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Audience Acceptance of the 90s Generation Lifestyle in *Bebas* Films

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ABSTRACT

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This study uses the film *Bebas* to find out how the audience's reception of the 90s generation's lifestyle in *Bebas* films. The lifestyle of the 90s generation in the film is *Bebas* chosen because that is the main attraction in this film, even to the point where a concert titled 90s party is held ahead of the screening of this film. Nonetheless, there is some scene which is considered to create a negative impression for the 90s generation. This has attracted the interest of researchers to find out how the audience interprets the lifestyle of the 90s generation in *Bebas* films. In addition, there has been no research on *Bebas* films that focuses on studying audiences. The themes examined in this film are the fashion generation of the 90s, brawls and fights, and slang. This study uses reception analysis theory with a model *encoding-decoding* belonging to Stuart Hall with data collection techniques of interviews with six informants. The results of the study show that the meaning of each informant is different, namely dominant hegemony, negotiation, and opposition. This proves that the audience is active, because they do not always fully accept the messages conveyed by the media, but they also reinterpret the messages they receive, and the results depend on the background and experience of each informant.

1. Introduction

Lifestyle is related to how the individual or group lives. As Featherstone said in (Ibrahim, 2011) lifestyle includes activities, tastes, consumption behavior, leisure activities, ways of speaking, style, and clothing of everyday people. Lifestyle is also used as a differentiator between one group and another. Not only that, but lifestyle is also part of the industrial content of a show (Hartley, 2010).

There are many shows such as films that discuss lifestyle, one of which is about lifestyle in the 90s. The 90s era includes people who were born and also lived in the 1990-1999 period. Based on that year, two generations can be said to be the 90s generation, namely generation X and generation Y. Based on research conducted by Bencsik, Csikos, and Juhez (2016) in (Putra, 2017), generation X are people who were born in the range of 1960-1980, while generation Y was born in the range of 1980-1995. Even though Generation X was not born in the 90s, they still feel how life was in the 90s because they lived in the 90s. One of the films with the theme of the 90s is Film *Bebas*

Bebas is an Indonesian film adaptation of the Korean film entitled "Sunny", which was produced in 2011. The film, directed by Riri Riza and produced by Mira Lesmana, was shown on October 3, 2019. Film Bebas shows many things and describes the lifestyle in the 90s era as well. Starting from the activities carried out, how to dress, the soundtrack, and even the slang that was trending in that era, such as *nyet*, *sepokat*, and *kokai berat*. The style of clothing used is also typical of the 90s, with bright colors, long socks, middle-parted hair, and various hair ornaments. Even the technology used was not as sophisticated as it is now. If now we can easily listen to music using *smartphone*s, in the 90s to listen to music they still used walkmans and radios, as described in the book Generasi 90an (FP, 2013).

Film *Bebas* also invites the audience to be nostalgic and treat feelings of longing for the 90s era. The lifestyle of the 90s generation was chosen in this study because this is the main attraction in this film, Miles Film even held a music concert titled 90s Party ahead of the premiere of this film. This is interesting because according to Riri Riza, a generation can create nostalgia and the same enthusiasm across generations.

Even though the 90s lifestyle is the main attraction in this film, in this film several *scene*s can create a negative impression on the 90s generation, such as brawls, fights, and drunkenness which are not enviable and can be used as a lesson for the current generation (Adhiyasasti, 2019).

Previous research on lifestyle has been conducted by (Purnamasari & Tutiasri, 2021), (Widodo, 2015), (Nestya, 2013), (Intan & Akhsaniyah, 2019), (Ilfiyasari & Malau, 2021), stating that the research results obtained about different lifestyles. Although previous research has also examined lifestyle, no one has yet discussed the lifestyle of the 90s generation in the film *Bebas*. In addition, this research will focus on lifestyle in the 90s from the audience's perspective, which has never been investigated by previous studies. This is what makes researchers interested in researching the lifestyle of the 90s generation using the audience acceptance analysis method to find out how the audience interprets the lifestyle of the 90s generation in films *Bebas*. This study will use reception analysis theory with a model *encoding-decoding* courtesy of Stuart Hall.

2. Method

This research is a type of qualitative research using the constructivist paradigm. Analysis in the constructivism paradigm is finding how these events or realities are constructed (Riyanti et al., 2020). Truth in this paradigm is subjective because everyone builds their reality by interpreting it, so the results will differ from one individual to another. This paradigm is used because it is appropriate by the research objective, namely to find out the meaning created by the audience. To find out how the audience interprets a message of the 90s generation lifestyle that is shown in the film *Bebas*, researchers will use the theory of Reception Analysis. Reception analysis looks at the audience as the producer of meaning who actively create meaning, not just as consumers of media content (Fathurizki et al., 2018). This method focuses on how audiences interpret the messages conveyed by the media.

This study uses data collection techniques in the form of in-depth interviews. This type of interview was chosen because it is flexible, such as a list of questions and informant characteristics that can be changed during the interview, so that it can be adapted to the needs and conditions at the time of conducting the interview, (Mulyana, 2001). Apart from interviews, document studies were also used to strengthen and add to the information in this study. Researchers will use books, journals, articles, and other sources that can support information for this research.

Interviews will be conducted with informants with the criteria of being male and female who are of the 90s generation or born in 1960-1995 and have different backgrounds. There were six informants in this study, the six informants namely, W.N born in 1971 in Semarang, R.N. born in 1976 in Sukoharjo, P. born in 1970 in Sukoharjo, N. born in 1992 in Purworejo, D.H. born in 1976 in Yogyakarta, and W. born in 1977 in Yogyakarta.

Before conducting interviews, researchers first determine the theme in the film *Bebas* which will be examined in more detail. Researchers choose to fashion of the 90s generation, brawls and fights, and slang in the film *Bebas,* these themes were chosen because they fit into the definition of a lifestyle according to Featherstone as already mentioned in the section introduction. After determining the theme, the researcher then determines the *preferred reading*. In the reception analysis, the reference in interpreting a media message is the *preferred reading*, namely the dominant meaning offered in the text (Rofi & Rakhmad, n.d.). In this case, the researcher used Arthur Asa Berger's concept of shooting techniques and camera movement. Each shooting technique has its meaning (Lobodally, 2014). After that, the researcher began to conduct interviews to obtain the required data, namely how each informant interprets the lifestyle of the 90s generation shown in the film *Bebas* After arriving at the stage of decoding, or the meaning of the message received, the meaning obtained is then analyzed to classify the position of the informant.

There are two stages in reception analysis, which are *encoding-decoding*. Stages *encoding* (media content production) has been carried out by the filmmaker. The-next is *decoding* (media content consumption) which is done by the audience. *Decoding* is related to the knowledge framework,

production relations, and technical infrastructure, this is related to the background as well as an individual experience, so the results of interpretation can vary (Davis, 2004). Result of *decoding* this research will then be analyzed to determine the position of each informant in interpreting the lifestyle of the 90s generation in the film *Bebas.*

According to Hall (Morissan, 2013), there are three positions of audiences in interpreting media messages, the first is the *dominant-hegemonic position*, which is when the audience agrees or fully accepts the message of the media following the dominant meaning created by the sender of the message. Second, the *negotiated position*, is a position where the audience generally accepts or agrees with the dominant ideology of the producer, but also rejects it in certain cases. The rejection is readjusted to the culture and values they profess. Finally, the *oppositional position,* this position occurs when audiences reject the meaning intended by the media or message producers and replace it with their meaning and way of thinking. So that the resulting meaning is no longer the same as what is meant by the media.

3. Result and Discussion

Analysis using Asa Arthur Berger's shooting technique obtains meaningful results which will be used as a reference in determining the position of the informant. As the scene shows the fashion of 90s era, using photography techniques *Medium Shot* which means showing a personal relationship. In this scene*,* the filmmaker wanted to show more closely what the cast was wearing. Then there is a scene showing students who are having a brawl or fight. Fights often occurred in the 90s (DetikNews, 2014), in the film the fights looked so chaotic that the police had to stop them. The shooting technique used is *Long-Shot,* which is used to show the atmosphere and public space. Then there is a scene when the cast members speak using slang, language with the vowel G usually becomes slang in everyday conversation (Afifullah, 2017), this scene was taken with the technique *Medium shot* which depicts the personal relationship between Jojo and Jessica, also showing Vina and Kris who focus on paying attention to Jojo when talking.

Then the results of this analysis are used as a reference in determining the position of each informant. The data from the interviews were then analyzed to find out how the meaning of each informant, so that the position of the meaning of each informant could be obtained.

Fig. 1. Movie Scene of *Bebas* Films

The first theme is the Fashion of 90s era in film *Bebas,* the first informant, WN, thought that the clothes in the 90s matched what was shown in the film *Bebas*, as well as their hairstyles, followed by RN who also has the same opinion. In contrast to WN and RN, informant 3, P, said that there were similarities in fashion in film *Bebas* with what he experienced, but there are also differences, so P does not fully agree with what is shown in the film *Bebas*. The next informants, namely N, DH, and W, apparently also agreed with what was shown in the film *Bebas*

Scenes of brawls and fights in film *Bebas*, which is the second theme, received various answers from informants. WN said that in the 90s there were many fights like the ones shown in the film *Bebas,* but he never experienced it firsthand. RN disagreed with what was shown in the film *Bebas*. According to him, students in the 90s had good friendships. Furthermore, P argued that in the 90s there were indeed fights, but only 1 on 1, not done in groups as shown in the film *Bebas*. N thinks similarly to RN, he never encountered fights like that in the 90s, according to him maybe these things only happened in big cities, like movie settings *Bebas* .Furthermore, DH agreed that brawls had indeed become hereditary, just like in the area where he lived, just like in the film*Bebas,* although he never experienced it firsthand. Lastly, W has a similar opinion to P, fights are usually only done 1 by 1.

The last theme in this study is Slang in film *Bebas* also received various answers from informants. The first informant, WN, argued that the slang used in the film *Bebas* only happens in big cities because he doesn't experience slang like that. In contrast to RN who said slang did exist in the 90s, it's just that the slang he experienced wasn't exactly like in the film *Bebas*. Next, there is P who has the same opinion as WN. The fourth informant, N after watching the movie *Bebas* had time to do a search on the internet about slang in the 90s era, after finding out, he agreed with what was shown in the film *Bebas*, although he did not experience such slang firsthand. Subsequent informants, DH and W have something in common, that is, they agree with the existence of slang in the 90s, but the language they use is different from that in the film. *Bebas,* according to them the difference is due to regional differences.

Based on the results of *decoding* from each informant, the position of each informant can be determined in interpreting the lifestyle of the 90s generation in film *Bebas.*

Table 1. Position of audience reception of film *Bebas*

Name	*Fashion* 90s era	Brawl and Fighting	Slang
WN	Dominant-Hegemonic Position	Negotiated Position	Oppositional Position
RN	Dominant-Hegemonic Position	Oppositional Position	Negotiated Position
P	Negotiation Position	Negotiated Position	Oppositional Position
N	Dominant-Hegemonic Position	Oppositional Position	Negotiated Position
DH	Dominant-Hegemonic Position	Negotiated Position	Negotiated Position
IN	Dominant-Hegemonic Position	Negotiated Position	Negotiated Position

Based on the table above, the researchers obtained various interpretations from each informant. This proves that the audience is active in interpreting every message received, so the results received may vary. This difference is influenced by background and also individual experience (Barker, 2015).

4. Conclusion

Based on the research analysis above, the results obtained are *Dominant-Hegemonic Position, Negotiated Position,* and *Oppositional Position*. It can be concluded that the meaning of each informant is different, even though the films seen are the same. These various results prove that the active audience did free in the process of interpreting the impressions or messages received. After receiving the encoded message (*encoding*) by the message maker, then the audience will translate the intent of the message (*decoding*). This difference in meaning resulted from the different backgrounds of each informant. There are even informants who come from the same area but produce different meanings, this is also proof that experience is also a very influential thing in the meaning of each individual.

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