

Semiotic Analysis of Characteristic Image of Jogja Society in the film of “Jagad X-Code”

Herawati

Alumnus of Communication Studies, Faculty of Social and Political Sciences
University of Pembangunan Nasional “Veteran” Yogyakarta
Kampus II Jln. Babarsari No. 2 Yogyakarta 55132

Abstract

The object of the research is the film of Jagad X-Code. The film of Jagad X-Code took DI Yogyakarta as the setting of this film. The people of Jogja maintain the strong characteristic of Java which is represented in this comedy film. It conveyed the cultural values which started to fade away. The aim of the research is to identify the symbols and the sign used and the characteristic of the Jogja people presented in the film ‘Jagad X-Code’, and to identify the meaning of the film. The data source helped the writer in the process of interpretation and significance of the film was obtained through observation to the film, information from the book, internet and informants who understood the Javanese culture. It is concluded that film is one of media which convey the cultural value which should be maintained by the society. The characteristics of Javanese People represented in this film are submissive, polite, respectful to the elderly, helpful, and innocent. These characteristics are symbolized by the director of the film through the attitude and behavior of the actor in the film.

Keywords: Javanese Values, Semiotic, Representation

Introduction

Yogyakarta is one of the provinces in Indonesia which has many names, namely the city of culture, the city of artists, the city of education and the city of tourism. As a result, many domestic and foreign tourists visit this town. Yogyakarta is a special province and is different with other provinces in Indonesia, since Yogyakarta is the only province which is ruled by a King (Sri Sultan HB X) and becomes the Special Region (DIY) other than Aceh. The strong Javanese Culture represent the original personality of Jogja people, where the characteristics of hospitality/polite and friendliness become the one of which the Jogja people are proud.

Several things indicate that Yogyakarta deserves to be called as cultured city. For example, the city keeps and conserves the

ancient buildings. They are used by the film maker for the setting of their film. Furthermore, the beautiful scenery and the friendly people of Yogyakarta make it interesting to use them as the theme of the film. One of the film which takes the location in Yogyakarta is “Jagad X-Code”. This film is relatively famous and is played in Indonesian theaters in March 2009. The actors of this comedy film are Desta Club 80 and Agus Ringgo. The film is dominated by the jogjakarta native people who are innocent, polite with their typical ‘accent’ which makes this film interesting to watch.

Film represents an art which shows the moving picture which are arranged into a story. The story of a film may convey moral lessons. The communicators, namely the director, the story script, and the producer used the film to convey

the moral since it is missal and interesting to communicant.

One of the films which shows the strong cultural setting and is interesting to many movie goers is Jagad X-Code. The film tells about a boy of native Jogja called Jagad and his two friends. They live in the bank of Code River which is a small residency in Yogyakarta. Amid their economical difficulties, they got a mission from men who gave them a huge commission. They should find a flashdisk.

Based on the above condition, the problem exposed in this research was how to make the image of Jogja people presented in Jagad X-Code; what are the symbols and signs used in Jagad X-Code; and what are the content and the meaning which are conveyed to the people from Jagad X-Code?

The research methodology adopted in the semiotic analysis is included into the research type which gives the opportunity to make the alternative interpretation. In the implementation, the semiotic method demands the wholly observasion of all the media content, including how to convey its message, and the terms adopted. The researcher is asked to consider the meaning coherence between the inner part of the teks and the text coherence with its context. As a result, the research conducted analysis on the film content, including title, subtitle, terms and the way of how to convey the message.

Film Synopsis and Profile of Jagad X-Code

The Film 'Jagad X-Code' tells about three men, called Jagad, Gareng and Bayu. They become best friend and inseparable. Unlike the story of friendship in other film which highlight the conflict in the friendship which becomes the theme of the story, the story only highlights their unity to pursue their goal of success. Jagad lives in a small village in Jogja, or in the bank of Code River exactly. He lives with his mother in a very modess house and life in the poor economic condition. Jagad and his friends are unemployed, while his mother washes her neighbour's clothes.

The story begin when Jagad, Gareng, and Bayu confidently met a man (preman), who offered them a job. The man is called Semsar

who gives them a job to steal a flashdisk from a girl. The conflict of this film is that they don't know what a flashdisk is like.

In a place on the street, Jagad and his friends are ready to steal a bag from a woman as Semsar wants. They must run away avoiding the mass who chase after them. While the problem with their flashdisk is still lingering them, a woman named Regina steals a stuff which they think a flashdisk.

The story continued when Regina run away from home and accidentally met Jagad and his friends. Gareng offered Regina help to live in his house. Regina agreed and they asked Regina to live in Jagad's house. At the end, Regina became their new friend. Semsar who was impatiently to get the information about the flashdisk, used the new way to get it, that is by kidnapping Regina and asked for the flashdisk as the return for Regina to Jagad and his friends. It turned that the bag containing the flashdisk they kept lost. But a moment later, they found it back and planned to give it to Semsar, in order that Semsar let Regina go.

Jagad, Bayu, and Gareng exchange Regina with flashdisk. Jagad and his friends succeeded to cheat and finally they could save Regina and the flashdisk was still in their hands. They were very curious with the flashdisk and tried to find the content of the flashdisk. In happened that the content of the disk was the name list of corruptor and Regina's father was one of the person listed in it. Jagad, Gareng, and Bayu were in a difficult position. They wanted to get the money but they remembered the advice from Jagad's mother. She said that she wanted to see her son to be successful but he should take the good way to pursue it. On one hand, they wanted to report the crime done by Semsar and his big bos, but on the other hand they didn't have heart to do so, given that Regina has been their best friend. Finally, they hand over the flashdisk to Regina and entrusted the flashdisk to her. They didn't care what Regina did with the flashdisk.

Regina choosed to report and hand the flashdisk to the authorized person before she came home and met her father. During that time,

the relationship between Regina and his father was poor. Regina's father was so busy with his work that he had no time for his daughter. It made Regina go away from home. The situation was broken when suddenly the policemen came to their house and seized Regina's father.

At the end of the story, all were happy. The small village where Jagad, Baryu and Gareng lived was full of joy. Gareng began his business in hairdressing and Jagad had a job and bought his mother a washing machine. Jagad expressed his feeling to Regina and was accepted happily by Regina.

In this film, the story was not only about Jabad and his friends but also was about the couple who had been quarrelling since the husband was jealous seeing his wife selling the herbal drink. In addition, there was a story about a man who ran barber business in the street. The man was acted by Didik Nini Towok. A famous historian from Jobja, Djaduk Ferianto played the wicked leader of the neighbourhood.

Jagad X-Code is the first film produced by Inno Maleo Pictures, directed by Herwin Novianto, a director who directed a film in the

first time. Previously, he is famous as the director of the television commercials. His outstanding works are Djarum commercials, lebaran version and Bank Mandiri commercial. His several works were rewarded as the funnies commercials in BBC television in 2007, Besides getting Bronze Award in Adoi Award, in the same year. Adoi Award is a commercial festival held by Adoi magazine.

The result

Reserving and Conserving the ancestor's legacy

The scenes in Jagad X-Code which show how the director constructs the jogja people as the people who kept carefully the Javanese value is shown in the talk between Jagad and Regina in a certain place. They were enjoyed the night when suddenly a Javanese song was heard by them. Regina who felt strange and was curious about the song tried to find the source of the sound. Finally he found a man sitting alone and singing a Javanese song. He enjoyed the night while sitting and singing Javanese song.

signifier
A man is sitting alone in the of the night and is singing the Javanese song (tembang) at a wooden chair.

Table 4.1 Visualisasi dan Dialog

Character	
Old man	No dialogue singing

The scene represents a symbol and gives meaning, which is intentionally constructed by the director of Jagad X-Code to support the film. Selecting a place for the setting of a film, the director considers the place carefully to support the film appropriately. Film has many elements and signs which follow it. The sign or symbol which gives meaning is intentionally constructed to convey the lesson from the film to the public (viewer) (Pratista, 2003 : 1).

The shooting technique of a man singing the Javanese song is conducted with Long shot technique, describing the still of the night followed by the Javanese song. This doesn't mean that the scene is not important, but the brief is intended to show that singing a Javanese song was a common habit done by Javanese people, so that the scene is made as natural as possible. During several minutes, after the man sings the Javanese song, the voice becomes the background voice when Jagad is talking with his friends. This shows that singing Javanese song is an ordinary deed of Jogja people.

The above scene represents a man singing a Javanese song, an act which is hardly done by people in the city. In the still of the night, the man chooses to sit alone and to see the sky and provide himself with a glass of drink. He was shown in a glance. The scene begins when Jagad and Regina were talking in one night. In the end of their talk, Regina heard a song which is strange to her ear. Regina tried to find the voice and found the man singing in the night.

The addition of the scene showing a man singing a Javanese song, it is interesting to examine since the man was not the main actor of this film. He briefly appeared in the scene. This proves that the director wants to construct the characteristic of Jogja people who appreciate the local culture, which is gradually abandoned due to the era change. Jogja which is famous for the city of Guded, it is also famous for the society who kept the traditional value of this area. Today, it is hard to find individuals who are able to sing Javanese song or *Nembang Jowo*. However, in

several area in the village in Yogyakarta city, we still find people who sing the song.

In the Javanese culture, Javanese song is a form of reflection of the Javanese value. *Tembang Jawa* (Javanese song) in this scene, supported with the modest figure, represents how Javanese culture becomes a part of the figure's life. Although some Javanese people reside in other area, they still maintain the way of thinking, and apply the culture of Java. (Hadiatmaja dan Endah, 2009 : 33).

The title of the song is "Jobo Kastowo". In the daily life, there are many obstacles, so in essence, life is struggle. The song represent the form and the way to entertain oneself when he or she realizes that life is full of obstacle. This is stated by Harso, Wednesday night (09/06), in his house in Kotagede Yogyakarta. He argued that the song embodied meaning that we should 'remember' with the creator or the God. In the Javanese language it is called *nrimo*.

The music art expressed in the Javanese song represents the cultured Javanese people. Javanese people use song as the media to give advice or criticism to some person or public figure. Javanese people who like to used words, express what they want to say by using songs or 'proverb'. Music represent the teachings for the society. Religious moral teachings are frequently conveyed to the public in the preaching in the mosque in some event, since the Javanese people who are originally hinduist or buddist, it is combined and the religious teachings are made into songs, similar with what they did in the era of Hindu and Budha. (interview with Harso, Rabu 09/06

On the other side, it is described that Regina was amazed to see and to hear a man singing the Javanese song. Javanese song is difficult to sing. Generally, those who are able to sing the Javanese sing are the elderly. The young people in recent era are more interested in pop, rock, malay or other kinds of music. Which are played in the television and radio.

It is clear that Yogyakarta people are described in the film as the people who maintain

the values of Javanese culture. Starting from the simple thing, that is singing the Javanese song in the night. It is commonly found in the small villages in the corner of Jogja city. This may not be commonly found in big cities such as Jakarta, Bandung, Surabaya and other big cities. Yogyakarta, which inevitably develops into a big city, is still able to maintain the cultural value. This is proved when new areas are in the urban area where the pedicab drivers sing the Javanese song. The street singers also sing the Javanese songs.

Jogja people try hard enough to find the traditional food and local fruits which are nominally negligible. However, they believe that getting one of the food in Grebek event means that they will get the greater welfare in the future. Thus, in essence, the belief of Jogja people is closely related with myths, passed by the ancestor, and deeply ingrained in the mind of Jogja people.

In addition to the history which support the characteristics of Yogyakarta as the city of culture, Yogyakarta has the philosophical

foundation to develop the region, that is *Hamemayu Hayuning Bawana*. It is a ultimate destiny to complete the value of the life among the Yogyakarta people based on the local culture which is needed to be reserved and established. The basis of other philosophy is *Hamangku-Hamengku-Hamengkoni, Tahta Untuk Rakyat, dan Tahta untuk Kesejahteraan Sosial-kultural* (www.jogjakota.go.id).

The Attitude to Accept the Ordeal (Nrimo)

Nrimo is the attitude of an individual which is able to accept all kind of ordeal, but he or she is not passive, unstatic, or powerless. He or she is willing to accept it, because it is the natural performance, not because of his or her powerlessness. He or she was submissive to the God as the prophet Muhammad SAW gave meaning to Islam as the submission to the God. Many people misinterpret this attitude as the laziness. On the contrary, the attitude fills the human with energy. He or she encounter the challenge. *Nrimo* is an expression originated

Character		Signifier
1. Regina	Regina	A person who is daydreaming whilst combing his hair.
2. Barber	Not	
	The	
	yup	
	clip	
	acce	
	scis	

Table 4.2 Visualisation and Dialogue

from the ancestor. It has a deep meaning. (www.eramuslim.com, by Rikza Maulan)

In brief, it is what we call *nrima* which the writer tries to conclude through blog which are talked. In brief, that is the meaning of *nrimo* which the writer tries to define through bloggs which talk much about the typical characteristics of Javanese people. In these scene, someone who is in the peak of suffering may accept the ordeal by sitting alone and thinking deeply.

Javanese people is the society which maintains the ethics. The ethic which is detailed in every behavior. There is a proverb *mikul dhuwur mendem jero* (to praise the goodness and to hide the bad). It is a message which means that people should be respectful to their parent and their leader, *ojo ngono ora ilok* (don't do that, that's not good), not good is expressed with the word *ora ilok*, indicating the sacred way of expression and there are many other expression used by Javanese people (Moh. Roqib, 2007:7).

The society of Jogjakarta who maintain the cultural value of Java certainly has some stereotypes as the 'submissive' people. *Nrimo* or submissive is a form of obedience of somebody who accept the ordeal. It means that they face all the problem submissively and believe the God's will. They believe that The God gives them ordeal and there must be a lesson in that ordeal.

Narimo or *nrimo* heavily influences on the wellbeing of someone's heart. The Javanese people who are submissive may be said as the individuals who are thankful to the God. *Nrimo* (submissive) and patient mean *momot*, be strong to all the ordeal, but doesn't mean to be hopeless. They (Javanese people) are also the people who have strong belief, deep insight and knowledge. They also deserve to be likened with the ocean of knowledge and insight, since they don't differentiate between the gold and the clay, the enemy and friend. All are considered the same. The water doesn't spill over though all the water flows there (Herusatoto, 2001, p.73).

Nrimo is materialized in the form of thank to God. For example, when seeing the poor

people, they thank to God with the words "huft... Alhamdulillah though we are poor, we still have something to eat". In the film, one can find the scene of a barber who loses his scissors. Though it is very important for him, and that without it, he cannot work, the man still tried to work in other field, but he failed, even the customers are mad at him when he tried to became a parking attendant since he made the car crashed.

Experiencing the continuous misery may make someone frustrated and cried, or even he/she commits suicide. Many people have no strong mental to face the ordeal and sort the easiest way. The above scene shows how patient the man is, who is a Javanese people.

The man who has the strong accent represents Javanese people or in the film is the Javanese people. In addition, the body accent of the man while telling the sad story is by bending while rubbing his hands to his clothes which is the common way the Javanese people do. While the misery experienced by the man is shown from his face which is sad, particularly in the onset of the scene. The man himself, who work as a barber in the edge of the road, keeps silent while rubbing his hair. It is shown that he surely likes his world, thus losing his scissors means not only losing his way of life but also losing his pleasure or his hobby. It makes the sadness in his heart event stronger, but his patient patience and his submission which is represented by his poor clothes and during the film (the initial and the ending scene) he wore the same clothes. Detail of every element which supports the film was considered by the director.

The description of Jogjanese people with the characteristic of submissive becomes the topics in several discussion. As seen in one of the journal in the newspaper which discusses about the Javanese women who are famous for their submission or *nrimo*.

The personality traits of submissive, patient, gentle, loyal, dedicated are still the typical trait of Javanese people. These traits are frequently reflected in the common Javanese women. However, this trait is shaped because the environment has formed this traits. The

trait of *nrimo* (submissive) became a typical trait of Javanese women and this makes them survive in their lives. *Nrimo* or submissive doesn't mean doesn't make any effort. Rather it means overcoming any obstacles and accepting any difficulties, when something is difficult to *dan pasrah* bukan berarti tidak berusaha tetapi justru berusaha mengatasi kesulitan dan secara sadar mampu untuk menerima keadaan dan *pasrah* pada nasibnya, bila suatu keadaan tidak dapat diubah lagi (www.kompasiana.com, edisi 6 Maret 2010).

In one journal in the national newspaper, it is stated that *nrimo* has become the characteristic of Javanese people. This means that this trait has been widely recognized and become the image of Java/Jogja People. The compromise attitude represents the obstacles and also the strength of Javanese people. It is said as the obstacle because it makes the Javanese people lose their opportunity to actualize themselves maximally, but it is also the strength of Javanese people since it enables them to adapt and accept the condition which may not be beneficial for them. He or she was submissive, which doesn't mean being passive. Because the trait of smart, initiative and responsible give the quality to the meaning of submission, that is choosing consciously to adapt him/herself to the condition and remain trying to improve the condition optimally. Submission is a choice which has been considered maturely and the key of balance among the Javanese people, meaning that in facing the hard situation, the man still functions and faces the situation very well, with the hope of his neighborhood.

We frequently find the jogja people hanging around in front of their house, in the side of the road, in the bank of the river or any other place, where they daydream or think their problems. Particularly in the hard condition, Javanese people like to daydream and sit. (interview with Bp. Harso, Javanese historian, tanggal 15/05/10)

It is stated by one of Javanese historian Bp. Harso, who are a member of Bang-bung, a typical Javanese music group, while preparing his performance on Sabtu (15/05/10). He added that the common activity of Jogja people while they are facing difficult condition is being along, daydreaming to ease their emotion. Javanese people are called simple people since they don't need to express their feeling by crying or thinking very hard about his problem. It is enough for Javanese people to stay calm and try to accept what happens and that is one of typical characteristic of Jogja people.

In essence, *nrimo* or submissive is not apatic, passive and blatantly surrender to the condition or become the victim of a situation. The word *nrimo* or submissive contains the hard work in the life. The effort was then supported with the pray (vertical relation) to the God. Human is supposed to exert any effort, whether she or he will be succeed or fail, it depends on the God's will. *nrimo*, in other words, means the attitude to accept after exerting the effort or hard work. (www.kompasiana.com, edisi 22 April 2010)

Jogja people have the characteristics of *nrimo* ((submissive), meaning that they are submissive when they face difficulties, give all the problem back to God. The expression which is frequently used to face problems in life is *pasrah lan sumarah*, which means surrender and accept the condition. The characteristics of *nrimo* in Javanese people represent the religious people. This is supported by the fact that Javanese people have *Hasta Sila* (eight principles) in *Serat Sesangka Djati*, which consists of two guidance, - *Tri-Sila* (three principles), and *Panca-Sila* (five principles). Three principles is the task that should be performed everyday by human, and represent three matter that should be confirmed with the moral and the creativity of the human in worshiping the God; namely: *eling*, *pracaya*, dan *mitutu* or fulfilling any commands (Herusatoto, 2001 : 72)

The care for others (helpful)

while having cut his hair on the side of a road, a teenager heard a cry from a woman. The woman cried for a help because she was robbed. The young man responded the situation by standing and jumping the fence. He didn't realize that his hair was in a mess since the cutting had not finished and he still wore the clothes or napkin which is usually used when one is being cut. The young man give more attention to the woman than himself.

The care for other should be established in the society. We know that in the big city, most people are individualist. Sometimes, they neglect the difficulties faced by others. This indirectly makes the rate of criminal increases in the cities. Since the target of the crime is the wealthy people,

the indifference of the people in the city make them remain silent. The humanity value and the care for other are the characteristic trait of Jogja people which are constructed by the director in the film *Jagad X-Code*. In the above scene, the director wanted the represents how people of Jogja live their lives, do their activities and when someone needs help they will try to help. Furthermore, it is only a cry or shout. Generally people are not sure to help when they hear a scream. When they hear a scream they normally look around to find the source of the sound and when the scream seems far away from them or that they cannot find or see who screams, they return to their activity. However, in this film, it is shown that the young man suddenly stood up when he heard the scream. He then jumped and

Signifier
The young man who was cutti hair at the barber, stood up a ran when he heard shouts

Table 4.3 Visualisation and Dialogue

Character	
1. A customer who is having his hair cut	-
2. The barber	

Table 4.4 Visualisation and Dialogue

Characters	D
1.Jagad	Regina : I am on the r
2.Regina	Jagad : Where do you
3.Gareng	Regina : I don't know
4.Bayu	Gareng : Stay at Jagad
	Bayu : It is okay cat

tried to join other to chase after the thief. He didn't care about his hair which hasn't been cut completely and he still wore the clothes used to cover his body when his hair was cut.

In the above scene, the young man didn't care about his appearance and choose to help the person who was in trouble. The scene was taken with medium shot technique to show how the young man sacrificed his activity he was doing and how he tried to jump the fence to help other

people. This is a good moral value which is suggested by the director in Jagad X-Code. This implies that we should care about people around us.

The people of Java who maintain the ethics and are obedient to the tradition passed by the forebear, continue to give importance to the public interest rather than their own interest. This is shown in the life of Javanese people who follow *ojo dumeh* and *ojo aji mumpung*.

oyo dumeh refers to the guidance in life which means that people shouldn't be arrogant when the God blesses the people abundantly. *oyo dumeh* is a reminder that people should help each other. One who wants to live happily should not be greedy, he or she should share with the people around him/her. It should be remembered that the happiness in someone's life is related with the support from his/her neighbour. (Herusatoto, 2001:74). the form of concern to other in this film is shown by the director of the film in the above scene. Beginning with three young men, namely Jagad, Gareng dan Bayu who saw a girl who once stole their stuff, they came to the girl to ask for their stuff. They wanted the girl to return their stuff. However, the girl, named Regina told them that she ran away from home. Without taking a second thought, Gareng offered Regina to stay in Jagad's house, whereas they knew that Regina might not be a nice girl given that the girl stole the stuff from them. It didn't make them unsure to help the girl. They wanted Regina stay with them.

The care for other, particularly giving help for other is an example of good trait. It must be followed and applied. Today's life is full with difficulties (generally, the poor economic condition) so it is important to develop the care for other or it is important to help other people in our surrounding neighbourhood. For example when we see a television program MINTA TOLONG...., it can be seen that the care for other or the willingness to help other are very low in the recent days. Most people hope for reward.

The lesson represented in the scene is that the people of Jogja are simple in their thinking and deed. Thus, in generally, it is suggested that the people of Jogja are openminded to help people. All they do are truly faithful to ease other's burden. Although the person they help may not have a good background. Being helpful should be performed at any times, anywhere or anyone. The importance is that it should conform with the values and the norms.

In this scene, Jagad is initially unsure and refuse to help, this is due to the fact that he is afraid of his mother. However, Gareng and Bayu

encourage and support Jagad to let Regina stay in his house. Finally, Jagad agreed to do so and asked Regina to live in his house. Before they left Gareng gave Regina a candy with the reading *senyum dong...!* (please smile). The care for other is represented in the form of entertaining the people who are upset. The giving of a candy which may have a negligible nominal value is a symbol which is used by the director to show that helping people cannot be viewed from the size of the value, rather the faithfulness of giving the help.

The fate of human being as the creature plays role as personal creature and social creature. As a personal creature, human has the specific characteristic to improve himself/herself in accordance with the owned potency, while as the social creature, the human cannot live without the help from other. The strength of human being in essence is not in their physical and psychological strength. Rather, their power depends on the collaboration with others in a society. Human cannot live their own, they need to help each other, they need to work together in their life in the society and country.

Gotong royong or collaboration represent the value which is still followed by the society, particularly those who live in the rural area since they consider it as the value which is considered valuable and belongs to them. The acceptance of society to this value is not merely due to the fact that the value is advisable, but it is also rooted from the culture of the forebear. Collaboration and togetherness is the realization of solidarity and brotherhood. (www.wisatadanbudaya.com, by Siti Munawaroh).

What is presented above about the society of Java indicated that the People of Java are suggested to do all which has the social value. What is suggested about the people of Jawa is that they are accustomed to doing everything which has the social value in their daily life. Working together and the similar activities have been passed generation by generation and built into the characteristic which is embodied in the people of Java.

Give Importance to the Brotherhood than Materials

The above scene began when Jagad, Gareng, Bayu and Jaga Semsar chase after a woman (Regina) who stole the flash disk. Gareng who lived in the car, joined to chase the woman by riding a pedicab. Upon arriving the area near Regina's house, he realized that he had no money. He tried to ask for money to his friends. The man who was the pedicab driver who heard about his, stated that he helped voluntarily and he refused to be given the money. He stated that he happily chased after the woman as what he saw in the film in television.

In this era when the economic difficulties are abound, many people are expected to get the financial gain. Everybody needs money, and many people tried to get money not in a good way. They do many things such as stealing, committing corruption or any evil things. In this film, however, the man who are poor, that is the pedicab driver, refused to be given money when someone asked him for help, that is chasing the car.

The scene occurred on the side of the road where Gareng was chasing the car. Initially Gareng (the pedicab driver) got down from the pedicab

and asked for money to his friend to pay for the ride. However, the pedicab driver who heard the talk stated that he didn't need to pay. This is a very good example. In these days, it is difficult to find such a kind person such as the pedicab driver who helped other people happily. The man who looked very tired, shown in the scene clearly since it is taken close up, and the scene where he wept his sweat, shows that the man had been working hard to help Gareng. However, he doesn't seek for the material gain, rather he likes the feel and the wish to help other people.

Furthermore, in this scene, the director wants to suggest the message that human should become the good example in his/her life. In this film, the pedicab driver who is considered as the one who is in the poor economic condition, still keep his pure heart and that he is very kind. He doesn't pay much attention to the material gain. The man who is a Javanese people, speaks the strong Javanese accent and wears traditional hat of Javanese (blankon) becomes the positive example of the viewers.

Although he is not paid, the man still shows his polite and friendly behavior to his customer. It is shown by the scene that he smiled while he was leaving. The man also wore a pair

Table 4.5 Visualisation and Dialogue

Characters	
1. Jagad	Pedicab driver You don't have
2. Gareng	I am very happy like action movie
3. Bayu	It's true.
4. Pedicab driver	Gareng : Thank you

of eyeglasses while he was riding the pedicab. This is shown by the director who represents the pedicab drivies in Yogyakarta. They are funny and kind, and can be met around the Malioboro street.

The sound of water in Code River and the still of the night with the background music make the scene was astonishing. Jagad, Gareng, Bayu and Regina sat at the bank of Code river to talk about important thing, that is about the flashdisk which they kept. The calm situation without the jokes which usually they did became the end of the film which highlighted about a flashdisk. The scene of every actor and the calm situation described a more tense showed that the decision they should make is very difficult. The picture taken using long shot is also used to show that all the actors are in the difficult situation. Their seat position and also the mimic shown in their face indicated that giving the flashdisk to the people who asked them (Semsar) will make them rich or have much money and that Jagad might be able to buy a washing machine for his mother as he promised. But in Jagad's heart, it was a difficult decision, it makes his life uncalm. The money they get is bad money. In contrast, when they told the story to the police to catch Semsar, Regina's father will be taken into the jail. This difficult decision is shown from the setting which is shown tense and astonishing in the same time.

Finally, they decided to give the flashdisk to Regina because Jagad, Bayu and Gareng didn't want to keep the flashdisk. They refused to accept the large amount of money Rp30.000.000 which led them into the fear and guilty because of the money. They entrusted the flashdisk to Regina since they believed that it is Regina who are the appropriate person to decide about what they should do to the flashdisk which contained the information about Regina's father who committed the corruption. Regina's face, closed up by the camera, seems in the difficult condition about what she should do to the flashdisk. When she handed over the flashdisk to the policemen made his father sent to jail. Once more, the director of the film suggested that the people of Java maintain the cultural value in which the material value is not paramount. The

culture and the moral value as well as the strong religiousity make the people of Java cautious concerning the way to get money. They maintain the good way to get the money. In addition, they give more attention to the social value than the material value. As it is shown in the above scene, Jagad and his friends proved that the friendship is more importance than financial gain, even is very huge.

As mentioned in the previous chapter, the word *nrimo* or submissive represent one of the personality trait of Jogja people. Submission strengthens the stereotype of Jogja people who are not materialistic. It is widely known that money is very important for everybody to make him/her survive in the modern world. *Nrimo* or being submissive is to accept what happened (including what was obtained) and thank God for whatever was given. The people of Jogja accept and are submissive to what is given by God, including the lower salary or wage which is given to people of Jogja.

Once I tried to have a talk with a craftman who made a souvenir in Bantul. For a souvenir which was sold for 20 - 40 thousand, the price from the craftman was about 7 - 10 thousand. The daily wage for the craftman was about 10 thousand per day (www.kompasiana.com, edisi 9 Januari 2010).

Many companies search for the employees from Yogyakarta as they think that they can pay the lower salary. Thus it is believed that many construction worker or housemaid come from jogja area, particularly Wonosari. In addition, the minimum wage for Yogyakarta is relatively lower compared to other provinces in Indonesia, such as central Java or West Java.

Talking about the wage standar of Jogja which is nominally Rp 700,000 rupiah/month, it is closely related with Jogja as the city of education and tourism. Every product should be charged as low as possible thus this makes the businessmen charge the lower production cost, including paying wage for the employees. Whereas, the most modest food stalls provide free hotspot. In contrast, in Jakarta, people are suppose to use prepaid to have a seat in restaurant.

Something I think that it is unfair for the local people. they should reduce their profit to be able to survive and to provide the food for the comers who come to Jogja for a while then they will go away. Their intelligence may be not used for developing Jogja while the business from other region run their business in Jogja such as running the francise or running the mall with the national standard tariff. (www.kompasiana.com, edisi 9 Januari

2010)

Yogyakarta which is famous for the education and the tourism is supported with the affordable living. With one thousand rupiah in Yogyakarta, one can eat satisfactorily. The writer had the experience on Wednesday (19/0510) in the south walkway near Ramai Store in Malioboro. I met an old man who sold a snack called sagon, that is a snack made of coconut and fried rice. The seller was very old and powerless. Since I felt sympathy to the seller, I bought some piece of the food and tried to communicate with the seller. The seller told that he sold the food because he just wanted to spend his leasure time, instead of financial gain. Although he lived in a poor condition, he sold the food to satisfied his consumers who liked his food very much. Thus, he sold the food as he liked. Sometimes, he sold the food twice or three times a week. This is proved when I bought two pieces of sagon which cost Rp 4000,00, but I gave him Rp 5000, instead. However, the seller gave three pieces of sagon. It may make him loss but he said that he didn't want to make his consumers disappointed.

The story of this old man strengthen my belief that Javanese people do not give more concern to the financial gain although we know that money is an important matter in our life. But there is one thing which cannot be paid with money. People of Jogja are happy although they are not wealthy. They are happy with their simple life. The moral teachings of Javanese culture are maintained by Javanese people since they considered that these teachings have deep meaning and that the teachings have been applied for long time and that they are maintained amid

the development of the era. They do not like to live materialistically.

The modest people of Java have the teachings which are closely related with the social life, for example *rame ing gawe* (work together), *sepi ing pamrih* (whithout any reward), *sugih tanpo benda* (rich without property) which means hard work, ungreedy and feel that they are rich of the wisdom though they have little wealth and always give hands and contribute to someonelese (Herusatoto, 2001 : 76).

What is cited above is the Javanese moral teaching which means that Javanese society should work hard to pursue their destiny, but it is not suggested that they became greedy. They are not supposed to do harm to other people. we have something to be given to someone else. Our stuff should be useful for someone else, thus we become helpful, we are rich viewed from our good deed

Conclusion

Film represent the media which is appropriate to represent the values of Javanese culture. The meaning implied in the symbols and signs in the scenes of Film Jagad X-Code are constructed with the attitude of the actors in the film, and supported the other factor such as background music, the setting, and the shooting, etc. Film represent the medium which is able to convey the message in the cultural value which should be reserved by the society.

Based on the research result and analysis using the semiotic method on the film Jagad X-Code, it can be concluded that what is represented by the communicator in the film is the normative value reflected in the society of Jogja. Normative value refers to the value of Javanese culture. It is described that the people of Jogja maintain the value of the culture. They reserve or conserve the rites or cultural detail which are included in the value of Javanese culture. Being submissive, innocent, friendly, modest and polite are personality traits represented in the behavior of Jogja people in the Film Jagad X-Code ini. The people of Jogja also have the care for other and their strong collaboration habit is still reflected in their

behavior which want to be shown in the film. They help each other without hoping to get reward and they help all the people. All are based on the willing to take care of others. The respect for the elderly is also kept in this film and represented clearly as presented by Jagad's attitude toward his mother.

The characteristics of Jogja people are also presented in the Film Jagad X-Code through the scene played by the actors in this film. The attitude and the behavior they show are supportent by the element or details given by the director, the setting is also supports the story. The director chooses the background musc, the technique of picture shooting, or the setting in such awal that he wanted to represent the Javanese people as clear as possible.

The content of the meaning which are wanted to show are conveyed by the director in the Film Jagad X-Code ini. The moral is that we should maintain the values of local culture we have. It is particularly true for the Javanese people who are represented positively in the film. The Film *Jagad X-Code* is expected to become the moral lesson to maintain and reserve the value of the culture which may be changed by the new values of the foreign culture. This new values are brought by the immigrant people. Since Jogja is famous because it is the city of education, many people come to Jogja to study and they bring their cultural value. It is a challenge to ingrain deeply the original value of Jogja culture.

Bibliography

- Subur, Alex, 2004, *Semiotika Komunikasi. Bandung* : PT Remaja Rusdakarya.
- Moleong Lexi, 2001, *Metodelogi Penulisan Kulitatif*, Bandung, Remaja Rosdakarya.
- Santoso, Riyadi, 2003, *Semiotika Sosial, Pandangan terhadap Bahasa*, Pustaka Uireka, Surabaya.
- Koentjaraningrat, 2002, *Stereotip Etnis dalam Masyarakat Multietnis*,
- Subur, Alex, 2001, *Analisis Teks Media: Suatu Pengantar untuk Analisis Wacana, Analisis Semiotika dan Analisis Fram-*
- ing*, Bandung : PT Remaja Rusdakarya.
- Barker, 2004, *Cultural Studies*, Yogyakarta: Kreasi Wacana
- Deddy Mulyana, M.A, 2003, *Metodologi Penelitian Kualitatif*. Bandung: PT Remaja Rusdakarya.
- Sumarno, Marselli, 1996, *Dasar-Dasar Apresiasi Film*, Jakarta : PT. Gramedia Widiasarana.
- Piliang, 2003, *Hipersemiotika : Tafsir Cutral Studies atas Matinya Makna*, Yogyakarta: Jalasutra.
- Pratista, Himawan, 2008, *Memahami Film*, Yogyakarta: Homerian Pustaka.
- Prof. Dr. Lexy J. Maleong M.A., 2006, *Metode Penelitian Kualitatif*, Bandung: PT. Remaja Rosdakarya.
- Budiono Herusatoto, 2001, *Simbolisme Dalam Budaya Jawa*, Indonesia : PT. Prasetya Widia Pratama
- S. Hadiatmaja dan K. Endah, 2009, *Pranata Sosial dalam Masyarakat Jawa*, Yogyakarta : CV.Gravika Indah
- Moh Roqib, 2007, *Harmoni Budaya Jawa*, Purwokerto : STAIN Purwokerto Press
- Budiman, 2004, *Semiotika Visual*, Yogyakarta: Buku Baik
- Soekadijo, 1995, *Tendensi dan Tradisi dalam Sosiologi Pembangunan*, Jakarta: PT. Gramedia.

Internet :

- <http://www.karbonjournal.org/article/antara-banal-binal-dan-%E2%80%99ndeso-eksotisme-yogyakarta-dalam-film-indonesia>
- <http://www.tempointeraktif.com/hg/jakarta/2009/12/12/15/brk,20091215214010,id.htm>
- <http://snhadi.wordpress.com/2010/03/15/kesederhanaan-tak-menurunkan-citra-belajar-dari-para-pesohor-dunia/>
- <http://wisatadanbudaya.blogspot.com/2010/03/pasca-gempa-intensitas-gotong-royong.html>
- www.wacananusantara.org/2/63/aksara-jawa-rumit
- <http://id.shvoong.com/medicine-and-health/>

- 1961667-inilah-survey-keperawanan-di-yogyakarta
<http://www.filmpendek.com/old/bioskop/jagadx-code.html>
<http://jurnalmahasiswa.filsafat.ugm.ac.id/nus-15.htm>
<http://www.eramuslim.com/syariah/tafsir-hadits/makna-sabar.htm>
<http://sosbud.kompasiana.com/2010/03/06/wanita-jawa/>
<http://fahreza.ngeblogs.com/2010/03/02/manusia-sebagai-makhluk-individu-dan-makhluk-sosial/>
http://idid.facebook.com/note.php?note_id=266704181109&id=171041283735&ref=ss
<http://www.indotravelers.com/yogyakarta/index.html>
<http://www.jogjakota.go.id/index/extra.detail/21>
<http://wisata.kompasiana.com/group/jalan-jalan/2010/01/09/jogja-dilema-sebuah-kota/>
OPINI