

Story Analysis in Documentary “The Waste On The Hills”

Nicholaus Wayong Kabelen

wayong@asia.ac.id

Desain Komunikasi Visual, Fakultas Teknologi Dan Desain
Institut Teknologi Dan Bisnis Asia Malang

ABSTRACT

The purpose of this research is to analyze the story of the daily routine of TPA Piyungan Yogyakarta in the documentary film The Waste On The Hills by Himawan Pratista. Social and environmental problems are clearly visible, where this TPA has actually exceeded its capacity. piyungan landfill has been operation since 1995, and it has to be stopped using in 2016, but until now, it still in use the height of the garbage dump from the ground has reached more than a 20 fibors building. Low public awareness in environmental management can be a cause of environmental pollution. Then efforts to manage waste that are not effective will result in health problems for humans and livestock around the landfill. In the middle of the pile of garbage there are lots of scavengers looking for trash to sell again. The results of writing this article aim to analyze and describe or explain the factors that cause and impact caused by piles of garbage. The writing of this article also uses a qualitative descriptive approach method opinion raising starting from 01:00 to 06:00 then the climax begins to appear at 09:15 on 3 quarters of the duration of the film.

Keywords: Garbage, TPA, Scavengers, Livestock.

INTRODUCTION

The writer wants to know how a filmmaker puts a dramatic structure on a documentary video. These growing environmental problems and problems are mostly caused by human actions, which are complex and more complicated problems than environmental problems caused by the environment itself or that occur naturally. A society with a variety of dimensions, especially in increasing the mobility of human growth, thought patterns, and the development of cultural elements, as well as triggering the course of time processes that convert people's behavior and thinking, is a trigger factor that is more suitable to be associated with environmental problems originally environmental problems, namely establishments that are carried out by not looking at the results of development or establishment of something and environmental balance that eventually causing destruction, damage, misalignment, and environmental pollution (Herlina, 2015). The most dominant shooting technique in the dramatic achievement of video in documentary films. Garbage is material that is wasted or discarded from a source as a result of human and natural activity without economic value. garbage from households, farms, offices, enterprises, hospitals, markets, etc. Broadly speaking, waste is divided into: 1). organic/wet waste, for example, kitchen waste, food waste, vegetable waste, spice or fruit waste, etc.

Decomposes naturally. 2) Inorganic/dry waste, e.g. metal, iron, cans, plastics, rubber, bottles, and other items that cannot decay naturally. 3) Hazardous Waste such as batteries, mosquito repellent bottles, used syringes, etc. (Sayuti, 1994)

Waste problems in Indonesia include More and more waste that continues to increase produced by the community so that waste causes sources of pollution, pollution of soil, water, and air which become sources and places of life for harmful bacteria for health. In relation to research, researchers try to take the film as material for the research conducted. The film studied is a live documentary made by the Montage film production house directed by Himawan Pratista in 2019, this film is titled The Waste On The Hills. This film tells the story of daily routine life at TPA Piyungan Yogyakarta from sunrise to sunset.

This film tells about the life of the community around the Piyungan landfill whose job as a waste picker is full day. In addition, it can also be seen that every day

several trucks load tens of kilos of garbage to be disposed of at the Piyungan Yogyakarta landfill, thus making the Piyungan landfill even more overflowing with overloaded capacity. This also has an impact on livestock such as cows that experience malnutrition because every day they eat from garbage piles and there is no pasture land for livestock to eat. From the analysis of shooting and determining the duration of the climax, it is hoped that the writer will be able to find out the most effective way of making a documentary.

RESULT AND DISCUSSION

Synopsis of a documentary film with the theme of Piyungan Landfill in Yogyakarta. The film shows the daily life of the landfill from sunrise to sunset. Social and environmental issues are evident, and this landfill has exceeded its capabilities. Beyond that, however, there is the inevitable beauty of its location in the hilly region. With a population of more than 260 million people, Indonesia is now one of the largest producers of waste in the world. Most landfills in this region do not have adequate facilities and infrastructure. One of the most unique landfills is located in Piyungan, Yogyakarta. Piyungan landfill has been operating since 1996 and was supposed to be completed in 2016, but until now it is still operating. The ground floor has exceeded the height of 20 floors, and until now there has been no sign of landfill closure.

A scene in the documentary film "The Waste on the hills" In the initial scene of the film shows the title of the documentary film "The Waste on the Hills" by showing the scene of 2 cows on top of a pile of garbage clashing.



Figure 1 The image's title is opening scene film at the beginning.
Source: Montase Film Production

Furthermore, in the next scene there is a description "With more than 260 million inhabitants, Indonesia has become one of the largest waste-producing countries in the world. Most of the waste accumulates in landfills that do not have adequate facilities and infrastructure. One of these unique landfills is located in Yogyakarta Province, Java."

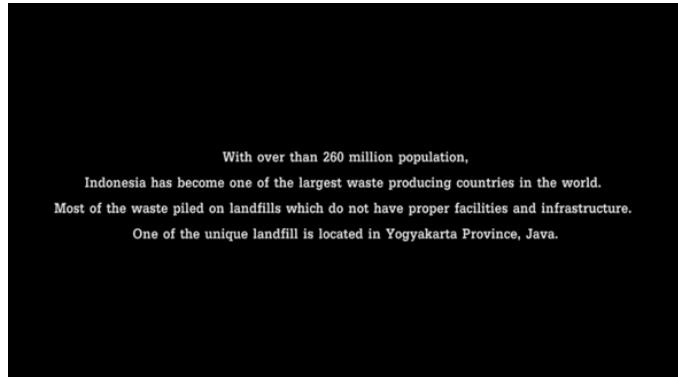


Figure 2. Scene Description
Source: Montase Film Production

In the morning at 06.00 WIB at the Piyungan landfill location in Yogyakarta, the atmosphere was quiet with thick fog and bird sounds. There is a herd of cows looking for food



Figure 3. Landscape
Source: Montase Film Production



Figure 4. A group of cattle
Source: Montase Film Production

Residents began to arrive to start their daily activities to look for garbage. From the visualized images showing animals living in piles of garbage to find food and scavenge each other's garbage, this phenomenon is very far from the life of animals that live on plains with fertile grass accompanied by sufficient water sources. The visual is a representation of a sign that represents the narrative "Indonesia has become one of the largest waste producing countries in the world." That narrative message is reinforced by more than ten farm animals foraging from a pile of garbage hills. The narrative is reinforced by the visual sign of thick smoke mixed with dust blown by the wind, reducing light and creating silhouettes of farm animals on the garbage hill.



Figure 5. A group of cattle
Source: Montase Film Production

Several heavy vehicles entered the landfill area. A herd of cows was seen looking for food at the same time as the officers who were on the move.



Figure 8. View mountains of garbage
Source: Montase Film Production

Several trucks went back and forth to the site to deliver new garbage
It can be seen that the landfill has no more activity



Figure 15. It can be seen that the landfill has no more activity
Source: Montase Film Production

In the next narrative as a closing which is at 18:13 conveys the message "Piyungan landfill has been operating since 1995, and it has to be stopped using in 2016, but until now, is still in use. The height of the garbage dump from the ground has reached more than a 20 floors building. There is no sign that this landfill will be closed anytime soon."

SEMIOTICS

According to (Foss, 2009) Semiotics, or the investigation of symbols, established an important tradition of thought in communication theory. Semiotics consists of a set of theories for how signs present objects, ideas, situations, feelings, and conditions beyond the signs themselves. The investigation of signs not only provided a way to look at communication; it had a strong influence on almost all perspectives now applied to communication theory.

According to (Ratna, 2008) The word semiotics comes from the Greek word *semeion*, meaning sign, or *seme* meaning interpretation of sign. Then semiotics means the science of signs. Semiotics is the study of signs and everything related to signs. Among others, are various signs, the process of creating signs, the use of signs, and the process of interpreting signs.

Semiotika Charles Sanders Peirce

Charles Sanders Peirce defined semiotics as the study of signs and everything related to them, i.e. the way they function, their relationship to other signs, their transmission, and their acceptance by those who use them. Charles Sanders Peirce is known for his triadic model and the concept of trichotomy which consists of the following (Nawiroh, 2014)

- A. Representation is a form that is accepted by a sign or serves as a sign.
Representation is sometimes also termed as a sign.
- B. Interpretant is not the interpreter of signs, but rather points to the meaning of signs
- C. Object is something that refers to signs.

Peirce's triadic model is often called "triangle meaning semiotics," which is explained simply: "a sign is something attributed to a person to something in some way and capacity. The sign refers to a person, that is, creates in the person's mind an equivalent sign, or a more developed sign, the yanda he creates is called the interpretant of the first sign. The sign indicates something, the object." (Nawiroh, 2014)

Peirce proposed the triangle meaning theory which consists of three main elements, namely sign, object, and interpretant.

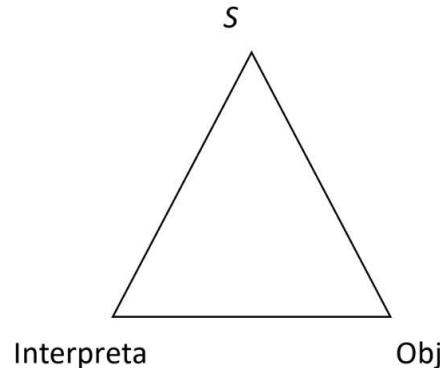


Table 1 The image's title is Plot Semeotika video the waste on the hills
Source: Screen Shoot Personal Documentation

Sign (representation) is a physical form or everything that can be absorbed by the senses and refers to something. Something becomes a representative based on its ground, divided into qualisign, sinsign, and legisign.

a. Qualisign A sign that becomes a sign by its nature.

b. Sinsign Signs that become signs based on their shape or appearance in reality. All individual utterances can be synsigns. Sinsign can be a sign without based on code. It can also be said, sinsign is the actual existence of objects or events that exist in the sign.

c. Legisign A sign that becomes a sign based on a generally accepted rule, a convention, or a code. All signs of language are legisigns because language is code, every legisign contains in it a sinsign, a second that connects with a third, that is, a generally accepted rule. So legisign itself is a thirdness.

Peirce divided signs by their classification that is:

1. Icon, is a sign that resembles the object it represents or a sign that uses similarities or characteristics similar to what it means.

2. Index, a sign whose nature of the sign depends on the presence of a denotation, so in Peirce's terminology it is a secondness. An index is thus a sign that has a relationship or proximity to what it represents.

Based on the interpretant, signs are divided into rheme, decisign and argument. Rheme, when the symbol is interpreted as a first Decisign (dicentsign), when between the symbol and its interpretation there is a true relationship existing. Argument, when a sign and its interpretation have a generally accepted nature.

Grafik The Waste on the hills

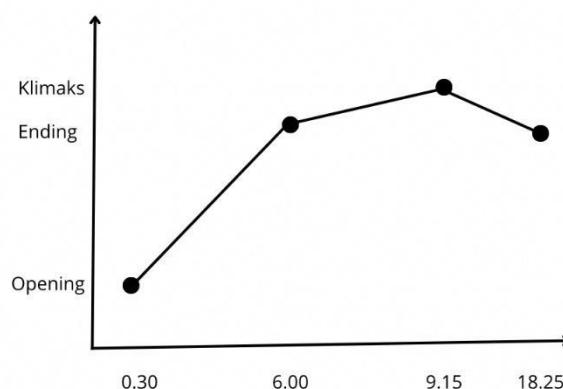


Table 2 The image's title is Dramatic graphics of the waste on the hills video
Source: Author's documentation

The Waste on the Hills is a short documentary film that lasts approximately nineteen minutes and raises the theme of the Piyungan area waste collection location (TPA) in Yogyakarta. This film presents the daily routine of this Piyungan landfill from sunrise to sunset. Social and environmental problems are visible, where this landfill has passed its capacity and the triadic plot model in the author's research is very well applied to the poetic documentary.

Starting from the problem of garbage, some livestock that roams around looking for food and the environment today cannot be avoided from various attitudes or actions of humans as creators or producers of waste, besides that there are no regulations on waste and environmental issues and opinion raising starting from 01:00 to 06:00 then the climax begins to appear at 09:15 on 3 quarters of the duration of the film. A symbol is a sign, where the relationship between the sign and the denotation is determined by generally accepted rules and found by general conventions. the symbol used by the director of an overabundance of cows consuming a heap of trash.

The reality in an environmental place proves that there are still many family members or communities who do not carry out environmental maintenance and environmental management starting from the realm of good households, namely sorting and separating waste, storage problems, and disposing of waste in landfills, in addition to the lack of strong regulations and systems from agencies. However, apart from all that there is an inevitable beauty of its location in the hilly region. Researchers found that this film uses symbol language, there are many iconic shots of cows living in the middle of garbage. Indirectly, this cow symbol is an expression that everything we consume is not necessarily clean from garbage and waste. Workers and human life are shown in the documentary as a symbol of the index that life is full of challenges in meeting daily needs in the midst of piles of garbage

REFERENCES

Andi, Prasetyo. (2011). Analisis Kinerja Pemerintah Daerah Kabupaten karanganyar dilihat dari Rasio Pendapatan Daerah pada APBD 2006-2008. Skripsi. Surakarta. Universitas Muhammadiyah Surakarta.

Arikunto, S. (2010). Prosedur Penelitian Suatu Pendekatan Praktik. Jakarta: Rineka Cipta.

Baksin, Askunrifai. (2009). Videografi. Operasi Kamera dan Teknik Pengambilan Gambar. Bandung : Widya Padjadjaran.

Darmawan, Deni, & Kunkun Nur Fauzi. (2013). Sistem Informasi Manajemen. Bandung: PT Remaja Rosdakarya.

Elizabeth, Lutters. (2004). Kunci Sukses Menulis Skenario. Jakarta : Grasindo.

Foss, S. W. L.-K. A. (2009). *Teori Komunikasi* (9th ed.). Salemba Humanika.

Griffin, (2006). Analisa Segmentasi, Targeting, dan Positioning. Husna, Jakarta : 2012.

Herlina, N. (2015). PERMASALAHAN LINGKUNGAN HIDUP DAN PENEGAKAN HUKUM LINGKUNGAN DI INDONESIA Oleh : Nina Herlina, S.H., M.H. *) ABSTRAK. *Unigal.Ac.Id*, 3(2), 1–16.

Hendratman, Hendi. (2014). Computer Graphic Design. Bandung: Penerbit Informatika

Hendratman, Hendi. (2017). The Magic of Adobe Premiere Pro. Bandung : Informatika.

Mussahada, Muh. Husen. (2010). Membuat Company Profile. Yogyakarta : Skripta Media Creative.

Nawiroh, V. (2014). *Semiotika dalam Riset Komunikasi*. Ghalia Indonesia.

Prasetyo, Andi. (2011). Bikin Film itu Gampang. Jawa Tengah: Bengkel

Pratista, Himawan. (2008). Memahami Film. Yogyakarta: Homerian Pustaka.

Ratna, L. D. (2008). *Teori Komunikasi (pemahaman dan Penerapan)*.

Sayuti, S. (1994). *PERMASALAHAN SAMPAH DAN SOLUSINYA*. 1990, 38–59.

6 DAFTAR ACUAN

Sugiyono. (2014). Metode Penelitian Kuantitatif, Kualitatif, Dan R&D. Bandung: Alfabeta.

Semedhi, Bambang (2011), “Sinematografi – Videografi Suatu Pengantar”, Penerbit Ghalia Indonesia, Bogor.