

**The Film "Ice Cold: Murder, Coffee, and Jessica Wongso" Between
Commercialization or New Direction**

**Zulfiah Larisu*¹, Dwi Imroatus Sholikhah², Muhammad Salman Alfansuri Jacob³,
Rusmala⁴, Abdullah Mitrin⁵**

¹ Universitas Halu Oleo Kendari, Indonesia. ² Universitas Boyolali, Indonesia. ³
Universitas Sam Ratulangi, Indonesia. ⁴ Universita Cokroaminoto Palopo, Indonesia. ⁵
Universitas Hang Tuah Pekanbaru, Indonesia
zulfiahlarisu_fisip@uho.ac.id

ABSTRACT

The film Ice Cold: Murder, Coffee, and Jessica Wongso has recently become a controversial issue in society. One side believes that there are extraordinary irregularities that must be uncovered in the case of the murder of Wayang Mirna Salihin with cyanide coffee so that this film can be used as a clue. On the other hand, some people consider this film to be biased, to lead public opinion, and as a commercialization tool by Netflix. This research aims to analyze the two controversial perspectives above. The research is qualitative research with a descriptive approach. The data used in this research is secondary data obtained from film quotes, synopses, books, scientific journals and credible websites. The collected data was analyzed using the stages of data collection, data selection, data reduction, and drawing conclusions. The research results show: 1.) The film Ice Cold: Murder, Coffee, and Jessica Wongso can indirectly strengthen Jessica Wongso's side in filing for extraordinary legal action/judicial review which will then be constructed by constructing an argument as if the application for reconsideration this time is based on public unrest and complaints. 2.) The film Ice Cold: Murder, Coffee, and Jessica Wongso has the potential to become a commercialization tool because the film is paid, viral, and has cheap production costs compared to action films, horror films, and so on. 3.) Researchers agree with singer and actor Brissia Jodie that Netflix should make a part two film with a more balanced storyline on both sides.

Keywords: Film, Coffee, New Direction

INTRODUCTION

Film is an audio-visual communication medium to convey a message to a group of people gathered in a certain place (Stanley J. Baran, 2012). According to (Asri, 2020) film is a tool for conveying various messages to the general public through the medium of stories, and can also be interpreted as a medium of artistic expression for artists and film people to express their thoughts and story ideas. Meanwhile, according to Law No. 33 of 2009 concerning film, it is stated that a film is a work of cultural art

which is a social institution and mass communication media created on the basis of cinematographic principles with or without sound and can be shown (Undang-Undang Republik Indonesia Nomor 33 Tahun 2009 Tentang Perfilman, 2009).s

Film is also considered a powerful mass communication medium for the target masses, because of its audio-visual nature, film is able to tell a lot of stories in a short time. When watching a film, the audience seems to be able to penetrate space and time which can tell the story of life and can even influence the audience. There are those who consider films to be mere entertainment shows, there are also those who consider films to be a medium that can provide learning for the audience. For filmmakers, it is not uncommon for them to make films based on personal experiences or real events that are made onto the big screen. Because basically films always record realities that grow and develop in a society and then project them onto the screen(Panuju, 2019).

According to Redi Panuju, films can be a good learning medium for the audience, not only entertaining, films are also able to convey messages directly through images, dialogue and acting so that they become the most effective medium for spreading missions, ideas and campaigns, whatever they are. He conveyed this at the book review event ³Film as a Creative Process¥ at Wisma Kalimetro (Thursday, 14 November 2019) and also presented Nuruddin as a discussant, who emphasized that the creative process in films must receive appreciation in various mediums as well. Nurudin explained that diverse appreciation for films and the industry should be a driving factor in the progress of films themselves. Communication Science has seriously carried out various research on films in Indonesia(Panuju, 2019).

According to several mass communication theories, it is precisely at the message level that the effect on the audience works. Therefore, in the history of Indonesian cinema, the State often intervenes (regulates) the message of the film. For example, during the Japanese Colonial period, films were used as a propaganda tool. At that time, films were made with the aim of influencing the Indonesian population to support Nipon imperialism with the motto of Asian Brotherhood. Likewise, in the post-Proclamation period, known as the Old Order period (1945-1966), the New Order regime considered that the Indonesian revolution had never been completed, therefore everything, including art, had to be positioned as a tool of revolution. Soekarno banned American rock music from entering Indonesia, because he thought it could weaken the revolutionary struggle(Riandy, 2022).

Film as a symptom of communication has a long history. Starting with the discovery of a photographic tool that can reproduce objects into images; Initially black and white then it becomes colored, it can even be identical to the color of the object being immortalized. Then this technology was able to store moving images, now the technology can combine images with animation, graphics, light effects, and others. The combination of taking pictures with image engineering cannot be separated from the findings of digital technology and internet media. So film as a mass communication

medium becomes increasingly interesting, detailed and precise. Even films as part of works of art cause films not only to be a medium that describes, but also visualizes. Reality, thoughts and feelings can be contained in film works (Pratiwi, 2018).

All arts that are universal are considered to be detrimental to the country. Through cultural institutions (Manikebu, abbreviation for Cultural Manifesto), fostering the spirit of art through social realism. Ultimately, the imaginative film genre could not grow. In contrast, during the New Order era (1966-1998), the Soeharto regime actually considered social criticism in art as a threat, therefore films containing messages of Marxist socialism would not pass censorship (by the Film Censorship Board) and would not receive production permits from the Minister. Lighting. After the New Order collapsed, the Reformation Order emerged (1998 until now), there was almost no State interference in matters of content, so that the existence of a film was determined by market dynamics. Taking the example of the sequel *Dilan* which had box office success due to good promotion, using various channels. Even the Governor of West Java, Ridwan Kamil immortalized the character *Dilan* as the name of a park in the city of Bandung (Alfajri et al., 2015).

The film *Ice Ice Cold: Murder, Coffee and Jessica Wongso* is a film that presents unanswered questions about the trial that Jessica Wongso went through. By presenting a new perspective, this film comes years after the death of Jessica's best friend, Wayan Mirna Salihin. This film depicts how Jessica invites her friends, including Mirna, to meet after not seeing each other for a long time. The meeting at a cafe in the capital's mall went smoothly, before Mirna finally fainted shortly after drinking the coffee that Jessica had previously ordered. This documentary also presents CCTV footage at the time of the incident, various news footage during the trial, and exclusive interviews with several sources, including Jessica Wongso (Amanah, 2023).

Based on the explanation above, this research aims to analyze the film *Ice Cold: Murder, Coffee and Jessica Wongso*, whether it is just a commercialization that can benefit Netflix or whether it is a new clue that can become a new source in revealing irregularities in the Mirna Salihin murder case. According to the KBBI, commercialization is the act of making something into merchandise. This means that Netflix is using the film *Ice Cold: Murder Coffee*, and *Jeissica Wongso* as a tool to seek profit in material form (Indonesia, 2022).

RESEARCH METHODS

From the introductory explanation above, the researcher made the decision to use qualitative research with a descriptive approach, namely describing each part of the film *Ice Cold: Murder, Coffee, and Jessica Wongso* (Imam Gunawan, 2014). In the end, the researcher drew a conclusion as to whether the screening of this film on Netflix could be a reference for the judge to accept the request for judicial review from attorney Jessica Wongso to prove anything odd in this case or whether it was just a commercialization

tool to seek income and attract public attention considering the case(Sugiyono, 2019). This was the most viral case of its time. This research uses secondary data obtained from credible films, books, scientific journals, laws and regulations, websites and others(Manzilati, 2017). The data that the researchers managed to collect were analyzed using the stages of data collection, data selection, data reduction, and drawing conclusions(Lexy J. Moleong, 2018).

RESULT AND DISCUSSION

Film is an audio-visual communication medium to convey a message to a group of people gathered in a certain place (Stanley J. Baran, 2012). According to (Asri, 2020)film is a tool for conveying various messages to the general public through the medium of stories, and can also be interpreted as a medium of artistic expression for artists and film people to express their thoughts and story ideas. Meanwhile, according to Law No. 33 of 2009 concerning film, it is stated that a film is a work of cultural art which is a social institution and mass communication media created on the basis of cinematographic principles with or without sound and can be shown (UNDANG-UNDANG REPUBLIK INDONESIA NOMOR 33 TAHUN 2009 TENTANG PERFILMAN, 2009).

Film is also considered a powerful mass communication medium for the target masses, because of its audio-visual nature, film is able to tell a lot of stories in a short time. When watching a film, the audience seems to be able to penetrate space and time which can tell the story of life and can even influence the audience. There are those who consider films to be mere entertainment shows, there are also those who consider films to be a medium that can provide learning for the audience. For filmmakers, it is not uncommon for them to make films based on personal experiences or real events that are made onto the big screen. Because basically films always record realities that grow and develop in a society and then project them onto the screen(Panuju, 2019).

According to Redi Panuju, films can be a good learning medium for the audience, not only entertaining, films are also able to convey messages directly through images, dialogue and acting so that they become the most effective medium for spreading missions, ideas and campaigns, whatever they are. He conveyed this at the book review event ³Film as a Creative Process¥ at Wisma Kalimetro (Thursday, 14 November 2019) and also presented Nuruddin as a discussant, who emphasized that the creative process in films must receive appreciation in various mediums as well. Nurudin explained that diverse appreciation for films and the industry should be a driving factor in the progress of films themselves. Communication Science has seriously carried out various research on films in Indonesia(Panuju, 2019).

According to several mass communication theories, it is precisely at the message level that the effect on the audience works. Therefore, in the history of Indonesian cinema, the State often intervenes (regulates) the message of the film. For example,

during the Japanese Colonial period, films were used as a propaganda tool. At that time, films were made with the aim of influencing the Indonesian population to support Nipon imperialism with the motto of Asian Brotherhood. Likewise, in the post-Proclamation period, known as the Old Order period (1945-1966), the New Order regime considered that the Indonesian revolution had never been completed, therefore everything, including art, had to be positioned as a tool of revolution. Soekarno banned American rock music from entering Indonesia, because he thought it could weaken the revolutionary struggle (Riandy, 2022).

Film as a symptom of communication has a long history. Starting with the discovery of a photographic tool that can reproduce objects into images; Initially black and white then it becomes colored, it can even be identical to the color of the object being immortalized. Then this technology was able to store moving images, now the technology can combine images with animation, graphics, light effects, and others. The combination of taking pictures with image engineering cannot be separated from the findings of digital technology and internet media. So film as a mass communication medium becomes increasingly interesting, detailed and precise. Even films as part of works of art cause films not only to be a medium that describes, but also visualizes. Reality, thoughts and feelings can be contained in film works (Pratiwi, 2018).

All arts that are universal are considered to be detrimental to the country. Through cultural institutions (Manikebu, abbreviation for Cultural Manifesto), fostering the spirit of art through social realism. Ultimately, the imaginative film genre could not grow. In contrast, during the New Order era (1966-1998), the Soeharto regime actually considered social criticism in art as a threat, therefore films containing messages of Marxist socialism would not pass censorship (by the Film Censorship Board) and would not receive production permits from the Minister. Lighting. After the New Order collapsed, the Reformation Order emerged (1998 until now), there was almost no State interference in matters of content, so that the existence of a film was determined by market dynamics. Taking the example of the sequel Dilan which had box office success due to good promotion, using various channels. Even the Governor of West Java, Ridwan Kamil immortalized the character Dilan as the name of a park in the city of Bandung (Alfajri et al., 2015).

Researcher's View of the Film Ice Cold: Murder, Coffee, and Jessica Wongso as a tool for Commercialization or New Directions

The film Ice Cold: Murder, Coffee, and Jessica Wongso is a documentary that examines various unanswered questions surrounding Jessica Wongso's trial years after the death of her best friend, Mirna Salihin. This film was directed by Rob Sixsmith, a director from the United States who often makes international documentaries. He collaborated with Beach House Pictures, the largest independent production house in Asia, to take a deeper look at the mystery behind the death case of Wayan Mirna Salihin (Dwi, 2023).

The film *Ice Ice Cold: Murder, Coffee and Jessica Wongso* presents unanswered questions about the trial that Jessica Wongso went through. By presenting a new perspective, this film comes years after the death of Jessica's best friend, Wayan Mirna Salihin. This film depicts how Jessica invites her friends, including Mirna, to meet after not seeing each other for a long time. The meeting at a cafe in the capital's mall went smoothly, before Mirna finally fainted shortly after drinking the coffee that Jessica had previously ordered. This documentary also presents CCTV footage at the time of the incident, various news footage during the trial, and exclusive interviews with several sources, including Jessica Wongso. This documentary explores various unanswered questions surrounding Jessica Wongso's trial. Some of these questions include: 1). Is Jessica Wongso really the perpetrator of the murder? 2). Is there strong evidence that proves that Jessica is guilty? 3). Are there any irregularities in the trial process? (Sayyaf, 2023)

These questions aroused the public's enthusiasm to reveal the irregularities in the film. The question is whether this film can be a new clue as material for Jessica Wongso's umpteenth judicial review application or whether it is just a commercialization tool considering that this case is a case that has gone viral in society. Based on the explanation above, the researcher believes that the film can be an encouragement for Jessica Wongso to submit further extraordinary legal action/judicial review. In this PK application, the arguments are constructed as if they were supported by public complaints. On the other hand, researchers assess that films have the potential to be a tool for Netflix to earn income because paid films and have high potential to sell very well if they are sold with capital that is not as big as action films, horror films, etc. compared to documentaries. Brissia Jodie, a singer and actor, considers this film to be one-sided and not neutral. Please make part 2, so it doesn't lead public opinion to improve your reputation". (Sayyaf, 2023).

CONCLUSION

Based on the explanation above, it can be concluded that:

1. The film *Ice Cold: Murder, Coffee, and Jessica Wongso* can indirectly strengthen Jessica Wongso's side in filing for extraordinary legal action/judicial review which will then be constructed by constructing an argument as if the application for reconsideration this time is based on public unrest and complaints. .
2. The film *Ice Cold: Murder, Coffee, and Jessica Wongso* has the potential to become a commercialization tool because the film is paid, viral, and has cheap production costs compared to action films, horror films, and so on.
3. Researchers agree with singer and actor Brissia Jodie that Netflix should make a part two film with a more balanced storyline on both sides.

REFERENCES

- Alfajri, I., Irfansyah, I., & Isdianto, B. (2015). Analisis Web Series dalam Format Film Pendek (Studi Kasus Web Series 'Malam Minggu Miko Episode Nissa'). *Wimba : Jurnal Komunikasi Visual*, 6(1), 27–40. <https://doi.org/10.5614/jkvw.2014.6.1.3>
- Amanah, N. (2023). *Sinopsis Ice Cold: Murders, Coffee and Jessica Wongso, Kisah Pembunuhan Kopi Sianida*. I News.Id. <https://www.inews.id/lifestyle/film/sinopsis-ice-cold-murders-coffee-and-jessica-wongso-kisah-pembunuhan-kopi-sianida>
- Asri, R. (2020). Membaca Film Sebagai Sebuah Teks. *Jurnal Al Azhar Indonesia Seri Ilmu Sosial*, 1(2), 74–86.
- Dwi, A. (2023). *Sinopsis Ice Cold: Murder, Coffee and Jessica Wongso, Kisah Misteri Pembunuhan Mirna Salihin*. Tempo.Co. <https://seleb.tempo.co/read/1783133/sinopsis-ice-cold-murder-coffee-and-jessica-wongso-kisah-misteri-pembunuhan-mirna-salihin>
- Imam Gunawan. (2014). *Metode Penelitian Kualitatif*. Bumi Aksara.
- Indonesia, K. B. B. (2022). *Pengertian Komersialisasi*. KBBI.Com. <https://kbbi.web.id/komersialisasi>
- Lexy J. Moleong. (2018). *Metode Penelitian Kualitatif*. PT Remaja Rosdakarya, 2018.
- Manzilati, A. (2017). *Metodologi Penelitian Kualitatif Paradigma, Metode, dan Aplikasi*. UB Press.
- Panuju, R. (2019). *Buku Ajar Film Sebagai Gejala Komunikasi Massa*. [http://repository.unitomo.ac.id/2095/1/Buku Ajar Film Sebagai Gejala Sosial.pdf](http://repository.unitomo.ac.id/2095/1/Buku+Ajar+Film+Sebagai+Gejala+Sosial.pdf)
- Pratiwi, A. F. (2018). Film Sebagai Media Dakwah Islam. *Aqlam: Journal of Islam and Plurality*, 2(2), 111–128. <https://doi.org/10.30984/ajip.v2i2.523>
- UNDANG-UNDANG REPUBLIK INDONESIA NOMOR 33 TAHUN 2009 TENTANG PERFILMAN, 5 1 (2009). <http://eprints.uanl.mx/5481/1/1020149995.PDF>
- Riandy, A. P. (2022). *Pengertian Fil, Jenis, dan Fungsinya*. Kompas.Com. <https://entertainment.kompas.com/read/2022/10/19/150302666/pengertian-film-definisi-jenis-dan-fungsinya>
- Sayyaf, M. A. (2023). *Sinopsis dan Review Film Ice Cold: Murder, Coffee and Jessica Wongso*. Sonora.Id. <https://www.sonora.id/read/423909050/sinopsis-dan-review-film-ice-cold-murder-coffee-and-jessica-wongso>
- Stanley J. Baran. (2012). *Pengantar Komunikasi Massa Literasi Media dan Budaya*.

Reslaj: Religion Education Social Laa Roiba Journal

Volume 6 No 2 (2024) 1089-1096 P-ISSN 2656-274x E-ISSN 2656-4691

DOI: 10.47476/reslaj.v6i2.5516

Salemba Humanika.

Sugiyono. (2019). *Metode Penelitian Kuantitatif, Kualitatif, R&D*.