

“GUNDALA” AN INDONESIAN SUPERHERO FILM AND ITS INFLUENCE ON AUDIENCES’ NATIONAL IDENTITY

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ABSTRACT

The research aimed to find out and prove the impact of the film Gundala on its audience’s sense of national identity. The research was conducted by using the method of audience reception. The target audience of the survey was people who belong to the young adult category called Generation Z. The survey was conducted through the distribution of a seven-question questionnaire, and data were obtained from 53 respondents. The questions were designed according to the expression of four aspects reflected in the film plot: character, accessories, ethnoscape, and community. The results of the questionnaire data are presented through frequency distribution tables, measured according to Likert scale positive statements. Based on the survey results, the Generation Z audience has an awareness of national identity reflected in the film “Gundala”. The results of the qualitative analysis of the questionnaire data show that the film “Gundala” has a minor but discernible impact on the audience’s sense of national identity.

Keywords: Gundala film, generation Z, national identity

INTRODUCTION

Gundala is a superhero film by director Joko Anwar that was released in 2019 with Gundala as the first hero of the Jagat Sinema Bumilangit or Bumilangit Cinematic Universe. The success of *Gundala* in Indonesian theaters, which managed to last for two weeks and reached an audience of 1.7 million, proves that the superhero film industry will continue to be a significant part of the 21st century to contribute financially (de Beus, 2022). It has also significantly reflected the audience’s enthusiasm (Hadibroto, 2019) by ranking sixth in the category of the highest number of audiences in 2019 (Rachmad, 2020).

Gundala, a hero character created by comic artist Hasmi or Harya Suraminata, first appeared in a comic entitled *Gundala Putra Petir* in 1969. The story was adapted into a film in 1981 by director Lilik Sudjio. Director Joko Anwar gives a new color to his *Gundala* film using a realist approach (Anugerah, 2019), which enables this film to penetrate the international

market by presenting a humanist hero figure and a narrative that raises Indonesian local wisdom, namely successfully participating in the 2019 Toronto Film Festival and being screened in the Midnight Madness category (Irsyaddillah, 2022; Saptanto & Dewi, 2020). In an interview published in the *Imaji Journal* (2021), Joko Anwar has stated that to be able to break into the global market, Indonesian films must have a uniqueness that makes the audience watch them. This uniqueness can stem from culture.

With the success of *Gundala* in the market, the researchers consider this film worthy of being the object of research. Through narrative analysis, they interpret the uniqueness of this film as a work that reflects national identity. However, it needs to be proven whether this unique reflection of cultural values is captured by the audience. Thus, the research aims to find out the impact of the film *Gundala* on its audience’s sense of national identity. As emphasized by director Joko Anwar, the fights displayed by Bumilangit Universe are based on Indonesian

mythology (Saptanto & Dewi, 2020). He prioritizes cultural elements in his films, as well as that the setting of *Gundala* is made similar to reality, namely the socio-political condition of Indonesian society at the time (Anugerah, 2019). It shows that the presence of the hero Gundala correlates with Indonesia's national identity.

National identity can be understood as a nation's characteristic that distinguishes it from other nations. This national identity is closely related to collective identity, which deals with a community's current state, character, problems, expected achievements, and history. In terms of 'national', this collective identity is also public culture (Peters, 2002), as a matter of concern or things recognized by a larger public than just a limited community, i.e., the public as a 'community' of the state.

National identity, as a nation's characteristic, has an important role in building and maintaining solidarity among fellow citizens (Windari, 2021), which functions as a guardian of the nation's sustainability. In its embodiment, the elements that shape national identity can come from ethnic, cultural, and political meanings. Peter (2002) gives some simple examples, namely Germany, which refers to politically affiliated ethnocultural identity; France, affiliated with cultural assimilation; and America, which is of a multicultural type. In terms of Indonesian national identity, art, culture, and cultural heritage are elements that make the national identity, which can show Indonesia as a multicultural country and a country rich in culture (Sukma, 2021).

As a multicultural country with 1340 ethnic groups and 718 regional languages, Indonesia has a foundation of values or philosophies of state life called Pancasila, which functions to unite all diversity. As a state ideology, Pancasila is what characterizes Indonesia and can be said to be Indonesia's identity as one nation (Arief, Prakoso, & Risman, 2021) or as Indonesia's national identity. The birth of Pancasila was set on June 1, 1945. However, during the reign of the New Order regime (1966-1998), Pancasila was politicized to maintain the continuity of the regime, while after the fall of the New Order regime and turning to the era of reform, the values of social solidarity, kinship, social hospitality, harmony, tolerance, and love for the homeland have faded in line with the strengthening of the values of materialism and fundamentalism (Susanto, 2016).

Pancasila consists of five precepts, and the five precepts are metaphorically symbolized by the five signs on the Indonesian national emblem called Garuda Pancasila, which takes the form of a *garuda* bird. At the bottom of the symbol of the five precepts on the legs of the bird is the ancient Javanese inscription "*Bhinneka Tunggal Ika*", which means "Unity in Diversity". This inscription is the motto of the Indonesian state that supports the ideology of Pancasila, which emphasizes that Indonesia's multiculturalism in culture, language, ethnicity, and religion is not a barrier to unity as one nation (Boiliu et al., 2022).

Pancasila has a correlation with local wisdom, which is the identity of ethnic communities in Indonesia. Yuliatin et al. (2021) have concluded that the local wisdom of various ethnic communities expresses religious values, tolerance, social care, national spirit, love for the homeland, suave, peace-loving, democracy, and responsibility. These local wisdom values are in line with the five values of Pancasila: (1) the value of divinity, (2) the value of humanity, (3) the value of unity, (4) the social value, and (5) the value of justice, namely religious value and tolerance with the first value, the value of social care with the second value, the value of the national soul, love for the homeland, hospitality, and peace-loving with the third value, democratic value with the fourth value, and the value of responsibility with the fifth value (Yuliatin et al., 2021).

The first value of the precept reads "Belief in the one and only God", which affirms that the identity of the Indonesian nation is rooted in the belief in God and recognizes the existence of a plurality of religions. The second value of the precept, "Just and civilized humanity", suggests that every human being must be treated fairly and civilly with respect in attitudes, actions, and behaviors. Every human being across nations is equal and lives in togetherness. The third value of the precept, "Unity of Indonesia", through the mention of "unity", emphasizes a multicultural Indonesia, namely one that is diverse in social, cultural, racial, ethnic, and religious backgrounds but remains one Indonesia or *Bhinneka Tunggal Ika*. The fourth value of the precept, "Democracy led by wisdom in the deliberation of representatives", affirms that democracy is the basis for decision-making, and in statehood, there must be no domination of any particular individual or group of elites. Each individual or group has the right to represent opinions, and decision-making must be taken through deliberation. The fifth value of the precept, "Social justice for all Indonesian people", states that every citizen has the right to justice and welfare both economically and politically (Handoko & Farida, 2021).

Three research have been carried out on the film *Gundala*. In the first research, it is discovered that Gundala's brand aura and *anumalus* are expressed through the use of superpowers and that these aspects are successful in attracting national audiences' interest, which is a sign of the film's success (Hadibroto, 2019). According to the second research, the nationalist ideology and power dynamics of the reigning political party are expressed in the film *Gundala*, which has an impact on its marketability and popularity (Rachmad, 2020). The third research states that the film *Gundala* provides an overview of social aspects related to the depiction of the social classes of society and the conflicts caused and also teaches the values of character education (Irsyaddillah, 2022). The first research confirms the popularity of *Gundala* as one of the national films that has the appeal to be the object of study. The second and third research convey the idea that this film reflects the social reality of society

and the ideology of nationalism, which serves as a supporting reference for this research. Although the definition of the ideology of nationalism is not specifically conveyed in those research, the ideology of the Indonesian state is known as Pancasila, which is Indonesia's national identity. The difference between the research and the three previous research is in the data analysis obtained through the results of a survey of the audience to determine the influence of this film on the national identity of its audience.

Today, the younger generation occupies a significant proportion of the population in Indonesia. Young people born in 1997-2012, known as Generation Z (Gen Z), number 75,49 million or 27,94 percent of the Indonesian population (Lebo et al., 2021). The problem that arises with the dominant number of this young generation is the depletion of Indonesian identity, which is marked by the occurrence of students' brutal behavior towards teachers, interfaith and ethnic violence, hate speech, and hoaxes on social media (Rastati, 2022). One of the solutions proposed to strengthen the national identity is reflected through the implementation of Pancasila values as a national identity, namely by using films, which are part of the mass media as propaganda media (Briandana, 2019; Rastati, 2022). Therefore, the research intends to assess the impact of the film *Gundala*, as the first superhero film in the Indonesian cinema universe that can now be watched via the Netflix application, on strengthening the sense of national identity of the Generation Z audience.

The Generation Z audience targeted by the survey is limited to 18-25 years old, categorized as young adults. At the age of 18 to 25 years, individuals enter a phase of change in their lives, such as starting college education, graduating from college, and entering the world of work, which makes individuals begin to be able to bear responsibility and have the stability of maturity (Leech, Jacobs, & Watson, 2020). The researchers assume that Generation Z audiences in this age category have more maturity of thought in accepting the influence of films so that their responses to the film *Gundala* can provide valid data. Generation Z, as a dominant part of Indonesia's demographics today, needs films as a medium of entertainment and learning that can help the nation's young generation develop a sense of national identity. Through the discussion of *Gundala's* narrative that reflects the national identity, Pancasila, the research proves the positive impact of *Gundala* on the Generation Z audience. Thus, the hypothesis to be proven through the research is the success of the film *Gundala* in strengthening the audience's sense of national identity.

METHODS

The research is conducted by referring to the method of audience reception, which focuses on the audience's action toward the activity of watching or producing a film (Ngong, 2021). The audience

in question is the audience of the film *Gundala* as the subject of research who has the freedom to give meaning to the text, which will be related to their socio-cultural background and subjective experience (Debby et al., 2020; Pertiwi, Ri'aeni, & Yusron, 2020).

Gonzales-velazques et al. (2020) have stated that when an audience watches a film and is immersed in it, they tend to be influenced by its content. Therefore, when the narrative is dominated by content about national identity, it allows the audience to find meaning in terms of national identity and further strengthen their sense of national identity. Whether the audience finds national identity as the meaning expressed by *Gundala* film and how much influence *Gundala* film has on the audience's sense of national identity are the research questions.

Hypothesis testing is carried out through a questionnaire distributed to the audience of the film *Gundala*. The category of the audience who acts as respondents are those aged 18-25 years old, known as Generation Z. The questionnaire consists of seven questions designed through the film's narrative flow that represent national identity by referring to four of the six aspects Smith (2005) has claimed to be visual representations that can evoke the emotions of audiences, namely character development, accessories, ethnoscape, and community.

Furthermore, the questionnaire data are presented through the frequency distribution table. Audience perception showing interpretations of national identity is measured using a Likert scale in the form of positive statements with scores of 4, 3, 2, and 1 (Pranatawijaya & Priskila, 2019). Scores 4 and 3, strongly agree and agree, mark alternative hypotheses, whereas scores 2 and 1, disagree and strongly disagree, mark the null hypotheses.

RESULTS AND DISCUSSIONS

Referring to Smith (2005), the national identity in the narrative of *Gundala* is represented through four aspects, namely character development, accessories, ethnoscape, and community. These four aspects reference the determination of the seven statements in the questionnaire. The seven statements are: (1) Sancaka (*Gundala*) expresses a hero (patriot) who represents the small people; (2) Sancaka's involvement in the struggle of Wulan and friends for the interests of small traders in the market, asserts that there is an economic gap that becomes a social problem in Indonesia; (3) The scene of Sancaka's father's death and the relationship between the legislators with the antagonist Pengkor, shows the criminalization of the small people by the group of capital owners; (4) The demonstrations shown through the workers' demonstration that leads to the killing of Sancaka's father and the people's demonstration demanding "immoral serum", show that demonstrations can be taken advantage of by the capital owners; (5) The respondents' opinion about the scene of three

men giving “something” to a health worker so that their wives do not have to queue for the serum; (6) Pengkor’s “children”, who become his army against Sancaka (Gundala) through their various professions as a dancer (and masks), a sculptor, a painter, a musician, a model, a student, a nurse, a chef, and a hypnotist, show the cultural diversity in Indonesia; and (7) Ki Wilawuk as Gundala’s great enemy, as well as the hypnotist Kamal Atmaja, Pengkor’s foster child, represents the local culture and myths of Indonesia.

As stated previously, hypothesis testing is carried out through a questionnaire distributed to the audience of the film *Gundala*. The questionnaire contains these seven questions with four Likert scale scores as answer choices (strongly agree, agree, disagree, strongly disagree). The category of audience that acted as respondents are those aged 18-25 years. The distribution of the questionnaire results in data N = 53 respondents who fit the category, and the majority of respondents are domiciled in the cities of Bandung, Sukabumi, Jakarta, and surrounding areas.

Furthermore, these are the seven questionnaire questions. The first statement is the plot’s conclusion, which expresses the character development of Sancaka, the hero Gundala, and the landscape that depicts Sancaka’s daily life (ethnoscape). Ethnoscape can be understood as an atmosphere or landscape built to characterize a particular ethnic community (Smith, 2005). The depiction of the very simple life of little Sancaka, whose father is a factory worker at the beginning of the narrative, and later, Sancaka, who develops into an adult, is described as working as a security guard and mechanic in a factory, expressing a hero who represents the small people who live in a big city, and who have no capital power. Sancaka even explicitly identifies himself as “the people” when he, in his Gundala costume, answers Ridwan Bahri, the legislator’s question about who he is, at 01:26:19.

The first statement represents the second precept of Pancasila through Sancaka’s characteristics. The value of equality for every human being and justice for everyone is expressed through the polarity of the figure of Sancaka, who, on the one hand, is synonymous with small people who are economically weak and, on the other hand, is a superhero with extraordinary strength. This representation of Sancaka’s characteristics suggests that no human being should be above other human beings and that every human being who is a citizen belongs to the “people”.

The frequency distribution for the data acquisition results on the first statement can be seen in Table 1. As shown in Table 1, the majority of respondents, 69,8%, answer “agree” that the hero Gundala is a reflection of the small people.

Indonesian history has shown that colonialism has left behind feudal thinking, which has resulted in many state officials having a comprador mentality (Hariyono, 2014). The figure of Gundala, who comes from and represents the small people, is a resistance to the attitude of the officials and community leaders who hold feudal views that the people should have full power. Although the majority of respondents answer “agree” to this statement, the 26,4% who answer “strongly agree” indicates that the film has not had the maximum impact on the audience’s awareness of their existence as young people who play an important role in the country’s progress.

The second statement is raised from the plot that expresses the characters Sancaka, Wulan, and the antagonist Ganda Hamdan, as well as the market community in the scenes of Wulan and her friends’ struggle to defend the small traders in the market. Ganda Hamdan is a legislature member who uses the power of thugs to control the market. Sancaka, who initially isolates himself from the problems around him, eventually becomes involved in the fight to defend Wulan and the traders in the market. The scenes of Sancaka’s fight, the struggle of Wulan and her friends, and Ganda Hamdan’s show of power are a depiction of a social problem in Indonesia, namely the gap between the small people and the wealthy group of capital owners. Sancaka, Wulan, and her group represent the small people, while Ganda Hamdan represents the wealthy capital owners. The fact that someone becomes a legislator based on the political investment of their financiers is a reality that often occurs in Indonesia (Hidayaturrahman, Ngarawula, & Sadhana, 2022; Aminuddin & Attamimi, 2019). The antagonist, Pengkor, is Ganda’s political investor, so Ganda’s action is to return the favor to Pengkor. The scenes of Sancaka’s fight and Wulan’s struggle represent the fifth precept of Pancasila, which is to fight for justice for small traders in the market, from Ganda Hamdan’s political pressure that affects the economy of these traders.

The frequency distribution for the data acquisition results on the second statement can be seen in Table 2.

Table 1 First Statement

	Frequency	%	Valid %	Cummulative %
Valid Disagree	2	3,8	3,8	3,8
Agree	37	69,8	69,8	73,6
Strongly Agree	14	26,4	26,4	100,0
Total	53	100,0	100,0	

Table 2 Second Statement

	Frequency	%	Valid %	Cummulative %
Valid Disagree	3	5,7	5,7	5,7
Agree	35	66,0	66,0	71,7
Strongly Agree	15	28,3	28,3	100,0
Total	53	100,0	100,0	

Table 3 Third Statement

	Frequency	%	Valid %	Cummulative %
Valid Disagree	3	5,7	5,7	5,7
Agree	34	64,2	64,2	69,8
Strongly Agree	16	30,2	30,2	100,0
Total	53	100,0	100,0	

As shown in Table 2, the majority of respondents, 66%, answer “agree” concerning economic inequality as a social problem in Indonesia, which is reflected in the dispute between Wulan and her friends, and Sancaka, against an elite group of capital owners. The results in Table 2 show that the majority of respondents know that one of the social problems faced by this nation is economic inequality. However, only 28,3% of respondents who answer “strongly agree” seem to realize that economic disparity caused by the oligarchy of capital owners is a problem that is an obstacle to the progress of the Indonesian state and the realization of equitable social welfare for the people.

The third statement is understood according to the scene where Sancaka’s father is killed at the beginning of the narrative and the oligarchy by Pengkor as an event that focuses on the community aspect through the demonstration scene and the character development of Sancaka’s father and Pengkor. Sancaka’s father, who works as a factory laborer, becomes the coordinator of his colleagues’ demonstration activities to protest the factory owner’s policies. Due to the betrayal of his colleague, who defects to defend the interests of the factory owner, Sancaka’s father is killed to thwart the demonstration activities of his labor group. Demonstrations by workers are legal activities to be carried out as part of labor rights guaranteed by law and tend to occur due to the failure of negotiations between the workers and the industry as the owner of capital (Hamid & Wibisana, 2022). Therefore, the scene of Sancaka’s father’s death can be said to mark the interests of the wealthy capital owners who are an obstacle to improving the welfare of the small people. Then, the scene of the relationship between the legislators and the antagonist Pengkor shows a criminal act against the interests of the small people. Pengkor is a representation of the capital-owning group as a mafia that becomes a political investor, as mentioned above. He becomes the ruler over some legislators who speak out for his interests.

These two events represent the deviation of the

second, fourth, and fifth precepts of Pancasila, which can be summed up as criminalization by the group of capital owners against the small people. The death of Sancaka’s father clearly shows the uncivilized treatment of human dignity and inhibits the efforts of the small people to obtain economic justice (second and fifth precepts). Likewise, the existence of Pengkor as a political investor for some legislators who are supposed to work for the interests of the small people is an action that is contrary to the fourth precept. Pengkor has controlled the political behavior of the legislators to whom he provides capital.

The frequency distribution for the data acquisition results on the third statement can be seen in Table 3.

As shown in Table 3, the majority of respondents, 64,2%, answer “agree” to the criminalization of the small people by the capital-owning group expressed through the death of Sancaka’s father and the relationship of the legislative representatives with the antagonist Pengkor. These scenes can be understood as depicting and criticizing the oligarchy in Indonesia, which indirectly causes great harm to the people and contradicts the second, fourth, and fifth precepts of Pancasila. Oligarchy is closely related to money politics, especially during legislative elections as represented by the characters Ganda Hamdan dan Pengkor. Legislative and executive elections, as the embodiment of democracy, are still intervened by oligarchs through money politics (Indrayana, 2017). These oligarchs are often concerned with the control of natural resources for the sustainability of their businesses, such as the oil and gas business (Hidayaturrahman, Ngarawula, & Sadhana, 2022). While the majority of respondents give an affirmative response to this statement, the “strongly agree” response from respondents shows that only 30,2% explicitly state that the two scenes in the film are related to the issue of money politics and are a threat to the realization of the second, fourth, and fifth precept of Pancasila.

The fourth statement is based on two scenes that narrate demonstrations from the visualization aspect of the community in the film. The first scene is a labor demonstration at 00:00:42 – 00:02:03, and the second is the people’s demonstration demanding an “immoral serum” at 01:29:17 – 01:29:23. The people’s demonstration occurs because Pengkor poisons the national rice supply, and then spreads a hoax that pregnant women who have consumed the rice will give birth to immoral children, so the people demand the legislature through demonstration to provide an antidote serum to the poison that has been spread.

Demonstrations are a means for people to express their aspirations to the government. As a country that adheres to a democratic system, the occurrence of demonstrations is a sign that democracy has been implemented in Indonesia (Jiwandono, 2020). Even though demonstrations are legal, the labor demonstration has triggered the murder of Sancaka’s father, and the people’s demonstration demanding “immoral serum” occurs due to Pengkor’s manipulation. This confirms that demonstrations can be a tool for capital-owning groups to realize their one-sided interests. These two demonstrations represent the deviation of the fourth principle, which is hegemony by the capital-owning group over the people’s rights and freedom of speech.

The frequency distribution for the data acquisition results on the fourth statement can be seen in Table 4.

As shown in Table 4, the majority of respondents, 62,3%, answer “agree” to the statement that the demonstrations shown through the scene of (1) the workers’ demonstration that leads to the killing of Sancaka’s father, (2) the people’s demonstration demanding an “immoral serum”, can be used for the benefit of capital owners. Those scenes can be understood as an analogy of the rampant money politics that pollute democracy in Indonesia, as previously described. The elite group of capital owners is oligarchic actors who use their capital to obtain

legislative and executive power in the government by manipulating the people through money politics; as said by Hidayatullah, Ngarawula, & Sadhana (2022), oligarchy arises from the collaboration of politics and business power. The results of this data show that the majority of respondents realize that the manipulation of small people for the benefit of capital-owning groups is a reality, which is contrary to the principle of democracy, although only 26,4% understand the threat of oligarchic intervention to democracy.

The fifth statement is a brief description of the scene at 01:42:02 – 01:42:17 that reflects the act of corruption. This scene refers to a community event where pregnant women are queuing to receive injections of antidote serum. There is a scene featuring a negotiation between three men and a health worker. The three men give something that can be interpreted as money to the health worker with the request that their wives do not need to queue. The negotiation that occurs in this scene can be categorized as a bribery activity. The phenomenon of corruption is a problem that has received serious attention and handling in Indonesia, even though until now, this dirty act is still ongoing (Handoyo, 2021). This is evident in the news of the arrest of state officials by the Corruption Eradication Commission (KPK). The action of the three men and the vaccine officer contradicts the second precept, namely behavior that does not care about the rights of others, in this case, people who have queued first, contrary to the precept of justice.

The frequency distribution for the data acquisition results on the fifth statement can be seen in Table 5.

As shown in Table 5, in the scene of three men giving “something” to the health worker so that their wives would not have to queue for serum, the respondents’ answers are quite balanced between those who agreed (answers of “agree” and “strongly agree”) and those who do not (answers of “disagree” and “strongly disagree”). Respondents who agreed are

Table 4 Fourth Statement

	Frequency	%	Valid %	Cummulative %
Valid Disagree	6	11,3	11,3	11,3
Agree	33	62,3	62,3	73,6
Strongly Agree	14	26,4	26,4	100,0
Total	53	100,0	100,0	

Table 5 Fifth Statement

	Frequency	%	Valid %	Cummulative %
Valid Disagree	11	20,8	20,8	20,8
Disagree	16	30,2	30,2	50,9
Agree	20	37,7	37,7	88,7
Strongly Agree	6	11,3	11,3	100,0
Total	53	100,0	100,0	

49% (37,7% and 11,3%), and those who disagreed are 51% (20,8% and 30,2%).

As mentioned, corrupt practices, as well as money politics, are still rampant in Indonesia. The bribery activity in this scene reflects the illegal use of money against the principle of justice. In terms of money politics, which often occurs during legislative and executive elections, this practice occurs not only because there are parties who give money illegally but also because there are parties who receive it. Therefore, to eliminate money politics, political education for the voting public to have the understanding to use their right to vote properly is a must (Indrayana, 2017). Thus, as has also been stated above, the behavior of the three men in this scene is against the second principle of Pancasila; the idealized audience response is “strongly disagree”. The survey results, which show that only 20,8% of the audience expressed “strongly disagree”, even almost balanced between the percentage of audiences who expressed disagreement and those who approved, indicate that bribery behavior attached to corrupt practices is something that should still be a concern, especially for the education of the Indonesian younger generation. As stated by Indrayana (2017), political education, especially regarding the prevention of corrupt practices, is essential for Generation Z as the heirs of the nation and state.

The sixth statement represents the visual aspect of accessories through the appearance of Pengkor’s “children”. Pengkor, who has a background as an orphan, manages to regain control of his parents’ property due to his intelligence. He becomes a mafia and also a foster parent for orphans whom he educates to have careers according to their talents and desires while at the same time turning his foster children into an army of assassins. Pengkor’s foster children are dancers, sculptors, painters, musicians, models, students, nurses, chefs, and hypnotists, who are recognized through the visualization of their appearance and accessories. The various professions of Pengkor’s children represent the diversity of cultural

life in Indonesian society that harmonizes between the traditional and modern, such as the dancer with her mask and the traditional-looking sculptor, the violinist with a classical-style black suit, the model and student with a contemporary look, and the hypnotist whose action is closely related to the image of the myth of supernatural power. These expressions of diversity reflect the third principle of Pancasila, a multicultural but harmonious Indonesia in everyday life.

The frequency distribution for the data acquisition results on the sixth statement can be seen in Table 6.

As shown in Table 6, the expression of the various professions of Pengkor’s children as dancers, sculptors, painters, musicians, models, students, nurses, chefs, and hypnotists has reflected the cultural diversity in Indonesia, which is understood through 67,9% of respondents who agreed and 15,1% who strongly agreed. The survey results show that the scenes expressing the professions of Pengkor’s children are cognitively realized by Generation Z audiences as an analogy of Indonesia’s cultural richness. Indonesian culture is currently understood as a diversity that is not only traditional but also modern.

The seventh statement also represents the accessory aspect through the figures of Ki Wilawuk, Gundala’s archenemy, and Kamal Atmaja, the hypnotist, one of Pengkor’s foster children. Ki Wilawuk’s appearance at 01:41:17 – 01:52:10 is closely related to Javanese culture through the ancient Javanese language he uses, as well as his cloak and long gray hair. Then, Kamal Atmaja’s use of the word “sare” as an incantation (scenes at 00:35:20 and 01:43:41) represents Sundanese culture as well as Javanese culture, as the word in both Sundanese and Javanese means “sleep”. Both figures are also closely related to local myths through the supernatural power they express, much like the local Indonesian “*dukun*” or witch figure. Both figures reflect the diversity of local culture in Indonesia expressed through the third principle of Pancasila.

Table 6 Sixth Statement

	Frequency	%	Valid %	Cummulative %
Valid Disagree	1	1,9	1,9	1,9
Disagree	8	15,1	15,1	17,0
Agree	36	67,9	67,9	84,9
Strongly Agree	8	15,1	15,1	100,0
Total	53	100,0	100,0	

Table 7 Seventh Statement

	Frequency	%	Valid %	Cummulative %
Valid Disagree	6	11,3	11,3	11,3
Agree	37	69,8	69,8	81,1
Strongly Agree	10	18,9	18,9	100,0
Total	53	100,0	100,0	

The frequency distribution for the data acquisition results on the seventh statement can be seen in Table 7.

As shown in Table 7, the majority of respondents, close to 90%, agree with the antagonists Ki Wilawuk and Kamal Atmaja as representations of Indonesian culture. This also shows that the majority of Generation Z respondents have cognitively understood that myths are part of Indonesian culture that enriches the diversity of Indonesian culture. Myths are not seen as unfavorable because myths are cultural wealth. This understanding can be proven through the findings of Wibowo (2021) that the implications of myths can inspire food products that have an impact on the economic empowerment of the community.

The survey results on the first, third, and fifth statements that correlate with the second principle of Pancasila, "Just and civilized humanity", show this. Regarding the first and third statements about justice for the common people, the Generation Z audience, through the majority of "agree" answers, has shown a nationalism that favors the welfare of most people who occupy the middle to lower economic classes. However, this favoritism is not explicitly stated with a "strongly agree" answer. Likewise, with the survey results of the fifth statement, only half of the total respondents realize that bribery is against the principle of justice.

The survey results on the sixth and seventh statements that correlate with the third principle of Pancasila, "Unity of Indonesia", show that the majority of respondents are aware of Indonesia's cultural diversity and accept it as a necessity. Although the answer "strongly agree" is not dominant, it seems to be due to different views on the concept of culture concerning cultural assimilation and history.

Furthermore, the survey results that correlate with the fourth precept, "Democracy led by wisdom in the deliberation of representatives", are concerning the third and fourth statements. The "agree" answer from the majority of respondents shows the awareness of the Generation Z audience of the hegemony by the capital-owning group over the weaker party for the benefit of the elite group, reflected through the demonstration scene in the film. Meanwhile, the non-dominant answer of "strongly agree" from the audience shows that hegemony by the capital-owning group is realized as a reality in Indonesia but not yet considered a threat to the nation's sustainability.

The survey results that correlate with the fifth principle, "Social justice for all Indonesian people", are concerning the second and third statements. The majority of respondents who answered "agree" to these two statements show the Generation Z audience's awareness of social inequality as a social problem in Indonesia, which is reflected through scenes of disputes between people with weak economies and elite groups of capital owners. As explained, with less than a third of the audience stating "strongly agree", it shows that the urgency of economic equality is not seen as an absolute thing to be realized immediately.

CONCLUSIONS

Based on the survey results of 53 respondents in the Generation Z category, the Generation Z audience has an awareness of national identity reflected in the film *Gundala*. The survey results also show that the seven statements have served as indicators for the audience to find the meaning of national identity in the film. Nevertheless, this research of the survey results shows that the film *Gundala* has a minor but discernible impact on the audience's sense of national identity.

Even though the results show that *Gundala* does not have a significant impact, the content regarding national identity built in the film's narrative still manages to influence its audience, as seen through the positive "agree" answers from the audience.

The limitation of this research is that the majority of respondents live in Bandung, followed by Sukabumi, and a small number are in Jakarta and its surroundings, which means that they are concentrated in the West Java region. For this reason, future research can expand the distribution of respondents so that comparisons can be made as to whether the domicile of respondents influences survey answers regarding national identity.

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