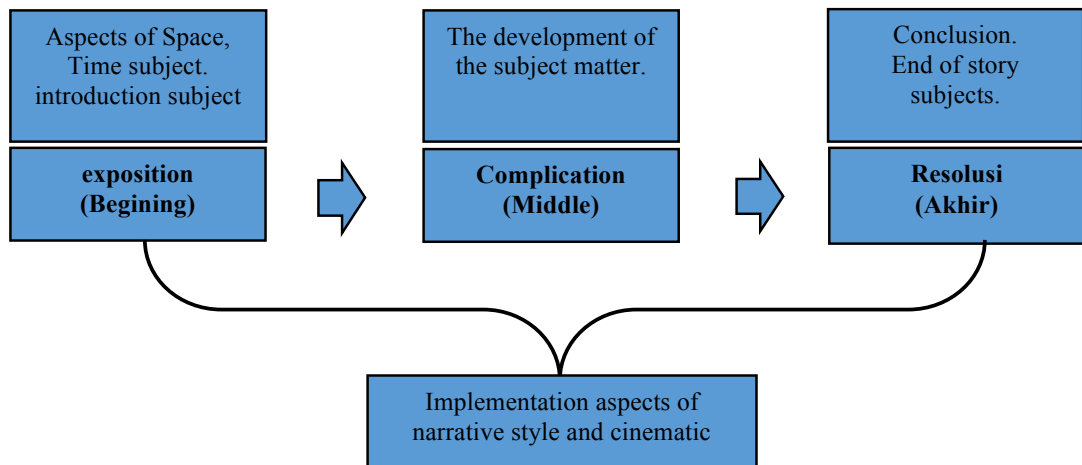


Figure 4 Implementation of narrative style  
Source: personal documentation, 2016

Narrative style of documentary in general sometimes tend to be boring, because usually only contain images as well as interviews with interludes chasing moment. According the second analysis above, the documentary actually be able to apply the new narrative style as a storytelling. *Renita, Renita* illustrates in his narrative approach is a model three-act narrative. It is also because supported by the short duration. While the second film *The Land Beneath the Fog*, offers how to speak like a good fiction movie and a cinematic narrative, in addition to the depth of the reality of the subject itself as the main story. Presentation conflict is not done by interview, but by displaying a dialog that occurs naturally (naturally occurring). Referring to the second film of the new narrative style can be applied as the main story in the documentary films especially in Bandung city.

The new narrative style is the combination of both films is by applying the duration is not too long. Then tell the subject (as the main story) with the narrative three innings while preserve cinematic aspect. Other than that extracting the subject should be emphasized during presenting conflict based observational documentary style. By raising the various subject, especially in the Bandung city, the application would presenting in a documentary style will be more attractive. Besides supported with a number of topics that could be raised in the documentary, Bandung also offers the potential of creative human resources especially young people. Referring to the interpretation of the strengths two films above, the subject can be used as a reference by applying it to be as a reference (Bandung in particular).

To tell the story must begin from an understanding of the subject, whether the person or topic. If the subject already understandable it will be easier presenting in the three acts structure. The introduction in the early rounds should give a clear picture of the subject in order to avoid confusion the subject himself. Then the placement of the conflict should be a major concern, because of the conflict become the core of the real story. Conflict in the documentary did not like fiction movie that could be made, but can be developed from the subject itself because the most important thing is the message of the documentary film. Presenting conflict should not use the interview, because the digging could be other ways that the proximity of the subject in space. At the end, the film should provide an overview of the conflict, so that at the end of film the message can be understandable by the audience. In addition to applying the narrative style, the presentation should also pay attention to aspects of cinematic, so the impression of the film can also build the depth of the story. The cinematic aspect to help build the story of the subject itself, so

penuturannya become more attractive. The visual aspect is also one of the main factors in favor of the story because of its visual strength.

## 5. CONCLUSION

With the diversity and resource owned by the city of Bandung, a lot of subject that could be developed. The subject may be a person or a particular topic. With an understanding of the subject beforehand then the narrative of a film will be easier for based on the subject as the subject of the story. Observational documentary film requires the ability of the director as a good observer to explore the depth of the story based on the subject, so that research becomes the main thing. The understanding of the subject to be very important as it relates to the storyline. Having an understanding of the subject, the narrative of the film should consider of the three act structure. Implementation of the story in three acts structure must not be built based on interviews, but could do with the proximity of the subject area (as a person or as a topic). Besides applicating the narrative aspect, the most important things that can not be ignored is the cinematic aspect, because the visual become part strengthens of storytelling. With the narrative style that takes both these aspects, the observational documentary will offer a novelty in the narrative style.

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