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REPRESENTATION OF JAVANESE CULTURE IN THE RELIGIOUS FILM WHEN LOVE IS PRAISE 2

(Semiotic Analysis of Charles Sander Pierce)

Ido Afriadi, Namira Fitria, Parlin Harbet, Sanika Sembiring
Universitas Pamulang, Universitas Bina Sarana Informatika
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Abstract

This research is a research that analyzes Javanese cultural values in the religious cinema film When Love Recites Tasbih 2. The formulation of the problem in this research is what are the signs and meanings that represent Javanese cultural values in the cinema film When Love Recites Tasbih 2. This research uses data analysis, namely the meaning of symbols as a semiotic study. The method used is a qualitative descriptive method that shows the results of the research that emphasizes meaning rather than generalization. The data in this study presents verbal texts and nonverbal texts. Verbal texts are in the form of writing and speaking, while nonverbal texts are in the form of images or settings contained in the film. As for the data collection technique, the researcher used the note-taking technique in the form of (1) watching the film, (2) noting the things needed, (3) collecting (screen capture), (4) selecting, and (5) analyzing to obtain conclusions. The researcher used Charles Sanders Pierce's semiotic study by focusing on the meaning of symbols as the data obtained. Furthermore, the data was analyzed to obtain the cultural values contained in the film. The researcher found 4 images and narratives that contain symbolic meanings related to Javanese cultural elements. Researchers found cultural values in the form of words and locations in Central Java.

Keywords: Film, Javanese Culture, Semiotics

Abstrak

Penelitian ini adalah penelitian yang melakukan analisis nilai-nilai budaya jawa dalam film bioskop religi Ketika Cinta Bertasbih 2. Adapun rumusan masalah dalam penelitian ini adalah apa saja tanda dan makna yang merepresentasikan nilai-nilai budaya jawa dalam film bioskop ketika cinta bertasbih 2. Penelitian ini menggunakan analisis data yaitu makna simbol sebagai kajian semiotika. Metode yang digunakan yaitu berupa metode deskriptif kualitatif yang menunjukkan hasil penelitiannya yang lebih menekankan makna dari pada generalisasi. Data dalam penelitian ini menyajikan teks verbal dan teks nonverbal. Teks verbal berupa tulisan dan lisan, sedangkan teks nonverbal berupa gambar atau latar tempat yang terkandung dalam film tersebut. adapun teknik pengambilan data, peneliti menggunakan teknik simak catat berupa (1) menonton film, (2) mencatat hal-hal yang dibutuhkan, (3) mengumpulkan (tangkap layar), (4) memilih, dan (5) menganalisis hingga memperoleh kesimpulan. Peneliti menggunakan kajian semiotika Charles Sanders Pierce dengan memfokuskan pada makna simbol sebagai data yang diperoleh. Selanjutnya data tersebut dianalisis sehingga memperoleh nilai-nilai budaya yang terkandung dalam film tersebut. Peneliti menemukan 4 gambar dan narasi yang mengandung makna simbol yang berkaitan dengan unsur budaya jawa. Peneliti menemukan nilai budaya berupa penggunaan kata-kata dan lokasi tempat yang berada di Jawa Tengah.



Kata kunci: Film, Budaya Jawa, Semiotika

I. INTRODUCTION

Film is an electronic medium that plays a significant role in conveying messages compared to other media. The process of film, which utilizes audio and visuals, works well, preventing audiences from getting bored and making the story easier to remember due to its engaging format. Film is a form of mass media considered to meet the public's demand and taste for entertainment during the stress of daily activities (Lestari, 2021). Dennis McQuail (1989: 13) argues that film is a means of entertainment that presents stories, music, drama, events, comedy, and other technical presentations to the public without distinction of status.

When a film's story is created, it is based on representations from observations of society, selecting realities deemed necessary in writing the screenplay. According to Chris Barker (2004: 9), representation is a social construct that requires one to explore the formation of textual meaning and investigate how meaning is generated in various contexts. Representation and cultural meaning have a materiality inherent in inscriptions, objects, images, books, magazines, sounds, and television programs. This materiality is produced, used, displayed, and understood within a social context. Therefore, the films presented are not significantly different from everyday life in society. The films produced have messages packaged in a manner that serves various purposes, such as providing entertainment, information, education, and certain teachings that instill beliefs that gradually persuade the audience.

According to Effendy (2000: 54), film is one of the pillars of postmodern aesthetics. Through film, the principles, theories, aesthetic values, and beliefs of postmodern culture are fully visible and captivate the audience. Through film, the principles of postmodern culture can be easily enjoyed and spread throughout the world. As a product of mass culture, many life values are reflected in the content of the film, one of which is cultural values. Films that are related to a particular region certainly have values within them. These cultural values are displayed in every scene. The audience not only enjoys films for entertainment but can also absorb cultural values such as customs, procedures, ethics, morals, and religion. According to Djamaris (1994), cultural values are grouped into five parts, namely: (1) cultural values in the relationship between humans and God, (2) cultural values in the relationship between humans and society, (3) cultural values in the relationship between humans and other people or fellow humans, (4) cultural values in the relationship between humans and themselves, and (5) cultural values in the relationship between humans and nature.

One of the films that has a connection with a region is the 2009 film "When Love Prays 2," which features elements of Central Java. The Javanese nuance is quite strong in this film, this can be seen from the use of language that uses a lot of Javanese and the filming location in Central Java. "When Love Prays 2" is a religious genre film that uses quite a lot of Javanese in its script. Therefore, this study aims to determine what signs and meanings represent Javanese cultural values in the film "When Love Prays 2"?

II. THEORETICAL STUDIES

2.1. Representation

In this study, the researcher chose to use the theory of representation proposed by Stuart Hall in 1997. According to Stuart Hall, representation is a series of concepts that have meaning in an individual's mind. These concepts are then interpreted and given meaning by the individual themselves through spoken or written language. Representation allows individuals to form perceptions of themselves by connecting meanings and signs around them. Thus, representation helps shape individual identity and how individuals understand how they are seen by others (Kusumastuti & Nugroho, 2017). Furthermore, Stuart Hall also explains three approaches to representation, which can be understood as follows:

1. **Reflective Approach:** Objects convey meaning through signs that directly refer to their true meaning in the real world. This means that everyday events are interpreted using language common to society.
2. **Intentional Approach:** This focuses more on the writer and speaker directing the main character to achieve a predetermined goal through dialogue or character utterances. The goal is to explain meaning directly through words or dialogue that aligns with the desired goal.
3. **Constructionist Approach:** Representation is seen as the result of attempts to assign values or labels to signs. This process is social construction involving actors in society, resulting in varying interpretations of the meanings within these signs.

2.2. Film

The definition of a film is a literary work that contains audiovisual elements. Films can produce images, moving images, and sound in such a way that they convey a narrative meaning that can be understood by the audience (Ramdan et al. 2020:4). According to Sumarno (in Ramdan, 2020), film is a form of art resulting from the creativity of everyone involved in the filmmaking process. Films present a work that can leave an impression on the

audience, encouraging them to see the message contained within. According to Oktavianus (in Aprilizia et al. 2023:3).

2.3. Semiotics

Semiotics is defined as an analytical method used to explore the meaning contained within a sign. According to Susanne Langer, "assessing a symbol or sign is important. Animal life is mediated through feelings, but human feelings are mediated by a number of concepts, symbols, and language" (Morissan, 2013: 135). Semiotics is defined in the Big Indonesian Dictionary as everything related to symbols and signs that exist in human life (Achmad, 2016: 155). Ferdinand de Saussure (1857-1913) and Charles Sanders Pierce are two of the most famous semioticians (1839-1914). Ferdinand de Saussure and Charles Sanders Pierce described the science of semiotics separately and did not recognize each other. Pierce developed it in the United States with a background in philosophy, while Saussure developed it in Europe with a background in linguistics (Sumbo, 2008: 11). Semeion means 'sign' or seme, which means 'interpretation of signs'. The term "semiotics" comes from Greek.

Peirce's theory is considered by experts as a major theory in semiotics, assuming that its ideas are comprehensive, namely a structural description of all systems of meaning (Alex Sobur, 2001:97). Peirce explains in Fiske's quote: "A sign is something that someone represents in some way or in some capacity. A sign addresses someone, meaning it creates an equivalent sign in that person's mind, or a more perfect sign. Peirce is famous for his three-sided model. The three components are Representamen, object, and Interpretant. Something can be said to be representative if it meets two conditions; first, it can be perceived (by all five senses, thoughts/emotions), second, it acts as a sign; that means it represents something else. The other element is the object. According to Peirce, an object is an element that represents a sign; it can be said that it is "something else." It can also be material that is perceived by the senses, or mental or imaginary. The third component is the interpretant. Peirce said that the interpretant is meaning/interpretation. Peirce uses other terms for interpretant, namely; "signification", "signification", and "interpretation."

III. RESEARCH METHODS

3.1. Research Method

The method used in this research is a qualitative descriptive method. Qualitative descriptive methods are also known as ethnographic methods because they are more commonly used for research related to cultural anthropology (Sugiyono, 2016: 8). Qualitative


descriptive methods are based on the philosophy of postpositivity, often applied to natural objects, and the results of qualitative descriptive research emphasize meaning over generalization (Sugiyono, 2016: 9).




3.2. Data Sources

Data sources provide information regarding the research to be conducted, from which data can be obtained and generated. In this study, the researcher used primary data sources, namely verbal and nonverbal texts from the film "Religi Ketika Cinta Bertasbih 2." The film provided information/data directly to the author. The data collection technique used in this study was a note-taking technique, in which the researcher watched and took screenshots to collect the data. According to Sugiono (in Faruk 2012: 24) the note-taking technique is a method used to search for and conclude facts related to research problems. The note-taking techniques in this research include: (1) watching the film When Love Recites 2 repeatedly, (2) noting down things needed in the research, (3) collecting, (4) sorting, and (5) analyzing to obtain the conclusions of this research.

IV. RESEARCH RESULTS

Table 1 Data analysis and symbol meaning

No	Picture	Verbal Text	Non-Verbal Text
1.	 <p>00.08.19</p>	<p><i>"Akhirnya pulang juga anak lanang ku"</i></p>	<p>Data 1: Shows an image of Azzam's mother crying with emotion as Azzam finally returns home after studying in Egypt for nine years.</p>
1.	 <p>00.15.32</p>	-	<p>Data 2: Shows a location in a village in Central Java near Azzam's house.</p>

<p>3.</p>	 	<p><i>“Cah ayu, berjilbab”</i></p>	<p>Data 3: Showing a picture of Mrs. Azzam praising Anna, saying she is beautiful and wears a hijab.</p>
<p>4.</p>		<p><i>“Pesantren Darul Qur'an Polanharjo”</i></p>	<p>Data 4: Shows the truck driven by Azzam heading to the Darul Qu'an Islamic Boarding School in Polanharjo, Central Java.</p>

DISCUSSION

When Love Recites the Rosary 2 is a 2009 Indonesian religious drama film directed by Chaerul Umam. It is based on the novel "When Love Recites the Rosary" by Habiburrahman El Shirazy. Produced by SinemArt Pictures, the film stars Kholidi Asadil Alam, Oki Setiana Dewi, and Alice Sofie Norin. "When Love Recites the Rosary 2" premiered in Indonesian theaters on September 17, 2009. The film features numerous Javanese cultural elements, evident in the verbal and visual symbols that can be examined.

The symbol depicted in data 1 is a woman, portraying Azzam's mother, who cries with emotion as she greets her son, who is kneeling on her mother's knee, as he returns home after nine years of studying in Egypt. The text also reads, "Finally, my son has come home." According to the Big Indonesian Dictionary (KBBI), "anak lanang" means son. The term "lanang" in Javanese also means male or man.

Next, the symbol in the second data point shows a location in a village in Central Java near Azzam's house. The rural Javanese atmosphere is very strong in this image. Then, in the third data point, an image shows Azzam's mother complimenting Anna by saying she is beautiful and wearing a hijab. The verbal text reads, “Cah ayu, berjilbab”. According to the Big Indonesian Dictionary (KBBI), Cah Ayu means beautiful and graceful.

Then, the final symbol in the fourth data point shows an image of a truck driven by Azzam heading to the Darul Qu'an Islamic Boarding School in Polanharjo, Central Java. Polanharjo is a regency in Klaten, Central Java.

V. CONCLUSION

Based on the results of research on the film "When Love Prays," using Charles Sanders Pierce's semiotics, researchers found four images and narratives containing symbolic meanings representing Javanese culture. The Javanese cultural elements present in "When Love Prays" are evident from the film's location in Central Java. Furthermore, verbal communication is audible through the heavy use of Javanese.

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