



Ngandhang Film Concept in Filmmaking Entitled Nahlilke Wong Nggantung to Counteract Primitivize of Gunungkidul Community



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Tunggul Banjaransari ^{a,1,*}, Bambang Sunarto ^{b,2}, Garin Nugroho ^{c,3}

^a Film and Television Department Dian Nuswantoro University, Jl. Imam Bonjol No. 207, Semarang 50131, Indonesia

^b Indonesian Institute of The Arts Surakarta, Jl. Ki Hajar Dewantara No. 19, Surakarta, 57126, Indonesia

^c Indonesian Institute of The Arts Surakarta, Jl. Ki Hajar Dewantara No. 19, Surakarta, 57126, Indonesia

¹ tunggulbanjaransari@dsn.dinus.ac.id*

* Corresponding Author

ABSTRACT

Pulung Gantung is the myth of hanging by themselves in Gunungkidul which become tip of the iceberg that triggering the society into primitive images whose linked to poverty. This image could find easily in mass media and films who made by Indonesians with horror approach. The pattern formed has similarity, positioning supernatural entities as a threat to society. *Pulung Gantung* is not considered symbols that reflect a linguistic phenomenon, but become real depiction that the community is still under the control of mystical things. I liken this local entity as part of the home for its community, both mass media and films eliminating the safe and comfortable space and showing scary things. There needs to be a contextual approach to filmmaking. *Ngandhang* film (making a house for film) is conceptual choice that emphasizes the artistic development of the film entitled *Nahlilke Wong Nggantung*, which includes film setting, property and decoration, colors scheme, moving image perspective, and sound design. I interpret this as a process of making house which relevant to the image of the Gunungkidul society. Literally, *ngandhang* is making house for ingon-ingon, which related to pets that have material and spiritual value for their owners. To realizing this concept, i uses *ngingoni* as the filmmaking method (maintaining method), which divided into two principles work; 1) *Ngingoni* (assessing) material values as a process of identifying damage to the function of the house then modifying into contextual function, 2) *Ngingoni* (embodying) spiritual values that related to forming collective of workers that embodies into this film. This filmmaking aims to obtain a contextual film form model and counteract to the primitivize of Gunungkidul community.

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