

Behind the Pandemic Narrative of the Documentary "Diam & Dengarkan"

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Abstract. The Covid-19 pandemic, which began to spread at the end of February 2020, has gradually changed the order of human life. Human mobility is limited, interaction rules are strictly regulated, health protocols are always updated, all are built on the pandemic narrative. Documentaries respond to this pandemic by presenting audiovisual narratives in the form of documentaries, one of which is entitled "Silence & Listen". By using Roland Barthes' semiotic analysis, this study aims to examine the pandemic narrative presented by the documentary. The results of the study show that the pandemic narrative in this documentary has a reflective tendency by highlighting a provocative storytelling structure. The narrative is by leading the audience's understanding to realize that this pandemic is the result of human errors in thinking and acting. Since the beginning, they felt they could and had the right to acquire, control, monopolize the use, and then try to accumulate potential and separate themselves from their environment. However, in the connectedness of 6 chapters this documentary seems to imply a message of fatalism, that everything has happened and it is up to fate.

Keywords: Documentary, Pandemic, Semiotics, Diam & Dengarkan, Fatalism

1 Introduction

The Covid-19 pandemic, which began to spread at the end of February 2020, has gradually changed the order of human life. Human mobility is limited, interaction rules are strictly regulated, health protocols are always updated, all are built on the pandemic narrative. Documentaries respond to this pandemic by presenting audiovisual narratives in the form of documentaries, one of which is entitled "Silence & Listen". Before discussing the documentary "Diam & Listen" it is important to review the simple definition of documentary from Trimarsanto [1] which states that documentary is an attempt to represent or re-present a reality using facts and data. So in principle, the important things that must always be maintained in the production and reading of documentaries are events or reality, facts and data, as well as storytelling presentation.

The documentary film "Diam & Listen" by Anatman Pictures was first released on June 27, 2020. This documentary consists of six segments with a total duration of 1 hour 26 minutes 14 seconds. The film, which was worked on during the COVID-19 pandemic, will initially take pictures related to facts authentically and directly. But in the end, we have to change the form of delivery, namely by presenting facts packaged in motion visual montages (videos) and still visuals (photos & pictures) which are realized in infographics. Montage is an image arranged in such a way in a film sequence to describe or convey an idea. Their materials are composed of audio, video, photos and images with royalty free footage, public

domain footage, or creative commons, and are used with fair use principles. Thus the creator of this documentary made his statement at the beginning before the video started.

From the visual aspect, this film prefers to use motion graphics and infographics to help the audience digest information more easily. The biggest strength of this film is actually in the narrative that is used as a vehicle for carrying the dominant idea. Thus the visuals and audio follow the narrative guide, or illustrate and provide visual evidence to add convincingly what is narrated. Therefore, it is only natural that there is a gap between what is narrated and what is presented through the visual and audio aspects. The narration conveyed in one part has a poetic nuance on the other, it sounds as it is. So when the narration is delivering messages with a poetic impression, sometimes the visual illustrations are not able to reach what the narration demands. Another comment submitted by Apresyan stated that this film is also not recommended for viewing by minors because in certain segments there are pornographic images, even though the original purpose was for educational films <https://identitasunhas.com/diam-dan-dengarkan-menyadari-keterpautan-diri-dengan-alam-semester/>. On the other hand, Kompas appreciates this documentary by calling it a film that campaigns for environmental awareness <https://www.kompas.tv/article/100042/review-film-diam-dan-dengarkan-jeda-untuk-dunia-dan-manusia-berhenti>.

The following is a brief description of the 6 segments of the “Silence & Listen” documentary. The first segment is titled “The Inevitable Apocalypse” with senior actress Christine Hakim as narrator. This first segment is deliberately opening the documentary by inviting the audience to agree that humans are only a small part of the universe. His presence can be said to be "just now" from a journey of approximately 4.6 billion years ago since the earth was created. Thus there is no acceptable reason for the special assumption that humans are from fellow creatures of God who inhabit the earth <https://gensindo.sindonews.com/read/86041/700/diam-dengarkan-film-dokumenter-yang-diisi-deretan-seleb-beken-indonesia-1593507996>.

In the second segment entitled “Mens Sana In Corpore Sano”, Dennis Adhiswara became the narrator to convey the connection between mental health and physical health. The understanding of most people who often believe since childhood is the proverb which states that a healthy mind in a healthy body needs to be criticized. The simple understanding is to keep the body healthy first, then the mental health will also be healthy. Meanwhile, when faced with the reality during this pandemic, many physically fit people often become victims of disease because they are triggered by anxiety, anxiety, and over thinking on issues that surround their lives, including in this case being affected/shocked by confusing news about the COVID-19 virus.

The third segment is entitled “Plastic Kingdom” with Arifin Putra as the narrator. Innovations that are not in favor of the preservation of the environment broadly and in the long term will have an impact on the destruction of the natural system of the universe. The small contribution that we do every day to the destruction of the environment is a big loss that we will bear in the future. At least that's what is emphasized in the third segment of the narrative, where plastic with its hard-to-rotten nature actually confines humans with various bad effects.

The fourth segment entitled “Water, Source (Style) of Life” is narrated by Eva Celia. In this segment, the narrative is more dominant on the issue of water which is identical to the source of life but becomes a new problem that is getting bigger because it is the main driver of the source of human lifestyle. Without realizing it, humans have "raped" water until its usefulness as an important element of life has turned into a new disaster. In this section, we are presented with a collection of data showing that the water that we think is unlimited is

actually very limited when compared to the size of the earth and the growing number of people. Other data that is also important is used as a driving force to open human awareness, namely about the consumption of water used to produce products that we use to fulfill our lifestyle. Those of us who pursue prestige by imposing a lifestyle are actually destroying the natural system of nature, especially water.

The fifth segment entitled "Forestry in the One Supreme" is narrated by Nadine Alexandra. In this section, humans are forced to re-realize that they are not the only living beings that are important as a supporter of the world's living system so that they feel that all creatures must submit to the system created by humans. While humans themselves are often wrong in taking conservation actions. Not making the environment much better, but on the contrary, sometimes partially and pragmatically making the efforts of other communities seem meaningless because of the carelessness of a group of people who in their actions make things worse.

The sixth segment is entitled "Samudera Cinta" which is narrated by Andien Aisyah. In this segment, it is forced to open human consciousness which puts the source of human happiness in the existence and abundance of money. Testimonials are directly presented in a storytelling format presenting the next generation of one of the Indonesian conglomerates. This segment dispels the notion that money is everything and can buy happiness. Being grateful and seeing what we have got is the key to happiness, because God created every creature with their own / not the same measure. So laying down the standard of happiness value by glancing at the happiness of others will actually mislead people in a never-ending cycle of searching for happiness. So what does this have to do with environmental issues? It is precisely by forgetting that as humans who live on Earth surrounded by abundant blessings, humans should be happy and concentrate together with other creatures taking care of the earth. If you always feel lacking then what happens is that humans are a disaster for other creatures.

Anik Nur Azizah's research in 2021 regarding the documentary film "Silent & Listen" resulted in the conclusion that the messages contained in the documentary Silent & Listen tend to lead to messages that encourage and realize that every individual should take care of themselves to behave in a more environmentally friendly lifestyle. by protecting the environment, namely; processing waste, utilizing used goods, not destroying forests and water as natural resources, replacing plastic use, reducing carbon emissions through healthy eating patterns, and changing consumptive lifestyles <https://digilib.uin-suka.ac.id/id/eprint/42875/>. Another appreciation of this documentary in a review said that this film can be used as a pocket book to start caring and critical about our existence as humans on this earth. It is called a pocket book because he considers this documentary to only touch the surface of the complexity of existing life problems <https://vernanditarefitw.medium.com/seperti-judulnya-diam-dengarkan-da6b2a8774ac>. The positive response for the achievement of this documentary work is recognized as very good. However, departing from the view that it is possible that from the other side there will be potential readings of different Diam & Listen documentary texts, this research provides space for other meanings and deconstructs the established meaning, which was built by other reader.

2 Method

This research with a qualitative approach uses the semiotic analysis of Roland Barthes. The purpose of this study is to examine the narrative of the pandemic shown in the

documentary "Silence and Listen". To examine the text, this study uses the semiotic analysis method of Roland Barthes [2]. In Barthes' view, semiology is referred to as a formal analysis method because in its analysis semiology links the expression of meaning or content with formal composition [3]. So we know the method of analysis of semiotics or semiology of Roland Barthes with the terms denotation and connotation. Denotation is understood as a system of first-level significance, while connotation is a system of second-level significance [4]. Denotation is an objective meaning that is fixed, literal, as it is, while connotation is more on subjective and varied meanings. Thus, in Barthes's view, connotation is identical with an ideological operation called myth whose function is to reveal and justify the dominant values prevailing in a certain period. Myths are not superstitions. Myth is a second level meaning system, which is formed by the first level meaning structure. In myth, a signifier can have several signifiers. Myth is a language, it is a communication system, and thus a myth is a message. Myth is the development of connotations, connotations that have long been formed in society [5].

On the other hand, this research tries to see from the other side the interpretation of the meaning commonly understood by the public which is embedded in the documentary Silent & Listen. This is an attempt to provide space for other potential meanings that could be immersed in the process of strengthening meaning that occurs repeatedly in (at least) appreciation and reviews that appear on information and data search engines: google. The term that is often used for this process is called deconstruction. Pointing to the concept of deconstruction, of course, we cannot leave the understanding and description given by a French philosopher: Jacques Derrida. Deconstruction is a way of thinking to shake the certainty of the meaning of the text. In other words, there is no dominant interpretation that is authoritative. In fact, a text already contains tension and paradox, and deconstruction itself can be interpreted as a text. Thus it is possible to be deconstructed against of the text.







Derrida's deconstructive thinking attempts to show that there are other thoughts that can be alternative thoughts besides the existing ones. Deconstruction is not actually not intended as a separate method but rather a process event. As stated by McQuilan who tried to formulate 5 strategies as a description to understand deconstruction thinking patterns <https://rumahfilsafat.com/2009/11/29/derrida-dan-dekonstruksi/>. 5 strategy as follows :

1. Deconstruction is a moment of reading. Thus, even making a method pattern that has the potential for us to repeat ways of reading like the past can be called establishing a method, and this is also avoided for understanding deconstruction.
2. Deconstruction is an attempt to disrupt the establishment of binary oppositions. Because binary opposition seems to stabilize the meaning of concepts that become dominant and less dominant. This means that the assumptions that seem stable in the mind must be questioned.
3. Deconstruction is a reading process that is interested in the "marginalized" and less desirable.
4. Deconstruction is a history in which terms find their own and different meanings in certain and different contexts.
5. Nothing is text-free. In deconstructive reading the meaning of the text refers to a series of traces, namely the contexts in the text that give meaning.

In the process of dissecting the meaning of the video and audio texts in the Silent & Listen documentary, the first step is to observe the entire visual text and audio corpus of this documentary, then cut the footage by footage, the montage produced from the video and motion graphic arrangement, as well as interviews with resource persons. After that it is interpreted

literally to find denotative meaning. Then the text is interpreted connotatively to find the ideas behind it. On the other hand, more detailed notes on the pattern of text presentation tendencies are also observed to be used as affirmations of messages that are arranged systematically. As a first step, the following is presented data regarding both visual and audio elements that are displayed in the Silent & Listen documentary

Table 1. Visual elements of documenter Diam & Dengarkan

No	Sample of visual element	Term
1		Video microscopic Ratio of video 4 : 3
2		Video artificial illustration Ratio of video 16 : 9
3		Video original footage Ratio of video 16 : 9
4		Video original footage (from the past) Ratio of video 4 : 3
5		Video art illustration Ratio of video 4 : 3
6		Visual motion graphic Ratio of video 4 : 3

















No	Sample of visual element	Term
7		Visual/photograph motion graphic Ratio of video 16 : 9
8		Video visual effect 3D Ratio of video 16 : 9
9		Infographic with additional text Ratio of video 16 : 9
10		Video online interview Ratio of video 16 : 9
11		Video clips from other shows/films Ratio of video 4 : 3
12		Video news clips Ratio of video 16 : 9

Table 2. Audio elements of documenter Diam & Dengarkan

No	Audio elements	Role & function
1	Original sound of interview	Makes the core message of key informants clear and strengthen the narrative
2	Narrator sound	Be a video guide, music illustration, and sound effect
3	Music illustration	Amplify the nuances and emotions shaped by narration and video
4	Sound effect	Convincing and strengthening the visual impression

Here are 10 examples of 43 pieces of screenshot taken from the documentary corpus Silent & Listen which contain messages that tend to put the audience/humans in a corner, to be willing to listen, follow advice, and accept the consequences of our contribution as humans living on earth.

Table 3. Example of footage with a cornering and fatalistic nuance

 <p>Sejak hidupnya dimulai 4,6 miliar tahun lalu, bumi telah melahirkan bencana memberikan kiamat bagi bermacam spesies.</p>	 <p>juga terus memusnahkan berbagai makhluk yang seringkali dianggap tidak penting.</p>
 <p>Demikian keajaiban alam diikuti deretan bencana.</p>	 <p>Kemudian bangsa Maya dan Aztec yang pernah karena flu dan cacunya yang ditularkan dari Eropa.</p>
 <p>kemudian sudah bertanggung jawab untuk kiamat banyak sekali spesies.</p>	 <p>dr. RYU HASAN Insinyur Geoteknik Cepat atau lambat, bencana akan menahapinya. Dulu pernah terjadi tsunami.</p>
 <p>yang selalu jelas mengancam kelangsungan banyak sekali makhluk hidup di dunia ini.</p>	 <p>Sekarang kalau kita lihat dari sisi alam, adanya manusia itu hukuman bukan buat mereka?</p>
 <p>ADELINE WINDY Insinyur Geoteknik Tetapi seluruh alam semesta tidak pernah khawatir diapa-apapun sama kita.</p>	 <p>Namun, Homo Sapiens sendiri yang memberikan kehancuran bagi spesies lain.</p>

3 Finding and Discussion

Realizing that every text is in a neutral position and has the potential to be read according to the frame of reference and the scope of the reader's experience, the following readings do not pretend to impose a certain way of thinking and must be contrary to the main message of this documentary. Of course, other interpretations have an equal place as well. The results of the study show that:

1. The pandemic narrative in this documentary has a reflective tendency by highlighting a provocative storytelling structure. It is said that because it is seen from the overall pattern of this documentary delivered by compiling visual material in a tempo that tends to be fast. This is actually understandable because this documentary uses 90% more creative common material than other videos that are bound by the rules of the maximum duration limit. The speed of the tempo of this image will of course also make the audience's behavior also have to follow the swift flow of messages that flow repeatedly with narrative patterns, reinforced by interview footage, occasionally inserted with fast infographics, as well as patterns of moving message sequences that are tightly arranged, then conclusions that are packaged in narratives or statements of sources that directly understand. This of course makes the audience have to follow without pause, without cognitive interruptions to think again, think from a reverse angle, think critically. The pattern that occurs is that the audience is silent, listens, reflects, remembers a series of data presented, rearranges them in their minds, draws conclusions as directed by this documentary narrative.
2. The image structure or editorial thinking is presented with a pattern of making highlights at the beginning of the opening of each chapter before the appearance of the title writing. The messages that are voiced at the beginning of this chapter choose to select messages that directly have the potential to attract the attention of the audience, make them curious so that the audience is willing to follow the explanation of the contents of the chapter.
3. The splitting of this long documentary into 6 chapters seems to be a strategy so that this documentary does not seem too long and boring, the audience can draw conclusions more neatly because clear boxes have been provided, the themes are arranged in sequence and continuously even though they can be reversed -come back.
4. The narrative is built by leading the understanding of the audience to realize that this pandemic is the result of our mistakes in thinking and acting as humans in thinking, putting, realizing and behaving in the environment around us. Since the beginning of our documentary, we are directed to realize the fatality of this thinking that humans always try to accumulate potential and separate themselves from their environment by massive exploitation and ends in human losses themselves. This impact is inevitable and humans must bear the consequences for it.
5. The voiced narration coupled with the narration of the transcript on the screen mentions many implicitly or concretely with the nuances of cornering humans for their mistakes in their role in managing the environment. There is no other way but to realize even though it is too late and be willing to follow the behavioral recommendations that are concretely suggested in the narrative message, however late it is and we must accept it, rather than never.
6. The visual text has a paradoxical nuance with entertaining and satirical satire on human efforts to survive in the midst of a pandemic. The video footage of the Ksatria Baja Hitam series was chosen because the average audience for this documentary is those who knew and was entertained by this Japanese action figure / super hero in their childhood.

7. The tendency to interpret the documentary *Silence & Listen* leads to fatalism (taken from the root word fatal) a term to describe a person's attitude in perceiving and facing life's problems with despair in everything, so that a person is only able to surrender to fate and cannot change it because it will be in vain <https://www.dictio.id/t/apa-yang-diunjuk-dengan-fatalisme-or-fatalistis/120615>.
8. The first chapter clearly reveals the message that humans are a disaster for other creatures living on earth.
9. Instead of acting as a hero, he becomes a resident who destroys his own house. The task of humans as special beings is in the understanding that with their intellect humans are able to create systems and organizations so that they should be able to manage the earth together with various kinds of life that have their respective roles and functions. However, it seems that this role is not completely carried out by humans because there is no synergy with other humans in understanding, thinking, and acting for survival. Many humans actually act fatally on environmental sustainability so that instead of being able to carry out the task of leading the earth, in fact, many extinctions result from the mismanagement of nature by humans themselves, because of their selfishness. Previously, nature had never complained about what was done by humans. In conditions like this, the narratives and statements of the informants emphasize that they want to be tried after all, if nature has acted to balance the universe, then humans must be willing to accept their fate as happened in this pandemic. Only a partial extinction of humans from a series of pandemics that have occurred, So accept that fact.
10. The second chapter is about human mental health. Departing from the ancient Roman proverb "men sana in corpore sano" this second part focuses more on after all humans are actually weak creatures. The weakness lies in his reasoning, which is often something he is very proud of. Mind or mentality is the key to human role to survive and manage life on earth, also the key so that humans do not become creatures that actually accelerate the extinction of other species of fellow inhabitants of the earth. In other words, humans should not blame other species if they went extinct, because the real key lies in how they organize their own minds. With the siege of anxiety, humans can only surrender.
11. The third chapter talks about the plastic empire. The nature of plastic that can serve human desires in many ways with its relatively strong, flexible, durable, cheap, easy-to-process nature, in the end becomes a time bomb for humans themselves. Plastic that cannot be recycled and disposed of in the end is like a living corpse that endangers human life. Not only pollutes but even enters the human body through marine biota food that has been contaminated with plastic. Humans are surrounded by the existence of plastic that is difficult to destroy and sooner or later will stab humans without being able to do anything. No matter how people search for solutions in various ways, in the end they can't turn off the time bomb button, only able to slow it down, so accept that fate.
12. The fourth chapter is about the blessing of water that is lost because of human hands. From the beginning, this narrative led to the audience's awareness and misconception that water is abundant, and the sea will easily clean up a lot of polluted water when it enters the ocean. The narrative affirmation in this section is that the water in this world has been so much polluted, even the last video shown is an abundance of foam pushed by the waves back to the coast. To make people aware that the ocean is not a magic box that can change water pollution back to clean as usual. Now is the time for humans to accept the consequences of polluting behavior that is carried out every day. Not only by factories, unfortunately, the biggest share is from the use of water in housing.

13. Even though the fifth chapter talks about forests, it actually wants to convey a message of the importance of the role of biodiversity in the forest. The role of humans to care for the earth is actually only small, so it is not appropriate to boast as the manager of planet earth. God has given the role of each of the inhabitants of the earth fairly from the smallest to the largest creatures. Then human intervention actually disturbs this natural balance system. Their roles and functions are disturbed so that someone has to play a role in warning the creatures that disturb the balance through super small creatures, namely viruses. So humans can't help but have to stop all that bad treatment to other creatures that inhabit the earth, even those they don't realize on a daily basis.
14. The sixth chapter with the title "The Ocean of Love essentially returns humans to their humanity. Through the substance of the emotional story, a Prajna Murdaya tries to confront humans who are still struggling with the search for happiness through wealth to realize and stop these efforts even though they have not had time to feel the wealth of wealth. The implicit conclusion is that human happiness is the achievement of success in planning the system, organizing, managing the ups and downs of efforts to realize that success, until what is planned is achieved and all of that is a personal effort and synergy with others, not on the help of parents who can facilitate everything. In the end, humans who avoid working hard, want things to be easy, and reject their destiny as humans, will become extinct in their solitude, no need to wait for a pandemic or the like.

4 Conclusion

In the meaning of texts made by text readers or other researchers for the Silent & Listen documentary, in general they draw a constructive meaning, in line with what the documentary maker wants. This documentary is a learning and even awareness or cognitive bridge for all of us, collectively trying to take the opportunity to improve ourselves again and be willing to take care of the environment in which we live together, a big house called the earth. But on the other hand, in the connectedness of 6 chapters that aim to arouse human consciousness, this documentary implies a message of fatalism. An understanding that surrenders itself to fate. Everything has happened, we realized too late for the wrong conservation steps that we should have done a long time ago. Humans never existed, so sooner or later accept the fact that humans too will eventually not exist. This pandemic is only a small mirror fragment to realize that we are the source of disaster for all creatures that inhabit the earth, and leave it to fate.

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