

Abstrak

Pesatnya kemajuan industri film era kontemporer yang didorong oleh gebrakan prestatif film bergenre horor secara komersial dan apresiasi telah menabalkan horor sebagai genre populer kelas satu yang tidak lagi diklaim inferior. Dalam semarak tersebut, genre horor religi mencuat dan mengukuhkan tren produksi film di kurun usia dasawarsa ketiga reformasi. Sebagai industri media, ekosistem industri perfilman diisi berjeabah aktor yang saling bertarung kepentingan, meliputi: pengusaha film, pekerja film, pengusaha ekshibitor film dari bioskop hingga OTT penyedia layanan *video on demand*, bahkan manifestasi campur tangan kekuasaan negara lewat lembaga-lembaga di bawah naungan dua kementerian utama yang menangani sektor perfilman. Penelitian ini bertujuan untuk mengeksplorasi praktik ekonomi politik film horor religi pada industri perfilman Indonesia era kontemporer. Dengan menggunakan metode studi kasus, diperoleh temuan bahwa strukturasi dalam praktik produksi film horor religi Indonesia menampakkan adanya dominasi ganda di antara agen-agen berkepentingan, sehingga bentuk kekuasaan dan subordinasi terjadi di banyak tataran. Relasi antar aktor dalam industri film Indonesia menunjukkan kontestasi antara ‘pemain lama’ dan ‘pemain baru’. Posisi tawar dari tiap pihak berpengaruh signifikan berdasarkan jam terbang berkariir di industri film. Aktor-aktor ini berintensi menunjukkan kontrol hingga dominasi yang melahirkan dikotomi antara pihak dominan dan pihak tersubordinasi yang ditindas, dirugikan, dan dibungkam. Pertama, relasi kuasa di antara produser dan pekerja film. Dalam beberapa kasus film horor religi, terdapat kekhasan, di mana sekalipun produser menduduki hierarki kelas tertinggi, sekelumit sutradara berkesempatan memegang peran dominan atas keputusan kreatif hingga bisnis dalam produksi film. Kedua, dominasi perusahaan-perusahaan film mayor yang menindas perusahaan film skala minor yang berkelindan dalam kepentingan distribusi film di bioskop. Ketiga, dominasi di antara pengusaha ekshibitor film seperti pengusaha bioskop terbesar Indonesia yakni Cinema XXI yang mampu memengaruhi arah kebijakan bioskop-bioskop minor. Produser film minor yang terpinggirkan oleh perlakuan tidak setara ini memutuskan eksodus peredaran film mereka ke distribusi OTT *video on demand* dan televisi internasional, sekalipun ‘bayangan’ dominasi masih tetap eksis dalam distribusi non-bioskop. Keempat, pemangku kepentingan regulasi, Lembaga Sensor Film dan Direktorat Perfilman, Musik, dan Media Baru telah menancarkan pengaruh yang saklek sekalipun menerapkan gaya yang berupaya ‘ramah’ kepada pemilik film. Kontrol atas kuasa negara bahkan telah mencokol sejak hulu dari pra-produksi, hingga kemudian di hilir lewat pengkajian sebagai dasar penerbitan Surat Tanda Lulus Sensor yang berisi klasifikasi usia layak tonton audiens. Menyadari klasifikasi usia adalah penentu keberhasilan cakupan pasar dari film, produser film horor religi terlilit dalam tarik-ulur kepentingan yang membuat ayun pendulum orientasi kreatif maupun bisnis menjadi dilematis, lantaran film horor religi kental akan hal-hal sensitif yang direwelkan aktor representasi negara ini.

Kata kunci: ekonomi politik, film horor religi, strukturasi, industri film.

Abstract

The rapid progress of the contemporary film industry is strongly driven by the successful breakthrough of the horror genre film commercially, and the appreciation has made horror a first-class popular genre that is no longer claimed to be inferior. In this festivities, the religious horror-genre emerged and confirmed the trend of film production in the third decade of reformation. As a media industry, the film industry ecosystem is filled with actors who have competing interests, including: film producers, film workers, film exhibitors from cinemas to Over The Top providers of video on demand services, even manifestations of state power interference through institutions under the auspices of two the main ministry in charge of the film sector. This study aims to explore the practice of political economy of religious-horror films in the Indonesian film industry in the contemporary era. By applying the case study method, it is found that the structuration in the practice of Indonesian religious-horror film production shows a double domination among interested agents, so that forms of power and subordination occur at many contexts. The relationship between actors in the Indonesian film industry shows the contestation between 'old players' and 'new players'. The bargaining position of each actor has a significant influence based on career experience in the film industry. First, the power relation between producers and film workers. In some cases of religious-horror films, there is a peculiarity, where even though the producer occupies the highest class hierarchy, a few directors have the opportunity to play a dominant role in creative to business decisions in film production. Second, the dominance of major film companies that oppress minor-scale film companies that are intertwined in the interests of film distribution in theaters. Third, the dominance among film exhibitors, such as Indonesia's largest cinema entrepreneur, Cinema XXI, is able to influence the policy direction of minor cinemas. Minor film producers who are marginalized by this unequal treatment decide the exodus of their film circulation to OTT video on demand distribution and international television, even though the 'shadow' of dominance still exists in non-cinema distribution. Fourth, regulatory stakeholders, the Film Censorship Board (*LSF, Lembaga Sensor Film*) and the Directorate of Film, Music, and New Media (*Direktorat Perfilman, Musik, dan Media Baru*) have exerted a strong influence even though they apply a style that seeks to be 'affable' to film owners. Control over state power has even been entrenched from upstream from pre-production, to then downstream through evaluation as the basis for issuing Censorship Pass Certificates containing age classifications suitable for audience viewing. Realizing that age classification is the determinant of the success of the market coverage of films, religious-horror film producers are entangled in a tug of war of interest that makes swinging the pendulum of creative and business orientations into a dilemma, because religious horror films are thick with sensitive matters that are bothered by actors representing this country.

Keywords: political economy, religious horror film, structuration, film industry.