

Cross Generational Responses for Some Visual Fictions Stories as Media Entertainment

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Abstract The development of media entertainment is significant along with the presence of technological advances. One of the media entertainments is Comics. From print format to the touch of digital technology enriches the constellation of comics in terms of the delivery media. Comics have been much development in visuals and delivered media but not in narrative side. Accessing digital formats makes it easy to read a variety of comics, but in reality the format of the book is still well-liked. This study uses qualitative and quantitative methods to look at the phenomenon of cross-generational responses, namely X, Y, and Z generations to comics and delivered by interpretative analysis. The existing comic industry is still underestimated as one of the economic potentials of the creative economy. This is partly due to the stigma of comics in the past. The still existence of intellectual property rights is still one of the biggest scourges of the Indonesian comics industry today.

Keywords comics, XYZ generation, media development

1. Introduction

Comics are one of the results of popular culture that has experienced ups and downs and a very long process of development. These developments occur across generations, although they still use the same core structure. The core structure is as defined by McCloud [1] and Hikmat Darmawan [2] that comics are entrusted works in the form of images and other symbols that are aligned in a deliberate sequence with a view to containing information and or producing aesthetic responses in the reader.

The involvement of readers in diving into comic content is very important, because through their interpretation the relation of one element in comics to another can be understood. Comics have a synthetic expression process between the picture story and the reader [3]. The experiences gained by the reader are important in understanding comics. Factors such experiences include aesthetic experiences and cross-cultural experiences [4]. Of course, the two experiences individually are not exactly the same.

A person's experience is also determined by the level of generation, where one generation will encounter different things and are not found in the generation before or after. According to Mannheim [5] a generation is a social construction in which there is a group of people who have the same age and historical experience, where individuals who are part of one generation are those who have the same birth year within a span of 20 years and are in dimensions the same social and historical dimensions.

The development of generations will be in line with the presence of technological developments. Comics are actually classified as one of the communication media, this is because in it there is a message to be delivered to the reader or the audience. The development of comic technology today is also touched by digitalization, this can be seen from the emergence of comic digital platforms. These digital comics platforms include mobile applications, electronic gallery sites, and comic-specific websites [6].

The development of comics in Indonesia has begun since the colonial era, namely the presence of Western comics such as Tarzan, Phantom, and so on. The Western comic then inspired local illustrators to start original Indonesian-made comics as did Kosasih by creating Sri Asih and Siti Gahara. These conditions make the Indonesian comics world grow and experience a heyday. But in the 1970s period with the presence of romance genre comics began to create public stigma, as if comics were illicit goods that must be shunned. Until the 2000s Indonesian comics began to rise from sleep, after previously the comic market in Indonesia was filled with the presence of translated comics from Europe, America and Asia.

Fluctuations in the history of Indonesian comics create experiences for generations in that time dimension that are in line with the development of comics. Experiences from across generations are then raised as studies in this study. Reviewing the response is expected to see how Indonesia's comics have contributed to the movement of the creative economy from the perspective of different generations.

2. Methods

This study uses quantitative methods to obtain intergenerational response data and uses qualitative methods to describe current comic phenomena and their effects on current conditions, both conditions in society and in the creative industries especially comics. Phenomenological research is research that aims to find the essence of general experiences or experiences with a group of people [7].

Data sources in this research are respondents from generations who are distinguished by the period of birth and age, namely births in 1961-1980 who are currently over 35 years old, born in 1981-1995 who are currently aged between 21-35 years, and born in 1996-2010 who is currently under 21 years old. Taking the number of respondents as many as 100 people, the proportion of each generation is around 30%. There are several questions that can be optionally selected more than one option, so sometimes a percentage is found that exceeds 100%.

The respondents were randomly sampled from communities in the Solo, Semarang and Yogyakarta regions. The reason for choosing these cities is because each city has a university, academy, or institute that has a Visual Communication Design Study Program. The AsusSMS is that if these cities will have people who are more or less in contact with the world of Visual Communication Design, especially comics.

3. Result and Discussion

Comics is one of the communication media in which there are messages from the comic artist to be conveyed to his readers. The message is conveyed through a visual and narrative blend. Often the message is conveyed lightly and straightforwardly, so that the reader considers the context of the message lightly in the comic. Therefore, comics are considered to be a medium for leisure and entertainment for both readers and audiences.

Comics as a communication media experience development along with technological and cultural developments. Mc Omber [8] explained that communication technology is related to culture seen from several perspectives, namely:

1. Communication technology is considered a determinant factor in society, independent, and can create change in society.
2. Communication technology as a product of industrialization that was created in bulk in large numbers.
3. Communication technology that gave birth to new tools that not everyone can know well where the power of mutual influence between communication technology itself with the social forces that exist in society cannot be predicted accurately.

In the history of the development of Indonesian comics, there has been a community stigma about comics, where people consider that when consuming (reading) comics, bad

things will happen, for example being stupid and lazy. Whereas in the 1950s when the wayang comics appeared, the public argued that comics were a valuable product that helped spread local culture. Likewise with the emergence of comics with the theme of generating a sense of nationalism, comics were felt as part of the Indonesian nationalism campaign communication media at that time.

Indonesian comics pass through at least three generations, namely the 1930s to 1950s, the 1960s to the 1970s, and the 1990s to the present [9]. In all this time comics were created and distributed en masse through the printing industry. Even in the 2000s Indie and Xerography comics appeared, with readers from many people. This means that the comic is a mass consumption product, so that more or less the public knows about the trends and influences of the comics that were circulating at that time.

The progress of more sophisticated communication technology is currently affecting the progress of comic technology, namely the presence of comic digital platforms. The platform is not for everyone to be able to access as it was in print format. This is because not all people have access to information. In addition, not all people have handheld technology with the same minimum capacity.

The reason for identification through various generations compared to the year of birth, cited by Howe and Strauss [10] is because of the attributes of Perceived membership, Common beliefs and behaviors, and Common location in history. In this study also grouped in different generations, namely generation X, Y, and Z. Generation X is a generation born in the early period of the discovery of technology and information, such as PC (personal computer), video games, and the internet, namely in the period 1963 until 1981 [11]. Generation Y is a generation that uses a lot of technology and grows during the internet boom era, so it starts to be proficient and familiar with social media [12]. Generation X was born around the 1980s until the late 1990s. Generation Z is a generation similar to generation Y, but they implement all their activities in multi-tasking. The generation was born in the middle of the 1990s until around 2010 [13]. Generation Z is also known as iGeneration, which since childhood was familiar with various gadgets.

The results of the research to respondents stated that all of these generations know or at least know about comics, although in generation Y the freedom to recognize comics is not as broad as X and Z generations. Uniquely, none of these generations consider comics anything useless (0%), but only the dominant opinion is that comics are leisure media (46%) or entertainment media (36%).

The comic differences experienced between these generations, ranging from generation X to Z are about the media (64%) and the style of the image (52%), but not so influential on the narrative side (22%). The media is influenced by the progress of gadgets and technology, while the style of the image is influenced by world comic trends.

Indonesian comics are felt to have begun to experience better development, this is felt by many respondents who expressed through their opinions on the movement of the Indonesian comic industry that spurred enthusiasm and

interest in the domestic and foreign markets. In addition, advances in digital technology also play a role in these advancements. This digital technology is applied in many ways to the Indonesian comics industry.

Of the three generations, it is evident that the genera Y and Z are the generation that are familiar with a variety of gadgets and internet-based technologies, in which 80% of the three generations have accessed digital comics through their gadgets.

With the development of the comic industry which is getting better, the respondents regretted that there are still deficiencies in terms of copyright protection. Lots of visuals and narratives are copied by *cu-ma-just*. The need for BEKRAF's seriousness or other legal protection in terms of protecting intellectual property and minimizing plagiarism and piracy of works

4. Conclusion

Comics have changed in terms of visuals and media, but not much on the narrative side. Accessing digital formats makes it easy to read a variety of comics, but in reality the format of the book is still well-liked. Digital technology also affects production, the current comic industry is still underestimated as one of the economic potentials of the creative economy. The Indonesian comics industry has experienced a setback, namely between the X generation and Y generation. One of the reasons is because of the stigma of comics in the past. The weakness of the Indonesian comics industry today is the lack of protection regarding intellectual property rights for comic works, both in terms of visuals and narratives.

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