

# Terrorist Myth Construction using Bits Arrangement on Acting in the movie *Long Road To Heaven*

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## ABSTRACT

The Bali Bombers claim to be mujahideen, while the public considers them terrorists. Whose assumption is correct? The identity of a character is not 'who he is' but 'how he is'. This research answers that question through bits arrangement. Bit is the smallest unit of action that contains an objective. Within a bit, there are thoughts, moods, and ways of expression. The identity of a bit is symbolized by active verbs, such as: scolding, advising, loving, being jealous, and so on. As for arrangement, it is the concept of operationalizing acting. If the identity of a terrorist or mujahid is to be attributed to the Bali Bombers, then the action is orchestrated to meet the specified characteristic traits. The effort to identify the essential aspects and operationalize bits arrangement is pursued through Stanislavski's Realistic Acting Theory. The object of this research is a film titled Long Road To Heaven. This research produces cinematic findings: the artistic mythologization of the terrorist character in the Bali Bombers.

Keywords: actor, bit arrangement, myth.

## 1. Introduction

After the Soviets left Afghanistan, the Afghan mujahideen veterans returned to their respective countries. However... It turns out that America invaded Iraq, Libya, and other Muslim countries. These Afghan mujahideen veterans did not remain silent; they turned against their former boss (America) who had once trained them to

fight the Soviet Union in Afghanistan. From that moment on, the Muslim fighters who opposed America were labeled as terrorists by America and its allies. America created the ideology of terrorism, and it is America that labels Muslim youths who oppose American/Western interests as terrorists.

Islam actually prohibits terrorism as stated in Allah's word in the Quran, "Whoever kills a person, unless it is for murder or for

spreading corruption in the land, it is as if he has killed all mankind. And whoever saves one – it is as if he has saved all mankind." (Al-Maidah [5]: 32).

The gap in understanding the social reality against this Islamic paradigm is a pressing and important issue to uncover.

Perspectives on terrorism vary, resulting in The understanding of terrorists is also different. Burke in his book *Al-Qaeda: The True Story of Radical Islam*, (2004, ch. 2: 22) states as follows, "there are many ways to define terrorism, and all of them are subjective". Most define terrorism as the 'use or threat of serious violence' to promote some kind of 'cause'.

The term terrorist refers to individuals who carry out acts of terror, whether collectively or individually. However, those referred to as terrorists do not want the term to be applied to them, because the term has a derogatory connotation (*pejorative*).

The perpetrators of the Bali bombing called themselves "mujahids," their actions referred to as "jihad" or holy acts for a noble cause (Khairil: 2010:6-8). Viewing the act of the 'Bali bombing' from both sides gives rise to two different interpretations, which can even be contradictory: terrorist versus mujahid.

Regardless of who is right or who is wrong, this research does not aim to find the truth of either action, but rather to uncover the subjectivity of filmmakers about 'how to communicate the characteristics of terrorists in films.'

Several books explain the thoughts of great figures who are references for this research, including: Aristotle, Stanislavski, Roland Barthes, Charles Osgood. In this research, Aristotle provides a theoretical foundation through his book 'Poetics'. Aristotle explains that there are four causes for something to become actuality, namely: *causa formalis*, *causa finalis*, *causa efficiens*, *causa materialis*.

Charles Osgood in his book explains 'Differential Semantic' which serves as an introduction to translation in the performance of bits arrangement. Meanwhile, Stanislavski explains the operationalization of acting in a three-volume book titled "Rabota Aktera Nad Soboi" (Russian), which means an actor works on himself.

This first volume, disseminated by Strassberg, Meisner, and Clurman in the 1930s, discusses the psychological approach of an actor towards a role. The second volume, Stanislavski, discusses the physical approach for an actor in entering a role. In

Indonesian, it is translated by B. Verry Handayani, et al., with the title *Membangun Tokoh*. Stanislavski's third book, in English titled *Creating a Role* (1961), discusses the relationship between the inner self and the body.

I Yudhi Soenarto (Lecturer of English Literature at the University of Indonesia – also a Theater Director) in an interview with the researcher on May 19, 2012, emphasized that the Stanislavski System is not only an intellectual or psychological approach but also a physical approach. The body must be trained, costumes must be prepared, makeup is very important, lighting also supports, and so on, all of this is about the physical aspect.

Barthes said (2011: 208), 'what is supplied to the world in the form of myth is historical reality, defined by the ways in which humans produce or use it, although this will quickly revert; while what myth returns in turn is the natural image of this reality'. According to Barthes in his book *Mythologies*, he explains that the way to convey a message in myth can be through cinema or film, which serves as a supporter of mythic discourse. The film *Long Road To Heaven* becomes the object of study to read the terrorist myth constructed through bits arrangement by the filmmaker.

The story of the film *Long Road To Heaven* consists of four plotlines. The four plotlines are presented in parallel, unified by a single issue: the bombing. The first plot: tells the story of the bombing at Paddys Pub and Sari Club. The second plot recounts the events seven months after the bombing: an Australian journalist named Liz Thompson comes to Bali to write a report. The third plot narrates the events: one month before the Bali Bombing until Amrozi's verdict was pronounced. The fourth plot tells the story of nine months before the 2002 Bali Bombing, when the leaders of Mantiqi 1 in Jemaah Islamiyah planned the bombing operation.

The film was produced by Teleproductions International (USA) in collaboration with Kalyana Shira Films (Indonesia), directed by Enison Sinaro (Indonesia), with the screenplay by Andy Logam Tan and Wong Wai Leng. (Singapura).

The film premiered in Indonesian cinemas on January 25, 2007. In addition to being screened in cinemas, it was also broadcast on television worldwide, on VCD, and on YouTube with the censorship clearance number, SLS: 904/VCD/D/PA/05.2012/2007, dated May 30, 2007.

## 2. Method

Method is a strategy, approach, or systematic steps to understand reality in solving a series of cause and effect. This research using the objective method. The objective method assumes that the work is something autonomous. The fundamental basis of the objective method is that this world essentially has form and structure. As an autonomous structure, acting is understood as a cohesive unit with its constituent elements. Therefore, to understand the meaning of the artifact called acting, the film is analyzed based on its own structure, independent of various external elements.

The interpretation of bits is first carried out as a consequence of a synchronic view, and only then the relationships between bits are concluded. Thus, the objective approach to acting applies structural analysis with the main working principle: to deconstruct and expose bits as thoroughly as possible to produce a comprehensive understanding.

The identity of these bits is hidden behind the role's dialogue or actions. Bits in action were initially viewed as autonomous signs, but later considered to have a relationship with the original reference, so elements of drama such as ideology, events, characterization, and setting are signs that must be interpreted.

Bits arrangement can be used to create acting while simultaneously analyzing. Stanislavski taught acting naturally. He developed the acting theory of "unity of consciousness" (subconscious by means of conscious) from "Meiningen" to the 'system' of psychological action (line of through action). In physical movement, there is psychological movement (impulse) or inner drive.<sup>1</sup>

Bit is the smallest unit of action that contains an objective. This smallest unit is what is referred to as zarah in the Quran. Allah says, "So whoever does an atom's weight of good will see it, and whoever does an atom's weight of evil will see it." (Qs. al-Zalzalah: 7-8). The word 'zarah' in this verse describes the smallest unit of action.

Bit is the life force in acting.

Inside it, there are thoughts, moods, and ways of expression. The identity of a bit is symbolized by active verbs, such as: scolding, advising, loving, being jealous, and so on, in space, time, and events. The way of expressing ideas does not always adhere to the language system, but the objective of each action can be found through metalanguage (second language). The

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<sup>1</sup> Meiningen is a training method created by a director named Mainingen. Stanislavski proceeded from the method of Mainingen

arrangement plays a role in managing, organizing, and transforming thoughts, feelings, and bodies into objects of creative action towards the transcendental.

Bit is present through the inner drive of the actor, so to examine the workings of bits arrangement in the construction of the terrorist myth: this research uses an emic perspective. Emic (native point of view) explains a phenomenon of acting through the actors themselves. The essence of acting is the expression of bits. Through an interesting arrangement, acting also has the potential to achieve a beautiful form (significant form).

A distinctive achievement in acting is of artistic value. The characteristics of art are creative, individual, timeless, universal, and expressive.

Starting from the birth of bits on the role line, the analysis of bits arrangement follows two principles, namely: Creative procedures and objective methods. Creative procedures discuss the creative steps in the creation of art.role. Creative orientation of bits arrangementis based on taste. Unity of consciousness psychological in the acting model

Stanislavskian: mind, will, and feeling, persuading the actor's inner self in imagine.

The inner life of an actor built by introducing the word 'if' or 'if' in their mind. The data collection technique was carried out through: 1) Reading the 'bits arrangement'the actor in the film Long Road To Heaven, 2) Observation, 3) Interview, 4) Documentation Study. In terms of analysis data on acting, the researcher uses four-theory cooperation technique, which positioned as a grand theory, middle theory, operational theory, cultural analysis.

1) Grand theory uses Metaphysics Aristotle's Hyle-Morphism (Ali: 2009);

2) Middle Theory uses Differential Semantic according to Charles Osgood (Osgood: 1975);

3) Operational theory using Acting Realis according to Konstantin Stanislavski;

4) Cultural analysis using Mythologies Theory according to Roland Barthes (2011).

Grang theory 'Hyle-Morfisme' emphasizes balance, decision-making, systems, and form of communication as a basic means central organizing devices devices) in problem-solving. As for Middle Theory, 'Differential Semantic' serves as an introduction translation in the work of bits arrangement.

Through translation, vocabulary emotional words in the form of verbal labels. However, the verbal label stops at itself (the first stage), then at acting (the second stage) where the vocabulary of emotions sublimates into the vocabulary of drama. The identity of the bit, symbolized by active work, is then organized and related to space, time, and events, thereby acquiring new meaning.

The sublimation of emotional vocabulary into dramatic vocabulary can be illustrated in the following chart.

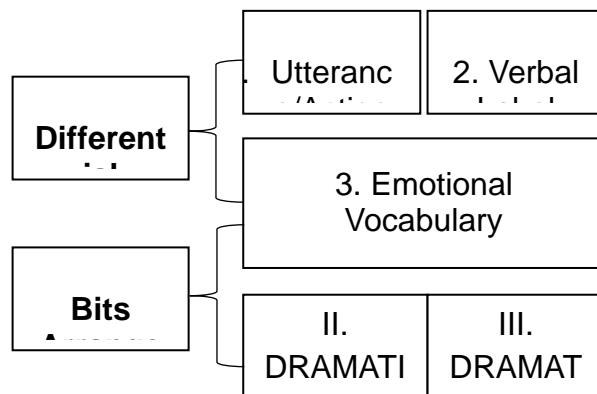


DIAGRAM 1. Sublimation of Emotional Vocabulary

The dramatic vocabulary played by actors is pure emotional vocabulary, such as: angry, sad, disappointed, etc.; not vocabulary that describes behavior when emotions arise, such as: crying, laughing, being shocked, etc.; nor is it vocabulary as a metaphor for mood, such as: torn apart, blooming, frowning, etc.

In the second stage (acting), the verbal labels on pure emotional vocabulary sublimate from "angry" to "to scold," from "sad" to "to mourn," from "disappointed" to "to disappoint." The prefix "me" and the suffix indicate that the identity of the bit symbolized by the active verb requires the creativity of the actor's acting in a dramatic situation. The identity of the bit 'getting angry,' for example, if expressed in different spaces, times, and events, will also have different ways of getting angry. This difference is caused by the presence of actors and the structure of events. In the structure of events, there are atmosphere, ethics, law, religion, or factors that limit them. Within the actor, there are hierarchy, courage, knowledge, and creative demands to achieve the highest beauty.

Aristotle in Anwar (1985:21) teaches that beauty consists of the highest harmony of form. Beauty does not focus on how human views are in reality, but on how they should be. Therefore, the boundary of the word 'should' in bits arrangement lies at the peaks of the artist's imagination, enriching the experience with price (text - packaging) and meaning (context - content) in an unpredictable manner.

The effort to discover the essential aspects in bit arrangement in acting is pursued

through the Realistic Acting Theory according to Konstantin Stanislavski.

The position of the bit in the Stanislavski system becomes the core among feeling, will, and mind. Actors work using their imagination. The strong imagination of an actor reaches areas that are unattainable through physical involvement. In other words, 'if' it becomes 'then' I become the character and the problems faced. Bit resides within the structure of the actor (Mitter, 1992).

The Stanislavski System reveals models of reality in interpreting experiences, explaining diverse patterns of behavior, and forming distinctiveness in expression. The Operational Theory is useful for applying the director's concept bits into authentic acting works by the actors. Concept is a limitation, guideline, measurement that is abstract in nature: in the form of words, phenomena, or depictions of character behavior in space, time, and events. This research attempts to uncover meaning bit by bit throughout the entire play, then reassemble it to obtain the structure and the line of character actions.

Each bit is born from a dramatic event known as the "turning point": when there is a new idea, a new decision, or a new approach, a new character appears in the

scene, and after the climax, it can significantly change the direction of the action. After finding the meaning of each bit, then reassembling those bits to obtain the structure and character's storyline.

As a cultural analysis, this research uses the Mythologies Theory according to Roland Barthes. According to Barthes: myths do not arise from the essence of something, but everything can become a myth when presented by a discourse (Barthes, 2011:152). Mythical discourse materials (language, photography, painting, posters, films, rituals, objects, and others), although reduced to the function of pure signification when captured as myths (Barthes, 2011:161).

Barthes (2011:161) states that: myths view speech materials only as raw materials; thus, their unity is a change of status into metalanguage. Barthes' mythology consists of semiology and ideology. Semiology as a formal science and ideology as a historical science. Semiology and ideology are woven together by a concept to guide the journey of meaning into a mythical form. The relationship between semiology and ideology processes towards myth.

The collaborative relationship of the four theories (Metaphysics 'Hyle-Morphism', Differential Semantic, Realist Role Theory, and Mythologies Theory) can be illustrated



as shown in the following theoretical framework diagram.

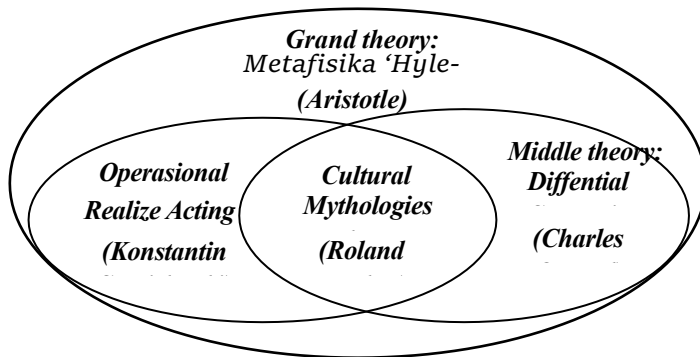


Diagram 2. Theory

### 3. Results and Discussion

#### 3.1. Bit Arrangement.

The performance of Bit Arrangement in constructing the terrorist myth has a system of signs. The ways of acting expressing ideas do not always adhere to the linguistic system (Barthes calls it: object language), but there is an objective that Barthes refers to as metalanguage (second language). The objective construction in each scene forms a super objective. The super objective is the ultimate goal that resides within the main idea. It is not always stated verbally, but its signs can be proven in that direction. Like in acting, the signifier of myth according to Barthes is present in an ambiguous state,

because its presence is accompanied simultaneously by meaning and form.

As meaning, the signifier has postulated (regulated) a reading that is either sensory reality or mental in nature. What is embedded in the concept is not reality, but rather a certain knowledge about reality, namely: the journey from meaning to form. (Barthes, 2011:165).

This research answers the question 'how does bits arrangement deconstruct the terrorist myth about the Bali bombers in the film Long Road To Heaven?'. The perpetrators of the Bali bombing include: Amrozi, Imam Samudra, Mukhlas, Ali Imron, Hambali, Dr. Azhari, Noordin M. Top, Zulkifli, Dulmatin, Jimmy, Arnasan, Wan Min Wan Mat.

The director works following the creative procedures of the filmic structure. The structure of the film Long Road To Heaven is divided into three acts: Act I contains the bomb explosion and character introduction; Act II contains the reasons for the Bali bombing; and Act III contains the threat of terror or the continuous spreading of fear. In these three acts, scenes are visualized: observation, the ideological foundation of the movement, bombing strategies, bombing methods, and awareness or catharsis.



Bits arrangement becomes a tool for examining the Inner Structure of the terrorist actors. Of course, to uncover the Inner Structure, it is necessary to pay attention to the identity of the bits played by the actors. Bit has certain characteristics, forms, functions, and positions. Bit is objective, meaning it has a target brought by the filmic character – without being influenced by opinions outside the film. Bit has a form symbolized by active verbs. The character who actively dominates the role is called the owner of the bit. (action), while the passive one becomes a participant bit (reaksi). The relationship between action and reaction is called interaction. The form of the owner's bit evolves over time.

Bit functions as the driving force of acting in building drama and convincing the audience. This Stanislavski acting model operationalizes the actor's psychology and produces a real act or authenticity. Within the authenticity of that bit, there is an emotional weight that can enhance the dramatic tension. If the dramatic tension is measured in its intensity over time, from event to event, it forms a dramatic ladder.

Daniel Goleman (1995) in Ali and Asrori (2008: 62-63) categorized emotions into eight groups. By adopting Goleman's emotional categorization, the potential for

conflict can be structured in terms of emotional quality/weight.

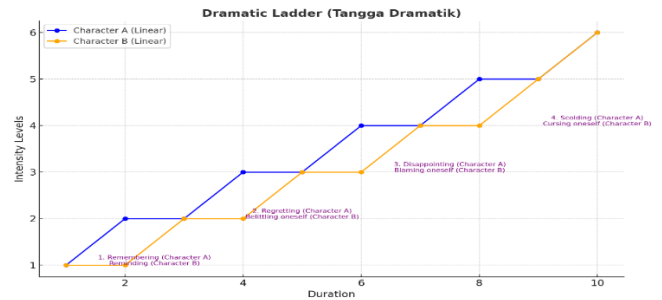
The structure of emotional weights is subjective, but art is indeed subjective, so each artist/audience member/researcher can assign weights according to their own focus. Sumardjo explains (2000: 143), 'Something has value because it involves the interests of a subject. ... This subjective value is, of course, the result of their experiences and environmental education'.

Daniel Goleman (1995) in Ali and Asrori (2008: 62-63) identifies several groups of emotions, as follows:

1. Anger, which includes brutal, raging, hate, intense anger, annoyance, irritation, disturbance, bitterness, fury, offense, hostility, violence, and pathological hatred.
2. Sadness, which includes pain, sadness, gloom, bleakness, melancholy, self-pity, loneliness, rejection, despair, and depression.
3. Fear, which includes anxiety, fear, nervousness, worry, apprehension, intense fear, sadness, vigilance, unrest, horror, dread, panic, and phobia.
4. Pleasure, which includes happiness, joy, light satisfaction, cheerfulness, delight, entertainment, pride, sensory pleasure, amazement, fascination, satisfaction, a sense of fulfillment, joyfulness, great happiness, and mania.
5. Love, which includes acceptance, friendship, trust, kindness, closeness, devotion, respect, infatuation, and affection.
6. Surprise, which includes being startled, astonished, and stunned.

7. Annoyance, which includes disdain, disgust, revulsion, nausea, hatred, dislike, and a feeling of wanting to vomit.
8. Shame, which includes guilt, embarrassment, resentment, regret, humiliation, disgrace, and a shattered heart.

The reading of dramatic tension through the formula (emotion weight X + emotion weight Y) × In by Sudibyo<sup>2</sup> can be seen in the following scene: Dulmatin praised the brilliance of Imam Samudra's idea in detonating two bombs: one bomb exploded inside the small room of Padys pub & Sari Club - then, when people rushed out of the room, they were met with a larger bomb. Amrozi was annoyed with Dulmatin because, in reality, the idea that Samudra - but rather Amrozi's idea. However, even though Amrozi was annoyed with Dulmatin, what came out of Amrozi's mouth was praise. Verbally, Amrozi praised, but at the same time, he physically humiliated. In such a reversal, the gap in meaning enhances the dramatic tension. The depiction of the increase in dramatic tension in the arrangement of bits can be seen in the following graph.



Bit serves as the core of action within the Inner Structure and is the smallest unit of action that contains an objective. (sasaran). This objective dimension can be used to study the expression of various types of data, for example: within the internal structure, there are styles of rejection or acceptance, active or passive, radical or conservative. In the external structure, there are styles of expression in verbal, aural, physical, and pictorial forms. At the core of the bit, there are feeling, will, and also mind. As the core, the bit animates various objectives that encompass it, as depicted in Unitarian Action.

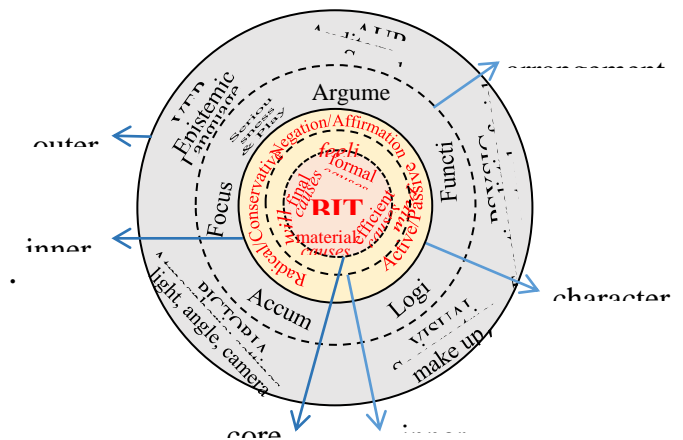


Diagram 3. Unitarian Action

<sup>2</sup> Dramatic ladder formula (bobot X + bobot Y) × In introduced by Sudibyo in his dissertation at UNPAD 2020. The emotional weight of the action (the owner's bit) is denoted by . If continuous interaction (n) results in increasing dramatic tension.

Stanislavski in the translation by Wahyu Sihombing (Soenarto:2009:54): to be able to develop acting creativity, Stanislavski introduced a technique he called psycho-technic, "creating the human soul in the role." Although the actor follows the life of the role, he does not change himself. Even if the actor loses himself, he kills the role. An actor lives with their own emotions, not with the emotions of others. Nevertheless, the audience still identifies with the role, not the actor. In that role, a specific message (such as terrorism) is embedded.

Arrangement is an abstraction created by the director to organize and relate between actors, acting, within the framework of role performance. The actor's duty is to concretize the abstraction of directing. Codes in bits arrangement guide acting accurately, logically, and with a special storytelling style.

Of course, the actors' efforts to operationalize the director's arrangement require the subjective abilities of the actors. This artistic work penetrates the depths of the heart: it forms a poetic conviction about 'myth'. Stanislavski likened speech to music, and the text that must be spoken by an actor is a melody, an opera, or a symphony. He makes the audience understand what should

be noted, concerning the essence of words. The power of language is so great, not as language itself but as a conveyer of the human soul and mind. Words carry spiritual and emotional weight. (Stanislavski, 2008:100).

The success of playing bits in a certain arrangement is the expected success of storytelling. Myth is not truth but belief. If the message conveyed in the myth is terrorism, then the substance of the terrorist myth is a poetic belief in the existence of terrorist acts.

### 3.2. The Construction of the Terrorist Myth

The gap between the sanctity of jihad versus terrorism occurs because human temperaments vary. Benedict in Yohanes (2014: 13-14) presents the concept of culture: the basis of the diversity of cultural patterns also lies in human temperament. Society as a whole develops what Benedict calls a 'configuration of personality'. This view of Boas's student emphasizes psychological reasons to explain the differences between cultures. Through the book "Patterns of Culture" (1934), Ruth Benedict (1934: 22) in Yohanes (2014:13) writes: 'one culture highly values the worth of money; another culture makes it the foundation of every realm of behavior...

Some build a very large cultural superstructure for adults, some emphasize death, and some emphasize the afterlife.'

In the film, there are: (1) super objective, and (2) ideology. The concept or idea of terrorism is a certain insight or understanding that is relative, while ideology is absolute. Ideology is the crystallization of ideas and falls within the ideational realm, encompassing values, norms, philosophy, and religious beliefs, sentiments, rules of knowledge, or worldviews. Ideology serves as a fundamental basis for filmmakers in discovering ideas, while the super-objective becomes a guideline for the dramatic action line.

Ideology guides the director's work, which is passed on to the film characters to take a stance when faced with issues: to negation or affirmation, to be radical or conservative, to be active or passive. The most important thing in a myth is not whether it is true or false, logical or illogical, but whether one believes it or not. Myth is a linguistic device that becomes widespread or socialized, where there is a process of "establishing." This establishment occurs in line with the entrenchment of belief. Barthes considers something to be denotative: something that

is seen as natural and does not need to be questioned for its truth.

Socialization and the establishment of belief in myths are carried out through the acting power of the actors. The bits played by the actor are born causally, naturalized by the actor, normalized through the role's actions (scene objectives), leading to the achievement of the main role's goal (super objective or central motivation force).

The identity of a character is not 'who he is' but 'how he is,' so character reading is not the confession or claim by the characters 'I am a mujahid or I am a terrorist,' but rather evidence in the form of real actions throughout the entire play. A character's confession can be inversely proportional to their own actions. Aristotle stated about human characteristics in his famous book 'Poetics', that "a person who is performing an action has a certain 'moral character' and with thought is a path used to advance a thesis." (Else, 2003: 56).

Aristotle taught Metaphysics to analyze this through Hylemorphism. The core of Aristotle's teachings is for humans to think logically without being influenced by myths or religious matters. Aristotle argued: everything that exists develops towards its natural purpose, meaning it moves from a potential to a reality. (aktualita). The

process or activity (actus) of moving and directing towards a goal is called entelechia (Ali, 2009:11). Entelechia is the vital agent or force that directs growth and life. This entelechia is what in the Stanislavski Acting System is referred to as a bit (vitality).

As for development and movement as referred to by Aristotle (Ali, 2009:11-12), it is influenced by four causes, namely: formalist causa, finalist causa, efficiens causa, materialist causa. Based on those causes, the formation of the terrorist myth through bits arrangement can be identified. The structure of the metaphysical work of Hyle-morphism is depicted in the following diagram.

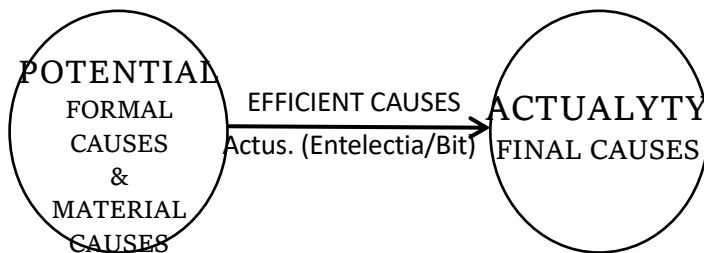


DIAGRAM 4: Metafisika Hyle-morphism

The Formal Causes becomes a determining factor in the birth of a bit. The characteristics of the birth of a bit are: 1) When the character acts new approach or starting a new idea; 2) When a character

takes over the opponent's role; 3) The appearance of a new character in the scene; 4) After the climax. Of course, to understand the presence of a new approach or idea, the following aspects must be understood: 1) What is the character pursuing in the event?; 2) Why does the character say and do this and that?; 3) How does the character perform actions in the event?

The Efficient Causes: examining the way the actor performs (actus). Things to pay attention to include: 1) How the actor embodies bits in space, time, and events. 3) These active verbs contain thoughts and feelings (subtext) as psychological factors or Inner Structure; 4) The Outer Structure of Bits includes: verbal (Epistemic: words, language, diction); Aural (Auditory accent: music, sound effects); Psysical (Functionalistic: facial, gesture, postural, blocking); Pictorial (Atmospheric): settings, properties, light, angle, camera works, size, editing; Visual (Sociometric: wardrobe, make up, hairstyle).

Bit, as a unit, contains cells: one emotion, one thought, one motivation, but it also allows for cells that are contradictory or ambiguous. Despite being ambiguous (contra punk), the cells within the bit remain harmonious, thus having the potential to discover a unique and special

expression. Bit scolds, for example, by his knowledge and emotional maturity, an actor can express his acting while considering manners and politeness. Consideration of such attitudes becomes an example of conservative acting, not radical.

The utterance of bits is not simple: in unity, balance, and contradiction, guided by creativity to appear beautiful and convincing. A communication system that offers beauty and belief is embedded with the message of 'mythologization'.

Barthes (2011: 155) argues that myth is a system of communication, that it is a message. The formation of a myth is not determined by the object of its message, but by the way it conveys the message itself.

The Material Causes of realist acting is none other than the bit played by the actor. What the actor plays is not motivation, but a bit. Motivation is merely one symptom of a bit. Bit is symbolized by an active verb. Bit stimulates the actor's inner self in realizing the role. Bit is an inner impulse that can only be perceived when it has manifested in action.

Bits arrangement played by the actors results in the dramatic delivery of message authenticity. The dramatic stimulus of the film persuades the audience to believe in the

'terrorist myth.' Dramatic elements such as surprise, curiosity, suspense, catharsis, climax, anticlimax, etc. serve to capture the audience's attention.

As for arrangement, it is the creative material to organize and relate a number of bits and also the cells within it in order to achieve authenticity in acting for the actor. The arrangement and management of bits include: design and function, focus and symphony, story and argument, logic and empathy, accumulation and meaning, seriousness and play.

The Final Causes, investigating the actuality in mythologizing. What is being researched is super objective. (central motivation force). With the discovery of the central the motivation force of the Bali bombers, thus the meaning of the action has been authentically actualized. The authenticity of the artistic character created by the director towards the Bali bombers convinces the public and forms a new history - erasing the historical character.

The mental exploration of the Bali Bombers was undertaken through emphasis and found to be a super objective of jihad *fisabilillah*. The spirit of jihad is found in Mukhlas's dialogue, "do it for Allah," in the film *Long Road To Heaven*, CD 2, duration: 44:55. Mukhlas's dialogue became the



command line for the struggle of the Bali Bombers.

### 3.3. Actors in the Film Long Road To Heaven

Kenneth Duva Burke, an American literary theorist, wrote about philosophy, aesthetics, criticism, and rhetorical theory in his book *A Grammar of Motives* (1945), explaining: life is not like a drama, but life itself is a drama. Burke introduced the concept of dramatism as a method to understand the social function of drama. Dramatism shows language as a model of symbolic action rather than a model of knowledge. The purpose of dramatism is to provide a logical explanation for understanding the motives behind human actions. In order to understand the motives behind human actions, the film titled 'Long Road to Heaven' is relevant for understanding the motives behind the movements of terrorist characters.

Actors are the foundation and determinant of a film's quality, equipped with special intelligence and imagination in executing directorial

concept. The intelligence and potential of acting are what legitimize the role of actors in films. Actors creatively mimic (*mimesis*) historical characters to express them in films. The historical characters chosen by the researcher for study include: Amrozi, Mukhlas, Imam Samudra, Dr. Azhari, Dulmatin, Noordin M. Top, Ali Imron, Jimmy and Arnasan, as well as Hambali. These ten historical characters can represent three different principles, namely: (1) Ali Imron builds a cultural superstructure for adults; (2) while Imam Samudra, Mukhlas, Amrozi, Dulmatin, Dr. Azhari, and Noordin M. Top emphasize death; (3) Jimmy and Arnasan are martyrs who emphasize life after death. The historical figures involved in the Bali bombings are now dead except for Ali Imron. Some died due to confrontations with the authorities, others died during their sentences, and some died in the bombing actions. Later (outside of the film), 'Ali Imron' campaigned against terrorism on television when interviewed by Karni Ilyas on TV One's ILC program, while others refused to admit their mistakes until the death penalty was carried out.

Theoretically, the courage to endure risks demonstrates a strong ideological relevance to reject 'admitting mistakes' and radically 'facing death' as well as actively 'fighting secularism'.

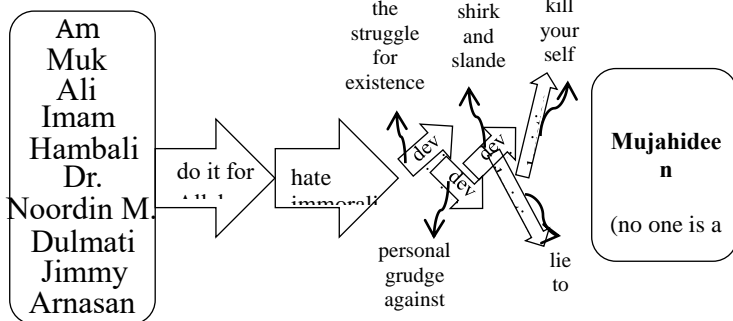
The actor's task in the film is to execute the director's vision through their acting skills. Bit is mastered by the actor. The same bits, even in the same arrangement, when played by different actors can give rise to different meanings. The actor's personality influences the weight and value of the performance. To him, the actor has made new history with historical characters. The structure of the film *Long Road To Heaven* consists of three sequences: opening, rising action, ending, constructed by a number of bits. The arrangement of objectives in each bit forms the super objective of the entire play. A bit is born from the actor's impulse; it is the core material and becomes the life force (energy) in the action. The life force in the form of objectives can only be found if the Super Objective - Spine - the overarching narrative of the film has been identified first.

Super Objective becomes the determining factor (guide) for the interpretation of the film. If bits deviate from the super objective, they can be interpreted as lies or camouflage. Stanislavski (1980: 126) explains that small units (bits) form the plot (a series of scenes & sequences) or actions of an actor (actions, dialogues, bits, and scenes). Arrangement is a guide that controls the action, what and how the actor must undertake their role. Arrangement becomes the line of action, as explained by Stanislavski: An actor moves, not thanks to small details, but thanks to important units, which are like lighthouses, showing where the plot is and ensuring it stays on the correct creative path (Stanislavski, 1980: 289). If an actor fails to understand the small objectives (bits) of each unit of action, then the actor can be said to have failed in establishing the ultimate goal (super objective), causing their lines of action to become directionless. Stanislavsky explained it, "his entire performance becomes fragmented, without coordination and lacking connection" with any overall context. On the basis of

such an error, no matter how beautiful each part is, it has no place in that play. (Stanislavski, 1980: 289)

The LRTH film features the actions of a group that calls themselves mujahideen, but they are inconsistent in affirming 'do it for Allah' as their guiding principle. They conflict with each other to 'satisfy personal desires'. This proves that the struggle claimed to be sacred or noble is merely a camouflage. This camouflage can be demonstrated in the following behavioral deviation chart.

of historical figures are corrupted by uneducated behaviors: polytheism, prioritizing personal interests, a desire to stand out within their group, and envy towards others in their group. The Super Objective deviation in the Jihad Line of Action can be read as shown in the following table.



ROLE AND ACTOR	Deviation SUPER OBJECTIVE "DO IT FOR THE SAKE OF ALLAH"
Amrozi (mechanic) Portrayed by Sudibyo JS.	<ol style="list-style-type: none"> <li data-bbox="1089 1094 1472 1304">1. The slander of a pornographic film against Imam Samudra.</li> <li data-bbox="1089 1335 1472 1545">2. Competing for the title of the person most instrumental in the bombing strategy.</li> </ol>

Islam provides detailed and easy guidance and instructions. Surely, Allah will elevate those among you who believe and those who have been given knowledge by several degrees..." (QS. Al-Mujadilah/58: 11). The line of action with the ideology of jihad is straight and solely directed towards Allah. In the film Long Road to Heaven, the jihad actions

<p>Imam Samudra field commander diperankan Yus Malabsy</p>	<ol style="list-style-type: none"> <li>1. Elevating oneself in front of Amrozi.</li> <li>2. Wanting to be considered the owner of the bombing strategy idea offered by Amrozi in his group.</li> <li>3. Hiding and shifting responsibility during the operationalization of the bomb explosion.</li> <li>4. Shirk - believing in superstitions.</li> </ol>	<p>Ali Imron (bomber) Diperankan Hestu Wreda</p>	<ol style="list-style-type: none"> <li>1. Ali Imron wants to showcase Mukhlas as a wise leader.</li> <li>2. Ali Imron's struggle is only for Mukhlas's praise, not for Allah.</li> <li>3. Deceiving and bribing the police with a cellphone.</li> <li>4. Shirk: not believing in Allah, but believing in bad luck when making sudden changes.</li> </ol>
<p>Mukhlas (operation chief) diperankan Hendris Sukmana</p>	<ol style="list-style-type: none"> <li>1. Choosing Bali as a bomb target randomly: just because of hatred towards a foreigner met in the elevator wearing an 'I Love Bali' shirt.</li> <li>2. Abigu: on one hand, giving the jihad command 'do it for Allah' while allowing Ali Imron to believe in polytheism.</li> </ol>	<p>Hambali (Mastermind) played by Surya Saputra</p>	<ol style="list-style-type: none"> <li>1. Desiring the highest honor within the group. He was hurt by Mukhlas, who always opposed his stance and decisions.</li> <li>2. In the voting to determine the bomb target, he lost. Bali became the choice, but the hidden reason in Mukhlas's heart was camouflaged with the bombing of places of</li> </ol>

	vice.
Noordin M. Top (recruiter) diperankan Andri Bayuardi	1. Allowing the camouflage of the Bali bombing target. He knows that the choice of Bali as a bombing target is irrational: only because of Mukhlas's subjective feeling of hatred towards foreigners wearing shirts that say 'I Love Bali'. If those foreigners wore shirts that said 'I Love Phuket', then Phuket would be the bombing target.  redirected
Arnazan played by Eko Ujiono And Jimmy played by Irfan Ardiyanto	These two martyrs cannot be called martyrs, because the text prohibits the act of suicide. Allah s.w.t. says (QS. An-Nisa':29).

Dr. Azhari diperankan Sutarto SK.	Supporting Mukhlas.
Dulmatin (technician) Temmy Melianto	Supporters of Imam Samudra.
Zulkifli played Sudiro H. Abraham	Supporters of Hambali
Wan Min Wan Mat diperankan Akhmad Setyadi	Supporters of Mukhlas.

TABLE 1. Deviations in the Jihad Path

The accumulation of bits in the film Long Road To Heaven produces readings of intentions, motivations, and goals that indicate the presence of terror, including:

- a. The determination of Bali as a terror target and delivering a bomb to the American Consulate to send a message of resistance against America.

- b. Planning the bombing secretly: the location, participants, and identities of the members are hidden. Planning the bombing secretly: the location, participants, and identities of the members are hidden.
- c. The terrorist members (Amrozi, Ali Imron, Imam Samudra, Mukhlas) do not stay in a specific area: they stay in foreign hotels, rent houses, both during the preparation and execution of the bombing.
- d. Avoiding conventional warfare actions. Avoiding conventional warfare actions. They avoid direct confrontations, such as fighting against American warships. The threat to Bali and Phuket exists, and only his group knows about this movement. They are always vigilant about everything around them.
- e. The presence of Martyrs (Arnazan and Jimmy) who share thoughts or ideologies aligned with the terrorism conceptors (namely Mukhlas & Hambali), and the contribution (Jamaah Islamiah) to fight for norms considered right by the group without considering the damage or consequences caused.

#### 4. Conclusion

This research seeks to answer the question, how to construct the myth of terrorists through bits arrangement? Based on data and theoretical analysis of the research object, the film Long Road To Heaven, it can be concluded that there is a potential finding of 'bits arrangement' as an evaluation concept and a method for creating dramatic performance art.

Through the concept of bits arrangement, the mythologization of the terrorist character is artistically interpreted in the Bali Bombers. Methodically: acting can persuasively influence the public, so that the art public unconsciously internalizes the message conveyed by the actor. The operationalization of Bits Arrangement has proven to distort, intensionalize, and naturalize an empirical reality into a transcendental mythic truth. It is called 'distorting' reality because the concept of bits arrangement distorts form, so that the meaning in the first-level system (mujahid) is no longer a meaning that points to the actual fact, the claim of the mujahid has mutated into that of a terrorist.



Methodically, Bits Arrangement plays a role in managing, organizing, and making tasks an object of action creativity towards the transcendental. If Roland Barthes says that Mythologies is a continuation of Ferdinand de Saussure's language system into a metalanguage; then on this occasion, the author can also state that the identity of bits symbolized by active verbs is no longer an emotional vocabulary as Charles Osgood said, but has developed into a dramatic vocabulary.

If Sigmund Freud says that the meaning of behavior at the second level by Barthes is the actual meaning - because it corresponds to a situation at a deeper level, then in this study, the author can also say that dramatic vocabulary is the actual meaning because it aligns with the dynamics in action interaction.

Based on that conclusion, new concerns arise that need to be anticipated in future research. The author recommends that in future research, the public be equipped to discern the truth of art versus the truth of the field. (historis).

## 5. Author's biography.

Dr. Sudibyo, S.Sn., M.Sn. Educated with a D3 in Acting, and completed a Bachelor's degree in Film Directing at the Jakarta Institute of Arts on February 16, 2012. Completed a Master's degree in Arts Studies and Creation at STSI Bandung with cum laude distinction and ranked first among 250 graduates on May 26, 2014. Completed the Doctoral Program in Literature, with a focus on Cultural Arts Studies, at the Faculty of Cultural Sciences on December 16, 2020, at Padjadjaran University Bandung with a GPA of 3.98. He was a lecturer at Telkom University Bandung (2014-2015), Bandung Institute of Arts and Culture (2016-2018), Mpu Tantular University Jakarta (2016-2021), and currently is still a non-permanent lecturer at the Jakarta Arts Institute (2021-present) and is a permanent lecturer at the Radio and Television Media Communication Academy (2021-present). Playing the role of Amrozi, the Bali Bomber, in the film Long Road To Heaven. Involved in comedy soap operas: 'Jinny Oh Jinny' RCTI, 'Kanan Kiri Oke' RCTI, 'Awes Ada Sule' RCTI, 'Mas Boy dan Lemon' Trans TV, '4 Sehat 5 Sule' MNC, etc. Writing film/television scripts and stage play scripts, becoming a stage and film/television director. Writing and

directing theater at Taman Ismail Marzuki, including: Opera TIM 2015, Opera Mpu Tantular Lahir Kembali (2018), Opera Avenger Si Pitung VS Thor (2019) at Monas, Opera Taman Ismail Marzuki 2 (2022). Received the Outstanding Original Story Writer award for "Dalam Sangkar" Prod. CTPI- Indonesian Soap Opera Festival '96. Writer of the selected film story "Djenderal Soedirman" at the Film Story Festival (Kemenparekraf) 2011. Currently a member of the Film and Television Employees Professional Organization in the Director group. The research titled "The Construction of the Terrorist Myth Through Bits Arrangement in the Film Long Road To Heaven" is the author's contribution to the world of dramatic performing arts that has been pursued until now.

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