The Construction of Sustainable Palm Oil Image In Naga Naga Naga Film

Mochamad Husni [1*], **Frengki Napitupulu** [2]

[1,2] Universitas Sahid, Jakarta, Indonesia
*insuh2013@gmail.com

Abstract
The focal subject of examination is a film that portrays the establishment of palm oil plantations, while the use of Berger-Luckmann's social construction theory serves as two key factors that emphasize the importance of this research. The film "Naga Naga Naga" narrates the tale of Nagabonar's granddaughter, who encounters educational difficulties. This research employs a descriptive-qualitative approach to elucidate the concurrent processes and dialectics of externalization, objectivation, and internalization. The researcher gathered data by conducting observations of the Naga Naga Naga film in theaters and evaluating various sequences using a subscription-based streaming platform. By employing Charles S. Peirce's semiotic approach to analyze, the finding showed that not just the underlying motivations behind the signs and meanings associated with the implementation of sustainability principles, such as environmental harmony and community care, but also identifies components of "artistic and logical narrative" that impact the process of constructing a mental representation of palm oil farms. These findings are highly valuable for formulating campaign strategies that utilize films to shape public awareness.
Keywords: film, scene, semiotics, social construction, palm oil

Abstrak
Subyek kajian penelitian ini adalah film yang menggambarkan pendirian perkebunan kelapa sawit, dimana penggunaan teori konstruksi sosial Berger-Luckmann menjadi dua faktor kunci yang menekankan pentingnya penelitian ini. Film "Naga Naga Naga" menceritakan kisah cucu Nagabonar yang mengalami kesulitan pendidikan. Penelitian ini menggunakan pendekatan deskriptif-kualitatif untuk menjelaskan proses dan dialektika eksternalisasi, objektivasi, dan internalisasi yang terjadi secara bersamaan. Peneliti mengumpulkan data dengan melakukan observasi film Naga Naga Naga di bioskop dan mengevaluasi berbagai sequence menggunakan platform streaming berbasis langganan. Dengan menggunakan pendekatan semiotika Charles S. Peirce, hasil penelitian ini tidak hanya menunjukkan motivasi mendasar di balik tanda dan makna yang terkait dengan penerapan prinsip keberlanjutan, seperti keharmonisan lingkungan dan kepedulian masyarakat, namun penelitian ini juga mengidentifikasi komponen narasi artistik dan logis yang berdampak pada proses membangun representasi mental perkebunan kelapa sawit. Temuan ini sangat berharga untuk merumuskan strategi kampanye yang memanfaatkan film untuk membentuk kesadaran masyarakat.
Kata Kunci: film; adegan; semiotika; konstruksi sosial; minyak sawit

INTRODUCTION

The palm oil sector in Indonesia is encountering a formidable challenge. Amidst a worldwide movement emphasizing the need for sustainability principles to ensure human survival on Earth (Elliott & Jennifer A, n.d.), current publications provide evidence of the detrimental effects of palm oil plantations on both environmental preservation and the well-being of nearby communities. According

to Murray (Murray, 2022) Giants refer to palm oil enterprises of significant size that Tania Lee and Pujo Semedi believe adversely affect the well-being of nearby people due to their control over property owned by these groups.

Even when cultivated by communities, palm oil plantations were negatively stigmatised. Productivity was considered low due to low education levels and lack of capital (Pramudya et al., 2017; Tanuwidjaja, 2020). These two factors are linked to the community's lack of concern for environmental conservation (Dauvergne, 2018; Nazmi, 2021).

Such publications can also be found in the mass media in the form of films. *Appetite for Destruction: Palm Oil Diaries* produced by *Go Forth Films* even urges viewers to be wary of palm oil plantations and the products they produce (Mongabay, 2017). Apart from causing deforestation and occupying community lands, foodstuffs containing palm oil are considered harmful to health. Even large companies that have obtained sustainable certificates, as narrated by the film Sustainability Lie, turn out to be a lie (Rainforest Rescue, 2017).

Corruption by law enforcement officials complicates the commitment to implementing sustainability principles. The film *Demi Sawit,* produced by the Forum of Environmental Journalists, Aceh, tells the story of the destruction of the Singkil Wildlife Reserve (Yanuar, 2023). Environmental damage is worsened because lack of government awareness of environmental conservation.

As mass media, the material contained in films has a connection with human life and the surrounding reality. This connection makes stories, images, sounds, problems and everything that is displayed through films can be understood, comprehended, and relevant to human life as the audience. Films are supposed to show objective reality, which is a realism formed through reality scenes (*mise en scene*) (Sumarno, 2022). Films shape and re-present reality onto the big screen (Turner, 1999). The reality built through film is at least the reality of thoughts or opinions (Panuju, 2021).

A different understanding of palm oil plantations is shown in Naga Naga Naga film. The third sequel of the fictitious character named General Nagabonar, which started airing in June 2022, depicts that palm oil plantations are superior commodity cultivation that cares about environmental sustainability. This 96-minute film also illustrates that the owners of palm oil plantations are prosperous families. The income generated by palm oil plantations is not just enjoyed by the family. The wealth is shared and distributed to help people in need (Husni, 2022).

The problem that Naga Naga Naga film addresses is the education of Nagabonar's third descendant, Monaga. The granddaughter of "the general" who is still in her teens age is not accepted in formal high school. With Nagabonar's presence and participation in Jakarta, these rejections are resolved and Monaga can continue her education. The owner of an palm oil plantation in Medan, North Sumatra, revived the school building that had functioned as a goat shed, recruited and paid teachers, and even covered all teaching and learning costs so that Monaga's friends who are street children could get an education (Husni, 2022).

However, Nagabonar's (played by Deddy Mizwar) intervention is not easy. Monita (played by Wulan Guritno), Monaga's biological mother (played by Beby Tsabina) who is the wife of Bonaga (played by Tora Sudiro) and Nagabonar's son-in-law, has different assumptions and thoughts based on Monita's knowledge of palm oil plantations. As the story of Monaga's educational problems and solutions unfolds, palm oil plantations are constructed in the film.

In the context of communication, the diversity of mass media content - including films - has been explained through Hamad's research. According to Hamad, the main activity of the mass media is to construct various realities that are broadcast (Sobur, 2013). All media content spread in society, according to him, is a reality that has been constructed (constructed reality) in the form of meaningful discourse.

Burhan Bungin reinforces these findings where capital or capitalist interests are behind the content of messages produced by the mass media (Bungin, 2022). The agents involved in the production of messages in the mass media actually construct reality with very measurable goals. The

good or bad image that is built after the interaction between the audience and the mass media, is very dependent on the efforts of the agents to multiply profits.

In this era of capitalism it is almost impossible to find mass media that are truly in favour of the public interest. The claim of "public interest" is a false claim. Although the content of mass media products plays a role in shaping knowledge, it is actually all solely aimed at capital accumulation. This means that knowledge is deliberately constructed so that the people who absorb this knowledge judge the products portrayed in the film as positive and must be consumed.

The link between mass media and the formation of knowledge was revealed by two leading sociologists, namely Peter L. Berger and Thomas Luckmann, by introducing the social construction of reality theory. Berger - Luckmann believes that people's knowledge of reality is not something that appeared abruptly and without cause. There is a dialectical and simultaneous process that makes interactions between individuals and between individuals and society slowly form knowledge (Berger et al., 2014). They named the process as externalisation, objectivation and internalisation.

Every individual is exposed to this process, including agents working in the mass media. When they produce news, advertisements aired on television, or any other material in the mass media, the process of knowledge formation becomes faster and wider. This finding is the basis for Burhan Bungin to criticise Berger-Luckmann. He added the element of mass media in the knowledge construction process.

With a theory referred to as mass media social construction theory, Burhan Bungin asserts that knowledge formation does not only occur due to interactions between individuals and society. In today's industrialised society, knowledge formation also occurs because individuals interact with mass media. Film is a form of mass media (McQuail, 2020).

Agents deliberately construct certain messages and display them through the media (Bungin, 2022). When the media product is seen, read, watched or interacted with the target audience, the message constructs the audience's knowledge. In contrast to Berger-Luckmann who uses the term social reality as the output of the construction process, Burhan uses the term mass media reality as the output of the mass media social construction process. According to him, the reality or knowledge resulting from the social construction of mass media only exists in the media. The output of the construction is the building of an image. It can be a positive image or the opposite.

The difference between the knowledge about palm oil plantations in society and the knowledge contained in Naga Naga Naga film is something that is interesting to be researched in communication studies. Therefore, through this research, the researcher wants to answer two main problems: first, how is the construction process so that the image that palm oil plantations are cultivated in the agribusiness sector that applies sustainable principles is built; second, how Naga Naga Naga film externalises the image of sustainable palm oil plantations.

This research is very important for both practical and theoretical purposes. From the practical side, the oil palm plantation sector, which is the flagship export commodity of the Indonesian government, needs a more appropriate strategy so that the knowledge formed in the community is knowledge that supports the development and growth of the palm oil sector. Thus, the harvest obtained can also give benefit to the Indonesian people.

Theoretically, on the one hand, this research strengthens Berger-Luckmann's social construction theory; and on the other hand, it is an input that needs to be considered in the film-making process. This is because this research found other elements that have not been mentioned by Burhan Bungin in explaining the process of forming mass media reality.

This research has a gap compared to similar studies that have been done before, both in terms of units of analysis, theories and methodologies used. Septizar Triastika has conducted research with the title Construction of Leadership of National Figures in the Film When Bung in Ende (Triastika, 2016).

Although both discuss the concept of social construction and film, there are two fundamental differences with this research. First, different from the theme of palm oil farmers, the theme in this study is the leadership of national figures. Secondly, although similar in the use of social construction

theory, at the methodological level Septizar's research uses framing analysis from William A. Gamson and Andre Modgliani. Meanwhile, the social construction of the film Naga Naga Naga uses Charles S. Peirce's semiotics as a research method.

By using framing devices through metaphors, catchphrases, exemplars, depiction and visual images as well as reasoning devices based on roots, appeals to principle and consequences, Triastika analysed how the director and screenwriter attempted to construct through mass media in the form of film.

The next is a study conducted by Zainal Abidin with the title Representation of Nationalism in Nagabonar Jadi 2 film. The unit of analysis is almost the same as what researchers will do, namely an Indonesian film with a main figure named Nagabonar. However, the study published in the Indonesiana Politikom Journal in 2017 focuses on signs that can be interpreted as representations of nationalism (Abidin, 2017).

The results showed that the film Nagabonar Jadi 2 has been able to represent the value and meaning of nationalism through various scenes shown. The meaning of nationalism appears through two stages of meaning, namely denotation meaning and connotation meaning. The conclusion obtained from this research is that a person's nationalism can be seen through his appreciation and respect for the services of heroes and state symbols.

In contrast to the research that will be conducted by the researcher, the semiotics used in this research is the semiotics developed by Roland Barthes. That is why, the previous research sees two levels of meaning, namely denotative and connotative meaning. Meanwhile, the researcher uses the semiotics presented by Charles S. Peirce, which is known as the triadic triangle, trichotomy or triangle of meanings.

There is also a postgraduate thesis from Sahid University, Jakarta, compiled by Dian. The theories and research objects used are almost the same as those that will be used by researchers, namely social construction theory and film. The researcher sees a cultural phenomenon that generally places the husband as the head of the household who fulfils certain criteria. With the dominance of patriarchal culture, the image of the husband was not seen in the sitcom "Tetangga Masa Gitu" (Dian, 2016).

The above reference analyses how Adi's character as a husband is constructed. To find out how the meaning of the construction is depicted through verbal and non-verbal symbols and signs in the form of scripts, gestures, shooting and costumes. Research results: Adi is a husband who is irresponsible in fulfilling the family's economic needs, unstable in making decisions and childish.

Unlike the research that the researcher will conduct, the methodology used by Dian in this thesis is semiotics proposed and developed by Roland Barthes. As a researcher, she saw denotative and connotative meanings in the mass media product that became the object of research, thus she concludes that there was a process of construction of the husband's reality that was different from the reality in Indonesian society in general. Dian also found that the makers of the sitcom deliberately built the idea that there is another reality that illustrates that a mother or wife can also be like the general image that was previously attached to husbands. Therefore, this study will elaborate further on the construction of reality of signs and meaning in Naga Naga Naga film.

METHOD

This research will analyse, describe and elaborate the process of constructing the image of sustainable palm oil plantations in the Naga Naga Naga film. Therefore, this type of research is descriptive qualitative, which is research that relies heavily on observation (Creswell, 2003), as well as naturalistic, interpretative and related to understanding the meaning in seeing social phenomena.

Researchers collected data by observing the Naga Naga Naga film. Observation by watching was carried out ten times, both by watching in the XXI cinema network and streaming through the video subscription platform. In addition, data was also collected by examining film scenarios and information from secondary documents.

Based on these sources, using Charles S. Peirce's famous semiotic method with the triangle of meanings (Nurjoyo et al., 2022; Stables, 2019; Uslucan, 2004; Yakin & Totu, 2014) the researcher interpreted the verbal and non-verbal signs (Afisi, n.d.) contained in the object of research in the form of the Naga Naga Naga film. The researcher then interprets these signs so that the meaning contained behind each sign is found. The unit of analysis is the film sequences that show the visualisation of palm oil plantations and sequences that show the interaction of the owner and the family of the owner of the palm oil plantation with the community.

The data that has been collected will be analysed with the guidance of the social construction theory of mass media presented by Burhan Bungin. He adopted the social construction theory of Peter l. Berger and Thomas Luckmann which explains the simultaneous and dialectical process of externalisation, objectivation, and internalisation stages in forming knowledge. As a form of strengthening data validity, this research conducts triangulation analysis (Moleong, 2018). The type of triangulation used is source triangulation. The researcher will compare the results of the researcher's interpretation with the results of the director and screenwriter interviews. This triangulation ensures whether the third-level construction by the researcher is congruent with the second-level construction by the filmmaking agents.

RESULTS AND DISCUSSION

The topic of palm oil plantations already appeared in the second sequel of the Nagabonar film. The second sequel was released in 2007. Compared to the first sequel (released in 1987) which only placed palm oil plantations as a background location for the battle of the people's army against the colonials, the topic of palm oil plantations in the second sequel film is attached through Nagabonar's attributes as the owner of palm oil plantations.

As part of a complete storyline, according to Wiraputra Basri, who was appointed by director Deddy Mizwar as the screenwriter of the third sequel, palm oil plantation as Nagabonar's occupation is maintained in the third sequel. This attribute cannot be removed even though the main theme of the film is education. Knowledge about palm oil plantations is not only seen through visualisation in several sequences of the film, the dialogue between characters is also coloured by conversations about palm oil.

After observing the Naga Naga Naga film, researchers found data. Using semiotics as a method, this research data is in the form of verbal and non-verbal signs that appear in several sequences from the beginning of the story to the end.

The researcher has selected each scene in which there are signs about palm oil plantations. The following are some of the scenes in question along with the codes that researchers added to simplify the identity of each scene.

By using Charles S. Peirce's triangle of meanings, after being connected to something represented (representament), each verbal and non-verbal object appears as a sign that gives rise to meaning (interpretation). Table 1 below explains the relationship between sign and meaning:

Table 1. Relationship between sign and interpretation of meaning

Sign	Interpretation
 Time: 00.09.20; Palm oil plantations are extensively spread out.	As the size of the plantation is large, the income earned by Nagabonar from the palm oil plantation is huge.

The Construction of Sustainable Palm Oil Image In Naga Naga Naga Film
Mochamad Husni, Frengki Napitupulu

Time: 00.10.15: Rice fields, trees, colourful flowers alongside palm oil plantations.

Palm oil plantations are managed with an attention to the environment, not destroying the economic resources of the community, maintaining the function of the forest and remaining beautiful to the eye.

Time: 00.10.30: Kite and clear skies over an palm oil plantation.

Palm oil plantations do not pollute the air so the air feels fresh.

Time: 00.04.27; Palm oil plantation land is used by children in the village to play football.

There is no boundary between the plantation and the surrounding community. Palm oil plantations blend and live in harmony with the communities surrounding the plantations.

Time: 00.10.47: Laptops used by palm oil plantation staff.

Even though it is located in a rural area and is labor intensive, palm oil plantations are managed in a modern way and use technology.

Time: 00.34.09: The fence of Bonaga - Monita's house in Jakarta.

Modern and urban societies tend to be individualistic. There is a clear separation between the rich and the poor.

Time: 00.33.00: Nagabonar's words: the poor and abandoned children should be defended and prospered.

The output from palm oil plantations is very prosperous and should be used to help others in need.

Time: 00.57.35: Nagabonar's words, that he is the one who guarantees all the school's operational costs.	The revenue from palm oil plantations is used to enhance education as Indonesia's most important issue.
Time: 01.02.10: Monita's words that Nagabonar's daily life is taking care of palm oil, while being not competent to take care of Monaga's educational future.	The common view about palm oil plantations as a very traditional thing, as opposed to the concerns of modern society, including education and the future.
Time: 01.06.25: A sketch of three faces on the computer screen in Monaga's room: Nagabonar, Bonaga, Monaga.	The mindset and behaviour of palm oil plantation owners is also inherited by their descendants.
Time: 01.21.50: Nagabonar taught students directly to the community.	Although the owners or managers of palm oil plantations interact with the community on a daily basis, this does not mean that they are insensitive to community issues.

The meanings that emerge are not always aligned. One meaning can be clash with other meanings. By putting the film as a simulation of the daily life of a society, researcher classify the meanings that are congruent. This set of meanings has to do with the thoughts, attitudes, words and signs displayed by the film, both through the words of the characters and the visualisation of objects. There are meanings that strengthen the positive image, while on the other hand the meanings that emerge actually worsen the image of palm oil plantations.

The Naga Naga Naga film attempts to bring up the reality of everyday life in society. As Burhan points out, the creation of reality is done using a simulation model so that it seems as if the display of media content is a real event that makes the audience trapped in a space that they realise as something real, even though in reality all these things are pseudo or virtual.

The Naga Naga Naga film tries to simulate how the family life of the owner and manager of an palm oil plantation occurs. Each character in the film has different thoughts, attitudes, characters, educational backgrounds. As Berger-Luckmann's social construction theory states that reality is never singular, in this film there are three realities; namely subjective reality, objective reality and symbolic reality.

The attitudes and thoughts presented by Nagabonar reveal a certain reality. In the film's portrayal, these attitudes and thoughts clash with Monita. The clash culminates when Monita is angry and emotionally expresses her disapproval towards Bonaga, her husband.

The scene takes place when Monita is in Bonaga's office. Monita walked quickly over to Bonaga who was laughing at a viral video. The video consisted of a flag ceremony at Monita's school with four street children and several goats.

"His grandfather should be in Medan, taking care of the palm oil plantation. He doesn't need to take care of our child."

In adding to the clash of knowledge, this scene becomes a verbal sign that gives rise to the interpretation that people who daily manage palm oil plantations have a certain construction. Since the main topic is about education, this scene constructs that palm oil plantation managers do not have competence in the field of education.

In the first sequel, it was already depicted that the fictional character Nagabonar did not pursue education. He can't read and write. He spent his youth during the Japanese colonial era as a market pickpocket. His fate changed drastically after he had himself unilaterally appointed as a general while leading the people's war against the allies after the proclamation of independence.

This construction is congruent with the knowledge that circulates in the community that those who cultivate palm oil are a layer of people who are less educated.

Referring to this clash, the knowledge that stands in Monita is an objective reality, which is the reality that stands in the knowledge of individuals in general in a society. The knowledge that exists in Monita is also evident from the attitudes and thoughts of other characters outside Nagabonar. Formal school teachers, even Zacky, Pomo and Ronny, who are Bonaga's office colleagues, have knowledge similar to Monita. Their knowledge is a reflection of objective reality.

On the other hand, Nagabonar's knowledge is a reflection of subjective reality. The visualisation using signs that show the similarity between Bonaga, Monaga and Nagabonar gives rise to the meaning that the knowledge of Nagabonar's descendants is also congruent.

Each of these realities occurs socially, involving environmental interactions and the past experiences of each character. In the Naga Naga Naga film, the interaction, environment, and past experiences of each character are represented by signs that describe the way of dressing, the way of speaking, the life orientation of each character as well as the vehicles and work tools used daily. This is in line with what Berger-Luckmann explained, that there is no original reality. All reality is the result of social construction. Reality is perceived variously, and is influenced by social context and time.

Therefore, in the Naga Naga Naga film, there are two big poles. The representatives of the two poles are Nagabonar and Monita. Firstly, the reality that Nagabonar, Bonaga and Monaga understand, believe and know. Secondly, the reality that Monita and the other characters understand, believe and know. These two different knowledge clash with each other.

The symbolic reality in the film appears through the attributes of both groups. On Monita's side, symbolic reality appears through attributes, educational background, luxury cars driven, watches and clothes worn, even the way of speaking. Likewise on the Nagabonar side. Both groups have different symbols.

From the content of the film that shows three realities - both the reality shown through signs on the side of Nagabonar, Monaga and Bonaga, as well as the reality on the side of Monita and other characters - in the film, it appears that the knowledge formed in the community is not a standalone knowledge.

In the context of mass media, Burhan Bungin argues, the diversity of reality is in the hands of the agents behind the filmmaking process. There is a message that they want to spread through mass media. When consumed (read, heard, seen, or watched) the message will be externalised and try to construct the reality of mass media in the minds of the audience. The construction process occurs through interaction between individuals and mass media. In the Naga Naga Naga film, this interaction occurs when the audience watches the film made by the filmmakers.

Based on the social construction theory of mass media, the audience's position is passive. This means that the audience is not involved in the construction process that produces the reality that appears in the mass media. Although not involved, the knowledge of the audience has been represented by the knowledge displayed in the film. The film can represent the audience's knowledge because before the film is produced, the filmmaking agents go through a number of preparatory stages. This includes interpreting the realities that occur in society.

The stage of preparing construction materials takes place long before the interaction between the film and the audience. It is still at the level of Naga Naga Naga film production ideas. Researchers found that the story idea is a continuation of the previous sequels. Deddy Mizwar stated that he only got the whole film idea in 2020. That is, about 18 years the release of the second sequel.

According to him, the issue that was considered important to raise in the story for the social context of that time was education. That there is something still wrong with the education programme in Indonesia, even though the country has been independent for 78 years. After the big concept of the film's story was arranged, the process of drafting the film's screenplay took place. Deddy Mizwar assigned the writing of the screenplay to Wiraputra Basri.

At the stage of preparing this construction material, the knowledge that Naga Naga Naga film wants to convey to the audience is already visible. The director and screenwriter want to criticise the concept and practice of education in Indonesia. When the main focus is presented, the attributes of palm oil plantations are also constructed. This connection occurs because palm oil plantations are an important part of the dramatisation of Naga Naga Naga. The conflict resolution in this film is based on the description of palm oil plantations. When the conflict culminates, a solution is created due to the compatibility with the palm oil plantation constructed in the film. All the storylines and their correspondences have been written in the screenplay of Naga Naga Naga.

Lengthy discussions take place at the screenplay finalisation stage. The agents try to ensure that all parties agree on the idea, content, storyline and all the details of the film production needs. The social construction process in this second stage is aimed at facilitating the technical shooting of film production. Artistic elements and narratives that must be logical are important considerations.

Therefore, although there are various realities, which are shown through signs from the side of Nagabonar, Monaga and Bonaga and from the side of Monita and other characters, the director and screenwriter have decided that the reality they will externalise is the reality of their choice, that: rich people supposed to share their wealth with the environment and society in need.

Here the objectivation process takes place. The result of the clash between Nagabonar's knowledge and Monita's knowledge encourages self-adjustment. In particular, the adjustment on Monita's side is constructed by film agents as knowledge of society in general that must be changed.

Coinciding with the adjustments that occur to Monita, the knowledge that represents objective reality in the film also makes adjustments. They adjust to the knowledge possessed by Nagabonar, Bonaga, and Monaga. It is the knowledge of these three Naga that is externalised to build an image of sustainable palm oil plantations. Palm oil plantations are portrayed as plantations that care for the environment, both nature and society. This film talks about harmony, smart people and sharing.

The harmony of palm oil plantations with the surrounding environment image is already shown at the beginning of the story. Through the visualisation of palm oil trees, the film externalises the value that palm oil plantations are very green. Then, this value is complemented by subsequent values such as: palm oil plantations coexist with forests, coexist with other commodities owned by local residents such as rice fields, and palm oil plantations are also beautiful areas because there are colourful flowers around them.

The reality of "integrated plantations" is not only visualised with the environment in a physical sense. The film also displays the reality of "blending" in a social sense. This value is seen when the film begins with a picture of Monaga playing football with other children his age. They play football in one of the palm oil plantation blocks owned by Monaga's uncle. In a different scene, Monaga is depicted lightly helping a neighbour who looks exhausted pulling a cart uphill.

When the film's setting moves to the city, the reality of "merging" is also externalised through visualisations represented by the scene where Monaga searches for Nira, her new friend who is part of the street children. Monaga entered the slums and the stalls of informal sector traders on the roadside.

The knowledge about palm oil plantations are managed by smart people has also been shown since the beginning of the story. The externalisation of rural values can be seen in the dialogue between Monita and Bonaga, where both agreed that Bonaga must fly out of town, away from the capital Jakarta. The music coming out of Hasapi, a traditional musical instrument from North Sumatra, which accompanies the visualisation of Bonaga's double cabin SUV crossing a brown dirt road in an palm oil plantation area, indicates that this plantation is not in the capital.

The process of externalising rural values is also prominent when the film shows a group of buffaloes looking for food. The same value is also seen when Monaga serves boiled cassava to Nagabonar and Bonaga who are playing chess in the beautiful green yard. Similarly, when Monaga and Nagabonar are taking a walk, Monaga sees a broken kite and chases it, leaving Nagabonar who still wants to talk to her.

However, rural values do not necessarily mean that palm oil plantations are managed traditionally and do not use technology. The film presents an image of a laptop being used by Rusli as the person assigned to manage Nagabonar's palm oil plantation. The visualisation is very prominent, because the scene begins with a picture of the laptop and then zooms out to the next scene which shows that the car in which Bonaga is travelling has arrived at Nagabonar's house.

Nagabonar is well aware that his palm oil plantation business relies heavily on natural resources. This knowledge is shown through the visualisation of a vast, green and thriving palm oil plantation. When his granddaughter visited for holiday, he uses the time to take a leisurely walk with his granddaughter while enjoying the natural setting of the plantation, with its beautiful scenery, the breeze that gently rustles the leaves, as well as the colourful flowers that adorned the paths. The visualisation with these signs recalls the impression of Indonesia's nature as an equatorial emerald. Wooden sticks and stones can easily become plants.

The same goes for palm oil plantations that he owns. Moreover, the historical record of the presence of palm oil plantations in Indonesia shows evidence that the seeds of this plant are actually not native to the archipelago. Palm oil seeds come from Africa and planted in Indonesia due to the tropical climate that is very suitable for palm oil plant productivity. That is why, during the colonial period, the Dutch colonial government brought it to the archipelago and cultivated it in Indonesia.

In terms of cultivation techniques, this plant is known to be low-maintenance, can grow on the worst soil conditions and is not susceptible to disease. Financially, Nagabonar is portrayed as a wealthy man. He even has excess funds. It is the excess funds that he uses to share with others who need help.

CONCLUSION

This research shows that not all mass media construction processes are driven by agents' business interests. Although the image that is built is a positive image, the Naga Naga Naga film is not funded by palm oil industry actors at all. The process of construction and externalisation of the image of palm oil plantations occurs because films also contain artistic elements and narratives that must be logical. The handling of the education problem as the theme of this film becomes easily accepted because the palm oil plantation which placed as the source of the solution has a number of positive images. For artistic reasons, palm oil plantations must be shown with beautiful visualisations.

REFERENCES

Abidin, Z. (2017). REPRESENTASI NASIONALISME DALAM FILM NAGABONAR JADI 2 Analisis Semiotika Roland Barthes Mengenai Representasi Nilai-Nilai Nasionalisme dalam Film Nagabonar Jadi 2 Zainal Abidin. *Politikom Indonesiana*, *2*(1), 42–61. www.geocities.com

Afisi, O. T. (n.d.). *THE CONCEPT OF SEMIOTICS IN CHARLES SANDERS PEIRCE'S PRAGMATISM*. https://www.researchgate.net/publication/343167191

Berger, P. L., Pengkajian, K. B., Komunikasi, P., Jakarta, I., Litbang, B., & Kemenkominfo, S. (2014). *CONSTRUCTION OF SOCIAL REALITY AS THOUGHT MOVEMENT (Theoretical Review On Social Construction of Reality*.

Bungin, B. (2008). *Konstruksi Sosial Media Massa, Burhan Bungin* (Pertama). Kencana.

Creswell, J. W. (2003). *Research Design* (Second). Sage Publication, Inc.

Dauvergne, P. (2018). The global politics of the business of "sustainable" palm oil. *Global Environmental Politics*, *18*(2), 34–52. https://doi.org/10.1162/glep_a_00455

Dian. (2016). *Konstruksi Realitas Tokoh Adi sebagai Suami dalam Sitkom NET TV Tetangga Masa Gitu* [Tesis]. Universitas Sahid.

Elliott, & Jennifer A. (n.d.). *An Introduction to Sustainable Development*.

Husni, Mochamad. (2022, 6). Nomorsatukaltim.disway. https://nomorsatukaltim.disway.id/read/30814/menonton-nagabonar-di-tengah-gonjang-ganjing-industri-sawit

McQuail, D. (2011). *Teori Komunikasi Massa McQuail* (Enam). Salemba Humanika.a

Moleong, L. J. (2018). *Metode Penelitian Kualitatif*. Rosda Karya.

Mongabay. (2017). Documenting the consequences of palm oil production. *Mongabay*. https://news.mongabay.com/2017/02/documenting-the-consequences-of-palm-oil-production-beyond-southeast-asia/

Murray, T. (2022). Hidup Bersama Raksasa. In *Tania Murray Li*.

Nazmi, A. (2021). Sustainability Certification in Palm Oil Industry. *Asia Proceeding for Social Sciences*, *7*(2), 130–134.

Nurjoyo, J., Munir, H. U., & Astuti, K. S. (2022). Charles Sander Pierce Semiotic Analysis of Symbolic Meaning on Kriya Art of Panji Mask Cirebon. *International Journal of Multicultural and Multireligious Understanding*, *9*(2), 177. https://doi.org/10.18415/ijmmu.v9i2.3370

Panuju, R. (2021). *Film dan Komunikasi Massa*. Intrans Publishing.

Pramudya, E. P., Hospes, O., & Termeer, C. J. A. M. (2017). Governing the Palm-Oil Sector through Finance: The Changing Roles of the Indonesian State. *Bulletin of Indonesian Economic Studies*, *53*(1), 57–82. https://doi.org/10.1080/00074918.2016.1228829

Rainforest Rescue. (2017). The Sustainability Lie. *Rainforest Rescue*. https://www.rainforest-rescue.org/updates/3195/the-sustainability-lie-a-film-about-the-dirty-palm-oil-business-1

Sobur, A. (2013). *Filsafat Komunikasi*. Rosda.

Stables, A. (2019). Semiotics and Transitionalist Pragmatism. In *Journal of Philosophy of Education* (Vol. 53, Issue 4).

Sumarno, M. (2022). *Andre Bazin dan Kepengarangan Film Digital*. FFTV-IKJ.

Tanuwidjaja, F. (2020). *A guide to palm oil in Indonesia* [Thesis]. Departmen of Urban Studies.

Triastika, S. (2016). Konstruksi Kepemimpinan Tokoh Bangsa Dalam Film Ketika Bung Di Ende. *Jurnal Penelitian Komunikasi*, *19*(1), 15–28. https://doi.org/10.20422/jpk.v19i1.56

Turner, G. (1999). *Film as Social Practise* (1999th ed.). Routledge.

Uslucan, H. H. (2004). Charles Sanders Peirce and the Semiotic Foundation of Self and Reason. *Mind, Culture, and Activity*, *11*(2), 96–108. https://doi.org/10.1207/s15327884mca1102_2

Yakin, H. S. Mohd., & Totu, A. (2014). The Semiotic Perspectives of Peirce and Saussure: A Brief Comparative Study. *Procedia - Social and Behavioral Sciences*, *155*, 4–8. https://doi.org/10.1016/j.sbspro.2014.10.247

Yanuar, E. R. (2023). Film demi sawit gambarkan kerusakan suaka margasatwa. *Media Indonesia*. https://www.medcom.id/hiburan/film/ybJmqGwN-film-demi-sawit-gambarkan-kerusakan-suaka-margasatwa

The Construction of Sustainable Palm Oil Image In Naga Naga Naga Film
Mochamad Husni, Frengki Napitupulu