

Javanese Paternalistic Culture in Keluarga Somat Animated Film Episode “Eating Together” and “Failure of Romance”

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Abstract

Culture became one of the approaches in animated film. Having position as a part of social structure, allows it to be a way of speaking and visualized. Keluarga Somat is a name of animated film series, which shows the involvement of Javanese culture in it. The series describes the activities and way of life of a Javanese family today. Family consisting of father, mother and two children is an ideal picture of Indonesian family, which proclaimed by the government. Javanese ethnic background, the basis for determining the attitude of the family. Tradition-based viewpoints collide with modernity, produce small frictions, then packed into humorous material. This is the representation of life shown in the film, which is facts nowadays society. Research on the depiction of cultural contrast through this family life, departs from a search for the cultural system. What is shown are translations of representations of cognitive, structural and symbolic systems. The films show the mix of knowledge, myth, language, art, kinship and symbols also meaning. It further illustrates how a collection of symbols can be read and interpreted. As a film which is a parallelization of Indonesian society, then the object that is revealed is a merger between material and immaterial. The deepening of the Keluarga Somat animation film in the context of the cultural system will complement the direction of Indonesian animated film making.

Keywords: culture, system, film, animation, Java

Background

Culture as a system in touch with its products, not with the exception of the animated film Keluarga Somat. Visually, cultural participation is seen in the character's attributes. The display tends to be expressed explicitly, through the use of clothes and hairstyles on certain characters, namely Mrs. Inah, Mrs. Darmi and occasionally Mr. Somat. Visually this shows that there is a direct imitation of the style of a particular society, in this case is Java. What this filmmaker does is paralleling Javanese society in general. The visual manifestation of this film explicitly demonstrates how Javanese culture is juxtaposed.

Observing in a cultural context, this direct replication action departs from the interpretation of the systems in culture. Apart from showing through visual display, culture will be tied to its systems. As explained on the division of the three systems by Keesing (1974), the following: 1) The Cognitive System (a collection of knowledge systems, and language is one part); 2) The Structural System (described by Levi-Strauss on culture as a symbol system incorporated as the creation of the mind) is an amalgamation of myth, art, kinship, language); 3) System Symbol (has a pattern, there is the release of symbols and meaning). The concept of cultural system shows the existence of melting and togetherness in forming an entity. What is revealed in the animated film is part of the small system that exists in culture. Will be explained further on the next discussion.

The system mentioned by Keesing emphasizes the existence of science, technology and symbolic processes. In particular, this paper emphasizes the symbolic process, namely in human activities in creating meaning that refers to reality other than daily experience (Kuntowijoyo, 2006, 3). Koentjaraningrat (2015) states three forms of culture, namely: (1) A complex of ideas, ideas, values, norms, rules, etc., (2) A complex patterned behavioral activity of man in society, 3) As objects of human works. There is a similarity between Keesing and Koentjaraningrat, Keesing states that culture is a system formed by sub-systems while Koentjaraningrat mentions it as "being". The two share in three procedures, namely (1) related to the mind / mind, (2) related to the action / behavior / activity / attitude, and (3) related to the material / artifact / object to be interpreted by the user. The explanation of Keesing or Koentjaraningrat may be a more complex explanation of Tylor's definition (in Jenks, 2013, 44), which states that 'Culture or civilization is a complex whole that includes knowledge, beliefs, art, morals, laws, customs, and abilities and other habits that human beings acquire as members of society.

Other researchers Alfred Kroeber and Clyde Kluckhohn compiled 164 cultural definitions and said that in general the word is used in three basic meanings (Adhitya, 2015), among others:

1. Excellence of taste in the fine arts and heranities, also known as high culture
2. Patterns of integrated human knowledge, beliefs and customs that depend on the capacity of symbolic thinking and social learning
3. A set of behaviors, values, goals, and actions experienced with money characterize the occurrence of institutions, organizations, and groups.

These definitions illustrate that the cultural products made by humans are inseparable from the existence of a series of knowledge learned, discovered, created, fantasized, even feared; furthermore these concepts govern

the way of life, attitude, including how to make decisions that have social impact. Finally affects the action as well as the tendency to move and adapt to the environment. In fact, animated films are artificial products to be interpreted by audience [3] based on knowledge [1] as well as behavior-based / behavior / activity / attitude habits [2]. As a film, Keluarga Somat is one of the most consistent films in the context of production. Social issues are raised as story themes. Apart from the story and how it is displayed, there are certain facts related to its role in the cultural system, in this case the symbol system. If this film is a parallelization of Javanese society, then the parallel is shown through the symbols. This concept of parallelization is evident in this film, in the form of a catch on the daily activities of a family. What is presented is a picture of social relationships, and is represented by some of the cultural system. Referring to the record of culture in this animated film, can be seen the basic thing is the social relationship that refers to the cultural system of Java society. Kuntowijoyo (2006, 13) explains that parallelism can be understood as changes occurring on a more scale and speed, while between structural and cultural changes are incompatible, resulting in an anomie in the value device. Anomie is understood to occur because of "the gap between industrialization, technology and urbanization on the one hand, and traditional cultural conservatism on the other". Animated film is aligned with the film industry, is part of the cultural industry, then dealing with its own problems.

Kuntowijoyo's explanation of the disparities caused by social change and anxiety over the breaking of traditional ties, is inevitable in cultural products packaged in industrialization. The populist themes became one of the means of survival in the grip of popular mass culture. Demonstrating a person's behavior is primarily concerned with ways of making decisions in his life, being a form of defense based on a cultural perspective on the scattered facts of uprooted traditional values.

Keluarga Somat featuring characters by certain visual principles. A form of simplification added certain attributes that relate to elements of Javanese culture. The specific look is seen in Mrs. Inah which is depicted using bun and kebaya. The more like a character with humans, the stronger the audience. The fact that the character in the animated film is artificial thinning, when able to show the quality of action and nature as human beings. In 1970 Masahiro Mori introduced the principle of uncanny or extraordinary as one of the elements of character formation. Allows objects other than humans to be turned on. As in the live-action movie, the existence of a character at the moment seen on the screen. The character in the animated movie still has an existence despite being out of the screen. A depiction has the ability to stay in the mind longer than a real image. This concept is not always followed, but some cases in the film show that figures who are too similar to humans are not necessarily liked by the audience. Figures that look imperfect are more easily accepted.

Before examining further, how the relationship and position of the characters will be described in this film. In the context of parallelization, the characters of Keluarga Somat as a core family are characterized to represent a person in life. Members can be seen in the table below:

Table 1 Figure in Keluarga Somat Film and the Social Role in Society

| No | Name | Role | Explanation |
|----|----------------|-----------------------------|-------------------------------------|
| 1 | Mr. Somat | Father (male), Javanese | Working in an office, Clerks |
| 2 | Mrs. Inah | Mother (female), Javanese | Housewives, The stall owner |
| 3 | Dudung | Boy, Javanese | Elementary school students, naughty |
| 4 | Ninung | Girl, Javanese | Elementary school students, smart |
| 5 | Chairman of RT | Male, Sundanese | Unspecified work |
| 6 | Mrs. Darmi | Neighbor (female), Javanese | Housewives, like to owe |
| 7 | Mrs. Yati | Neighbor (female), Javanese | Housewives, like to owe |

Source: Personal reconstruction

If further observed, then there is a placement role that refers to certain concepts. It can be argued that this film is a representation of the systems previously described by Keesing. Java adheres to the concept of patriarchy, it is seen that the head of the family, Mr. Somat placed as a father who worked in the office. Although described as a petty official, but his status as an employee makes him a respected figure. The mother's role is described as a housewife, in addition to the status shown to have a small shop in front of her house. This is an ideal description in the Javanese patriarchy, how the wife is a husband's companion, is described as having a domestic job. She has value added by having a small shop or "warung", so it is considered able to provide additional income for the family.

The placement of Dudung (male) as the first child and Ninung (female) as the second child is also picturing this concept. It is still resemblant relationship such as the father and the mother. Dudung as the first child is considered to have greater authority than Ninung as the second child. Dudung is described as a naughty and lazy child, which is considered fair. It does not matter for a boy to be naughty. While Ninung as a second female child described diligent and clever. Women who are considered ideal is smart and diligent, and someday she will provide hope to be a good male companion.



Image 1 Dudung the naughty and Ninung the intelligent. Source: https://www.vidio.com/id/watch/89019-keluarga-somat-tamasya-ke-kebon-binatang?channel_id=274750

Another figure is chairman of RT, shown to be Sundanese. It is still a patriarchal representation, that men occupy an important position. Although only the head of RT, but in this film including important and respected positions. Mrs. Yati and Mrs. Darmi are housewives who often shop at Bu Inah's shop. One of their customs is to owe groceries. The portrayal of the domestication of women is coupled with the uncertain nature of women and the habit of relying on others.

Javanese View of Life

The view of life is the basic thing that a person has. The view of life is attitudes toward culture, the world and human relationships with the natural surroundings (Yana, 2012, 148). Mulder (1996, 30) describes the view of life as an abstraction from life experience; Formed by a way of thinking and of feeling about values, social organization, behavior, events and other aspects of experience; A mental arrangement of that experience and in turn develops an attitude toward life. Furthermore Mulder emphasizes that the view of life is "the logic of living a society". This is what drives the actions or reactions to something that surrounds itself. The view of the Javanese society merged with the teachings of Islam in the form of an appreciation of life to achieve perfection later. One of the concepts adopted is *sangkan paraning dumadi*, interpreted by word then understood as follows, ie *Sangkan* from Javanese meaning 'from', *Paraning* means 'destination', and *Dumadi*, meaning 'occurrence'. If interpreted is "from where to where", it can be concluded that this knowledge discusses / contains the origin of human events from the starting point to the last place of man. Another concept is *nrimo ing pandum* or 'receiving fate'. Is a concept of harmony with nature. This view of life eliminates the greedy and ambitious attitude that can create stress, which in turn makes people unhappy (Pranowo, 2010). Both of these concepts lead to self-reflection, directing everyone to take action to accept the consequences of his actions.

The ideal man according to the Javanese mysticism (Lubis, 2016) is required to have the characteristics: willing, sincere, willing to surrender all his possessions if necessary, then accept with all the joy of any heart that befalls him, and third, patient, alive and full tolerance. This concept negates the material in his mind, working hard when running life, but not for profit. The phrase "*sepi ing pamrih rame ing gawe, amemayu ayuning bawana*" has the meaning of working hard without seeking profit for itself, human advancing the world. Another phrase is "*tan lami, lamun mantuk*" is acceptance as the messenger of God. A belief that all that is done is solely to give to God.

Family as the Foundation

For the people of Java, the family has a big role in the process of socialization, that is to perpetuate normative continuity between generations. The core family for Javanese society is the most important family unity (Geertz, 1983 in Hanifati, 2015). The family consists of systemically bound men and women, having structured links. Normatively, men and women have the same status or position and role (rights and obligations). The difference between the two is shaped by social norms and socio-cultural values prevailing in society. Javanese value formed by those systems, but the deepest engagement was structured by the kinship inside.

Men and women have equal status, rights, duties and opportunities, whether in family life, in society, nation and state as well as in development activities in all fields. Social norms and prevailing cultural values place the status and role of women in the domestic sector. Women have status as housewives and carry out all work related to the household and men are placed in the production sector and status as head of the family as well as the main breadwinner (Sudarta, 2008 dalam Adhtiya, 2015). However, with regard to the fulfillment of family needs, then a wife can together earn a living with her husband. Making a living is no longer only a husband / man's duty, as well as the obligation to do housekeeping work is not solely a matter of wife / woman (Rahayu, 2009).

Suryabrata (2000) reveals that, "The pattern of one's life is determined by the dominant cultural values, which value of which culture is regarded as the highest value (the most valuable value)". The Javanese view

culture as a dominant concept, something that has been practiced throughout life. Including character education. The role of father and mother becomes important because of the relation to their existence. Father will formally be positioned as a symbol of morality because he is the leader, while the mother becomes a spiritual symbol. Handayani (2004) explains that the father as a figure will get a position that is trusted, respected, and exemplified, but spiritually a figure who is trusted, and respected is a mother.

The Role of Family Members

a. Husband (male)

Men are in the public domain, according to Handayani and Novianto (2004) the demand is always able to show proper manners, related to the position that bear the burden of the public. If juxtaposed with the wife (female), then the social demands of Javanese men position it to have a selfish nature. Javanese culture carries the paternalistic nature so that men have a special position. Similarly for boys who will later become the head of the family, it is positioned to have a dominant attitude.

b. Wife (female)

Women was placed as parties in two places, as mothers and wives. Both still put women in a domestic position. Although it is well understood that both are important, because the impact on how the family is judged externally. This shows a form of appreciation for women, judging the degree higher than men. That is, women as mothers have a key position to build children mentally. The first educator is the mother, so it is she who creates the concept of education for her children. Mother plays double role as wife, husband's companion. The concept of wives (*garwa*) in Java is often referred to as *konco wingking*, the friends who follow. But this term is also accompanied by the word *garwa*, is an abbreviation of *sigaraning nyawa* (soul mate / half soul).

3. Child

Individuals who go through childhood, the age range of six to twelve years, and then will grow and develop. Hurlock (2003) explain that this period of time the influence of parents is very dominant in shaping behaviour and personality, in addition to supporting social factors. The Javanese according to Magnis-Suseno (1996), placed the family as a 'nest' of security and a source of protection. A place for spontaneity to help each other, to develop virtues such as: compassion, kindness, generosity, the ability to share the restlessness of others, a sense of social responsibility, and concern for others. This concept will instill a character in children. The Javanese family underlies the relationship with the love (*tresna*) rooted in the principle of harmony and respect. Standing on these two principles, everyone will be able to maintain harmony in life, both within the family environment itself, and in the midst of society at large (Magnis-Suseno 1996). Both values are not merely moral guidelines in the family kinship system but become the most important values implanted to Javanese children. Furthermore, there are also three feelings learned by Javanese children in situations that require respectful learning attitudes, namely *wedi*, *isin*, and *sungkan* (Handayani and Novianto, 2004). *Wedi* means fear, *isin* has the meaning of shame, while *sungkan* meaningful respect. When all three are united, it is the formation of the attitude to be careful in taking action.

Building Javanese Character Relation in Society

Relations in Javanese society can be seen from their social relations, namely (1) family relationships between husband and wife, parents with children, and children with other children; (2) family relations; (3) the relationship with the environment. Related to social environment Koentjaraningrat in 1984 examined the three social layers in urban communities, namely (1) the class of ordinary people and the rough workers, (2) the merchant class, and (3) the government employees working in the local government office, governmental agencies, and people who hold employment posts, who work behind desks. Until now the concept is still visible in the community in the village or suburbs.

Discussion

If seen in the initial paragraph that the characters in this film represent certain characters in society, namely representation of the Javanese, then further explained further based on what is presented in the film. One episode titled "Eating Together", shows Mr. Somat's position as father and head of the family having a role to make decisions for his family.

The story begins when Dudung and Ninung see the television commercials of one of the famous fried chicken brands. Both of them wanted to eat the chicken. So they beg Mr. Somat, who finally agreed to buy the food. The problem arises when Mr. Somat does not have the money, so they collect money in unison to buy it. Mr. Somat then went to buy it. He accidentally met his friend Ferdi, who was working on the street to earn extra money because his son was sick. Sympathetic to see his friend, Mr. Somat gave his money to help Ferdi redeem the medicine. As a result Dudung and Ninung disappointed because they did not manage to eat fried chicken. Mr. Somat entertaining both by making *tempe* wrapped in fried chicken *krispi* spice.



Image 2 Keluarga Somat in Episode Eating Together

Source: : https://www.vidio.com/watch/89016-keluarga-somat-gagal-romantis?channel_id=274750

The first thing that can be observed in this episode, that Dudung and Ninung asked Mr. Somat to buy food. They do not ask to Bu Inah, knowing that buying a chicken requires an act out of the house. This is in harmony with the position of Mr. Somat (male) to move outside the home. The relationship can be seen as follows:

Mr. Somat (male) went out to buy fried chicken crisp.

Bu Inah (female) at home (not shown).

The second thing seen in the scene of Mr. Somat met with Ferdi (friend, man). Ferdi is in need of money to pay for his sick son's medicine. The relationship of both can be seen as follows:

Mr. Somat (male) buys his children food. Ferdi (male) buys medicine for his son. Both (men) are both heads of families, accountable to their children. The scene of Mr. Somat went to buy food for his children is the representation of Mr. Somat as a father, obliged to provide for a family (food). While at the same time, Ferdi is looking for money to buy medicine is a representation of the same responsibility. Make a living (money and medicine) to protect children.

The third thing seen in the next scene, Mr. Somat give money to Ferdi to help his friend. This attitude can be seen as follows:

Mr. Somat (male) made the decision for his family. Despite preferring to disappoint the family, it is in line with his position in the public sphere, as a family leader. This description also shows an attitude that is in line with the expression *sepi ing pamrih, rame ing gawe*. Pak Somat and his children have raised money to buy food, but seeing others have difficulties then the choice is to help the person. While his children, Dudung and Ninung, although disappointed still follow the choice of Mr. Somat, in line with the teachings in *Serat Wulangreh* is obedient to parents.

The episode "Failure of Romance" shows Mr. Somat's responsibility as a husband to his wife.

The story begins with Mr. Somat feel his job has not been able to meet the needs of the family. Conversation with Ferdi increasingly awaken the situation, especially the wife, Mrs. Inah, want to buy new clothes. Mr. Somat imagined the additional work he might do. Starting from the security guard, the orange troops, the tomb guards and the sataymen, but all ended in failure. Finally Pak Somat trying to find additional money by becoming a motorcycle taxi, without discussing with his wife. However, his efforts did not work. Disappointed by the failure, Mr. Somat went home. It turned out that on the way home was actually called by a prospective passenger. The trip was accompanied by a conversation with the passenger, a woman. It turns out she is Mrs. Inah. Finally Mrs. Inah learned that Mr. Somat was looking for an addition to trying to please her.

The concept of men as head of the family is very much shown in this episode. Mr. Somat (male) realizes that his income is not enough, when he wants to buy his wife new clothes. He discussed with Ferdi (male), and got the idea to find another additional job. His plans were arranged, but Pak Somat was aware of his abilities and weaknesses. Displayed as follows:

- The first plan to be a security guard, but constrained fat body and slow. This situation caused Mr. Somat not able to overcome the crime near his office.
- The second plan became an orange troop, but constrained by the environmental situation. The big body caused Mr. Somat to move slowly, while sweeping the streets of his sweeping strokes
- The third plan became a tomb keeper, constrained by fear. Mr. Somat was frightened when he saw the white figure, the alleged ghost. Though the figure is Koh Wat who covered his body with a sarong
- The fourth plan to be a seller of satay, even participate to spend the satay. Mr. Somat sells satay, thinking to save money by eating a bit of satay. A great appetite made Mr. Somat unknowingly spend all his wares.
- Finally he decided to become a motorcycle taxi, even though his motorcycle is outdated



Image 3 Mr. Somat become a motorcycle taxi in the episode Failure of Romance

Source: https://www.vidio.com/watch/89016-keluarga-somat-gagal-romantis?channel_id=274750

Mr. Somat as a Javanese man shows the responsibility in public to be able to bring himself. This social situation became a pressure so he did not dare to tell his wife. This shows a typical Javanese male, dominated by the nature of wanting to preserve the honor and harmony of the family. In line with the principle of *isin* (shame) and *sungkan* (respect).

Mr. Somat pleases his wife. Husband is responsible to the wife. Husband provides for a wife. This is in line with the general proverb, but considered important for marital life, especially the relationship of husband and wife, namely *wong becik ketitik wong ala ketara*. The meaning of this phrase is simple, that is "good people are seen, evil people look real". Its meaning is that man is in essence seen through conscience. Mr. Somat tried to show his good intentions, bought clothes, through hard work. Mrs. Inah, although not knowing it still shows respect to Mr. Somat. This is shown through scene Mrs. Inah unconsciously boarded the taxi brought by Mr. Somat. During the journey they tell each other about the goodness of his partner. This episode shows an equal relationship between men and women in the family. Mr. Somat placed Bu Inah as a *garwa* or soulmate. Similarly Mrs. Inah, is not shown as a wife who only obeys the will of her husband, but at the same time becomes a woman who is able to express herself in public space. She explicitly tells her role in helping husbands meet needs, by trading at home. This shows the existence of an equal role in making a living.

Conclusion

The film shows relationships among family members, based on social relations influenced by Javanese culture. Two episodes of this film tells the story of the role of a Javanese father. The episode of 'Eating Together' shows the father's relationship with his children. Dad searched for food, children got food from father. The episode of 'Failure of Romance' shows the husband's relationship with the wife, the husband provides clothing (clothing) for the wife. Both of these stories involve outsiders, namely Ferdi, as the party that encourages the actions of Mr. Somat. This shows how Mr. Somat's actions were influenced by how he wanted to show the social role as a father's role in the Javanese society. Further affects decision making in the family.

Both episodes show the values of the Javanese community in general. Views that are influenced by the value of *sangkan paraning dumadi*, *sepi ing pamrih rame ing gawe*, also *wong becik ketitik wong ala ketara* is shown through the actions of the characters and social relationships in society. In particular it can be explained that the film represented by these two episodes is the present Javanese society.

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