

Transmedia Storytelling as a Cultural Industry Pacification Strategy of Generasi 90an Series

Florens Debora Patricia

Visual Communication Design Department, Faculty of Creative Design and Digital Business, Institut Teknologi Sepuluh Nopember, 60111 Surabaya, Indonesia

Email: florens.patricia@its.ac.id

Submitted: 28 April 2024 • **Accepted:** 14 December 2025 • **Published online:** 31 May 2026

To cite this article: Florens Debora Patricia. 2026. "Transmedia Storytelling as a Cultural Industry Pacification Strategy of Generasi 90an Series." *Wacana Seni Journal of Arts Discourse* 25(1): 43–57. <https://doi.org/10.21315/ws2026.25.1.3>

To link to this article: <https://doi.org/10.21315/ws2026.25.1.3>

ABSTRACT

This pop series, *Generasi 90an*, is a nostalgic visual journal book featuring pop art illustrations that document Indonesia's *Generasi 90an* nostalgic visual culture, utilising a transmedia storytelling approach to reinterpret nostalgic elements. The creative industry has also utilised this technology to manufacture distinctive, highly sought-after products continually. This study analyses the industrial motivations behind the transmedia reimagining of nostalgia in the *Generasi 90an* series. Transmedia storytelling functions not only as a strategy to increase fan involvement but also contributes to the cultural industry's pacification as established by the *Generasi 90an*. The creator utilises transmedia storytelling to re-imagine, distort, and capitalise on the non-political aspects of 90s nostalgia, thereby bolstering their political influence. This approach maximises paratextual activities within interconnected narrative systems that are heavily influenced by modern digital technologies. As a result, contemporary capitalism is still utilising transmedia storytelling to develop iconic products and alternate realities within the digital era's cultural industry, which caters to particular interests such as economic goals, political agendas, and socio-cultural objectives for the long-term viability of the capitalist system.

Keywords: transmedia storytelling, nostalgia reinvention, *Generasi 90an*, pacification, culture industry

INTRODUCTION

Convergence culture has given rise to the phenomenon of transmedia storytelling. Transmedia storytelling has evolved into a strategy that incorporates world-building elements within an economic system with an emotional impact (Jenkins 2006). The significance of the subject stems from its analysis of the digital culture scene in the 21st century. A crucial component of this approach is the development of a detailed narrative universe, or systematic world-building, which serves as a key element within a broader transmedia initiative. These projects function as expansive narrative engines, spanning multiple media platforms and providing limitless storyworlds. The inherent richness and complexity of transmedia properties serve as a key area of focus for increasing the overall value and resources of businesses. This article seeks to provide a critical examination of transmedia storytelling as a method of appeasing the cultural

industry, set against the backdrop of the Generasi 90an series. In the context of Generasi 90an, pacification refers to a range of tactics employed by capitalists to safeguard, consolidate, and expand the market position of commodities in line with particular interests. According to Rigakos (2016: 27), pacification is evident in the forms of dispossession, exploitation, and commodification. In the context of the Generasi 90an series, pacification entails rebranding apolitical aspects of 90s nostalgia for advertising purposes. The process involves turning the classic narrative framework of the Generasi 90an nostalgia series into a marketable commodity, with its themes being reimagined and reinterpreted through various forms of derivative content, including films, music, video games, fashion items, accessories, and merchandise. These practices demonstrate a transmedial approach to increasing the appeal of both audiences and consumers.

In Indonesia, the Generasi 90an series leverages nostalgia as its cornerstone, and transmedia storytelling in those series makes it immensely popular with its audience. This series is the first pop book to capture the memories of 1990s children. Marchella FP ingeniously integrated the concept of 90s nostalgia into a book pop collection by capturing the unique essence of the children of her time. The Generasi 90an pop series was initially launched by Gramedia in 2013, but following its successful launch, Marchella FP released the second series of books titled *Generasi 90an: Anak Kemaren Sore* in 2018. Both Generasi 90an books gained immense popularity (Yuniar and Galiartha 2018). Moreover, the pop books of the Generasi 90an blend elements from graphic novels, comics, and infographic, creating a distinct and innovative literary experience of the parallel worlds within collaboration with the Generasi 90an media social's Instagram.



Figure 1 Visualisation of the *Generasi 90an* series books (left) volume 1 and (right) volume 2

Source: Marchella (2013, 2018)

The power pacification of the Generasi 90an nostalgia inventory has successfully influenced cultural trends and preferences through social media algorithms that determine what the audience sees, hears, or consumes. This makes the Generasi 90an audience forget the dark nostalgia of the Indonesian nation. The inventory practice will harm most audiences in the pacification of the Generasi 90an cultural industry. Nostalgia seems to be packaged so that it can only present happy memories. Happiness is simple: remembering childhood memories.



Figure 2 Transition from the first book (left) to the second book (right)

Source: Marchella (2013, 2018)

METHODOLOGY

The methodology employed here is constructive narrative analysis, which involves the construction and comprehensive exploration of the data presented as a narrative. Using transmedia storytelling techniques within a meticulously designed nostalgic monocyte narrative network, this study aims to adapt, remodel, or remake content for use as commodities within contemporary capitalism in convergence culture. This process aims to secure stable and sustainable profits within the affective economic system, serving as a form of pacification (Rigakos 2016) within the cultural industry, based on the visual manipulation of paratextual narrative networks within the *Generasi 90an* series: both series books (*Generasi 90an*, *Generasi 90an: Anak Kemaren Sore*) and its social media (Instagram *Generasi 90an*). Furthermore, the diagram in Figure 3 illustrates a constructive narrative analysis based on transmedia storytelling as a strategy and method.

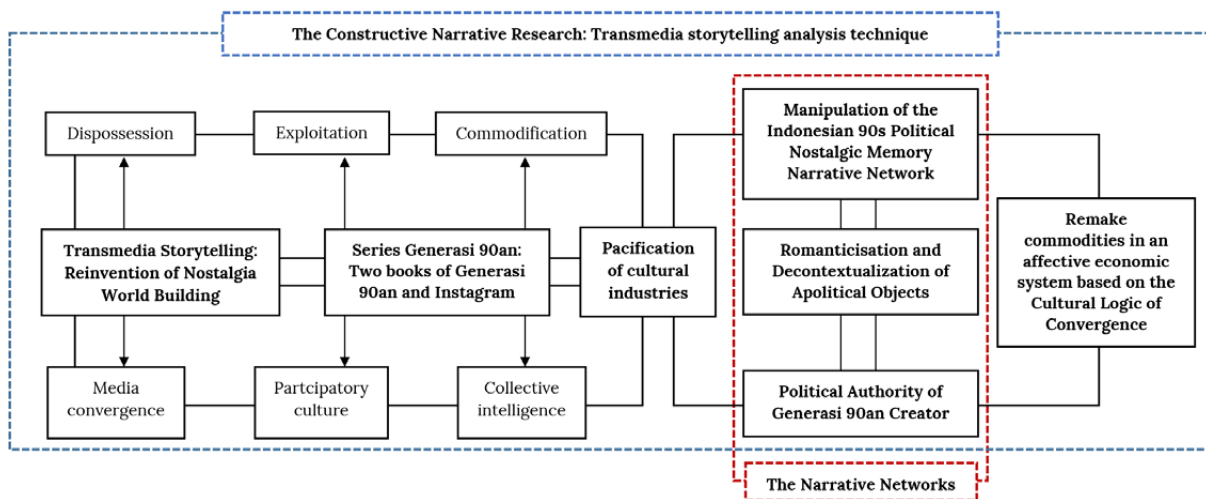


Figure 3 Constructive narrative analysis

Source: Author's collection

The contemporary media convergence of the *Generasi 90an* promotes a nostalgic perspective on narrative loss, facilitated by manipulation of the Indonesian 90s political nostalgic memory narrative network. A nostalgic desire for access to one's past media is linked to the broader need to establish and preserve a connection to this past, as evidenced by the exploitation of memories associated with Indonesia's 1990s generation through the romanticisation and decontextualisation of non-political objects. Ultimately, these two processes achieved a

commodification stream rooted in the political authority of the Generasi 90an creator. The use of transmedia storytelling facilitates the commodification of the Generasi 90an version, which in turn enables the creator to achieve their political objectives through enhanced characteristics of recycled products that boost economic motivation. The unfettered authority of the Generasi 90an creator enables the showcasing of targeting specifications for canon derivative products aimed at nostalgic consumers and audiences, thereby facilitating repeated and permanent cross-media monetisation opportunities.

RESULT

Manipulation of the Indonesian 90s Political Nostalgic Memory Narrative Network

The nostalgic memory of Indonesian politics in the 1990s is related to the People's Democratic Alliance (*Aliansi Demokrasi Rakyat* [ALDERA]) organisation, which was a youth movement and struggle that has become a symbol and icon of the fight against authoritarianism, militarism, and practices that are not in line with democratic principles and human rights (Situmorang, as cited in Universitas Katolik Parahyangan 2022). ALDERA began its activism in the early 1990s, specifically in 1993. The youth involved in ALDERA became a catalyst, particularly for the Indonesian millennial generation, fostering a critical spirit essential for national progress. The nostalgic political history of Indonesia in the book *ALDERA: Potret Gerakan Politik Kaum Muda 1993-1999* (*ALDERA: Portrait of Youth Political Movements 1993-1999*) highlights how a unified student movement could transform the shackled democracy of the Orde Baru era into a constructive democracy in the reform era. ALDERA recalls the student movement's resistance against the Orde Baru in the early 1990s and underscores the significant role of young people in challenging the authoritarian regime.

In addition to ALDERA, another dark political memory at the end of the 1990s is the May 1998 riots. The May 1998 riots and tragedies marked one of the darkest periods in Indonesia's history. Public discontent with President Soeharto's handling of the economic crisis culminated in the outbreak of violence, looting, murder, and rape across various cities in the country. A year before the May 1998 tragedy, Indonesia experienced a plummeting exchange rate and defaulted on foreign debt payments (Anggraeni 2023). The May 1998 tragedy, which included mass rapes during riots and robberies carried out by large groups, has left deep wounds in the nation's history. Sadly, justice for the victims of mass rape remains elusive, with many feeling that these cases have not received adequate attention. The process of law enforcement and seeking justice for the victims of the May 1998 mass rapes in Indonesia has encountered numerous challenges. These obstacles include a lack of sufficient evidence, the inability to conduct effective investigations due to the prevailing insecurity atmosphere at the time, and various other factors.

The May 1998 tragedy was influenced by social and political tensions as the economic crisis hit Indonesia. At that time, massive protests and riots erupted in Indonesian cities. This situation created a chaotic and uncontrolled atmosphere. Some of this chaos triggered racial sentiment among the ethnic Chinese, leading to widespread looting of shops and shopping centres owned by Chinese. Additionally, there were numerous cases of mass rape and harassment experienced by women, especially Chinese women, as a form of oppression and expression of hatred toward the ethnic Chinese community. On the other hand, the inability of security forces to effectively control the riots provided opportunities for certain groups to perform more massive acts of looting, rape, and violence on a huge scale.

Sandyawan Sumardi, a Catholic priest who was involved at that time in the Tim Gabungan Pencari Fakta (Joint Fact-Finding Team [TGPF]) initiated by the National Commission on Violence Against Women in November 1998, identified three categories of rape victims in May 1998. The first category consisted of teenage rape victims, most of whom were in their teens and did not initially realise what had happened to them. Their trauma dissipated relatively quickly, but after a few months, many of them began to perceive themselves as unworthy and “cheap” individuals. The second category, according to Sandyawan, comprised victims who were married mothers, most of whom were better able to survive and continue their lives due to their experience as wives or mothers, which provided them with some support. Lastly, the category of unmarried adult women generally found it very difficult to overcome their trauma. Nearly all May rape victims that Sandyawan ever met expressed a desire to die by suicide on average (Anggraeni 2023).

It is important to remember that the May 1998 riots were a complex event with many interrelated factors. Although sexual harassment has several identifiable causes, each case must be treated seriously and thoroughly investigated. Therefore, in response to the tragic events of May 1998, the National Commission on Anti-Violence against Women, which later became known as Komnas Perempuan, was established and introduced before members of the Reform Cabinet at Bina Graha on 22 July 1998. The National Commission on Violence Against Women highlighted the importance of prevention efforts and effective conflict management to prevent violence and human rights violations. The role of the media, human rights advocates, and community activists was crucial in monitoring and encouraging fair investigations and prosecutions of perpetrators of sexual crimes in May 1998. Although this may not have been fully achieved, efforts are ongoing to obtain justice for victims and encourage reform of the legal system so that it can handle such cases better in the future.

ALDERA, the May 1998 tragedy, and the National Commission on Violence Against Women represent the reality of a nostalgic narrative network for Indonesian politics in the 1990s, a reality that is not reinvented in the *Generasi 90an* series. The *Generasi 90an* manipulates Indonesia’s dark nostalgia, diverting the audience’s attention from politically controversial or difficult memories of the 90s and replacing them with a nostalgic canon in the style of *Generasi 90an*, consisting of popular culture items from the 90s era, which attracts the audience’s attention. The *Generasi 90an* series, a transmedial product, serves as a comprehensive repository of nostalgic consumerist memories from the 1990s onward. It consistently presents a manipulative narrative network by censoring nostalgic memories of political events, especially those from the 1998 reform era. The series fails to portray the complexity or controversy of the Indonesian political world during the Orde Baru era or offer educational insights into that era. Consequently, critical aspects of political history slowly fade from the collective memory of the *Generasi 90an* audience. The erasure of political memory reflects the series’s efforts to alter, obscure, or eliminate controversial or traumatic nostalgia memories, such as the May 1998 tragedy. Additionally, there are attempts to appropriate memory and nostalgia by refraining from reinventing the nostalgia surrounding the ALDERA youth political movement, the May 1998 tragedy, and the Komnas Perempuan in the *Generasi 90an* book series. This process aligns with the pacification carried out by the cultural industry to neutralise or reduce political tensions by presenting friendly, happy, sweet, funny, addictive, or neutral narratives to the *Generasi 90an* audience. This pacification strategy results in a nostalgic canon that is consistent with the *Generasi 90an* style, which is accepted by the audience without creating content noise that could lead to legal issues related to copyright and information technology laws.

Generasi 90an builds political support from the audience by fostering a political identity akin to a colossal directory, or what Marchella FP termed a “museum of pop culture works” from the 90s, evoking simple happiness in past memories (Bachdar and Kurniawan 2018). This pop culture museum appeals to 90s audiences, encouraging them to become more accepting, supportive,

and immersive with its content. Audience support is garnered by emphasising the consistency of world-building development policies in line with the myth of storyworlds: encompassing what people watch, hear, wear, read, play, and engage with gadgets, both in material commodities like merchandise and non-material experiences and affections. The political identity of Generasi 90an, as a museum of pop culture works, consistently aligns itself with positive and enjoyable nostalgia from the 90s era to legitimise the image of consistency, stability, or success in nostalgic memory consumption products. This strategy effectively intertwined the audience's positive memories within the artificial narrative network of Generasi 90an.

The manipulation of political nostalgia is not the domain of the Generasi 90an. Every individual or organisation is driven by authority and profit motives and engages in manipulation. Winston Churchill famously remarked, "History is written by the victors" (Gilbert 1971). Foucault further elucidated that an entity possessing the archaeological knowledge of history and the ability to manipulate it to its advantage holds power (Pearson 2017). This manipulation was evident during the Orde Baru regime under President Soeharto, aptly nicknamed "The Smiling General." Soeharto's historical narrative is meticulously curated and showcased at the Soeharto Museum. Adorning the museum walls are three of Soeharto's guiding principles: *Sabar atine* (Always be patient), *Saleh pikolahe* (Always be pious and obedient to religion), and *Sareh tumindake* (Always be wise).

Situated in the Special Region of Yogyakarta province, the Soeharto Museum comprises several rooms, each housing a segment of Soeharto's historical narrative presented akin to chapters in a suspenseful novel: "Introduction to the Memorial," "General Attack of 1 March 1949," "Operation Trikora," "G30S Rebellion," and "Repelita and Development Results." These chapters portray Soeharto as a heroic figure pivotal in Indonesia's history, saving the nation from Dutch colonisation and other threats. Essentially, Soeharto's narrative resembles that of a messiah (AW 2018). The depiction of Soeharto's timeline exudes heroism, clarity, and resoluteness, accentuated by retrophoto frames and emotive text. Black-and-white images within the frames illustrate Soeharto's sacrifices for Indonesian independence, his efforts to ensure national security, and his implementation of widespread development programmes. Consequently, civil servants flourished, food was affordable, streets were safe, and the Indonesian economy flourished, fostering a sense of prosperity among the populace for 32 years. This enduring image of prosperity is encapsulated in the phrase "*Piye kabare, penak jamanku to?*" Accompanied by a smiling image of Pak Soeharto, which continues to pervade the nostalgic memory of Indonesians. The idyllic memory of abundance and prosperity experienced during the Orde Baru era persists in the collective consciousness, epitomised by the phrase "*Gemah ripah loh jinawi.*" Visitors to the Soeharto Museum are treated to a nostalgic narrative extolling Soeharto's heroism and the bliss of the Orde Baru era.

Both the Generasi 90an and the Soeharto Museum share similarities in crafting political images that succeed in fostering harmony and unity among their respective audiences, manipulating nostalgia, and constructing a cohesive narrative framework. Both campaigns evoke nostalgia and euphoria by employing selective language and terms to provoke emotional responses. This manipulation includes the use of slogans designed to evoke sentimentality, affect, or nostalgia, such as "*Piye kabare, penak jamanku to?*" (Soeharto Museum—Orde Baru) and "*Kebahagiaaan itu Sederhana, Di Sini Mesin Waktunya*" (Generasi 90an series). They effectively cultivate and present collective intelligence as integral components of the 1990s' identity and cultural heritage, fostering immersive audience participation and eliciting sympathy and empathy. By inviting audiences to reminisce about a collectively perceived positive past, they foster a sense of unity.

These nostalgic campaigns leverage transmedia storytelling to rapidly and efficiently disseminate nostalgic narratives. This involves digital marketing initiatives, the creation of shared content and the use of hashtags and trends to stimulate online discussions about political nostalgia relevant to both the Generasi 90an series and the Soeharto Museum. The manipulation of the narrative network surrounding the 90s political nostalgia entails a transmedia storytelling strategy that is intended to shape people's perceptions of that era. While nostalgia manipulation may achieve specific objectives, such as power or profit, it is essential to recognise that this phenomenon can lead to a narrow or inaccurate understanding of the past. Therefore, maintaining a critical perspective is imperative for objectively assessing facts and considering the broader context before forming opinions or making decisions.

Romanticisation and Decontextualisation of Apolitical Objects

Within the realm of nostalgia, as portrayed in the Generasi 90an style, the Generasi 90an series asserts that the 90s generation epitomised a period of carefree joy filled with fond memories (Marchella 2013, 2018). These assertions made by the Generasi 90an series often narrowly depict only the youth whose parents enjoyed financial stability, primarily the upper-middle class residing in major urban centres, particularly on the island of Java. Indeed, during the 90s, the youth of that era cherished memories of seemingly apolitical objects, including the emergence of various songs spanning diverse genres, myriad animated films on private television channels, fast food and beverages, digital games such as Tamagotchi and video games, and various other knick-knacks popular during the 1990s. However, numerous other memories are conspicuously omitted, notably nostalgic recollections related to Indonesian politics during the 1990s. The government of the Orde Baru regime at that time co-opted various facets of popular culture to bolster its authority in the lead-up to the Reformation era. Tragically, following the end of the Orde Baru era and the onset of the Reformation era, numerous propaganda artefacts were disseminated by the government through children's songs and television series in the first half of 1998.

One prominent example is the Gerakan Cinta Rupiah (Love Rupiah Movement), an economic campaign initiated by Siti Hardiyanti Rukmana, the eldest daughter of President Soeharto, in 1998. This movement was launched in response to the economic turmoil in Indonesia from 1997 to 1998, which saw the value of the rupiah against the US dollar plummet drastically, reaching IDR16,650 per US dollar by mid-1998 from around IDR2,500 previously (Anugrah and Pratama 2018). The Gerakan Cinta Rupiah's political-economic campaign collaborated with a private television station (RCTI) through the broadcast of the 43rd episode of the children's soap opera *Tuyul and Mbak Yul*, titled *Aku Cinta Rupiah* (I Love Rupiah). The incorporation of propagandist dialogues unfamiliar to the young audience, who were yet to grasp the concept of a crisis or monetary issues, including the suggestion to exchange dollars for rupiah, aided the government in averting an economic catastrophe (Wibisana et al. 2022). Additionally, the Gerakan Cinta Rupiah campaign involved popular singers Cindy Cenora and Titik Puspa, who popularised the children's song "Krismon."

The lyrics of "Krismon" contained elements of positive political propaganda that were aligned with the history of the Orde Baru government. This practice of imbuing consumerist children's songs and shows with emotional elements, such as imagery, sounds, videos, texts, or narratives in video clips, aimed to evoke feelings of nostalgia and foster emotional connections that romanticised nationalism as a banal phenomenon, instilling love and pride for domestic production and the use of the rupiah currency. Furthermore, the decontextualisation of the Love Rupiah Movement Campaign sought to promote a perception whereby the rupiah was perceived as a legitimate transactional tool, a symbol of state sovereignty, and a unifying force for the nation. Indonesians were encouraged to take pride in the rupiah, utilising it for

all transactions to bolster its position and maintain its significance as a symbol of a sovereign state (Sari and Hadyantari 2025). However, this romanticised and decontextualised perspective oversimplified or even distorted the reality that Indonesia's economic conditions at the close of the Orde Baru era were far from stable, as evidenced by the plummeting value of the rupiah and the persistence of economic crises in 1998.

The *Generasi 90an* series employs a strategy akin to that of the Orde Baru regime through transmedia storytelling, where nostalgic memories and past experiences are idealised or romanticised through apolitical avenues, including consumption, lifestyle, and hedonism in popular culture products. These products emphasise the experience of consumption and personal satisfaction, often playing a significant role in shaping aesthetic expressions of identity depiction in society, without due consideration for the contextual backdrop of nostalgic political memory in 1990s Indonesia. Popular culture artefacts are reimagined according to the nostalgic canon of the *Generasi 90an*, encapsulated within the creation of six storyworlds: what we watch, what we hear, what we wear, what we read, what we play and gadgets, alongside various myths and nostalgic lifestyle knick-knacks characteristic of the *Generasi 90an* style.

Various artefacts from popular culture serve as a resource for 90s nostalgia, undergoing reinvention, adaptation, remodelling, and multiplication to form a narrative network with visually captivating content, both in series and on the *Generasi 90an* Instagram social media platform. These derivative products align with the proliferation of commodities for audience consumption, quickly fostering immersive participation among the *Generasi 90an* audience. This appropriation by the cultural industry was systematically executed by the creator of *Generasi 90an*, Marchella FP. Within the scope of cultural industry products, capital is essential, and Marchella FP capitalises on this momentum to maximise profit. Collectable objects such as flashing sneakers, trendy retro clothes and accessories, Tamagotchi, Gameboy, and Nintendo toys become objects of consumption to satiate hobbies, sparking a cycle of longing and desire. This engenders a sense of addiction to pseudo-pleasures deliberately reinvented by the *Generasi 90an* series, continuously influencing the psychological aspect of the *Generasi 90an* audience. The series symbolises the social status of the 90s and an exclusive lifestyle, offering intense and gratifying direct experiences as the audience immerses themselves in the fictional world of the *Generasi 90an* series.

Horkheimer and Adorno (2002) highlight how the culture industry manipulates and controls individuals by shaping their desires and preferences. Cultural products are crafted to fabricate a false sense of need, fostering passive consumption rather than critical engagement. The decontextualisation of *Generasi 90an* cultural products aims to attract the widest possible audience, simplifying complexity and individuality and leading to the generalisation of a convergence culture within the *Generasi 90an* world. Cultural commodities in the *Generasi 90an* style are treated as interchangeable, with artistic expression contingent on market demand, including the provision of entertainment festivals acting as reinvented distractions through material and non-material commodities on the *Generasi 90an* Instagram. The *Generasi 90an* Instagram space represents a space for escapism and reduction from the harsh realities of social and economic conditions. Additionally, it serves as a recreation and tourism space, offering immersive participation in the *Festival Mesin Waktu* (2017–2024). This festival, a derivative product of the *Generasi 90an* parallel world, functions as an apparatus encouraging passive and active enjoyment among the audience and fostering increased involvement. The commodified *Generasi 90an* audience finds themselves aggressively targeted by *Generasi 90an* creator, often feeling out of control and indifferent to nostalgic memories of 90s Indonesian politics, distracted by mass-produced and marketed popular culture in the style of *Generasi 90an*. While some of the *Generasi 90an* audience feel represented by its content, others feel conflicted, not wanting to be exploited.

The capitalist productions of the *Generasi 90an* hold their audiences tightly and psychologically. These products penetrate audiences' subconscious memories through the nostalgic canons of popular culture. They are wrapped in a proliferation aesthetic with pop art illustrations, attracting the *Generasi 90an* audience. The *Generasi 90an* audience surrenders without resistance to accept the series' products and the various narrative networks offered to them. However, like the authorities, the creator of the *Generasi 90an* consistently takes their ideology of simple, nostalgic happiness seriously, which can be enjoyed through the *Generasi 90an*. This ideology is used as a concept to form a nostalgic canon of popular culture in the style of the *Generasi 90an*, through world-building, which succeeds in tricking the *Generasi 90an* audience into adhering to forms of decontextualisation of apolitical objects as their guide to entering the world of happy nostalgia created by the *Generasi 90an*. The audience firmly insists on being loyal to the ideology that enslaves them, with proof of always having love for these apolitical objects, through immersive participation in every timeline built by the *Generasi 90an*. The adoption and implementation of social media technology, particularly the *Generasi 90an* Instagram feature, in its pacification by the cultural industry has had a positive, expansive impact. Several features, such as the stories and reels, increase the interactive and immersive effects of the *Generasi 90an* nostalgia storyworlds, providing a more immersive experience for the audience.

Personalisation algorithms and artificial intelligence in Instagram's sharing feature can be used to curate story experiences tailored to individual preferences, thus increasing audience engagement. Instagram's accessibility allows and accelerates the *Generasi 90an* audience's access to and enjoyment of 90s nostalgia stories through various features that support content distribution on the platform. The *Generasi 90an* nostalgic narrative network series was integrated into the *Generasi 90an* Instagram account to facilitate the proliferation of commodities. The impact of this narrative network is to commodify the tastes of the *Generasi 90an* audience, expanding the visibility of the apolitical objects of popular culture offered by this series. The *Generasi 90an* audience, who actively participate in immersive experiences, relinquish their autonomy by consuming products from the *Generasi 90an* nostalgic culture industry. Consuming nostalgic products in the style of the *Generasi 90an* serves as a form of social control. This series exploits the narrative network of 90s nostalgia in popular culture to create a proliferation of commodities for the *Generasi 90an* audience to enjoy. Thus, the audience unknowingly contributes capital to purchasing these commodities due to the propaganda of the *Generasi 90an*, which romanticises and decontextualises, emphasising that only through the *Generasi 90an* series can audiences directly obtain happiness, comfort, and consumer satisfaction from nostalgic content from the 1990s era. This form of social control in the series' cultural industry quickly strengthens the legitimacy of the power structure of the *Generasi 90an* as a museum of Indonesian pop culture. Exploitation through romanticisation and decontextualisation of seemingly apolitical objects can influence the perception of the *Generasi 90an* audience and shape public opinion about the reality of nostalgic memory in Indonesia during the 1990s.

Political Authority of *Generasi 90an* Creator

The pacification timeline by the *Generasi 90an* cultural industry was successfully implemented due to the full involvement of *Generasi 90an* creator in an agreement or collaboration to create a nostalgic 90s narrative in accordance with the needs and policies of the publisher Gramedia. When Gramedia first produced and distributed this series, the first edition of the *Generasi 90an* book became immensely popular on the market. This created an atmosphere that supported pacification by promoting market expansion using a transmedia storytelling strategy, as desired by the *Generasi 90an* creator and Gramedia publisher. Marchella FP, the main creator of *Generasi 90an*, portrayed herself as part of the children who lived and grew up in the 90s era.

She explained that she actively participated in creating a museum containing pop culture works from the 90s, including traditional games, because Indonesia lacked proper archiving. Thus, the systematised archiving method emphasises that children's films are also part of the nation's and state's history (Bachdar and Kurniawan 2018).

At first glance, this activity by Marchella FP might seem to have a non-profit element if it only remained a final assignment and ended up stored away on a shelf in the Bina Nusantara University library. However, Marchella FP, who received an elite education at a private university in Jakarta, utilised the economic capital owned by her parents, who were garment entrepreneurs, to turn her idealism into reality by creating a museum of Indonesian pop culture in the 1990s. Not only did she have economic capital, but she also possessed cultural capital, being a graduate of a well-known university, which provided her with more opportunities and access to negotiate with large publishers such as Gramedia. Gramedia, known for its high-class standards, typically collaborates with writers who possess capital, especially cultural capital. For instance, they have collaborated with Naela Ali (a Bina Nusantara University graduate), Lala Bohang (a Parahyangan University graduate), Ria SW (an LSPR Communication and Business Institute – Jakarta Campus graduate), and Jerome Polin (a Waseda University graduate), to enhance its reputation as a competent, elite, and popular publisher.

Bourdieu (1979) argued that economic, social, and cultural capital are interconnected and influence each other. People who have more access to one type of capital tend to benefit in ways that surpass others. For instance, individuals with high economic capital may find it easier to access quality education, thereby enhancing their cultural and social capital. Marchella FP, creator of *Generasi 90an*, exemplifies this interplay. Through her graduation from a prestigious university, her establishment as a best-selling writer for Gramedia, and her receipt of various awards, Marchella FP expanded her social capital by cultivating connections and social networks that provided benefits and support across various contexts, including her venture to profit and establish her own company, PT *Kebahagiaan Itu Sederhana*. Marchella FP's representation of the *Generasi 90an* creator with political authority frequently involved occupying positions as an eponymous creator—serving as a pioneer or market influencer within their creative canon. As a representative of the *Generasi 90an* creator with political authority, Marchella FP undertook roles as an eponymous creator, acting as a pioneer or market influencer within her creative domain. She successfully became the eponymous creator representing *Generasi 90an* in constructing a narrative network museum of 90s nostalgia, purportedly catering to the aspirations of the *Generasi 90an* audience seeking simple reminiscences.

The creator's representation has the capability to assert automatic dominance, exercise full control over decisions, and execute actions that captivate the *Generasi 90an* audience across transmedial platforms. These abilities encompass regulation, management of 90s nostalgia narrative network resources, promotional media and other forms of audience engagement within the *Generasi 90an* community. Broadly speaking, the political influence wielded by *Generasi 90an* creator directly contributes to both extensive and intensive expansion through transmedia storytelling strategies. This political authority is used to establish regulations governing the extensive expansion or decolonisation of the media industry, encompassing various aspects of media regulation. *Generasi 90an* political authorities have the capacity to enact media regulations that shape 90s nostalgia content production or its delivery through platforms such as Instagram. This includes censorship guidelines, content removal procedures, and regulations for content that deviates from specific moral or ethical standards. Additionally, *Generasi 90an* creator's political policies intersect with copyright and licensing laws, influencing the manner in which 90s nostalgia artworks and content are used. This dynamic can impact how transmedia creator collaborate and incorporate materials from other media into their projects.

Political authorities may provide financial support and subsidies to creative industries, including transmedial projects. Fiscal policies and financial investments can significantly impact the resources available to creator to bring their visions to fruition. Therefore, Marchella FP seized this opportunity effectively; upon achieving the best-selling status as a writer for Gramedia with a contemporary nostalgic theme from the 1990s, she promptly collaborated with the publisher Gramedia. Establishing her own company, PT Kebahagiaan Itu Sederhana, ensured that funding centralisation would not diminish because of inequalities in the royalty system from major publishers.

The political authority of Generasi 90an creator influences how such content is presented, thus impacting the creator's creativity. Sometimes sensitive and political issues occasionally arise in transmedial content. An instance of this is evident when the Generasi 90an Instagram platform shared footage from the American action drama series *Baywatch*. Generasi 90an censored segments featuring bikini-clad female lifeguards, sparking more negative responses than positive ones from the audience.

The political authority of the Generasi 90an creator can shape cultural and societal values, attracting a larger audience as cultural influence and community values play significant roles. The political authority of the Generasi 90an creator can influence cultural and societal values to attract a larger audience. The transmedial creator must consider the prevailing political views and societal values when constructing narratives about 90s nostalgia. For instance, in Generasi 90an uploads showcasing content celebrating holidays, birthdays, and condolences for celebrities, the content may not directly relate to 90s nostalgia. However, by acknowledging the cultural influence and values of Indonesian society, which reflect diversity, Generasi 90an seeks to embrace and express concern for its audience. Consequently, the Generasi 90an audience empathises and remains faithful in following the series' sporadically presented narrative networks.

The political authority wielded by the creator of Generasi 90an, utilised to regulate and guide the creative expansion or endocolonialisation in the development of the narrative network world of Generasi 90an, manifests in several aspects as outlined in the following:

1. World-building and character development: The authority of the Generasi 90an creator and their team is instrumental in consistently crafting the world-building, characters, and storylines across all utilised media. This encompasses character portrayal, background, and other elements essential for constructing a coherent narrative network.
2. Strategic planning is meticulously executed by the Generasi 90an creator. They devised an overarching narrative network strategy spanning various media within the transmedial product series. This entails selecting the appropriate medium for each facet of the story worlds and orchestrating how the mythos interact, adhering to the nostalgic canon of Generasi 90an.
3. The Generasi 90an creator must possess the authority to seamlessly integrate narrative networks across diverse media platforms, fostering a unified 90an-style convergence world culture. This integration may involve leveraging technology across social media platforms, such as Instagram, Twitter/X, and YouTube, to ensure a cohesive experience across different media.

4. The authority of the Generasi 90an transmedial product creator extends to the maintenance of narrative network coherence across all media channels. While each medium may have its focal points, the presented content as a whole must retain cohesion and resonate with the nostalgia associated with Generasi 90an, which is familiar to the audience.
5. A Generasi 90an creator must engage with the Generasi 90an audience to gauge their response to new content or products introduced. They must facilitate interactivity and immersive participation for the audience within each narrative network, enhancing the transmedial experience.
6. In terms of marketing and distribution, the authority of the Generasi 90an creator encompasses overseeing the marketing and distribution processes across various platforms. This includes implementing marketing strategies across social media, websites, and physical experiences such as events or merchandise related to the “90s nostalgia canon.”

Nonetheless, much of the creative process within transmedia storytelling is often influenced by artistic, market, and technological factors rather than solely by the political authority of the Generasi 90an creator. However, political elements can impact or constrain creative expression, especially in the context of government regulations and media policies. The Generasi 90an series and its derivative products assume a political role in conveying a message of political legitimacy from the creator, thereby attaining renown as writers with a nostalgic theme rooted in contemporary popular culture. The series contains content that encompasses apolitical and nostalgic elements that garner widespread appeal and captivate audiences. Works of this nature can wield political authority through visual messaging that manipulates audiences’ perceptions of nostalgia in the Generasi 90an style, motivating them to engage with the narrative network world.

The propagation of social and cultural activism through hashtags such as #Generasi90anMerapat and #MakanBijak exemplifies the authority of the Generasi 90an creator, Marchella FP, in engaging in activist endeavours that encompass tangible actions or support for responses to social or political phenomena prevalent in Indonesian society. The hashtag #Generasi90anMerapat on social media platforms like Instagram and Twitter/X serves as a conduit for mental health awareness campaigns and support initiatives, especially targeting the Generasi 90an audience who may have endured psychological or emotional distress amid the pandemic and periods of self-isolation.

#MakanBijak, a campaign serving as a form of social activism on Instagram and Twitter/X originating from Generasi 90an, was made possible through the authorisation of the Generasi 90an creator, alongside Mylanta Indonesia. The hashtag #MakanBijak subtly encourages participation from the Generasi 90an audience by prompting them to upload selfies tagged with the hashtag. This project aims to raise awareness regarding food and beverage conservation, tackling issues of food wastage and its environmental repercussions, advocating for methods to minimise waste by planning meals wisely, making appropriate purchases in bulk, and creatively utilising leftovers. Both the #Generasi90anMerapat and #MakanBijak campaigns served to benefit the Generasi 90an audience.

Generasi 90an consistently portrays itself as a product that empathises and engages with its audience, responding to phenomena in the surrounding environment. This fosters various expressions of sympathy and empathy from the audience, encouraging continued and immersive participation in all products offered by Generasi 90an. Consequently, activities undertaken by the Generasi 90an audience contribute to the growth and development, expansion of profits,

and both intensive and extensive expansion of the brand. The political authority of *Generasi 90an* creator, employing transmedia storytelling in crafting their products, refers to the power or authority held by content creator in designing and establishing canons and regulations across various media platforms. Transmedia storytelling utilises multiple media channels to communicate story worlds through diverse products and platforms such as films, books, video games, Instagram, Twitter/X, YouTube, and others, with each medium contributing uniquely to world-building. Transmedia storytelling strategies are not inherently elitist; rather, the elitist nature of a project depends on its design, implementation, and target audience.

While some transmedial projects aim to reach a broad audience and engage consumers across multiple media platforms, others may target a narrower, niche audience, potentially being perceived as an elitist strategy. The primary focus of transmedia storytelling lies in constructing a world-building strategy with a canon that spans narrative networks across different media, enriching the audience's experience to achieve specific objectives. However, within the cultural industry context, transmedia storytelling may be utilised as an elitist strategy for pacifying the *Generasi 90an* cultural industry. The process of creating world-building for *Generasi 90an* necessitates stages of dispossession, exploitation, and commodification, activities typically facilitated by individuals or institutions possessing at least one form of capital asset, such as economic, social, or cultural capital within the cultural industry.

CONCLUSION

Pacification within the contemporary cultural industry is intricately intertwined with the multifaceted interplay of economic, political and cultural dynamics, often leading to the ascendancy of elitist influences within the sector. The *Generasi 90an* series is a transmedial product emblematic of the pacification of Indonesia's popular culture industry. This series serves as a lucrative revenue stream for its creator, Marchella FP, who adeptly identified financial prospects in controlling the production and dissemination of popular culture content through the *Generasi 90an* product series. By maintaining the status quo as young best-selling writers with themes rooted in popular culture nostalgia, the creator of *Generasi 90an* effectively controlled the narrative and representation of their transmedial products within the cultural industry, a strategy aimed at upholding stability and forestalling threats to their position.

Transmedia storytelling is a strategy that *Generasi 90an* creator employs to pacify the 90an series within the cultural industry. This strategy orchestrates the systematic stages of industrial pacification during the 1990s in *Generasi 90an* through dispossession or appropriation by manipulating the narrative network of memories of Indonesian political nostalgia. *Generasi 90an* replaces the reality of nostalgic memories of Indonesian politics in the 1990s by manipulating the deep narrative network and historical values of Indonesian culture during the Orde Baru era. *Generasi 90an* shape perceptions and foster a generalised understanding through transmedial products that portray the simple and happy nostalgia of the 90s as representing the Indonesian millennial generation. Moreover, *Generasi 90an* influences audience participation on platforms like Instagram through trivia and debates on specific topics, shaping media representations. However, this can lead to the creation of stereotypes, the neglect of certain groups, or the restriction of variation in the nostalgic narrative of Indonesian politics during the Orde Baru era. There's exploitation through the romanticisation and decontextualisation of apolitical objects, tailored to the interests of the *Generasi 90an* market and creator. The nostalgic canon of the 90s era undergoes reinvention and distortion through visualisation and content mobility, thus establishing a world-building that encourages immersive participation from diverse audiences across various media, fostering deeper engagement in the evolving narrative network. This commodification is based on the political authority of the *Generasi 90an* creator.

The Generasi 90an creator, Marchella FP, holds the primary controlling authority in the development of world-building in the Generasi 90an series. With this control, creator have the freedom to modify storyworlds, determine broadcast agendas and content themes on Instagram and other social media platforms, and establish regulations for both extensive expansion (exocolonisation) and intensive expansion (endocolonisation). They also wielded significant influence over the dynamics of cultural industry regulations regarding copyright, licensing, royalties, and sensitive issues surrounding Generasi 90an media content. Consequently, this shaped the perceptions and opinions of the Generasi 90an audience, encouraging them to participate in the content presented by the Generasi 90an actively. The pacification efforts within the Generasi 90an cultural industry have had a profound impact on its audience, fostering a generalised collective intelligence about the artificial nostalgia of the contemporary era, reflecting the style of the Generasi 90an. Therefore, to address the phenomenon of immersive pacification, open discussions, independent research, and the preservation of authentic historical narratives are crucial. These efforts serve as a means to mitigate the risk of oversimplifying political memory through cultural pacification. The author recommends further research related to transmedia storytelling from the perspective of digital media and interactive media developed by Indonesian creators, practitioners, and indie game developers. These studies will further demonstrate the transmediality culture developed by contemporary capitalism and the interrelationships woven within the digital arena, further enriching relevant and comprehensive references for the benefit of the academic world and application in the cyber-era economic industry.

ACKNOWLEDGEMENTS

The author acknowledges the support of sponsorship funds from Institut Teknologi Sepuluh Nopember for the publication of this article.

DISCLOSURE STATEMENT

The author declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

REFERENCES

- Anggraeni, Dewi. 2023. *Tragedi Mei 1998 dan Lahirnya Komnas Perempuan*. Jakarta: Penerbit Buku Kompas.
- Anugrah, Donni Fajar and Rakhmat Pratama. 2018. "Core Inflation Determinants: Decomposition of Global and Domestic Factors Associated with Sectoral Inflation." Working Papers WP/31/2018. Bank Indonesia. <https://publication-bi.org/repec/idn/wpaper/WP312018.pdf>
- AW, Titah. 2018. "Aku Memperingati 20 Tahun Reformasi Dengan Menikmati Sajian Propaganda di Museum Suharto." *Vice*, 21 May. <https://www.vice.com/id/article/ywevnb/aku-memperingati-20-tahun-reformasi-dengan-menikmati-sajian-propaganda-di-museum-suharto> (accessed 20 February 2023).
- Bachdar, Saviq, and Sigit Kurniawan. 2018. "Mengapa Generasi 90an Disebut The Golden Era?" *Marketeters*, 23 March. <https://www.marketeters.com/mengapa-generasi-90an-disebut-the-golden-era/> (accessed 19 March 2023).
- Bourdieu, Pierre. 1979. *La Distinction: Critique Sociale du Jugement*. Paris: Minuit.
- Gilbert, G. M. 1971. *Nuremberg Diary*. California: Berkley.
- Horkheimer, Max and Theodor W. Adorno. 2002. "The Culture Industry: Enlightenment as Mass Deception." In *Dialectic of Enlightenment: Philosophical Fragments*, edited by Gunzelin Schmid Noerr, translated by Edmund Jephcott, 94–136. California: Stanford University Press.
- Jenkins, Henry. 2006. *Convergence Culture: Where Old and New Media Collide*. New York University Press.

- Pearson, Roberta. 2017. "World-Building Logics and Copyright: The Dark Knight and the Great Detective." In *World Building: Transmedia, Fans, Industries*, edited by Marta Boni, 109–128. Amsterdam: Amsterdam University Press. <https://doi.org/10.1017/9789048525317.007>
- Marchella Febrित्रisia Putri. 2013. *Generasi 90an*. Kepustakaan Populer Gramedia.
- Marchella Febrित्रisia Putri. 2018. *Generasi 90an: Anak Kemaren Sore*. Kepustakaan Populer Gramedia.
- Rigakos, George S. 2016. *Security/Capital: A General Theory of Pacification*. Edinburgh: Edinburgh University Press. <https://doi.org/10.1515/9781474413688>
- Sari, Nur Indah and Faizatu Almas Hadyantari. 2025. "Implementasi Program Edukasi Cinta, Bangga, Paham (CBP) Rupiah: Studi Empiris di Provinsi Jawa Timur." *Moneter: Jurnal Ekonomi dan Keuangan* 3(3): 43–56. <https://doi.org/10.61132/moneter.v3i3.1363>
- Universitas Katolik Parahyangan. 2022. "Kuliah Umum dan Bedah Buku Aldera, Potret Gerakan Politik Kaum Muda." *Universitas Katolik Parahyangan Website*. <https://unpar.ac.id/kuliah-umum-dan-bedah-buku-aldera-potret-gerakan-politik-kaum-muda/> (accessed 26 August 2023).
- Wibisana, Teddy, Nanang Pujalaksana, and Rahadi T. Wiratama. 2022. *ALDERA: Potret Gerakan Politik Kaum Muda 1993–1999*. Jakarta: Penerbit Buku Kompas.
- Yuniar, Nanien and Gilang Galiartha. 2018. "Wajah Baru Buku 'Generasi 90an.'" *Antara News*. <https://www.antarane.ws.com/berita/694845/wajah-baru-buku-generasi-90an> (accessed 31 May 2021).