

JAVANESE LANGUAGE REPRESENTATION: A DIALOGUE AND EXPRESSION ALA *KETHOPRAK* IN THE FILM *NYUMBANG*

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ABSTRACT

The research aimed to examine the usage of the Javanese language to represent the discourse of nyumbang (donation) in the film Nyumbang produced by Montase Film Independen Yogyakarta. It focused on analyzing the discourse semantics of the Javanese dialogues, which took the style expression ala Kethoprak. The primary data are the Javanese dialogues in the film Nyumbang. At the same time, the supporting data were taken from journals, books, newspapers, websites, and supporting media (audiovisuals, interview results, and other documentation). Data analysis techniques included reduction, presentation, and verification of conclusions related to the research object. The results indicate the utilization of a strong Javanese accent, mostly found in Kethoprak's performance, to represent the problematic discourse of nyumbang. The actors who are the members of the Sanggar Kethoprak Merbabu Budaya, Magelang, speaking in Javanese with the Mataram accent, highlight the problematization of the ideology behind the discourse of nyumbang. The Mataram accent, which is the language style of Kethoprak, added with the helpless facial expressions of the actors, provides the interpretation of the raising question of the nyumbang tradition, which has been embedded in Javanese culture. Through some word choices that are exaggerated to produce a sense of helplessness, the tradition of nyumbang, formerly developed to help each other, becomes a social burden. Thus, the research finds that the film Nyumbang provides an effort to maintain the Kethoprak tradition without abandoning the characteristics of its traditional performances, which contain criticisms of tradition in modern life.

Keywords: language representation, Javanese language, Kethoprak, Nyumbang film

INTRODUCTION

The COVID-19 pandemic has changed many sociocultural aspects of Indonesian society. In order to sustain their existence, some performing arts have been changing their ecosystem (Darmiyanti, Supriadi, & Nurlaeli, 2021). The emergence of various government policies, such as physical distancing, severely impacts the lives of artists. Among the different types of artists being affected by this social restriction, groups of traditional artists are the most vulnerable. Even before the break of the COVID-19 pandemic, traditional artists have been struggling to continue performing

in a society that has imperceptibly been abandoning watching traditional performances (Hidayatullah, Haryanto, & Angelina, 2021).

One of the Javanese performances struggling to survive is *Kethoprak*, a theatrical art that uses dialogue, drama, dance, and music. *Kethoprak* is performed on stage by taking stories from history, kingdoms, fairy tales, everyday life, and other stories interspersed with comedy (Naiborhu & Karina, 2018). *Kethoprak* is one of the Javanese traditional performances that can be widely accepted by society, even outside Java. The traditional performing art emerges and develops in rural areas far from the hustle and bustle of city life.

Kethoprak is well-known in various regions of Java (especially in East Java, Central Java, and Yogyakarta). In some areas, farmers carry out *Kethoprak* as the expression of a thank-you for the harvest. Since it is mostly performed in the outskirts of Java, *Kethoprak* is also categorized as a folk art (Setyawan et al., 2017).

Kethoprak is included in the Intangible Cultural Heritage of Indonesia with registration number 2013003391 in 2013, primarily in the Performing Arts domain. The background of this recognition was based on the 1990s performance in Magelang, where Sanggar *Kethoprak* Gito Gati continued to perform and develop the style to attract changing audiences. This performance can also be found in places such as Grabag, Pakis, Ngablak, Borobudur, Salam, and Muntilan. Over time, this art has increasingly been abandoned by its audiences, who are generations of low literacy in Javanese languages (*Warisan Budaya Tak Benda*, 2013). It needs a special strategy to preserve the traditional performances, especially becoming attractive to younger generation audiences.

Studies show that since the 2000s, modernity and technology have been beginning to erode *Kethoprak*'s existence. In order to attract audiences to keep watching, some artists develop a new concept calls *Kethoprak Humor* (humorous *Kethoprak*). Sami Aji (a group member from Srimulat) initiates the insertion of humorous aspects on *Kethoprak*. This group then becomes famous since they insert Indonesian languages into their performances. As a folk art, the standard language used should be Javanese. However, with a mixture of Javanese and Indonesian, the new style of *Kethoprak* surprisingly gains more audiences. Subsequently, *Kethoprak Humour* receives promising support from the private television station by giving them a slot for their performance to be regularly broadcast (Waluyo, Said, & Kurwidaria, 2019).

Some researchers have also researched *Kethoprak*. Sudrajat et al. (2022) have studied the decline of the acceptance of *Kethoprak Babad Tulungagung* among the younger generation in correlation to the deterioration of Javanese morality. The research result shows that *Kethoprak Babad Tulungagung* inserts moral values that can guide the younger generation to embrace the cultural traits, namely *njawani* attitudes (Javanese behavior or manners), noble character, loyalty, and devotion. This research suggests inserting moral values as an educational strategy and to familiarise *Kethoprak* among the young generation. However, the research has not yet discussed the strategic form of using technological media as a concrete step for modifying the art.

Subsequent research discussing the art of *Kethoprak* is also carried out by Arifianto and Muktaf (2019). The research and workshop are carried out to provide film-making education for young people, independent film screenings, and efforts to make film festivals as part of the launch of the Creative Tourism Village. The methods used are discussion panels, the FGDs to explore village potential, film production

workshops, and film screenings. The results of this Sumber Village social service are then implemented with a model taking the theme of Film Festival *Ndeso*, film production workshops, and simulations of the Film Festival *Ndeso* with film projections using the open-air cinema. Even though the workshop on film-making has been conducted to develop the creativity of the villagers, the implementation is still limited to the fundamental form of film production, without developing features for *Kethoprak* in different mediums.

It has previously been mentioned that *Kethoprak* is a traditional Javanese performance characterized by its use of Javanese dialogues, which are often rich with metaphors and advice. Just like any other traditional performance elsewhere, *Kethoprak* has also been used to educate people on the cultural values that should be embraced by the community. This aligns with Rumidjan in Putri's research (2023) that learning Javanese is a way of appreciating and applying the existing manners culture so that the younger generation can instill characters and *unggah-ungguh* (manners) in the future (Putri, 2023). So, it is essential to look at the semantic aspects of the Javanese dialogues in the film *Nyumbang*.

Nyumbang is one of the many films produced in collaboration between Montase Film Production and Sanggar *Kethoprak* Merbabu Budaya. Film *Nyumbang* takes the issue of the problem of the low-income family living on the slope of a volcano that should donate to those who have a celebration. For the low-income family, *nyumbang* becomes a burden, despite the tradition is initially created for cooperation and social security of the community. For Mr. Bejo and his wife, Mrs. Sutini, a low-income family, the social obligation of *nyumbang* becomes oppressive. They have to spend the rest of their money on *nyumbang*, leaving them nothing, even just some food. They trick their neighbors by pretending to be sick because they lack money and believe they should be donated. As expected, the neighbors come to visit, bringing food and giving them money. However, a child incidentally knows that he is not sick. Neighbors become angry and punish him. Since the actors are *Kethoprak* artists, the producer lets them play just like when they are performing *Kethoprak* on the stage. The dialogues are mostly in Javanese with a Mataram accent, a style typically used in *Kethoprak*. Many words are Javanese, which are rarely used in modern daily life.

The research is attracted to the Javanese dialogues with word choices and accents mostly used in *Kethoprak* in the film *Nyumbang*. Continuing the tradition of the function of performances as a medium to talk about recent issues in a community, this research focuses on how the Javanese dialogues are used to create dramatic aspects to convey the proposition of the problematic tradition of *nyumbang* among the low-income society. Some words are typically uttered by low-income society that are ideological to exaggerate their burden. These word choices, in some ways, are the representation of their powerless position to refuse

the practice of *nyumbang*.

In interpreting the Javanese dialogues, especially communicated by the main characters, Mr. Bejo and Mrs. Sutini need to understand the relations between discourse and ideology to express their ideological position on the tradition of *nyumbang*. As explained by van Dijk (1995), ideologies are cognitive since they involve cognitive dimensions, such as belief systems (Khalil, 2020; van Dijk, 1995). He has also explained that ideologies are never individual. They are related to the positions and interests of a group. Thus, different groups can be in conflict since different ideologies control the group's self-identification, goals, and actions. The different ideologies are also caused by different knowledge, opinions, and attitudes (Michielsen & van der Horst, 2022; Syed et al., 2023). So, ideologies are not about true or false. The complexity of ideologies, which may, in some degrees vary, can cause some confusion (Nasih & Abboud, 2020). That also can cause various manifestations in expressions, depending on the context of the groups, which are mostly based on their social stratification. Thus, to understand the social conflict between Mr. Bejo and his neighbors, the resistance of Mr. Bejo to *nyumbang*, and the domination of his neighbors to continue practicing the tradition, the research pays special attention to the word choices in the context of the narrative. It is to find out how ideologies affect the discourse meaning of *nyumbang*.

Hopefully, the research can be used as a reference for learning materials and inspiration for filmmakers, especially those who focus on applying Javanese dialogues. It is also expected that the public and future generations can enjoy *Kethoprak's* performance when some cultural forms are modified to respond to the shift in cultural contexts. Ultimately, research on *Kethoprak's* art in the scientific area of Cultural Studies is relevant to uncovering contemporary meanings in the current context and multiliteracy in the Society 5.0 era.

METHODS

The research applies a descriptive qualitative method. It takes the film *Nyumbang* as the object of the research. The film is obtained directly from Himawan Pratista, the founder of Montase Film Independen in Yogyakarta (Montase Film Independen, 2022). However, audiences can watch this film for free through the YouTube channel (film link at <https://www.youtube.com/channel/UC1rVKMy3Mu5Qam6sx21dw>). The data are the scenes, music, and dialogues in the film *Nyumbang*, especially those that provide the visual and verbal discourse of *nyumbang*. To obtain the data, the researchers watch the film repeatedly and pay attention to Javanese utterances added with special intonation to create the dramatic aspects of the helplessness of the low-class society in the social obligation of donation. All the data obtained are analyzed by applying the framework of Stuart Hall's

representation. Since the concept of representation cannot be separated from ideology, the research also pays attention to the ideology behind the tradition of *nyumbang*. Such conception leads the researchers to look at the semantic aspects of the utterances. The research believes that the utterances are not neutral. They are ideological. There is a proposition behind the expression of the speaker's utterances. Thus, the interpretation is determined by the context.

A conclusion is drawn based on the interpretation of the results of combining footage from scenes, Javanese dialogues, and *tembang*/music scoring as manifestations of Javanese culture in the film *Nyumbang*, which is played adapting the style of *Kethoprak*.

RESULTS AND DISCUSSIONS

The film *Nyumbang* tells the story of Mr. Bejo (played by Hadi Manuto) and his wife, Mrs. Sutini (played by Widowati). They talk about the economic conditions that are not going well at home. Mrs. Sutini also reminds Mr. Bejo to donate to the village head's son, who is getting married the day after tomorrow. They complain about the celebrations and try to think of ways to make money when their economic conditions are uncertain (Montase Film Independen, 2019). Finally, Mr. Bejo has the idea to pretend to be sick, and Mrs. Sutini agrees. They will go to the Public Health Centre to inform their neighbors that Mr. Bejo is sick. The goal is for neighbors to come to Mr. Bejo's house and bring money as a donation.

To carry out his scenario, Mr. Bejo starts acting by pretending to be sick after arriving at the Public Health Centre. The doctor, who knew about the problem and the plan, finally only gave him vitamins so that Mr. Bejo would recover quickly. After getting the medicine from the Public Health Centre, Mr. Bejo and Mrs. Sutini act. They hope neighbors would come and get donations.

Initially, the scenario goes well, but in the end, this scenario is uncovered by a little child peeking from a crack in the wall of his house. Finally, this child reveals the secret of Mr. Bejo and his wife to the residents. Unlucky, Mr. Bejo slips in front of the house when he explains the problem. Ultimately, it is not the profit that Mr. Bejo gets but karma for the lies he has committed (Sari, 2019).

The film *Nyumbang* is a phenomenon lifted from the Javanese people's local culture. This story is initially developed from the concerns of Rahma Nurlinda Sari (2019) as the director. The basic idea of *nyumbang* is then developed into the film's premise and scenario. The researchers conduct a series of interviews with Himawan Pratista, one of the founders of Montase Film Independen, Yogyakarta. One of the questions in this interview discusses the screenplay writing process carried out during the pre-production of the film *Nyumbang*.

"From a script standpoint, I am here to represent

Dwi (Agustinus Dwi Nugroho). Dwi and I write together, but the portion is more on Dwi. We first wrote it in Indonesian, and because we know the players are *Kethoprak* players, they will modify it. Some of the *Kethoprak* players were also changed to Javanese, and the point is that we are flexible when writing scripts and adapting them to the story's structure. I think it's an everyday dialogue that's not too hard to come up with and things that won't be difficult to predict because that's the reality in society. Writing from a storytelling point of view might not be too difficult. It's just that maybe we need to adapt to the Javanese transition, which will be processed by themselves (improvisation)." (Ajie & Adji, 2019)

Based on the answers in the interview, the script for the film *Nyumbang* is initially written in Indonesian, then assisted by the Sanggar Merbabu Budaya team to compose it into a regional Javanese language which is thick with the accent of the *Kethoprak* art. Widiyanto (2018) in Farichah, Rakhmawati, and Wardani (2021) have also revealed that regional languages are valuable to a nation. People in Central Java use Javanese every day. Following the characteristics of the Javanese people, in learning the language, one should not ignore linguistic customs, especially Javanese culture, which upholds politeness. Also, to revive national identity is especially by uploading the Javanese language into oral and written works (Farichah, Rakhmawati, & Wardani, 2021).

Dialogue scripts are written using a standard format for writing screenplays, at least 19 pages of which have been translated into Javanese (Ajie & Adji, 2019; Montase Film Independen, 2019). Figure 1 is a fragment of the scenario used during film production.

Sutini (menghampiri Pak Bejo sambil memberikan gethuk sambil membuka sebuah undangan): "Iki Pak. Oh iya pak mau pak Amin teka mreng ngekei undangan nikahan, nek anakke minggu ngarep arep nikah."

Figure 1 Screenshot of Mrs. Sutini's scenario in the film *Nyumbang* (Source: Montase Film Database, 2022)

Translated: Sutini (approaching Mr. Bejo and giving *gethuk* while opening an invitation): "Here you are (referring to giving *gethuk* to her husband). Oh, yeah, Mr. Amin comes to give us a wedding invitation; his daughter is expected to get married this week."

The scenario snippet from Figure 1 is a dialogue by Mrs. Sutini after returning home from selling at the market and chatting with Mr. Bejo. This dialogue occurs in timecode 00:03:44;0 - 00:03:57;0. At that moment, the audience sees that the two discuss their economic and financial problems, which are in a bad condition. This happens due to the harvest failures, while Mrs. Sutini's products in the market are also

only partially sold.

Pak Bejo (Sambil memakan gorengan, terlihat kaget): "Apa? Undangan maneh? Aduh bu...nyumbang maneh...nyumbang maneh...padahal gawe mangan awake dewe saben dina wae angel. Golek duit wae lagi susah kaya ngene, ditambah maneh kudu nyumbang. Aduh...aduh...mumet aku."

Figure 2 Screenshot of Mr. Bejo's Scenario in the Film *Nyumbang* (Source: Montase Film Database, 2022)

Then, in Figure 2 is a snippet of Mr. Bejo's shocked expression when responding to the outpouring of his wife's heart. This dialogue occurs in the timecode 00:04:30;0 - 00:03:58;0. In this film, Mr. Bejo expresses his emotions because he feels that too many *nyumbang* (donations) are happening simultaneously. On the other hand, their finances could not ever be better, and farming in the fields has yet to produce the desired results.

From several dialogues between Mr. Bejo and Mrs. Sutini, the scenario must be fully arranged according to the original writing. Both Figures 1 and 2 undergo various improvisations and add diction to make it easier for the actors to act according to the *Kethoprak* style of speech. Looking at the scenarios and dialogue improvisations throughout the film *Nyumbang*, the grammar and language elements fall into the Mataram-style Javanese category (Joglosemar). The use of the Javanese language with the levels of *Ngoko* and *Krama* speech began to develop during the Mataram Kingdom, namely in the 17th century during the reign of Sultan Agung. The level of *Ngoko* and *Krama* languages develop because of the feudalization process of Javanese society. The Mataram Kingdom has lost its strength and orientation from the outside world, making it introverted. Before the existence of the Mataram Kingdom, the speech level of *Ngoko* and *Krama* is unknown. The *Ngoko* language level is initially used in general in the community. Then, the *Krama* level developed when the Mataram kingdom was in power; there were four functions: a means of communication in society, as a *unggah-ungguh* procedure, as a form of respect, and as a social distancing measure. The development of the *Ngoko* and *Krama* speech levels is used to strengthen the position of the Mataram Dynasty as the ruling dynasty on the island of Java (Isodarus, 2020).

The Javanese diction in the film *Nyumbang* has a slightly different pronunciation (sometimes using Mataram Javanese diction), especially concerning expression or emphasis in the scene. An example is a sentence in the film dialogue.

Bejo : "Seger...mak byar!"
(a fresh feeling of being relieved)

This dialogue is not found in the text of the scenario but is an improvised dialogue for the scene of Mr. Bejo's pressure after drinking coffee. Apart from that, there is also a dialogue uttered by Mrs. Sutini when Mr. Bejo is eating fried foods.

Sutini : "*Lho kok ketok ngelih banget to pak.*"
"You look starving."

The word 'ngelih' (hungry) is a category of Javanese *Ngoko*, which is the exaggeration of the word 'luwe' (hungry). In addition, there are various other Javanese words such as 'ulem' (invitation to a celebration), 'gerah' (*krama* or the higher manner expression of ill), 'kamongko' (should be...), 'tilik' (visit), 'kahanan' (circumstances-also commonly used in various other places/regions), 'mbudi doyo' (effort/trying to find), 'paring' (given), 'tonggo teparo' (village neighbours), 'kuwalat' (get punishment/karma), 'etok-etok' (pretending), 'njur...' (shortened from *banjur* which means 'what next...'), and 'setugel dino' (a half day). These words often appear in the dialogue between Mr. Bejo and Mrs. Sutini throughout the film.

Not only the uses of Javanese *Ngoko* in the film *Nyumbang*, here is also the use of Javanese *Krama* when Mr. Bejo seeks treatment at the Public Health Centre and talks with the doctor, along with snippets of his dialogue.

Bejo : "*Aduh, kulo sakit Pak.*"
"Ow, I think I'm ill, doc."
Dokter : "*Monggo-monggo, kagem sarean riyen mbah.*"
"I see, please lie down here."
Sutini : "*Pripun dok? parah bojo kulo dok?*"
"Doctor, how is he? Is my husband seriously ill?"

In that dialogue fragment, Mr. Bejo and Mrs. Sutini are dominantly using Javanese *Krama Madya* as a communication intermediary. This scenario occurs when there is a different status between the speakers, such as between a doctor with power and authority at the Public Health Centre and his patient. However, the doctor also uses the Javanese *Krama Madya* expression when answering questions because Mr. Bejo and Mrs. Sutini, apart from being patients, are also considered older, so they have to use a more polite diction.

According to Chusnul in Agustin and Rohmawati (2021), the use of Javanese language levels has various determining and influencing factors, including social status, age group, and class of a person. Social grade is included in the determining factor because it represents respect for the other person. In addition, Javanese language levels must be distinguished between informal and formal situations, for example, conversations between children and their parents, students and their peers, students and their

seniors, teachers with students, and so on (Agustin & Rohmawati, 2021).

Efendi and Endriati in Putrihapsari and Dimiyati (2021) have also explained that the Javanese language has characteristics of respect, sensitivity between individuals, and mutual respect between people. It can be said that the Javanese language highly values polite behavior to reduce friction and misunderstandings in communication (Putrihapsari & Dimiyati, 2021).

The use of two language levels in the film *Nyumbang* is also commonly used in *Kethoprak's* performances. The difference can be seen in the improvised process. In *Kethoprak*, the staging and spontaneous dialogue are carried out on stage (adjusting to the other person); however, in the film, improvisation can be done according to the main script without compromising the essence of the story (sometimes dubbing/sound editing is still done). The medium of the film does not destroy the *Kethoprak* style of speaking but instead creates a dialogue with a good narrative that is easily acceptable to all audiences.

Not only is the Javanese language used to translate the scenarios in the scenes in the film *Nyumbang*, but also the style of *Kethoprak's* performance as the actor's expressions and movements. There are two fundamental artistic aspects in film, namely, the visual arts aspect and the aural creative aspect. The visual side refers to the aesthetics of moving images, and sound art relates to sound aesthetics that appear in films (Supiarza, 2022). The visual aspect of the film dramatically determines the scenes created from a script prepared during pre-production. Apart from the setting, costumes, props, hair, and facial make-up, two other aspects are no less critical in the mise-en-scene: facial expressions (mimics) and body language (Sutandio, 2020).

Facial expressions and body language in the cast are essential because these two aspects depend on the skill of the actresses and actors who play them. This acting is a form of transforming text into a film medium. Expressions and body language convey messages to the audience about what is being thought and felt.

Referring to Hall's thought (2003), facial expressions and body language performed by actors/actresses in films are part of the representation. Representation is a production of the concept of meaning in the mind through language. The relationship between ideas and language describes natural objects, people, and events into fictional objects or events. Representation means using language to say something meaningful or explain the world meaningfully to others (Hall, 2003).

From his statement, representation is a creator's way of interpreting, understanding, and making a work based on the interpretation of its presentation. In correlation to the theory, the culture of *nyumbang* is troubling, especially for people who live in the middle to lower economic strata (Setiawan, 2022). It gives the inspiration to produce the film *Nyumbang*.

In the research, the researchers use three scenes

from the film *Nyumbang*. Footage of this scene is only written briefly in the script, but because the average actor is an artist from Sanggar Kethoprak Merbabu Budaya, reading and interpreting the script is easy. This statement is relevant to Soemardjono et al. (2007), who explains that in the applicable directing rules, the director can select players according to the criteria for the roles it will display in a *lakon* (performance). The two most essential aspects in directing a play are natural talent; the selection of players must follow the role in question. Then the second is to increase the value of skills in role-playing (Soemardjono et al., 2007).

Figure 3 is a scene cut at timecode 00:05:41;0 - 00:06:59;0. This screenshot depicts the feelings of Mr. Bejo and Mrs. Sutini while attending several celebrations in their village. In the film, several editing techniques dissolve. Dissolve is a technique used to move slowly from one image to another. The two images appear to overlap during the transition using the dissolve technique. The first image slowly fades as the next one gets brighter.



Figure 3 The Film *Nyumbang* Footage – Mr. Bejo and Mrs. Sutini Donate (Source: Montase Film Database, 2022)

The interpretation that emerges is Mr. Bejo and his wife's anxiety over the many invitations to a celebration that needs to be attended. For one celebration, they must prepare many expenses because it is necessary to make donations in the form of money or goods (Ningsih & Wirdanengsih, 2022). This scene represents middle and lower-class society for the *nyumbang* phenomenon, which has always been present simultaneously at certain moments/months. The use of *nelongso* (sadness and frantic) expressions and facial expressions by Hadi Manuto and Widowati is a form of expression usually done in the *Kethoprak* role. They have been trained to perform various words following the script's demands.

Figure 4 is a scene where Mr. Bejo pretends to be sick, and then his village neighbors visit him. Moments of this scene occur in the timecode 00:15:54;0 - 00:16:55;0. Throughout the set, neighbors from the village see Mr. Bejo one after another. This condition occurs because Mr. Bejo and his wife experience social jealousy. According to Mr. Bejo, their family must receive donations because of the category of people who cannot afford it, not the other way around.

This social jealousy is also widely experienced by this society today, so the film *Nyumbang* represents people anxious about *nyumbang* culture (especially those pretty burdensome).



Figure 4 Footage from the Film *Nyumbang* – Mr. Bejo Is Visited by a Neighbour (Source: Montase Film Database, 2022)

The expressions and body language used in the film are compelling, and they have been well-trained in performing the role. In addition, the scene of bringing fruit, vegetables, and envelopes filled with money represents the *nyumbang* culture that has been taking place in society, especially those living on the island of Java. One of the local pearls of wisdom included in the story is the narrative of the shaman as alternative medicine. Mr. Bejo then rejects this suggestion by joking, inviting laughter.

The role of Hadi Manuto and Widowati as husband and wife has been well established through Sanggar Merbabu Budaya. *Kethoprak* is a place for actors to express themselves and a medium for conveying moral messages.



Figure 5 Scene from the Film *Nyumbang* - Mr. Bejo Slips in Front of His House (Source: Montase Film Database, 2022)

Figure 5 is the closing scene in the film *Nyumbang*. This snippet occurs in timecode 00:19:08;0 - 00:19:20;0. In the background, Mr. Bejo is seen being caught red-handed by residents because he engineers that the illness is suffering from his scenario. Residents who know about the incident then approach Mr. Bejo's house to take the vegetables, fruit, and envelopes they gave him. Mr. Bejo then chases the residents to explain

everything, but unluckily, it turns out he slips in front of his own house because the roads are slippery after the rain.

The slip scene by Mr. Bejo is a falling technique in the style of a *Kethoprak* performer. If observed closely, expressions and body gestures seem artificial, which is precisely what invites laughter, not compassion. This way of speaking is a touch of sarcasm for what is happening in the environment, where tragedy is comedy.

It has been explained previously regarding “cognitive ideology”, where ideology always represents the interests and position of a group. Each individual’s knowledge, attitudes, and opinions also cause ideological differences (van Dijk, 1995). The film *Nyumbang*, which lasts 21 minutes and 50 seconds, shows the perspective of the people represented by Mr. Bejo and Mrs. Sutini as a lower-class society. They are quite concerned about the tradition of *nyumbang* (donating), which always comes one after another. Thus, it can be seen in the utterances and dialogue throughout this film. The first can be seen in the timecode 00:04:45;0 – 00:04:55;0, when Mr. Bejo is very annoyed and grumbles at Mrs. Sutini because the celebration activities come together and require them to *nyumbang* (donate).

Bejo : “*Kahaman koyo ngene, aku karo kowe iki golek duit wae yo angel. Dipangan wae ora ono. Uleman terus! Nyumbang terus!*”
“We’re not in the situation to give anyone money, earning money for ourselves is hard enough. We don’t even have anything eat. And yet we keep on getting *Uleman! Nyumbang* again and again!”

The word *uleman* (invitation) spoken by Mr. Bejo has the same meaning as the word *nyumbang* (donation), so it can be interpreted that Mr. Bejo is pressured by donating activities. The *nyumbang* (donating) tradition requires individuals from the community to make donations, where every *nyumbang* activity is accompanied by giving money or goods (Manik, 2021).

In the second utterance and dialogue, ideology is social in nature, where the position and interests of the group are questioned (van Dijk, 1995). It can be seen in the film *Nyumbang* in timecode 00:07:35;0 – 00:08:03;0 where Mrs. Sutini is confused with the celebration events that come one after another, so Mr. Bejo tries to find a solution.

Sutini : “*Oh iyo pak, wingi kae awake dewe diundang pak Kades. Pak Kades arep mantu putrane sing ragil. Kamongko gari kurang rong dino lho Pak!*”
“Oh yeah, yesterday we were invited by the village head. His youngest son is about to get married in less than two days!”

Bejo : “*Haduhh...Tobat Bu.*”

“Oh my God.”

Sutini : “*Lha njur piye?*”

“Then, what are we supposed to do?”

Bejo : “*Sik, sik Bu. Nek koyo ngene kan kudune malah aku karo kowe ki sing disumbang? Ora kok njur aku karo kowe ki nyumbang.*”

“Wait a minute. With this kind of situation, don’t you think people should give us donations instead, not the other way around?”

The sentence “*aku karo kweki disumbang*” and “*aku karo kweki nyumbang*” uttered by Mr. Bejo has contradictory meanings, where there are words “give and get”. These utterances can be interpreted that Mr. Bejo has an ideology that he should be the one receiving donations from residents, not giving donations to the village head or other wealthy people. This shows that people with a lower-middle-class economy are trying to fight the politeness of the burdensome *nyumbang* as a tradition.

In the third utterance and dialogue, society has a socially shared “framework of interpretation” enabling a group to understand daily practice activities, social realities, and relationships with other groups (van Dijk, 1995). In the film *Nyumbang*, the tradition of *nyumbang* has become a social activity where news and information can be obtained from neighbors or the society living there. The snippet can be found at timecode 00:13:50;0 – 00:14:09;0, when Mrs. Sutini convinces Mr. Bejo that their “get for donations” effort is going according to plan.

Sutini : “*Lho nek saiki yo durung. Ning lha yo iki mau gek awake dewe bali soko Puskesmas, tonggo teparo wis podo ngerti nek Bapak ki pancen loro tenan.*”

“They haven’t known yet. But hopefully when we return from Public Health Centre, some neighbours have seen with their very own eyes that you are really ill.”

Bejo : “*Mugo-mugo, usahane awake dewe iki berhasil.*”

“Hopefully, our efforts work out.”

The sentence that Mr. Bejo has said about “*usahane awake dewe*” (our own effort) is a metaphor, in which Mrs. Sutini has convinced Mr. Bejo with the words “*podo ngerti nek Bapak loro*” (they understand that you are really ill), to launch an action to seek donations from neighbors. It can happen because *nyumbang* tradition is quite burdensome, especially for people who cannot afford it, resulting in actions that sometimes violate the norms of society, one of which is ‘lying’.

The fourth utterance and dialogue in this

discussion is an understanding of ideology with various levels of complexity. The level of economic difference affects a person's ideology in a group, from the simple to the very complex (van Dijk, 1995). One of them is the bribery practice by Mr. Bejo to the boy. In the film *Nyumbang*, it can be seen in the timecode 00:17:37;0 – 00:17:45;0, where Mr. Bejo gives some money to the boy who catches him for lying about his illness.

Bejo : “Rene!”
 “Come here!”
 Bocah : “Nopo pak?”
 “What’s up?”
 Bejo : “*Ojo omong-omong uwong! menengo wae, nyoh iki (memberikan uang).*”
 “Don’t tell anyone. This is for you (giving money).”

The dialogue between Mr. Bejo and *bocah* (the boy) that occurs has an ambiguous meaning. Mr. Bejo's giving of money to the boy can be interpreted as money for snacks or as keeping his mouth shut because he has been caught red-handed for the lies he has committed. Apart from that, in the timecode 00:19:24;0 – 00:19:38;0, there is a fragment of dialogue where Mr. Bejo laments over the fate he has had:

Bejo : “*Aduh Bu, payah! dadine piye nek koyo ngene Bu? Rekane arep untung, malah dadi buntung!*”
 “Oh god. now what? We were hoping to get a profit but we lost everything instead!”

The dialogue snippet above can be interpreted that the word “*untung*” (profit) is more interpreted as profit from seeking donations, not luck. Also, the word “*buntung*” (amputated) is interpreted more as a loss than the original meaning, which means cut off/amputated/disposed of by force. However, in the context of the utterance above, Mr. Bejo, who plans to make a profit from *nyumbang*, is thwarted by the boy's action of spreading the news to the residents (even though he had been given bribes), so Mr. Bejo is very sad.

Contextual or situational cannot clearly explain the similarity of discourse and action regardless of the context of many group members. This also applies to sociocultural knowledge, which defines “taken-for-grantedness” in interaction and discourse. Ideology can also control judgments and opinions in a discourse (van Dijk, 1995). In the film *Nyumbang*, excerpts of the fifth utterance and dialogue can be seen in the timecode 00:18:04;0 – 00:18:17;0, where the boy who gets money from Mr. Bejo (who does not reveal his lies) precisely spreads the news to his neighbors that Mr. Bejo is lying.

The dialogue above can be interpreted that the

boy said, “*Pak Bejo ngapusi*”, “*Pak Bejo sakjane ora loro, ngaku loro.*”, “*Lha iki aku diwehi duit, iki (menunjukkan uang)*”. *Warga 1* (Citizen 1) responds to this argument by asking for evidence, and the boy shows the amount of money that Mr. Bejo has given him. These words emphasize that Mr. Bejo is a form of a mistake made for profit alone. However, on the other hand, the reality of the *nyumbang* tradition today makes it easy for other people to lie and ‘steal’ from others.

Bocah : “*We..we..Pak...Pak! Pak Bejo ngapusi! Pak Bejo ngapusi!*”
 “Hey everyone! Mr. Bejo is a liar!”
Warga 1 : “*Ngapusi piye?*”
 “What do you mean ‘he’s a liar?’”
 Bocah : “*Pak Bejo asline ora loro, ngaku loro.*”
 “Mr. Bejo is not actually ill but says that he is.”
Warga 1 : “*Ngerti soko ngendi kowe?*”
 “How do you know?”
 Bocah : “*Lha iki aku diwehi duit, iki (menunjukkan uang).*”
 “Look, he gave me money (showing the money).”
Warga 1 : “*Iki sing ngekei Pak Bejo?*”
 “Did you receive this from Mr. Bejo?”
Warga 2 : “*Berarti Pak Bejo ngapusi tenan iki.*”
 “It means Mr. Bejo is lying to us!”

Not only do the semantic aspects of the dialogues contribute to the problematization of *nyumbang*, but the film also presents music scoring on the film. Music has various types that have been categorized based on musical instruments, types of tones, and the lyrics in it. Music is not only a medium for conveying messages but also as a support in a scene/film. The concept of supporting voice is also known as music scoring (Pratista, 2023). Apart from being used as an illustration in a movie scene, music can also manipulate the emotions and feelings of the audience without them knowing it. Audience interaction, consciously and unconsciously, occurs when they pay attention to what is happening on the screen. Apart from enjoying the visuals, the audience listens to the background music/scoring. The dramatic effect created can be influenced by the presence of music (Phetorant, 2020). Through the contradiction between the representation of Mr. Bejo and the music scoring, the film successfully presents the reality of the continuation to uphold the tradition.

Music in a film/scoring music can be used as a descriptive guide to increasing the audience's understanding of the narrative or story in a film. Viewers can use these signs/signals to improve the emotional stimulation of the images on the screen. Music can affect the audience's dynamic interpretation, which is bridged between visuals and film (Supiarza,

2022). Music can also be interpreted as part of a movie's soul (spirit). The background music supports the action of the story from start to finish. According to Pratista in Rozak and Pratama (2021), background music is often interpreted as theme music that creates and reinforces the atmosphere and story. Film music/scoring is divided into illustration music and songs (Rozak & Pratama, 2021). Thus, music conveys the message that the creator wants to share.

In the film *Nyumbang*, music scoring supports the scenes, utterances, and dialogue. The ambient sound of 'crickets' appearing throughout *tembang* Mr. Bejo is a sign of sadness from deep feelings for the condition of the people who live on the mountain's slopes. Then, the ambiance of the sound of 'chickens' is heard throughout the conversation between Mr. Bejo and Mrs. Sutini, thus creating a beautiful rural atmosphere. For example, in the timecode 00:04:15;0 – 00:04:33;0, where Mrs. Sutini explains to Mr. Bejo about Grandma Poniem, who is sick.

Sutini : “Karo...mbah Poniem gerah pak. Wis telung dino. Kamongko awake dewe kudu tilik rono. Tonggo-tonggo wis podo tilik kabeh lho pak! Gari awake dewe sing urung tilik.”

“Grandma Poniem has been sick for three days. You know, we must *tilik* as soon as possible! I have already seen our neighbours visiting her.”

Bejo : “*Nyumbang* *meneh?*...(sambil membanting gorengan)”

“*Nyumbang* again?...(while slamming the fried food)”

The utterance of the word '*tilik*' becomes very deep when it is said repeatedly and accompanied by the 'chicken' sound as an ambiance background so that it is felt that the family of Mr. Bejo lives in a low economy and experiences inner unrest because of the tradition of *nyumbang*. Music scoring also supports the *nyumbang* scenes performed by Mr. Bejo and Mrs. Sutini. This music appears in the timecode 00:05:36;0 – 00:06:55;0, where they perform a *nyumbang* action accompanied by contemporary *gamelan* transition music. According to Soemardjono et al. (2007), in the *Kethoprak* art performance, musical accompaniment is commonly used as a performance requirement (called *Karawitan*), usually to accompany the scene, move the story, or move the setting/location. If it has listened carefully, this music supports donating activities as much as five times, plus the apparent dissolving effect, giving rise to the unrest between Mr. Bejo and Mrs. Sutini for spending much money to *nyumbang* (donate).

Another scene with a music score is in the timecode 00:10:25;0 – 00:13:20;0, where Mr. Bejo and his wife go to the Public Health Centre looking for medicine.

This music scoring supports Mr. Bejo and Mrs.

Sutini's expressions, who are lying to the doctor, but the doctor knows the lie and only gives them vitamins. This *gamelan* music score can also be heard again in the timecode 00:16:10;0 – 00:16:56;0, where the neighbors visit Mr. Bejo, lying down sick. The ending of the music scoring appears in the timecode 00:18:04;0 – 00:19:20;0, where Mr. Bejo knows that he is lying to seek money from *nyumbang* solely. This music accompanies Mr. Bejo, who falls while chasing his neighbor because of the slippery road conditions.

Doctor : “*Dereng dahar to?*”
“Haven't you eaten yet?”

Sutini : “*Dereng dokter...*”
“Not yet, doc.”

Bejo : “*Sampun dokter...*”
“Yes I have, doc.”

Doctor : “(*ekspresi bingung*) *Emhh... enggih, nggih.*”
“(confused expression) Oh... okay.”

The music scoring in the film *Nyumbang* proves that dialogue, utterance, and expression are one unit that supports each other to strengthen a story. The story of the lower-class society presented throughout the film is the director's attempt to explain the *nyumbang* (donating) tradition, which is exhibited in the style ala *Kethoprak* through the medium of film.

CONCLUSIONS

Based on the results of data analysis from utterances, dialogue excerpts, and cut scenes in the film *Nyumbang*, there is the use of Javanese *Ngoko* and *Krama*. These two levels of Javanese are used throughout the film *Nyumbang*, which falls into the category of Mataram-style Javanese (Joglosemar) with a modern *Kethoprak* style. The application of *Ngoko* and *Krama* language levels is able to distinguish the socio-economic level of the actors in the film *Nyumbang*. The discourse is semantic in the film *Nyumbang* that appears in the utterances, dialogues, and music scoring to support the discourse of resistance to the *nyumbang* tradition carried out by middle and lower-class people. Many actors and actresses from the *Kethoprak Merbabu Budaya Studio*, Magelang, as actors in the film *Nyumbang* make the process of representing Javanese culture powerful.

The analysis results also show that the film *Nyumbang* is a form of sarcastic criticism the director delivers towards the current *nyumbang* tradition. *Nyumbang* (donating) is quite burdensome because it comes simultaneously and must be donated. Another negative impact is that people will be ostracised if they do not contribute. *Kethoprak* uses the Javanese language to affirm that there are messages to be conveyed directly to the audience, one of which is the tension in the *nyumbang* (donating) tradition as part of

negative reciprocity.

The research results can contribute insight into the use of Javanese at various levels (*Ngoko* and *Krama*) for the learning of children and adolescents as a source of regional language literacy and plural arts. The implications of the research can also be applied to see how far the language level is used in Javanese dialogue, especially in the *Kethoprak* art. Apart from that, *Kethoprak*-style narration and expression can also be implemented in making film art that is more in-depth and full of life messages, which also contains elements of language, utterance, dialogue, and songs as the film's framework. However, the research has limitations. For example, it is necessary to explain the more specific application of *Ngoko* and *Krama* grammar levels (they are still divided into various usage classifications).

In the future, research on the Javanese language in any art must be investigated more deeply. Levels and dialects of the Javanese language, which have various varieties, can still be sought for relevance to be developed so that it is easy to learn and differentiated in the next generation. Similar research is still needed to see Javanese culture in audiovisual media as part of introducing and preserving Indonesian culture, especially Javanese languages and culture.

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