

SOCIAL EXPRESSION OF THE JAVA COMMUNITY AND THE RELEVANCE EDUCATION THROUGH THE FILM "LEMANTUN" BY WREGAS BHANUTEJA: A STUDY OF CULTURAL CONTEXTUAL EDUCATION

Krismonika Khoirunnisa, Sumarlam, Oktavia Winda Lestari, Mohamad Jazeri
Universitas Sebelas Maret, Universitas Islam Malang, UIN Sayyid Ali Rahmatullah Tulungagung
krismonika@student.uns.ac.id sumarlam@staff.uns.ac.id oktaviawindalestari10@gmail.com
mohamadjazer69@gmail.com

ABSTRACT

This research is a qualitative-descriptive research. This study also uses two methods, namely descriptive and explanative. Both methods are used to describe and explain the phenomenon of social expression and cultural values of Javanese society in the film "Lemantun". The phenomenon includes its form, purpose, and context. Given these paper, the researcher seeks to examine the social expressions and cultural values of the Javanese people through the film "Lemantun" by Wregas Bhanuteja. This study aims to find the relationship between social expression and cultural values that exist in Javanese society. Therefore, the purpose of writing this paper is (1) to find out what forms of social expression and cultural values can be learned from the film "Lemantun", (2) what interpretations are found in social expressions and cultural values. This study uses the film "Lemantun" as the data source. The data analyzed are utterances or sentences spoken by the players. In this analysis, the researcher attempts to link social expressions and cultural values in the film by associating elements of Javanese culture in Indonesia, considering that the film "Lemantun" is a Javanese-language film entitled "Wardrobe". The results of this study include the discovery of social expressions and cultural values that exist in Javanese society. This research also seeks to find out how the Javanese people think and the real social etiquette.

Keywords: Cultural contextual, cultural values, Javanese society, and social expression

A. INTRODUCTION

Literary work is a process or depiction of reality by the author as a form that cannot be separated from various factors and aspects. Factors and aspects greatly influence the author in creating literary works, because these two things are related and part of the starting point of how the author will create literary works. These factors can be factors that consciously or unconsciously affect the creation of a work. For example, the imagination factor that starts from the socio-cultural aspects of the environment. Socio-cultural factors are one of the factors that greatly influence the author, because on this factor the author will go through a creative process that is built from his surroundings, environment, psychology, and others. The definition of literature is very dependent on the particular cultural environment. This is in line with the opinion of Luxembourg et al. (1992: 5, in Sulaiman, 2017: 122) that literature is a creation, a creation, not in the first place an imitation. The author creates a world of imagination, creative process based on the environment, and make it real. This makes one of the characteristics, that literature is a works that contain real emotional elements, which go through the creative process and imagination of the author.

Over time, literature has developed rapidly. In line with the opinion of Esten (1991, in Al-Ma'ruf, et al, 2017), literature has the nature of objective reality. Objective reality is a trait that is able to grow scientific or raw sources, which in these sources will later go through the creative process (imagination) of the author which can produce values and reflections of existing social life. The nature of literature, which is objective reality, illustrates that literature is also related to society. Therefore, literature is also used as an alternative as a means of socio-cultural institutions in society. Literature needs to be used as a learning tool (Maspuroh, et al, 2019). Given that over time, society has many dynamic developments. Dynamic developments in society will cause a crisis situation. Good conditions morally, socio-culturally, institutions, and others. Through literature, the study of sociocultural values can be used as knowledge or history. In addition, literature based on socio-cultural life is also needed by the community as a moral institution.

In line with Yulistio's opinion (2017) about ethics and morality, the current generation needs guidance, considering that the current generation's condition has been heavily influenced by the global realm. In terms of its position, the global sphere greatly influences many socio-cultural aspects, one of which is film. Film is one of the works that contain messages, which are often formed from the morals and cultural environment of the people. Not only through verbal communication, but cultural contextual education can also be found through the media. Cultural contextual education from the media also has an influence on the social environment. In line with the opinion of Abu Bakar, et al (2014) in their research entitled "Factors and Gratification of Contributing in Continuance Intention to Watch Movies on You Tube" which explains that " Academic researchers have recognized that the online website as a technology tool, easy to use is one of the most important factors. "

Film is a moving image, which requires stable audio and lighting in order to be attractive. Functionally, film is a medium for conveying information. Meanwhile, in terms of needs, film is a medium of entertainment. According to Law 8/1992 on film, films are artistic and cultural copyrighted works which are visual-heard mass communication media which are based on cinematography principles by being recorded on celluloid tape, video tape, video disc, or other technological inventions in all its forms. types, and sizes through chemical processes, electronic processes, or other processes, with or without sound, which can be displayed or displayed by mechanical, electronic or other projection systems. Therefore, as a medium of entertainment as well as a medium of communication, films are an effective medium for conveying messages. Both the message is implied or expressed.

Over time, the film has many developments in each genre and type. This makes the film has more value in providing and communicating an interpretation. One of them is a motivational short film. In terms of duration, short films have a relatively short duration. This makes a characteristic in the world of cinema, that short films are short works that can give a message as a whole. With characterizations that can be said to be as important as genre films in general, the complexity and message of the film, as well as a relatively short duration, make the film more practical to be shown.

B. METHOD

This study uses qualitative research with descriptive methods, which are used to explain and describe phenomena (Khoirunnisa, et al, 2021: 359). This phenomenon is the expression of social and cultural values in the film "Lemantun". It is called qualitative research because this research was conducted based on existing social phenomena, namely the collection of descriptive data in the form of utterances which were analyzed based on context and described using words and sentences. This study uses a naturalist paradigm with a focus on cultural contextual studies. This study also uses two methods, namely descriptive and explanative. Both methods are used to describe and explain the phenomenon of social expression and cultural values of Javanese society in the film "Lemantun". The phenomenon includes its form, purpose, and context. The descriptive method has the aim of describing and describing research in detail and accurately regarding the form, purpose, and context of social expression and cultural values contained in the film "Lemantun". While the explanatory method is used to explain and explain why the form, purpose, and context of social expression and cultural values can appear in the film which is then linked to cause and effect based on the context of the problem and its socio-cultural context. This study uses the film "Lemantun" as the data source. The data analyzed are utterances or sentences spoken by the players. In this analysis, the researcher attempts to link social expressions and cultural values in the film by linking elements of Javanese culture in Indonesia. Considering the film "Lemantun" is a Javanese-language film entitled "Wardrobe". Data analysis in this study refers to the data analysis method agih from Sudaryanto (2015: 15; Adit, 2013: 5; Khoirunnisa, 2021: 359). When analyzing data, the data will be reduced first. This is done so that it is easier for researchers to classify the data, so that it is easy to organize, understand, and understand the presentation pattern. In addition to being reduced, data will also be presented to search for and obtain the form, purpose, and context of euphemism in the film "Lemantun", which then also looks for socio-cultural influences in its implementation in the film. In addition to looking for social expressions and cultural values in implementing the speeches of the actors, this study will also examine how much influence the goals and socio-cultural context have in building the film's character.

C. RESULT AND DISCUSSION

Cultural Contextual Education in Society

Cultural contextual education in Indonesian society has an important role in meaning and acceptance. As a society that cannot be separated from the need for communication, humans are expected to work together with the surrounding environment. This is in line with the opinion of Bialas (2009) in his research entitled "Power Distance AS A Determinant or Relationship Between Managers and Employess in The Interprises With Foreign Capital" which states that "In the literature there are two different approaches to the role of the national culture in the management. On the one hand representatives of the convergence approach perceive the management practices as the factor independent of the national culture and institutional context". Through the media, the communication that will be made will be wider. Broad in the sense of many possibilities, many descriptions, many meanings, and many concepts of what is meant. This is in line with the opinion of Chukwuka (2015) in his article entitled "Communication as a Veritable Tool for Effective Human Resource Management in Organization" which explains that "Communication as a concept has been defined by various authors based on their different ideological learnings and frames of

analysis. That is to say that the word communication is abstract and, like all words, has multiple meanings". Over time, society will be faced with various technologies. Both the technology used for learning, entertainment, and even other intelligence technologies. This is in line with the opinion of Hsu, et al (2022) in their research entitled "The Effect of Secondary School Students of Applying Experiential Learning to The Conversational AI Learning Curriculum" which explained that " In the technology era, from understanding complex terminology, syntax, and error messages, to learning about functions, iterations, and new algorithms, some students, even at the university level, have difficulty learning to program (Piwek & Savage, 2020, in Hsu, et al). Because of this, many researchers have investigated innovative and useful approaches for teaching and learning".

Prioritizing social aspects, humans cannot be separated from the realm of communication. In direct contrast to Bialas (2009)'s opinion regarding communication needs in society, Ronglin (2018) in his research entitled "On The Cultivation of Intercultural Communication Competence in College English Teaching in Globalization" explained that "Communicate" has a close relationship with "commonality". "Communicate" is derived from the Latin word, *communis*, which means common. Obviously, "communicate" is closely related to "commomness", namely the latter or "share" is the premise of the former".

Film Profile "Lemantun" by Wregas Bhanuteja (2014)

A film with a story that discusses the Wardrobe, is a form of trust or a message from a mother to her child. The shape of this cupboard is one of the inheritances, which used to be a sign that the child of a mother who was born, the mother would mark it with a cupboard. Now, the wardrobe has even 5, and it's time to be accepted by his children. Based on the observations of researchers, in the film "Lemantun" by Wregas Bhanuteja there are as many as 142 documentation of social expressions. Social expression is an expression that describes the attitudes and behavior of people who are still related to an existing phenomenon (Reported from Koran Madura, 2017 Edition 20 November). These expressions are different from other expressions in general, because social expressions better describe phenomena related to the form and purpose of the expression appearing. Social expressions documented by researchers include social expressions of sadness, disappointment, satisfaction, pleasure, respect, obedience, and many other expressions that appear in various contexts. The use of social expressions in the film "Lemantun" by Wregas Bhanuteja can be seen in the recapitulation table below.

Table 1. Recapitulation of the Use of Lemantun Film

No.	Forms of Social Expression	Data Discovery
1.	Sad	25 data's
2.	Disappointed	23 data's
3.	Satisfied	21 data's
4.	Happy	22 data's
5.	Respect	26 data's
6.	Obey	22 data's
7.	Does not matter	2 data's
8.	Denial	1 data
	Amount	142 data's

The table above is the result of research on the number of social expressions found in the film "Lemantun" by Wregas Bhanuteja. It can be seen that some data is found more often with multiple data partitions. From the data above, it can be seen that the expression of respect is used more often in the film. From the researcher's understanding, the film was deliberately given more respectful expressions, because the author wanted to emphasize that the audience or audience could describe their feelings and consider it an obligation that must be carried out. The data above will later be interpreted by the researcher by providing a sample for each expression finding. The expressions analyzed above are classified as the result of the selectivity of the researcher. The selection is based on common expressions that often occur in Indonesian society and culture as well as a strong interpretation of events in each scene. By looking at the characters, it will be easier for researchers to find out the supporting context, considering that the utterances communicated will never be separated from other supporting contexts. Such as the purpose, form, and social context.

Satisfied Expression

Expression of satisfaction is a feeling of pleasure or a form of satisfaction because it has achieved a certain target or has got something. This expression of satisfaction is a form of happy expression which is often misunderstood. Satisfied can mean happy, but it can mean arrogant. It is called happy because it is satisfied (normally) because this satisfaction can be reflected in the feeling (sincere) of the results it receives. However, if the expression of satisfaction is a description of something that reflects the results themselves (as if not because of other people), then that satisfaction can be called arrogance.



Figure 1. Documentation of the cupboard discovery conversation scene by the character of the first child with the third child

Source: "Lemantun" (Youtube Wregas Bhanuteja)

by aware, the two dialogues are shape expression happy. Through children's dialogue first, "*You know, this is good, Yun*" (this is good, Yun), the reader will understand that the expression described is an expression of admiration. This admiration is a form of pleasure that is indirectly conveyed to praise that the cupboard (inherited) from his mother is indeed good.

Besides shape expression satisfied with the pleasure mode contained in the dialogue above, a satisfied expression is also depicted from the words of the older brother who praises the fourth child's wardrobe which is just as good. This is one of the ethics of Javanese society so that there is no envy and envy among brothers and sisters. "No one thinks his closet is better, and no one thinks his closet is less good". Praising each other and giving each other an assessment is a natural form to do so that the intimacy between siblings is maintained.



Figure 2. Documentation of the conversation scene of finding a cupboard by the first, third, and fourth child characters

Source: "Lemantun" (Youtube Wregas Bhanuteja)

By neutral, dialogue above only limited conversation light Among child number four to child number three. However, subconsciously, the dialogue is a depiction expression happy to see his voice get same wardrobe is good (fourth child).

Expression of Indifference

The expression of not caring is one of the expressions that often irritates those around him. The context of one's indifference will be seen if fellow human beings ask to be understood in a matter. This unconcerned expression is a semi indifferent expression, which does not want to know about other people's difficulties. It should be noted, in the scene of the film "Lemantun" that there is often a form of expression of indifference to others, especially for the character Tri (the third child). In some scenes, the Tri character is often seen by the public as a person who is devoted, but on the other hand, Tri's devotion is an illustration that his filial piety is a form of his effort to create a sense of comfort. Not everyone is able to create a sense of comfort when with his own sibling. Even so, Tri is a figure who should be appreciated, because he has become a middle child character (the third child of five siblings) who often gives in.



Figure 3. Documentation of the scene of Tri's character clearing the table

Source: "Lemantun" (Youtube Wregas Bhanuteja)

The scene above illustrates that the character Tri is indeed a devoted person and likes to help, because he has cleared the table when all his brothers are busy looking for their respective cupboards. Before looking for a cupboard, Tri prefers to clear the table first. Indirectly, this scene gives a brief understanding of the Javanese proverb about visiting "*Yen sedina ancen tamu, yen luwih saka sedina kaya Dulur*" (visiting one day is still considered a guest, but if it is more than a day it is considered like a relative).





Figure 4. Documentation of the Tri character scene that offers to help to his brothers

Source : "Lemantun" (Youtube Wregas Bhanuteja)

Dialog above is a form of time sacrifice from Tri, which is received free of charge by his brothers. This illustrates the form of their indifference to the character Tri, who has had little time to rest (sit down). Not because they want to be pitied, but the Javanese people often view with the element of "*ra ruh mangsa, ra duwe mesakne*", considering that Tri is also their sibling, not a maid in their family. In Javanese logic, when will you give help, if not during a visit?



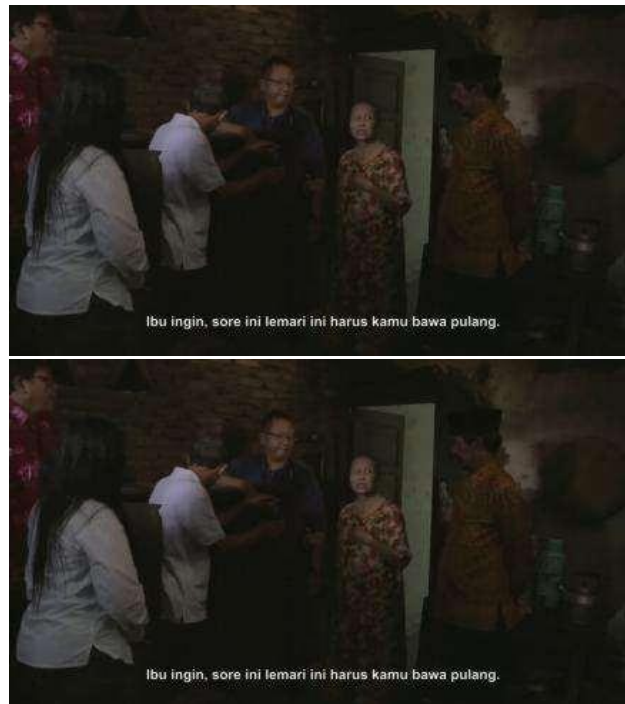


Figure 5. Documentation of the scene of the mother character asking to immediately bring their inheritance to their respective homes

Source : "Lemantun" (Youtube Wregas Bhanuteja)

From the dialogue above, it can be seen that the mother character urges all her children to immediately bring their cupboards from the house. This is in line with the Javanese thought, "*Yen wisdadi gadah e wong, kudu ndang diserahna*" (if it is someone else's right, it must be given immediately). Javanese people often have the view that inheritance is a very crucial item. If there are other people's rights, they must be given immediately. This is done so that the inheritance does not become a burden for the person who mandates it. Because she feels that she has a mandate from her father (a character who is only mentioned once at the beginning of the scene), in the dialogue, Mother mandates her children to immediately take their cupboards out of the house (to their respective homes). However, the interpretation of the Javanese *Sing Jawani* community is a form of calculation that should not be caught by their successful children. Mother's dialogue "*Yen ra ndang digawa, tak denda 100,000 ewu/dina*" (if you don't take it home immediately, you will be payed 100,000 thousand per day). Logically, 100,000 thousand per day is a mother's way to make her children understand that there are still people and relatives who are joint dependents. Considering the Tri character is a child who is still unmarried and does not have a home, coupled with the condition of the mother who is getting older. However, his children chose to think of a narrow perspective and immediately brought in transportation to carry the inheritance cupboard. From the dialogue, it can be seen that even though they are highly knowledgeable, not everyone can think *Jawani* (behave well). The adage "*the position of adab is higher than knowledge*" will be more difficult to understand, when one chooses not to interpret it from various points of view.

Cultural Values of “Lemantun” by Wregas Bhanuteja

Often a person would be happy to receive an inheritance. Especially if what is inherited is an item of high value. Such things are a form of representation of dissatisfaction, pride, and indifference. However, whether or not an inheritance is useful, it will be seen how we take care of it.



Figure 6. Documentation of all inheritances passed on to the five children

Source : “Lemantun” (Youtube Wregas Bhanuteja)

The picture above is a documentation of everything given by the mother character to her five children. From the picture above, it can be concluded that, over time, the love of children will more or less fade. This is evident from the five characters whose children, now prefer to take their closets out of the house, for fear of being fined 100,000 per day (a dialogue spoken by the mother character in the previous scene). In addition, it can be seen from the five cabinets that the character from Tri still makes good use of the inherited wardrobe. Tri made the cupboard more useful by making it an arrangement for selling gasoline in front of her house. Unlike his four brothers. They prefer to throw away and let the legacy cabinets wear out with age. From this it can be concluded that the Tri character is a truly *Javanese character*.

D. CONCLUSION

Based on the results and discussions that have been presented by the researcher, the social expressions and cultural values contained in the film “Lemantun” have many different forms, purposes, and interpretations. The use of social expressions and cultural values in the film “Lemantun” is of course based on various different backgrounds and contexts, thus giving birth to an interesting essence to watch and observe. For example, in the dialogue played by the mom’s character. “Yen ra ndang digawa, tak denda 100,000 perdina”. Explicitly, a mother figure will never ask her child for a penny of money, because her instincts are much more comfortable and happy when she sees her child success. It is explained that in the dialogue of the figure of Mother,

Javanese people in general often hide the meaning of her speech, which often requires us as listeners to digest and pay attention to what is meant. These social expressions and cultural values were found to be markers that each utterance has a different expression of depiction and has an important meaning to express. Another essence that researchers found is in terms of function and philosophy. The expression of social and cultural values in the film "Lemantun" has a function as a reminder (reminder), that when a time of success comes, as a social community, we are indeed required to understand the surrounding environment, especially our family. This relates to the setting, context, and interpretation. For example, in the first, second, fourth, and fifth child characters. Even though they are all knowledgeable and ranked, they cannot understand their surroundings. In contrast to Tri, a character who has limited education and money, he understands the real adab much better. This is known from the dialogue of the brothers "Ya ndang golek transport nek ngunu" (So you have to look for transportation immediately). This indicates that they are only materially "worried that they will be payed 100,000 per day" if they do not immediately bring the cupboards. Research articles on social expression and cultural values through the film "Lemantun" still have shortcomings, both in terms of theory, results, and analysis. Therefore, this research still needs development and renewal from further researchers (especially on social expression and cultural values). Considering that the readers come from various circles (academics and other parties), it will be very useful if references to social expressions and cultural values are more varied from sources, objects, and data updates.

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