

THE RE-ACTUALIZATION OF *MAKIDHIPUH WAYANG* MOVEMENT AS IMMATERIAL CULTURE IN GARIN NUGROHO'S FILM "SETAN JAWA"

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1. Introduction

In 1990, Indonesian film festivals expanded and changed, resulting in a wide range of films with a diversity of themes. Alongside commercial films aimed at the industry, that year also saw the release of non-commercial works that emphasized high culture and played with symbols. One such work, "Bulan Tertusuk Ilalang", won the FIPRESCI Film of the Year award in 1996. Garin Nugroho went on to create "Opera Jawa," which won the Citra Award for Best Adapted Screenplay at the Indonesia Film Festival in 2006; "Guru Bangsa: Tjokroaminoto" (Maya Award for Selected Directing, 2015), and "Kucumbu Tubuh Indahku" (Citra Award – Indonesia Film Festival for Best Director, 2019). As previously mentioned, Garin Nugroho is an Indonesian film maker who started in the industry making documentaries. He helped to shape and revitalize Indonesian cinema. As a film director, Garin is frequently regarded as having a distinct visual aesthetic from the majority of other Indonesian film directors, including the cinematic techniques and style of expression in his films.

He possesses qualities and a capability for combining cultural aesthetics with multifaceted art styles in his films, making them become art films. In Indonesia, only few directors have focused on making art films [1]. "Setan Jawa" (in English "Javanese Devil"), a cine-orchestral film directed by Garin Nugroho and featuring a live gamelan orchestra conducted by Rahayu Supanggah—is the first silent black and white film by the director. A gamelan is a traditional Indonesian musical ensemble consisting of various types of instruments, such as gongs, kenong (a kind of gong), saron (seven bronze bars placed on top of a resonating frame (*rancak*) and is played on the floor by a seated performer), and bonang, which is typically hit with padded sticks (*tabuh*). Gamelan music originates from Java, Bali, and Lombok, with each region having its own style and characteristics. Gamelan instruments are usually made of bronze, iron, or wood, which give a distinctive and harmonious sound. Before making its global

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premiere on the Opening Night of the Asia Pacific Triennial of Performing Arts in Melbourne in February 2017, the film "Setan Jawa" had its premiere in Jakarta. Referring to the interview with Garin Nugroho (2019), "Setan Jawa" shown in Figure 1 [2], represents the early 20th century's grand narrative as the story's backdrop, coinciding with the period of the rise of black and white films.



Figure 1. The live performance of the film "Setan Jawa" has the potential to be a multimodal art film.

In this film, two people who fall in love (Asih and Setyo) as seen in Figure 2 [3] are unable to be together due to their different castes. The male character attempts to alter his destiny by following the *Kandang Bubrah Pesugihan* path, which was common in the early 20th century colonial era and allowed him to achieve social mobility in a harsh new world. *Pesugihan* is a series of myths or rituals that are believed to be able to be used to obtain wealth instantly through shortcuts, usually with the help of entities or supernatural beings. When performing a *pesugihan* ritual, the *pesugihan* practitioner usually makes an agreement with the supernatural being. In making the agreement, certain sacrifices or dowries must be offered to the supernatural being as a substitute or barter for the wealth obtained. The sacrificial victim for the *pesugihan* is determined based on the request of the supernatural being and the *pesugihan* practitioner must be able to fulfill it. The belief in *pesugihan* is inseparable from a society that is fond of supernatural things. In addition, the desire to obtain wealth instantly without having to work hard makes belief in this practice grow increasingly. According to Prof. Wasino, a Professor of History at Unnes, the concept of *pesugihan* is a new phenomenon which only emerged in the late 19th and early 20th centuries [4]. The social jealousy and inequality that occurred in society at that time caused people who became suddenly rich to be considered as practicing *pesugihan*. In the early 20th century, Javanese identity was reflected in everyday life, art, language, and mysticism. The colonial era was also a time of industrial development, infrastructural expansion, and the rise of the nationalist movement. Javanese mysticism flourished during this period in tandem with the expansion of theosophy, a religious movement founded on harmony. This film was programmed to play a number of countries through 2020. Asih (Asmara Abigail), Setio (Heru Purwanto), Asih Mother (Quin Dor-

othea), and Setan Jawa (Luluk Ari) (Figure 3) are among the characters that depict the diachronic culture of early 20th-century Javanese society which is represented in the film "Setan Jawa" [3].



Figure 2. Several iconic scenes in the film "Setan Jawa"; media reviews say that through this film, we can further explore cosmology, aesthetics, and immaterial culture.

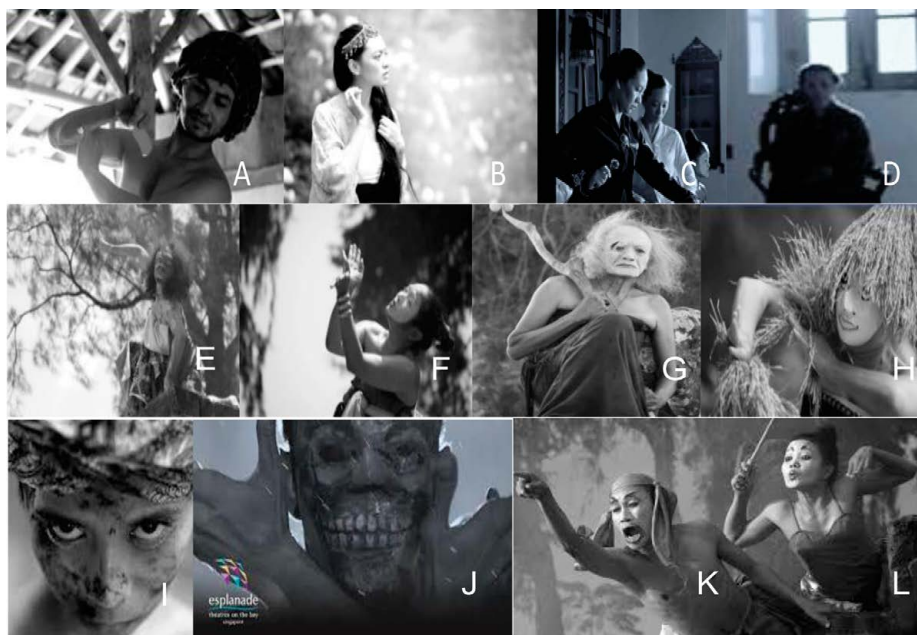


Figure 3. Characters in the film "Setan Jawa": A Setyo (Heru Purwanto), B. Asih (Asmara Abigail); C. Mother (Quinn Dorothea); D. Grandmother (Rusini); E. Byayakan Devil (Anggono Wibowo); F. Kemayu Devil (Bambang Mbesur); G. Old Devil (Pak Kodok); H. Riceplant Devil (Quinn Dorothea); I. Young "Setan Jawa" (M. Fathan) – J. Adult "Setan Jawa" (Luluk Ari); K. Man Clown (Danang Pamungkas); L. Woman Clown (Cahwati Sugiarto).

The film elevates the story of Javanese mythology as a grand narrative, *Kandang Bubrah Pesugihan*, and as high culture-based films (such as "Opera Jawa" and a few other Garin productions), "Setan Jawa" is regarded as noncommunicative, defies traditional film theory, and heavily utilizes semiotic signs. With its cine-orchestra quality, "Setan Jawa" by Garin Nugroho emphasizes the mission to educate the "culture" of its audience and to showcase the filmmaker's expression.

According to David Bordwell (1979), high culture-based films are more often art films rather than commercial entertainment [5]. "Setan Jawa" by Garin Nugroho, like "Opera Jawa" and a number of other Garin films that focus a lot on semiotic signs [6], also showcases the filmmaker's expression and emphasizes the mission (idea) as a means of educating the audience culturally, despite the fact that it is frequently regarded as uncommunicative, defies conventional film theory and is challenging to comprehend. A viewer becomes aware of their place in tradition through this "movement," which also entails a particular place and time as well as all prior understandings they may have had, such as presuming an image that moves independently to construct all of its realities [6]. Movement, in this research, is defined as change in the position of an object in relation to its environment in a certain time interval [7]. One of the artefacts that has value to represent human personality is *wayang* - storytelling using puppets. *Wayang* (derived from the Javanese for lit, shadow) (Figure 4) is a traditional Indonesian performing art that originated and developed rapidly in the islands

of Java and Bali [8]. UNESCO, the UN's cultural agency, on November 7, 2003, designated *wayang* as the most famous shadow puppet show in Indonesia, a Masterpiece of Oral and Intangible Cultural Heritage of Humanity.



Figure 4. *Wayang*, traditional shadow puppet.

In line with the rise of digital technology, “Setan Jawa” becomes a platform for cultural discourse and creates space for the increasing circulation of cultural meanings, in addition to the immaterial culture which has been consolidated through space and time [9]. The film is slated to go on a global tour by 2024 and has been well-received in the nations it has been to. It is a silent black and white film which, through its cinematic-orchestral approach, has created an environment conducive to intercultural co-operation. It is also a medium for cultural discourse as seen in Figure 5 [3]. The term “Cinematic-Orchestra” also refers to a musical group led by Jason Swinscoe, called The Cinematic Orchestra, established in the late 1990s, and which reworked the soundtrack for Dziga Vertov's renowned silent documentary “Man with a Movie Camera” from 1929 [2].

Culture also consists of immaterial elements such as movement, oral traditions, expression and gesture, rituals, and so forth that contribute to the formation of a community's identity. In this instance, movement may become a nonverbal communication channel. According to Hall (1976), when we watch people move, we can infer certain cultural meanings from their rhythmic movements, even when they are silent. This is true whether or not they move in unison or in synchrony [9]. The technical study of body movement began in 1952 with the release of Birdwhistell's Introduction to Kinesics; since then, Birdwhistell's work has inspired and impacted a great number of people.



Figure 5. Collaboration of visual movement in the film "Setan Jawa" by Garin Nugroho: A. Combination of Alus and Gagah dance movements and theatrical movements (interview with Danang Pamungkas, motion designer of "Setan Jawa", 2019); B. Theatrical movements combined with the movements of the Malang Kathenteng puppet (Roger Long, 1979); C. Combination of traditional Javanese dance (Bedhaya Dance in the foreground) with modern dance, classical ballet (Asih, Asmara Abigail); D. Movement of the Malang-Cirebon mask dance (Setan Jawa, Luluk Ari), collaboration of traditional and modern camera techniques (full body view, long shot); E. Separation of space-time on the screen and space-time in front of the screen, creative transposition of the performance style of the Wayang play; F. Creative transposition of movements adapted from the narrative of the Drupadi puppet character. (Source: Film Setan Jawa cinematic-orchestra documentation in Australia, Garin Workshop, 2017; Observation and Text Analysis, 2024).

The most important subfield of this research is the study of synchrony or moving in unison. The term "synchronizing movement" refers to the ability of individuals to move in unison (fully or partially) or, conversely, to move non-synchronistically, upsetting those in their immediate vicinity. In essence, every social interaction involves motions that are similar to those in a particular kind of dance, but these "movements" are frequently not executed as synchronous motions with no conscious orchestration or music.

Whether interpreted technically or not, communicating through coordinated "movement" as a body message (in or out of consciousness) is a form of communication. Numerous scientists have studied synchrony and kinesics, as well as its importance. Every day, the field expands and becomes more sophisticated. William Condon, who was employed at Pennsylvania's Western State Psychiatric Institute, in the early 1960s started examining 16mm films featuring dialogue between characters.

All movements, regardless of size, were documented on an expansive piece of paper throughout the film's timeline (running time), enabling the identification of every

movement that took place at any given point in time. According to the study, there is a synchronized "movement" that happens when two people are speaking, sometimes in an almost imperceptible way.

This movement occurs simultaneously in harmony with specific elements of the verbal codes (tone, words, and stress) as they are being deciphered in reference to the idea that karma is an inevitable, global force.

According to "Multidimensional translation: Semantic turned semiotic" [10], "Setan Jawa" also employs signs of "movement" that are constructed from various forms of art, so that all visual elements in the film subsequently become significant practices that produce culture.

More specifically, representation is defined as the physical process of recording messages, knowledge, ideas; more accurately, also defined as using signs to re-display something absorbed, imagined, sensed, or felt in a physical form. Here, imagery serves as a vehicle for the realization of ideas, and "language" in film can remind viewers of their capacity for original thought and the ability to reconstruct concepts using their imagination.

An image becomes an integral part of a film, one that cannot be separated. The art of projecting an image onto a screen would not exist in a film without the image. In a film, the image at this point is crucial [11]. From a psychoanalytic perspective, films have the ability to play on the subconscious mind so that they can become a hypnotic force of mass culture, influencing ways of thinking that are closely related to perception and the conformity of values in which information is communicated. Films, therefore, are associated with social discourse media and have unique characteristics that spread to various places. Hence, film has the ability to serve as a medium for cultural education due to its multiliterate nature. In the current era of visualization, technological advancements frequently necessitate modifying concepts that are put into practice in ways that alter the rules (traditional rules); or altering performance forms that function as both commodities (products) and works of art [12]. It goes without saying that, as a performing art, it is inextricably linked to aesthetic components: "weight," which is comprised of the artist's presence, work concept, and work process; integrated "presentation"; and "form," which is made up of choreography structure, *karawitan* structure, and makeup-costume arrangement [13].

As shadow puppet theatre *wayang* has its own movement. In Javanese culture, referring to *wayang* movements, the variety of types of movements greatly determines the type of character and personality of the persona. The visual language of 'movement' which was originally an external expression system, through the movement of space and time, can finally be developed through the visual language of 'movement' of shadow *wayang* during the performance [14]. Grouped into three important parts: gestures (body language), transitions (transitions from one movement to the next) and war (war scenes). The body language and the gestures that are used and are seen in each scene express formal body language [15]. The purpose of this study is to pinpoint the innovative *wayang* "movement" in the film "Setan Jawa" in relation to its status as a traditional cultural code. This is done by mapping the *wayang* "movement" into an intersemiotic category that incorporates supersemiotic (meaning is communicated through more than two channels) nonverbal elements (deverbalization). The *wayang* characters exhibit various types of body language, such as the *mathentheng* position, the *angapurancang* and *anjujur* arm position, also *kingkin* to show emotional feeling (sorrow, a broken heart, etc.). The *mathentheng* position is the arm position of a more composed character type, while the *malang kerik* position is the body language used to express a fighting attitude or prepare for an attack. All *wayang* characters, whether gentle, brave, or rough, use this body language as seen in Figure 6 [16]. Roger Long (1979) [16] noted the presence

of standard movement in *wayang* is the *makidhipuh* position. Someone who uses the *makidhipuh* position during worship means they are exhibiting a distinct body language equivalent to the *wayang kulit* position of sitting kneeling while walking. In other words, *makidhipuh* is when the character is crouching walking (in Javanese *mlaku ndhodhok* or *laku ndhodhok*) — and is a way of walking in a crouching position to show respect. In Javanese culture, crouching walking is done by someone who is considered lower in rank in front of someone who is considered higher in rank [17].

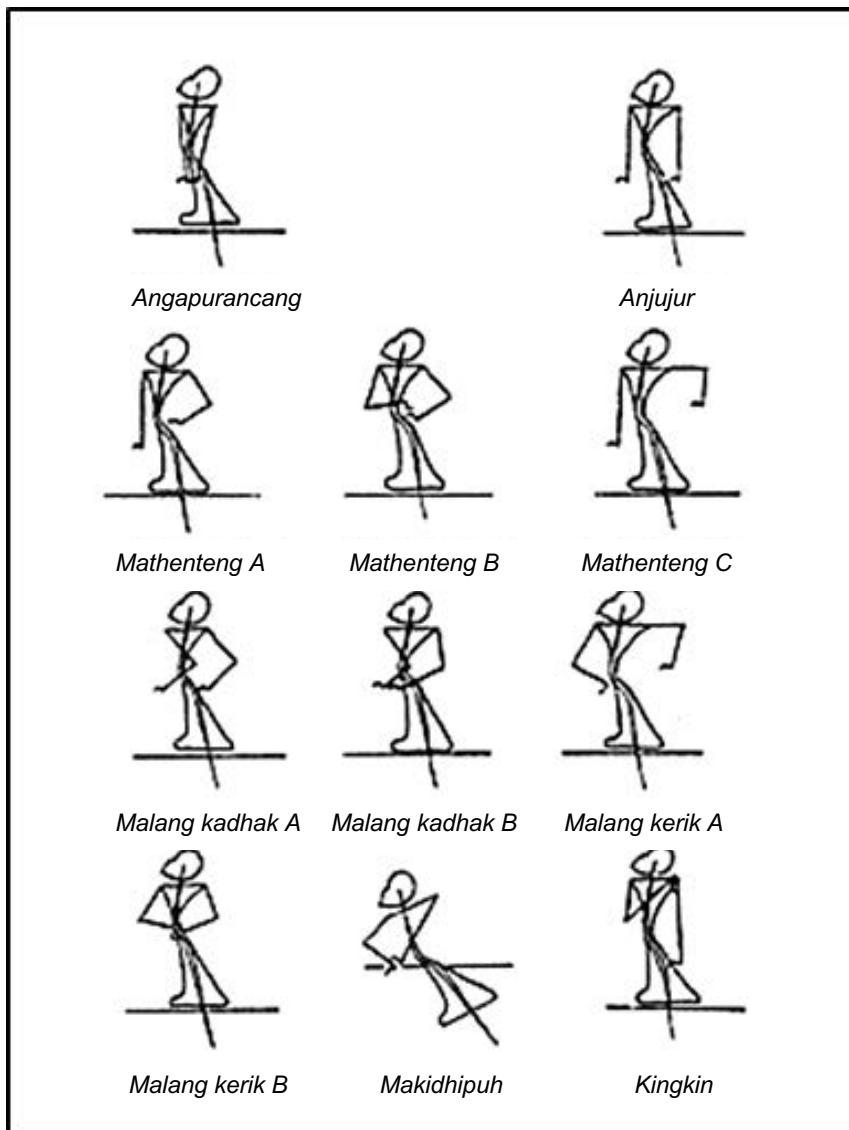


Figure 6. Wayang movement as developed by Roger Long (1979).

2. Methodology and motives for the selection of the case study and document analysis

The research is an interdisciplinary study that employs document analysis and a case study methodology. The case study was chosen for this research approach for the first time because, as an interdisciplinary study, it employs a semiotic and sociological approach to examine the meanings constructed by the *wayang* characters' movements in the film, in addition to being a cultural analysis. The film "Setan Jawa" from the Garin Workshop was used as the primary source of data, with additional data coming from literature reviews that bolster the idea of cinematic-orchestral history and the visual multiliteracies found in visual cultural products, particularly film. Because reference and visual data are required for the analysis of meaning relations in this study, document analysis was also used in this research. A range of studies that are comparable to the research object are referred to as reference data, particularly when establishing the theoretical and methodological framework of the study. The research position in relation to identifying problems and research objectives—whose data collection will be ongoing in accordance with the research data—will also be determined by reference sources in the documentation analysis. Documentation in the form of a cinematic-orchestra performance of "Setan Jawa" provides the visual data. One of the interdisciplinary academic study approaches that is thought to be able to bridge the dialectic of words and images is transposition and/or translation. The methodical study of theory, description, and application of translation, interpretation, and localization are all covered by transposition. Translation studies and transposition draw heavily from a variety of disciplines that facilitate translation, such as semiotics, computer science, history, linguistics, philology, philosophy, and comparative literature [18]. The case study for the research is limited to the *Makidhipuh* movement. This limitation was made by considering the diversity of forms of collaborative movement found in the film, which has the potential to be studied in further research. Referring to the various cultural movements based on the *wayang* movements discovered by Roger Long (Figure 7), the *Makidhipuh* movement is the only movement that is assumed to not only visualize ethics in Javanese culture, but also to represent the stratification of Javanese society in communication interactions.

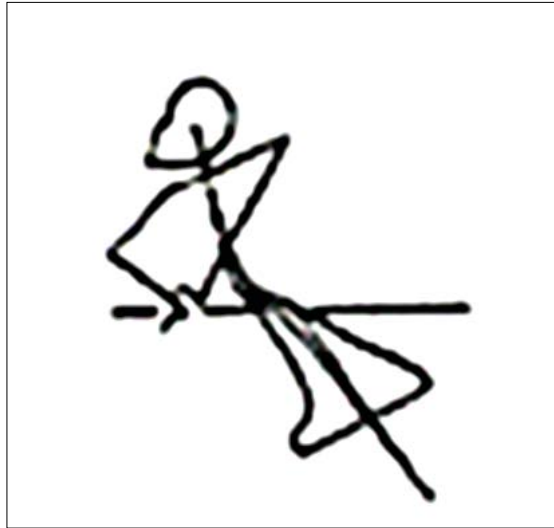


Figure 7. *Makidhipuh* (crouching walking) wayang movement based on Roger Long (1979) research — actualization movement as immaterial culture.

3. *Makidhipuh* in the film “Setan Jawa”: re-actualization movement as immaterial culture

Words and images as acts of communication can be translated or transposed with one serving as a supplement or “illustration” for the other. This includes how language that has been translated into a more concrete visual image can target the persona's self-concept and be appropriately interpreted as his or her identity. Translation and transposition studies have historically been prescriptive (i.e., they tell translators how to translate something), to the extent that nonprescriptive translation discussions are typically not taken into consideration as translations at all. Historians who track the development of early Western conceptions of translation most frequently trace its origins to Cicero's description of how he translated from Greek to Latin to hone his oratory skills. This is an early example of what would later be termed “reason-for-reason translation.” Perhaps because it does not instruct translators on how to translate, Herodotus's account of the history of translators in ancient Egypt is not typically regarded as a translation study. However, debates about translation began with the translation of Buddhist sutras in China during the Han Dynasty.

An analysis of the inventive *wayang* movement transposition in the film “Setan Jawa” is based on the scene where the story takes a turn for the worse—when Ibu (Dorothea Quinn) turns down Setio's (Heru Purwanto) offer to marry his daughter, Asih (Asmara Abigail). In Figure 8 (frames from the film “Setan Jawa” by Garin Nugroho (2017) adapted from Roger Long (1979)) — it is possible to identify the typical *Makidhipuh wayang* movement that Setio visualizes, which consists of several phases of movement: first he is sitting cross-legged, then crouching with the head lowered, and then walking backwards. A gesture with a meaning to convey expression is called body language [19] — one of immaterial culture that contains social signs that represent castes and cultural meaning as with *Makidhipuh*. Goffman [20] presents a theoretical framework in “Self-Presentation in Daily Life” wherein every opportunity for in-person communication can be understood as a theatrical performance. According to Goffman, life is like a never-ending play in which we are all actors and it begins the moment we are born, when we are thrust onto the stage known as everyday life, and where we are taught how to play roles that have been assigned to us by others. In order to observe and examine the subtleties of social interactions, Goffman [19] employs the metaphor of theater, involving the stage, the actors, and the audience. Dramaturgy is the idea that the self is made up of the different roles that people play, and its primary goal is to bring social actors together in unique ways that leave a lasting impression on their diverse audiences. The term “impression management”, which at this point applies the mechanism of signs to present oneself to others and to form general assumptions about one's character and personality based on one's physical or ethnic person, was coined, according to Goffman [20], through the creative transposition that occurs in the film “Setan Jawa”. The creative way that *Makidhipuh* transposes the *wayang* movement in the film “Setan Jawa” also serves to highlight the various social classes that each character belongs to. At a deeper level of philosophical analysis, intersemiotics may provide a framework for creative transposition and the transformation of cultural codes in cinematic images. Every “movement” that has been adapted for the *wayang* performance demonstrates how our behavior in life is never static; regardless of what or who, a person's social interactions are always shaped by their location, who they are with, and when they are there.



Figure 8. Wayang movement transposition in the film "Setan Jawa" representing Makidhipuh (crouching walking) —re-actualization movement as immaterial culture.

Burke is quoted by Goffman, who claims that everyone's "self" is an actor in social interactions and everywhere on the earth is a "stage" [20].

Though one of the roots is rooted in the principle of harmony and respect that has become a characteristic of the Javanese personality, the signs woven into the inter-semiotic process undoubtedly cannot be separated from the grip of the *wayang* movements, or their regularity (*pakem*), which represent the Javanese culture of the "self" in various types of social relations encountered in real life [21]. This means that in addition to focusing on aesthetic beauty, the *wayang* "movement" in the film "Setan Jawa" must be creatively transposed while maintaining the imagined context, regarding the Javanese personality's transcendental and immanent qualities. This potential then materializes in the film "Setan Jawa" as a fresh offer—a unique aesthetic for the growth of visual multiliteracy to attain the competencies required by society in an era of digital transformation, specifically Conceptual Understanding and Critical Thinking. Competence is also defined as the ability to utilize thinking skills and reasoning skills and provide appreciation [22]. The digital era contains many borderless and fluid codes that represent cultural meaning—so, competency pertaining to one's comprehension of multiple sciences refers to the cultural identity of a specific ethnic group that contains the noble values of the philosophy of life that must be passed down between generations in a variety of social interaction orders. And this can happen through film as a medium of communication.

4. Synthesis

Language has integrity, which is to say that it contains rules and regular, systemic, and/or achievement-based forms; in other words, it is not permanent. Though each person will tend to have a style that is close to their basic character—as was covered in the previous section—everyone can adjust to the language style that best suits them. Language is not "immediate" in its constant form; rather, awareness shapes it into a "mechanism," "regularity," and "has the power to adapt" to the social environment. Language, words, and images are among the many conventions and cultures that have changed as a result of mixed media culture. A growing number of media, including the internet, film, TV shows, advertisements, video games, and high-art hybrids like installations and performing arts, require the ability to decipher the relationship between words and images. The connection between the words and the images appears to be significant in this instance.

A number of humanistic disciplines have their roots in the historicity of the relationship between the visual and the spoken word. The role of words and images as separate and/or related concepts has been the subject of numerous discussions. Examples of these discussions include the competition or paragon of Renaissance art and the ideals of romanticism, synthesis, and recombination up until the 18th century. A recurring theme in literary and art historical thought, as well as more recently in a variety of disciplines, including design, is the relationship between words and images. Technology opens up new avenues for language to spread throughout design. Linguistic expression and perception are synonymous in the fields of art, film, and design. Because language is a means of adapting a person to the culture they encounter in the order of various social relations, it can also be appreciated differently in art, film, and design due to the influence of each person's sensibility and sensory abilities as a result of the person's perceptual understanding of reality. We are exposed to ever-changing layers of words and images by new information sources that are accessible via the internet and software programs. In multi-media expressions, word-image

oppositions related to other strong ideological binaries, such as masculinity versus femininity, time versus space, abstraction versus materiality, and art versus nature, can be created. Words and images can represent one another, involving emotions and loyalty to values internalized within the person to the point of involving the process of memorialization.

5. Conclusion

The *wayang* movement demonstrates a conceptual portrayal of Javanese people's value and regularity (*pakem*), expressed in terms that correspond to their individual expressions. When it comes to experiencing their "self" (personality/characteristics) in the real world, they incorporate their ideas of what their individual "self" is like into their daily attitudes and behaviours, one of which is movement of the body. The process of intersemiosis, which is a unidirectional metalinguistic operation in which linguistic characters have been creatively transferred or transformed into code and non-linguistic elements, is a form of subversion of verbal language that occurs in the film "Setan Jawa". It also occurs when creative transposition emerges and produces meaning with extensive modifications. The visual construction system in the silent film "Setan Jawa" incorporates a literacy approach with a multiliteracy learning dimension that can combine multi-literacy modals, both oral, audio, visual, spatial, gestural, and/or audio-visual sources in its application to film as a visual communication channel. This approach is based on a cinematic-orchestral approach that combines various signs of literacy, ranging from movement, sound, words, and images. Nevertheless, more investigation is still required to fully understand the concept of "movement" as a language code in film that establishes a particular cultural model; in this instance, the movement code in the film "Setan Jawa" serves as a vehicle for cultural discourse on the identity of Javanese ethnic culture and cultural education—also, as immaterial culture, the movement of re-actualization can be seen as a way of communicating culturally.

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Summary

"Setan Jawa" (2016) by Garin Nugroho is a silent black and white film with orchestral cinematic arrangements by Rahayu Supanggah. Taking up the story of Java in the early 20th century, this film blends several artistic mediums. "Movement" takes on significance as a communication tool in this film, which incorporates dance and shadow puppets to convey Javanese cultural meaning through the movement's visual code. One type of semiosis that is transferred from the movement of shadow puppets is the visual code of movement. Applying a case study methodology bolstered by visual data analysis through "Setan Jawa" documentation and making reference to the movement classification system for shadow puppets derived from Roger Long's research (1979), the results of this study show a semiosis of movement that imaginatively transposes the movements of puppets, including *makidhipuh*, in the film "Setan Jawa". The way that the actors in this film incorporate *makidhipuh* movements into their body language highlights how crucial it is for different signs to work together as a medium to promote visual cultural literacy in the global age.

Riassunto

"Setan Jawa" (2016) di Garin Nugroho è un film muto in bianco e nero con arrangiamenti cinematografici orchestrali di Rahayu Supanggah. Riprendendo la storia di Giava all'inizio del XX secolo, questo film fonde diversi mezzi artistici. Il "movimento" assume il significato di strumento di comunicazione in questo film, che incorpora danza e marionette per trasmettere il significato culturale giavanese attraverso il codice visivo del movimento. Un tipo di semiosi che viene trasferito dal movimento delle marionette è il codice visivo del movimento. Applicando la metodologia del caso di studio, supportata dall'analisi dei dati visivi attraverso la documentazione di "Setan Jawa" e facendo riferimento al sistema di classificazione del movimento per le marionette derivato dalla ricerca di Roger Long (1979), i risultati mostrano una semiosi del movimento che traspone in modo fantasioso i movimenti delle marionette, incluso il *makidhipuh*, nel film "Setan Jawa". Il modo in cui gli attori di questo film incorporano i movimenti *makidhipuh* nel loro linguaggio del corpo evidenzia quanto sia fondamentale che i diversi segni collaborino come mezzo per promuovere l'alfabetizzazione culturale visiva nell'era globale.