

Impact of radicalism and terrorism through social media among youth in the Film *The Lone Wolf Next Door*



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ABSTRACT

This research delves into the detrimental impacts of social media utilization among young individuals as a conduit for radicalism and terrorism propagation. Focusing on "The Lone Wolf Next Door," the study illustrates the journey of Alif Himawan, a high school student entrapped in jihad ideology disseminated through social platforms. Alif's trajectory escalates as he acquires bomb-making skills, culminating in church suicide bombings. The research aims to portray societal realities through cinematic portrayal, drawing from the 2016 Medan tragedy involving Ivan Armadi Hasugian as inspiration. By analyzing the filmmaking process of "The Lone Wolf Next Door," the study endeavors to shed light on pertinent issues. Employing a realism approach, the film is not only scrutinized as a cinematic entity but also serves as a discourse platform regarding realism's intersection with radicalism and terrorism. Methodologically, descriptive qualitative analysis facilitates reality reconstruction, utilizing primary and secondary data from literature reviews, observations, and interviews. The findings highlight the pivotal role of film in broadening deradicalization efforts targeting the youth demographic. In conclusion, "The Lone Wolf Next Door" not only serves as a cinematic narrative but also contributes to the discourse on countering radicalism, emphasizing the significance of media in societal intervention strategies.



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1. Introduction

The medium of film is effective for conveying information and promoting awareness, as it can subtly foster human understanding of complex issues [1], including radicalism and terrorism. In Indonesia, radicalism initially gained strength during the post-independence period and experienced a resurgence during the post-reform era [2]. The radicalism movement in Indonesia has evolved to encompass a range of goals, including the implementation of Islamic law, the establishment of an Indonesian Islamic state, and the creation of an 'Islamic caliphate'. Organizational patterns have also become more diverse, with groups ranging from ideological moral movements like Hizbut Tahrir Indonesia (HTI) and Majles Mujahidin Indonesia, to military-style movements such as the Islamic Defenders Front (FPI) and Lascar Jihad. The emergence of Islamic groups as a form of global resistance to injustice [3], is a phenomenon that has rapidly gained momentum in recent years, facilitated by technological advancements and virtual networks. Indonesia is a country that has experienced acts of radicalism and terrorism. The root causes of terrorism are multifaceted, encompassing social and economic inequality, limited access to education and healthcare, moral decay, and various other factors [4]. These issues are exploited by individuals and groups to effect radical social change in the name of religion. This includes the presence of young Arabs from Hadhramaut Yemen to Indonesia with a new ideology that is more violent and intolerant [3]. According to Government Regulation in Lieu of Law of the Republic of Indonesia No. 1 of 2002

Article 6, acts of terrorism with religious motivation are defined as criminal acts that involve violence or threats of violence, resulting in accidental victims and damage to strategic vital objects, the environment, public facilities, or international facilities. The presence of individuals or groups often leads to clashes, conflicts, and radicalism when their missions are politically motivated. It is important to refrain from using religious beliefs as a basis for political action to mitigate social unrest [5].

Young people are often targeted by missions that lead to radicalism and terrorism, with social media playing a major role in providing them with radical ideology information. Recruitment of teenagers into radical organizations is mostly done through social media [6]. The film *The Lone Wolf Next Door* [7], was inspired by several events involving young people. In May 2018, suicide bombings targeted three churches and several other buildings in Surabaya. The former head of *Rohis*, a school-based religious organization, carried out the action. This incident highlights the fact that spaces such as schools or educational institutions are targets for the spread of radical ideology. According to BNPT (National Counter-terrorism Agency), radicalism and its networks have also reached students on campus at the higher education level [8]. Students who are still in the process of discovering their identity are vulnerable targets for deradicalization and may be recruited to strengthen extremist networks [9]. According to data collected by Setara Institute, there were 196 acts of religious intolerance in 2015. Social media activities, such as hoaxes, provocations, and comment wars, exacerbate this issue. The messaging application Telegram is used to spread issues of radicalism and terrorism. In Surakarta City, Nur Rohman, a 31-year-old former head of RT 01 RW 02 Sangkrah Village [7], sent a message to his friends via Telegram. The message explicitly called for an attack on the Police Headquarters. The recording was obtained from a pro-ISIS (Islamic State of Iraq and Syria) social media network. According to Ridlwan Habib, a terrorism observer from the University of Indonesia, Nur Rohman pledged allegiance to Al Baghdadi's caliphate. On July 11, 2016, Nur Rohman carried out a bomb attack on a motorcycle at the Surakarta Police Headquarters, resulting in his death and a policeman's injury.

Social media has become a crucial tool for terrorists to conduct propaganda, radicalization, and recruitment within their networks [10]. Terrorist groups intensively use social media for publicity and recruitment, as well as to promote their ideology [11]. It is important to note the negative impact of social media in facilitating these activities. Nur Rohman and Ivan Armadi Hasugian both utilized social media for terrorist propaganda and to spread religious knowledge, respectively, leading to radical attitudes and terrorist acts [7]. On August 28, 2016, Ivan Armadi Hasugian, an 18-year-old, attempted to bomb the Santo Joseph Roman Catholic Church in Medan. Although the bomb did not explode, he injured 60-year-old priest Albert Pandiangan during a sermon. National Police Chief General Tito Karnavian stated that Ivan Armadi Hasugian had direct contact with Bahrudin Naim, an ISIS figure in Southeast Asia. Suhardi Alius, the Director of BNPT, stated that Ivan Armadi Hasugian obtained his radical beliefs from various internet sites and social media. Filmmakers of *The Lone Wolf Next Door* were sensitized to the Nur Rohman and Ivan Armadi Hasugian cases, which were based on the social context. In 2021, Muhammad Bahrudin conducted research on several Indonesian films that raised the issue of radicalism and terrorism in his dissertation titled *Traces of Agent Memory in Indonesian Films* [12]. The films studied include *3 Prayers 3 Love* (2008), *Khalifah* (2011), *Mata Tertutup* (2011), and *Bid'ah Cinta* (2017). The study presents the discourse level of Indonesian films with the theme of Islam and anti-radicalism. It also explores the social cognition of filmmakers, which is influenced by their background and shapes their interpretation of social reality, which is then reflected in their films. The social context of the four films is the reality that emerged after the 9/11 WTC incident. The film's conclusion is a result of creative work and propaganda media, which reproduces structures. The study did not examine how social media targets young people through the film *The Lone Wolf Next Door*. The short fiction film *The Lone Wolf Next Door* explores the negative impact of social media on young people and its potential role in spreading radicalism and terrorism. The film draws inspiration from the true story of Nur Rohman and Ivan Armadi Hasugian, who were both influenced by uncontrolled information on social media. The objective of this study is to analyze how the production process of the film *The Lone Wolf Next Door* responds to social reality while providing a realistic portrayal of the theme of radicalism, which has been transformed into acts of terrorism. The objective of this analysis is to examine the filmmaker's approach in creating *The Lone Wolf Next Door*, which portrays a particular social reality.

Etymologically, the term radical derives from the Latin word *radix/radices*, which means 'root', 'source', or 'origin' [3]. The term "radical" is defined as fundamental, necessitating change to the point of principle, and advanced in both thought and action. Radicalism is an ideology or sect that seeks social and political change or reform through violent or drastic means, or an extreme political stance [13]. The term 'terror' refers to the act of instilling fear, horror, and cruelty by an individual or group. 'Terrorism' involves the use of violence to achieve goals, particularly political ones [14]. Both terms have become associated with intolerant beliefs and attitudes that can lead to resistance and violence, especially after the 9/11 WTC incident. Initially, their actions were not associated with religion. However, when linked to the establishment of an Islamic state, actions such as suicide bombings are considered to represent theological beliefs as a path to truth, such as the *Ijtihad* ideology. The utilization of internet-based technology is deemed to exert a negative impact on radicalism and terrorism. All countries, Indonesia included, confront the threat posed by individuals or terrorist groups leveraging internet-based technology products for recruitment, propaganda dissemination, training, educational purposes, and network cultivation [15]. Social media has become a significant factor in shaping human thoughts, actions, behaviors, and basic needs [16]–[18]. However, it is also used for radicalism, terrorism, and suicide bombings. In the past, physical book media was used to spread propaganda in support of the Islamic caliphate, but as technology advances, social media has taken its place [19]. Since September 11, 2001, radicalism and terrorism have become global issues [20]. Suicide bombings have occurred in various locations, including Bali (2002) [21], Madrid (2004) [22], London (2005) [23], New Delhi (2005) [24], and Mumbai (2006) [25], as well as in conflict areas such as Iraq, Kashmir, Sri Lanka, Israel-Palestine, and Middle Eastern countries.

In 2011, the Ministry of Communication and Information and PBNU blocked 300 out of 900 sites containing radical content due to the use of social media as a tool for disseminating radicalism and terrorism in Indonesia. In 2014, Twitter blocked 125,000 accounts associated with ISIS propaganda in response to the platform's use as a medium for promoting intolerance, radicalism, and suicide bombings [26]. On average, an ISIS account has more than 1,000 followers [27]. Additionally, the Ministry of Communication and Information blocked 22 Islamic websites in the same year at the request of BNPT due to violence in the name of religion, *takfiri* (disbelieving others), and a limited interpretation of *jihād*. The Pew Research Center reported in 2015 that approximately 4% of Indonesians (10 million people), mostly young people, support all forms of ISIS actions. Setara Institute conducted a survey of 684 students from 114 high schools in Jakarta and Bandung to determine their views on the ISIS movement. The results showed that 1 in 14 students (9.5%) support the ISIS movement [6]. Social media has a significant influence on young people regarding radicalism and terrorism due to three reasons. Firstly, there is recruitment of young people through social media. Secondly, Muslim extremists spread their jihad ideology on social media [28]. Finally, social media is popular in the targeted area due to its ease of use and being free, and it can directly target the audience [29]. The spread of radicalism and terrorism recruitment through social media is a concern for young people [30]. Violent and radical ideas originating from terrorist group networks are being disseminated on these platforms [31]. These groups aim to promote their ideas and actions, which can range from limited publications to acts of terror that create fear in society. This is a reality that still exists in people's lives today. Therefore, we must be aware of the negative impact that technological advances can have.

How is this social reality portrayed in a film? The title of the film, *The Lone Wolf Next Door*, was inspired by the term used to describe perpetrators of acts of terrorism who act as suicide bombers, known as lone wolves. This concept is used in various parts of the world and is a type of jargon used by ISIS. Looking back at the role of film as a medium, it has a significant impact on humanity. Films function as tools for education, entertainment, and cultural expression, and they could influence the audience's perception of the world [18]. Film is a powerful medium that can promote dialogue and discussion around humanitarian issues and inspire people to act [32]. Radicalism and terrorism are social realities in Indonesia. It is important to view the facts of social life in the context of the historical process and unite them into a totality. This will provide a better understanding of reality. It deviates from these factors as it approaches understanding of a complete whole, that is, towards a conceptual representation of reality [33]. Realism in film is effective because the greatest power of cinema lies in the ability of filmmakers to depict reality as it is [34]. This is achieved through cinematic shooting techniques that rely on the direct recording process of a film's *mise-en-scene*. The highest degree of realism is achieved through long takes and deep focus [35]. Realism in

filmmaking aims to evoke empathy towards others by presenting basic life experiences in a clear and objective manner [36]. It is important to maintain a logical flow of information and causal connections between statements. The two main elements of films are moving visuals and dialog. The visuals convey an iconic message, while the dialog provides sound [37]. The addition of further aspects must be avoided at all costs. Social reality conditions are present in films when they are made to impact society. This is achieved by understanding movements, accents, dialogue, and other elements, which are then adjusted to fit the character's position in the class structure. The film constructs its environment to reflect what is seen on screen [38]. Film is considered by some to be the most important art form due to its revolutionary potential and ability to reach a wide audience [39]. The filmmaker holds control over what appears in the frame and the meaning of the film [40]. This control allows for a unique artistic expression that can have a significant impact on viewers. The issue of the struggle between the central role of filmmakers and the collaborative work process in film production raises questions about how technology has impacted the convenience of filmmakers and how it has reduced their position in capturing social reality, particularly regarding radicalism and terrorism. The use of film as a propaganda tool has been a significant theme throughout the history of film development. Film is a medium for presenting reality through audiovisual media, with a centrifugal function towards real life. While it can be used as a propaganda tool, it should not be employed as such.

2. Method

This research uses qualitative research methods that seek an in-depth understanding of social phenomena or text through a natural inquiry process [41]. Qualitative research also focuses on behavior, perception, motivation, and action in a holistic manner [42]. To achieve this understanding, emphasis is placed on the closeness to the people and the research situations. The goal of qualitative research is to describe an understanding of reality and the conditions of real life [43]. Qualitative research is primarily descriptive, with the aim of providing a complete and in-depth view of the subject under study [44]. By descriptive qualitative research methods, the process behind the film *The Lone Wolf Next Door* can be explored in more depth. Qualitative research aims to gain a general understanding of social reality from the perspective of participants. This understanding is obtained after analyzing the social reality that is the focus of the research, and conclusions are drawn in the form of a general understanding of these realities [45]. The film *The Lone Wolf Next Door* reconstructs reality in its filmmaking. This film not only presents a representation of reality but also offers an alternative reality that immerses the audience in a genuine experience. Therefore, this research employs a film study approach that analyzes narrative and cinematic elements to provide a comprehensive understanding of the film. The research process involves data collection, which includes classifying the data to objectively describe the problem in its situational context. The data collection techniques used are in-depth interviews, documentation, and observation. Descriptive presentations are used to convey information about places, circumstances, and research situations [46]. The research process consists of the following stages.

2.1. Collection of data sources/research informants

Primary data in the form of documentation and archives during the filmmaking process until the film is distributed. Including data obtained by observing the film *The Lone Wolf Next Door* through scenes, dialogues, and cinematographic techniques presented. In obtaining primary data, we conducted interviews using purposive sampling techniques. Purposive sampling is a suitable technique when the research aims to gain in-depth understanding by selecting participants with special knowledge or experience related to the research topic [47].

2.2. Data collection techniques

The research interviews for *The Lone Wolf Next Door* film involved the director, production team and other key teams involved in the making of the film as resource persons to be interviewed to obtain primary data. The interviews were conducted in-depth and with detail. Primary data was obtained through these interviews. Data retrieval was done through documentation in the form of files or documents owned by Dandelion Pictures, the production company behind the film. *The Lone Wolf Next Door* was produced jointly by Dandelion Pictures and Medang Kamulan Films in 2017. This documentation technique aims to gather data that cannot be obtained through interviews or observations conducted during pre-production, production, or post-production.

2.3. Data Validation

Data processing involves conducting a comprehensive literature study to obtain secondary data that helps describe the film *The Lone Wolf Next Door*. This includes previous research on film studies, radicalism, terrorism, and the use of social media in social reality. The language used is clear, objective, and value-neutral, with a formal register and precise word choice. The text observes the language used in the film, and the author's own style and style of writing. This secondary data includes articles, books, and news coverage. Furthermore, while watching the film, I observed the dialogues and scenes of the film *The Lone Wolf Next Door*, recording and screen capturing dialogues and scenes related to the research questions. Data reduction was also conducted based on the identification of problems in this research.

2.4. Data Analysis Techniques

The data collected is analyzed using the social construction approach, based on the problem's formulation and objectives. The stages of data analysis involve reading references to the social construction approach to the issue of intolerance and extreme actions in various radicalism and terrorism movements. The analysis of these two issues is so complex and sensitive in Indonesia, this research will conduct a comprehensive analysis, namely interpreting the data that has been reduced, connecting the data with the approach, then concluding the relationship between and with the theoretical study, namely realism. This research employs a realism approach to describe the design ideas presented in the film *The Lone Wolf Next Door*. The description is based on the filmmaker's experience and the knowledge accumulated during the filmmaking process. The aim is to interpret how the construction of social reality is depicted.

3. Discussion and Result

This research aims to describe the relationship between narrative and visual elements in *The Lone Wolf Next Door* and provide an overview of the context raised by the film. The discussion will also attempt an analysis of the structure of ideas through the division of acts in the film. The narrative and cinematic elements of *The Lone Wolf Next Door* will be evaluated based on their alignment with the intended vision and mission of the film. The narrative structure of the film is divided into three acts.

3.1. Storyline

The film *The Lone Wolf Next Door* tells the story of a teenager named Alif Himawan, student who is fixated on the teachings of jihad ideology that he receives through social media, specifically Telegram. Alif lives solely with his 42-year-old housekeeper, Bibi, while his parents are occupied with work. In his daily life, Alif's parents do not monitor his activities, including his use of social media and money. Alif was influenced by information he obtained from Telegram, including instructions on how to assemble a bomb. He intended to carry out a suicide bombing at the church where Bi Tatik worshipped. Alif planned it when his parents were away. He tends to keep to himself in his bedroom and has no close relationship with anyone, including Bi Tatik. Once the plan was finalized, Alif secretly purchased explosives. After receiving the package from an unknown sender, Alif independently and covertly constructed the explosive device based on a tutorial from a video they watched on Telegram the night before the bombing. The following day, Alif went to the church to carry out his plan. However, he was unaware that Bi Tatik was also present in the church. As soon as he saw her, he was startled and quickly left the premises. Shortly after, the sound of an explosion was heard.

The filmmakers developed a storyline based on the true story of Ivan Armadi Hasugian, who was influenced by social media, specifically Telegram. However, in Ivan's case, the bomb he intended to detonate failed, leading him to attack a priest instead. The film *The Lone Wolf Next Door* portrays the use of social media in the spread of radical Islam and its potential to influence young people towards religious radicalism, which may result in terrorist acts due to the lack of parental control over children. Despite the events that Ivan Armadi Hasugian experienced in 2016, the development of suicide bombing terrorism cases rooted in social media and perpetrated by lone wolves has continued to occur. Therefore, in addition to a good deradicalization campaign by the state, including the role of parents, it is necessary to monitor children more closely. The threat of radicalism and terrorism remains, and the story of *The Lone Wolf Next Door* is still relevant today.

3.2. Narrative Elements

In a film, the narrative element is the most fundamental aspect [48]. Filmmakers of *The Lone Wolf Next Door* developed the script based on in-depth research about radicalism and terrorism. The subjects in this case are young people who are affected. The narrative elements that explain the characters, location, and time in the film are juxtaposed with reality, as shown in the Table 1.

Table 1. Narrative Elements in *The Lone Wolf Next Door* film

Narrative Element	On the film	On the reality	Remarks
Character	Alif Himawan is an 18-year-old high school student from a wealthy family.	Ivan Hasugian, a real person the filmmakers met.	Physically similar, and the age range is teenage, has the personality of an introvert.
	Aunt Tatic, a 42-year-old housemaid, is living with Alif's parents.	-	fictional character
Setting (Space)	Reconstruction of events in Solo.	The incident occurred in a church in Medan.	The reason for choosing Solo is because Solo is one of the areas where acts of terrorism and radicalism are rampant.
Setting (Time)	Screenwriting and production in 2017.	The incident occurred in 2016.	Both issues are still relevant.

Based on the Table 1. the character elements in Alif's character are based on the filmmaker's research, which included a direct interview with Ivan Hasibuan at Salemba Detention Center in Jakarta. The original character presented during the casting process was taken into consideration. The character is portrayed as a quiet person who is strong and firm in his chosen ideology. The character elements in Alif's character are based on the filmmaker's research, which included a direct interview with Ivan Hasibuan at Salemba Detention Center in Jakarta. The original character presented during the casting process was taken into consideration. The character is portrayed as a quiet person who is strong and firm in his chosen ideology. The film is set in Solo, which is historically accurate. The decision to film in Solo was influenced by the filmmaker's experience with radicalism. The locations were chosen to be as realistic as possible, including the Purbayan Catholic Church in Solo and other locations based on the scenario. The decision to choose Solo as the location is not an arbitrary one, apart from the filmmaker's empirical experience of radicalization in his youth, also because he had to see the city of Solo historically in the context of the phenomenon of terrorism as one of the spaces for the growth of radical understanding in several groups, the phenomenon of terrorism that began with the Bali bombing I in 2002 and the suicide bombings of police stations and public spaces in the years that followed. The filming (time) happened in 2016. The filmmakers conducted research on real-life characters in 2017 and wrote the screenplay that same year. The film remains relevant in the present time as the events portrayed are still close to reality.

3.3. Cinematic Elements

Cinematic elements are the technical aspects involved in making a film [49]. They consist of four main components: mise-en-scene, cinematography, editing, and sound. These elements are interrelated and contribute to the overall cinematic style of *The Lone Wolf Next Door*. Mise-en-scene refers to everything that is brought into the frame [50], including the setting, lighting, costumes, make-up, and scene and player movements. Based on the Table 2. *The Lone Wolf Next Door* film setting depicted as accurately as possible in the actual location. In line with the importance of the location selection in the narrative element, the filmmaker set Solo. Based on the scenario, the appearance of the inside and outdoors is the basis of the choice of the film's background. The film *The Lone Wolf Next Door* is set as accurately as possible in the actual location, based on the Table 2. The filmmakers chose Solo based on the importance of location selection in the narrative element of the story. The appearance of indoor and outdoor settings was the basis for choosing the film's setting based on the scenario. Locations such as Alif's family home, the school library, the church, bridges, city streets, village lanes, arrow playgrounds, hidden places, and city buses. Functionally, the use of sunlight, home light, moonlight, and streetlight is used in the illumination in this film. But outdoor shooting needs mostly daytime scenes, so available light only utilizes sunlight and the use of a

reflector when there is a shot to be directed at the object. The principle is how the management of light sources can be used to illuminate objects. In an indoor set, in addition to the use of available light from home lights, an artificial light design is also required to add artificial indoor lighting.

Table 2. Cinematic elements in *The Lone Wolf Next Door* film.

Mise-en scene	On the Film	Remarks
Setting	Features both indoor and outdoor settings.	The film setting is accurately depicted in the actual location.
Lighting	Use of available light and artificial light.	The use of lighting uses the principle of 3 dimensional points of lighting, key light, fill light and back light for the house and church sets.
Costume and make-up	<p>Alif:</p> <p>Costumes of high school students when at school and ordinary costumes worn by children his age when at home.</p> <p>Natural make-up.</p> <p>Auntie:</p> <p>The home costume of the housemaid character. When in church, she wears a well-dressed costume.</p>	Its function is to show dimension and portray the character from reality.
Scene and player movements	Based on a detailed scenario format.	Development of reality concept.

In this case, indoor sets are houses and churches that require additional artificial light obtained from LED lights. The basic principle is that the three main points of lighting are the key light, fill light, and back light. In an in-house set with a night set, these three principles of the lighting points are used in the design of the film's lighting. For the costumes of the characters in the film *The Lone Wolf Next Door*, there are no specifications, as it returns based on reality. Alif wears a high school boy's costume in a scene at school and, when at home, wears the costume that a boy of his age usually wears. The housewife Aunt's character is also adapted to her portrayal of reality, where nothing is too specific except for the scene when Aunt goes to church, where there is a different costume design arrangement. A scene in a film is a brief segment of the overall story that depicts an action in a specific time and space, captured by a camera shot. The screenplay typically contains the description of the actors' movements and positioning. The foundation of a film refers to the development of the concept of reality. The filmmaker aims to present an ordinary story supported by the selection of average actors who are physically capable of portraying common characters found in everyday life.

3.4. Cinematography

Cinematography is how a story visualization arrangement uses cameras. The development of digital recording techniques is now supporting the use of film media for recording. The production of this film uses a digital medium with a professional film camera, the Red Camera, that is already able to record with 4K image quality. In its choice of shots, the film *The Lone Wolf Next Door* adheres to the fundamental idea of how the camera constructs reality. In selecting the shots, the filmmaker prioritized the chronological sequence of the scenes that aligns with the script, with additional exploration on the set through interventions in shots or camera movements. The basic principle is to use the fundamental principles of creating the impression of reality through the camera, lighting, and artistic arrangement. There are three types of camera shots used in filming: handheld, still camera, and camera movement (following shot). These are clearly explained in the section on shot selection. For example, in scene I, the use of a handheld camera without a tripod by the cinematographer creates an unstable effect to build suspense around the character and the story. In chapter II, a still-camera approach was chosen. The camera was placed on a tripod to depict the calmness within a great ambition and the real problems that the audience will be invited to ponder behind the calmness in Alif's house set and Alif's interaction with Bibi, his housemaid, and with his mother. In chapter III, a following shot was used to depict instability and bring the audience closer to the chronological sequence of events when Alif carried a bomb in his bag. The scene then shifts to

Bi Tatik leaving for church, culminating in the meeting between Alif and Bibi inside the church. The use of handheld shots in this chapter's build-up to the conclusion heightens the tension. The connection between the construction of reality and the visual is the completeness of the choice of images in this film. The technique or choice of language structure of the images in this film is expected to be able to create the construction of reality itself.

3.5. Sound Design

Sound is the next fundamental element in film, with an important function in constructing the reality and space-time of the film itself. The sound design is the result of an in-depth discussion between the director and the sound designer, the latter being familiar with the intended structure of the narrative. Details of how the sound elements shape the structure of the film. The first of the three sound elements in this film are speech, which refers to the sound that human mouths make when they speak, including dialogue, monologue, narration, voiceover, direct address, and interior monologue combined so that each character can clearly convey the speech element. Second, sound effects form the definition of space in cinematography itself. Sound effects can enhance the spatial reality of a film, creating a logical sense of space for the viewer. Another important aspect is music, which is essentially human-created sound with specific rules such as tempo, rhythm, and beat. It is commonly used to create impressions and emotions, strengthening scenes that require a sound approach through added musical effects. This creates the illusion for the audience that they are transported into the same space, time, and situation as the characters in the film. According to the filmmaker, it can be challenging to ensure that all elements serve a purpose. In addition to constructing reality, sound elements also shape space, time, atmosphere, and dramatization. As a result, in sound recording, how the audience perceives the audio is dependent on and correlated with all cinematic elements. The presence of sound in a cinematographic dimension is expected to allow the audience to clearly hear that there is a sense of closeness to the development of the film's story structure.

3.6. Editing




Film editing is often referred to as 'invisible art' because of the editor's goal to create a flawless final product. The editor's work is the most crucial part of the entire filmmaking process. Although the collaborative work of actors, cinematographers, and all artistic elements based on the script have been followed, the unification of recorded footage is in the hands of the editor in creating the story. Film editing is a post-production process that involves editing images, combining sound and computer-generated effects, and creating music. The fundamental task of a film editor is to combine a collection of shots into a scene that aligns with the director's vision. The editing process determines the final narrative of the film, as the writer's requirements must be adjusted to meet the demands of the producer and the director's vision for the film.




3.7. Creative Process

The filmmaking process consists of four stages: research and development, pre-production, production, and post-production. The idea for the film *The Lone Wolf Next Door* is initiated through a creative elaboration or process of research on the issue of terrorism, which is then presented to the producer and investors. The next step is fundraising, or the search for financial resources for the production process of the film. This film received funding from the Australian Awards grant in 2017 as part of an effort to campaign against the radicalization of young people, as depicted in the film. The [Table 3](#) presents the four stages of the creative process depicted in the film *The Lone Wolf Next Door*. Based on [Table 3](#), a research and development film *The Lone Wolf Next Door* has been made. This short film is based on the case of Ivan, a high school student in Medan. Ivan's case inspired the making of this short film. The filmmaker met with the founder of the Prasasti Perdamaian Foundation, which is concerned with handling former terrorism prisoners by providing them with ideological guidance and rehabilitation through a humane and sustainable approach. Here, the idea for the film was first discussed and developed. After discussing the research findings, the author was put in touch with the grant provider, Australian Awards. The filmmaker met with FX Andy Sutrisno (the producer of this short film), to discuss the idea. Through Andy, the filmmaker successfully presented the film-making concept to the Australian Awards to align visions and secure funding to produce this short film. After the research and funding search stages, the next process is through the major stages of film production. These are pre-production, production, and post-production. Pre-production is the stage where the creative planning of all elements in the film, including visual,

sound, artistic, cast, and crew elements, is completed. Next is the production stage, which involves recording images, sound, artistic direction, and actor direction. During the production stage, the focus is on recording the results of transforming the script into an audio-visual medium. The post-production phase of the film *The Lone Wolf Next Door* involves the construction and deconstruction of reality.

Table 3. Stages of Creative process of *The Lone Wolf Next Door* film

Research & Development	Pre-production	Production	Post-production
The observations focused on the issue of radicalism and terrorism in Indonesia.	The screenwriter creates a treatment, including a synopsis and a first draft of the screenplay.	Shooting the screenplay transformation into audio-visual media.	The construction and deconstruction of reality has been the subject of research.
Literature study: books on radicalism and terrorism, scientific articles. Internet sources: news related to suicide bombings.	Scenario development until it is well organized.	Two days, from morning to night, and includes four stages: image recording, sound recording, artistic direction, and actor direction.	Sorting and arranging images, as well as editing dialogue texts, and even changing the storyline if necessary.
Interview with terrorism detainees at Salemba Detention Center, Jakarta.	Screenplay outlining, filming scheduling, location scouting, crew selection, production budget planning, and contract creation between crew and cast.	Shooting Process	The sound recordings are combined, and the images are colored before the final rendering process, which brings the entire film together.
	Rental of shooting equipment, artistic direction, obtaining shooting location permits, scheduling casting, selecting actors, as well as conducting workshops, readings, and blocking rehearsals before the shooting schedule begins.		The software used to create images is Adobe Premiere Pro, while Adobe Audition is used for sound processing.
	Props and artistic production		

Research & Development	Pre-production	Production	Post-production
	Reading Process		
			
			
			
	The outcome of the second pre-production meeting is the determination of the rece agenda.		
	All the elements that will be used during the imaging are measured, including camera prints, voice recordings, actors' instructions for blocking and dialogue, and the placement of artistic elements.		

3.8. Film Structure

The film *The Lone Wolf Next Door* follows a three-act structure, which is a design framework that brings together the various elements of the film *The Lone Wolf Next Door*. This structure represents the way of thinking of the filmmaker and is divided into three acts, which are described as follows:

Act. I

The film's opening of the first act directly describes the background of the main problem through the message text of the telegram shown in one frame, see Fig. 1. This initial scene is crucial to the story's plot. The following image shows a text taken from Telegram calling for acts of terrorism.

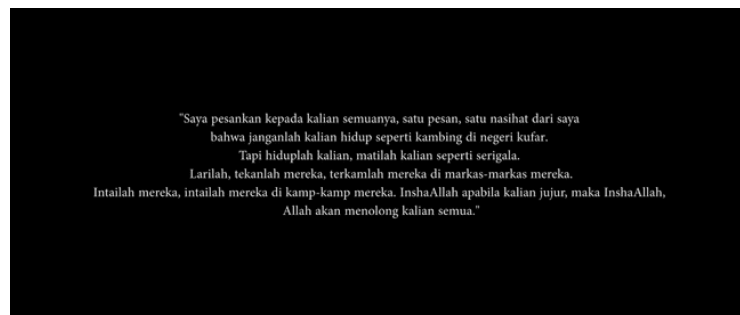


Fig. 1. Telegram text as opening film (Duration: 00:00:01-00:00:36)

In the first act, the main character, Alif, is introduced along with his problem of loneliness due to the absence of his parents. Alif lives with his housemaid, Bi Tatik, who takes care of all his needs. In the second frame, the scene shows Bi Tatik receiving a package from a sender addressed to Alif. See

Fig. 2. The contents of the package serve as a keyword for connecting the artistic elements to the story. In this scene, the living room picture is framed before the title appears, giving it significance. Bi Tatik, the housemaid, shows respect to Alif and empathizes with his feelings. While washing the dishes during lunch, she receives a phone call from her husband and answers it in a quiet voice. However, Alif had a different reaction than others. He was disturbed by the telephone conversation between Bi Tatik and her husband, who said he was going to attend Mass at a church. The conversation is conveyed in the following dialogue:

Bi Tatik said, "I cannot return, sir. The house is quiet and Mas Alif is alone. I will come to Mass tomorrow."

Upon hearing Bi Tatik on the phone, Alif left his lunch and carried his package to the room.

Bi Tatik continued, "Yes, sir. I will continue working."

(Duration: 00:00:38–00:03:05)



Fig. 2. The scene where Bi Tatik receives the package for Alif (Duration: 00:00:36-00:01:39)

Act. II

In the second act, Alif is seen practicing archery with his school friend Adit. Their dialogue reveals the pride of existence inherent in these two young characters. The text describes a slightly different process of radicalization: what Alif receives through the telegram, without the supervision of his family, is transformed into an action that is not shown visually, but is implied in Alif's dialogue when he shows Adit the video of the bomb assembly,

Alif dan Adit said, "Isy kariman aumut syahidan!"

Alif said, 'We can make it ourselves. We'll bomb those thoughtless infidels, Dit!'

Adit replied, 'We must fight the infidels in Indonesia, Lif!'

(Duration: 00:03:46–00:03:49)

The dialogue suggests a link to subsequent events, highlighting Alif's character traits such as his loneliness and tendency to isolate himself in his room. **Fig. 3 (a)** and **Fig. 3 (b)** reveal his social behavior.



Fig. 3. Alif's scene in a social situation about the demands of injustice. (Duration: 00:04:38-00:04:50)

Furthermore, in the second act, confrontation is utilized to build tension for the next scene. For instance, when Alif receives a video after prayer, it contains ISIS indoctrinated radicalism and hatred, which influences his subsequent actions. Alif sneaks in at night with the package contents to

assemble the bomb in the kitchen, see Fig. 4. He became aware of the video through a Telegram message. Alif's character development is shown through his actions as he convinces himself that committing a suicide bombing is reasonable. The turning point in this scene is the revelation of information, highlighted by the messages from unknown senders.



Fig. 4. A scene of Alif sneaking around to make a bomb (Duration: 00:07:18-00:08:59)

Act. III

The final segment of the film *The Lone Wolf Next Door* is about Bi Tatic's trip to the church. The filmmaker intentionally omitted the scene of Alif heading to the church to pique the audience's curiosity after the scene of Alif assembling the bomb at home in the second half. The concealment of the scene suggests that Bi Tatic and Alif's meeting in the church will be a plot twist at the end of the film. In the final act, the story culminates in the church getting bombed, with Bibi unknowingly present inside it. The aftermath of the explosion is described, effectively recreating the peak of tension as a dramatic situation that will be interpreted by the audience as an event that will end in anticlimax. Alif is tasked with carrying the bag containing the bomb, while Bi Tatic is present for mass. The relationship between the characters develops until the story reaches an anticlimactic ending, as described in Fig. 5.



Fig. 5. Scene of Bi Tatic heading to the Church and the scene where Alif meets Bi Tatic in the church. (Duration: 00:09:40-00:11:38)

The film's visual storytelling at the end combines all narrative and cinematic elements. The goal is for the audience of *The Lone Wolf Next Door* to have a clear understanding while watching. During the scene where Alif is about to detonate the bomb in his bag and is chased by Bi Tatic while questioning the reason for his actions in the church, the church choir deliberately presents various interpretations in the choir environment, accompanied by the song *Ave Maria*. The two pieces of footage above represent the final scenes that the filmmaker placed after the sound of the bomb explosion was heard. The scenes portray the reality of terror in the church. The video ends with a statement of Alif's allegiance covering his face while being recorded by Adit via cellphone, see Fig. 6. In the background, a black flag inscribed with *Lailahaillallah* in Arabic letters can be seen. The full content of Alif's statement of allegiance is as follows:

"There is no Islam without the congregation. There is no congregation without the Imamate.

There is no Imamate without allegiance but by the Imam.

I am part of an underground movement organization.

I uphold the principles of life in Islam.

Jihad is my struggle martyrdom is my goal.

I am bound by allegiance...

The Khilafah must be established on Indonesian! Allahu Akbar!"

(Duration: 00:12:26-00:13:06)

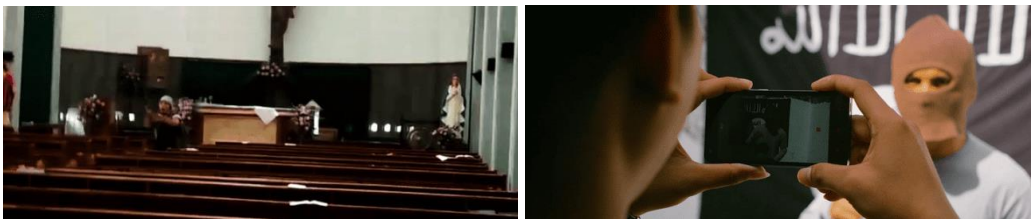


Fig. 6. The footage of the attack on the church and the ending of the film where Alif pledges allegiance with the ISIS flag in the background and recorded by Adit. (Duration: 00:11:45-00:13:06)

3.9. Film Screening

During the creative process of *The Lone Wolf Next Door*, the filmmakers encountered several obstacles. One of these obstacles was the goal of making the film into a fictional story by adding real video footage of church bombings. Due to limited access to videos recording these events, the filmmakers decided to use a video of a bombing that occurred in Yogyakarta in 2018 as the original data. This decision was made to build a closer connection between the fictional story and reality. Therefore, accountability is necessary due to the emphasis on the creative process of this film, which highlights the importance of being aware of the impact of prolonging misinformation. While filming, some scenes, including the main character spitting outside the police station, were shot discreetly to avoid causing trouble. These scenes were sensitive yet crucial in portraying reality. At the time of the film's completion, the screening was closed due to its sensitive content, which included the use of artistic props such as the ISIS flag. *The Lone Wolf Next Door* was screened in a theater at Hartono Mall Solo Baru and in a public space at Gudang Sekar Pace Art Space, with a limited invitation to the audience. The audience responses were mixed. During the discussion, some participants suggested screening *The Lone Wolf Next Door* in spaces where young people gather. The discussion aimed to find ways to achieve the purpose of the film. However, it was also noted that the film's depiction of young people infected with radicalism and committing suicide was considered too bold. The audience is assumed to have prior knowledge of the suicide bombing incidents. However, the film *The Lone Wolf Next Door* may provide alternative information if it is specifically targeted at young people. The discussion centered on the radicalization of youth through the uncontrolled use of social media, made easier by advances in technology.

4. Conclusion

Film is a powerful art form that utilizes advanced technology to convey messages through moving images, visual effects, dialogue, and music. Filmmakers construct their ideology using these characteristics to make their message more easily accepted by the audience. Unfortunately, films addressing radicalism and terrorism have not been effectively utilized as a means of promoting resistance through the combination of public advocacy and popular media. Filmmakers must conduct thorough research and development to transform their fears into ideas when creating works on these issues. The released interpretation should enhance the work's idea and effectively communicate its message to the audience. In examining the relationship between narrative and cinematic elements in film, it is important to consider their impact on artistic quality. The film *The Lone Wolf Next Door* highlights the ongoing threat of social reality and emphasizes the need for a faithful representation of reality through the integration of these two elements. The topics of radicalism and tolerance, as well as the use of social media in their spread, particularly among young people, are crucial themes that must be explored to broaden the scope of deradicalization efforts. The filmmaker's awareness of these issues is evident in their work, which not only has cinematic value but also provides insight into social realities. *The Lone Wolf Next Door*, read as text or viewed through accompanying videos on Telegram, attempts to make an example through targeted messages that are capable of infecting and radicalizing anyone with unlimited information. Telegram plays a significant role in online radicalization, terrorist propaganda, and recruitment. Film may also provide additional information in a similar manner. In the prevention stage, counter-narrative efforts such as *The Lone Wolf Next Door* must be strengthened to capture the social reality

and address the roots of terrorism as a humanitarian issue. In addition, alternative films should be created to raise awareness and educate on relevant issues. Furthermore, in the discussion of social reality in films it is important to note that films alone do not necessarily bring about social change, but they can be a medium for its achievement.

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