

Honesty Value on Film

Pentad Analysis on Short Movie *Djitoeng*

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Abstract—This research is based on the current issue of our world where children are greatly exposed by the rapid development of technology. The short movie *Djitoeng* becomes one of the creative art to remind us about the local values in the middle of technology exposure. The movie is analyzed with dramatics pentad analysis research method. The result shows that the representation of regional value through the depiction of hide-and-seek game in the short film *Djitoeng* is shown in five elements of pentad. The scene is shown by the technique of full outdoor scene to give the impression of natural, ordinary simple activity. The agent is depicted with a flat, honest, innocent, firm, and simple character, portrayed by Adib as the main character. The agency is displayed by the playing field activity of hide-and-seek game and the believe of achieving a certain goal. The last, the purpose is displayed by restoring the first state where there is no cheating in each character that is togetherness.

Keywords—pentad analysis, dramatism, film, traditional games, honesty

I. INTRODUCTION

In the development of information technology and communication, movie has become the very effective audio visual communication media. As a media, it plays its part as a social subject and communication media commonly used to influence individuals [1]. The Influence can be transferred through the structured storylines, characterizations, or visual techniques. Therefore, it is the knowledge and experience of every individual that determine the positive or negative impact he will receive.

Out of its part as a work of art, movie has also become one of the essential elements in people's lives. In this case, it plays the function of the media that is to give a significant impact for the audience. Subsequently, the movie director plays his role as a sender of the message [2]. It contains information, moral messages, social values or creative thoughts to be delivered to the audience. Besides giving information and changing people's behavior, movie is slightly effective to educate the society.

The rising of various films such as *Naura dan Gank Juara* (2017), *Si Juki the Movie* (2017), *Knight Kris* (2017), *Rafathar* (2017), *Satria Heroes: Revenge of Darkness* (2017) shows the

progressive growth of Indonesian movies. Most of the movies mentioned above have one approach that is using children story to teach the values and norms of life. However, the movies are segmented for children. Hence, it is hard to deliver their global message to the audience as they are mostly watched by children.

The missing of all-ages movies is one of the obstacle to the mission of delivering message through films. To answer the need of all-ages movies, 2359 Pictures shows up with its latest creation: a short film entitled *Djitoeng*. Through this movie, the director aims to invite nostalgic audiences to remember a regional game rarely played in the present era.

Djitoeng or hide and seek is one of the traditional games that are started to be forgotten and rarely played by children of today's generation and being displaced with the modern game [3]. The game of hide and seek is done by some players who hide themselves in the environment to be found by a seeker [4]. The game begins with *hong* or *hompimpa* / *gambreng* to determine who will be on guard or the seeker. After that, the guard closes his eyes and rests on a tree or guarding base which is often called as a *beteng*. While the guard is counting the time, the other players have to conceal themselves. By the time the guard finishes counting, he must seeks the other players who are hiding around the environment. If he finds them, he must run immediately towards the *beteng* and mention his friend's name. The other players can save themselves if they can hide themselves perfectly and find the chance to run toward the base and touch it before the guard realizes their presence [4].

Children who want to play hide and seek usually make agreement on some simple rules like limitation of game area and the location of the base. There are rules for players too : the players are prohibited to hide in the house if they play outside, and they must not ignore and do not cheat when the seeker finds their hiding place and call their name (usually called *dithor* or *disekit*). They determine the rules for the seeker too that the seeker cannot peep when he lets his friends hide and that he has to go around to find his friends instead of staying still in the base (usually called as *tunggu brok*), etc. After that, they choose a base to be the center of the game, such as tree, corner wall, guard post, gateway wall, corner fence, house pole, or other. A child who becomes a "guard" is a person who is in charge of turning a blind eye and counting a number they have agreed before. Completed counting, the guard may open his eyes and seek his friends. If the decided

time is up and the guard is not able to find all of his friends as well, then the guard will lose and gets another turn to guard again. This game teaches the children some moral lessons such as discipline, respect for others and justice. It also contains the value of honesty and sportsmanship. Dishonest players will get sanctions, such as ostracized by their friends or get punishment for being dishonest.

The term game has the similar meaning to the word play. By doing a game, the players are about doing something to please their hearts or simply to have fun using certain tools or without tools. It can be concluded that a game is something people do for fun [5].

Traditional term comes from the word tradition. It is then interpreted as a hereditary custom which is still practiced in society or the values which are assumed as the best way to solve the problem in a society. Customs is a traditional and widely accepted way of behaving or doing something that is specific to a particular society, place, or time. Habit is something that can be done [5]. But custom also means the form of cultural ideas consisting of cultural values, norms, punishments and rules that one with the other into a system. Being traditional has the meaning of attitude and way of thinking and acting that always cling to the norms and customs that exist from age to age. Traditional children's games in Java, for example, are said to contain certain cultural values and have the function of training their players to do important things that will be later for their lives in society, such as logical thinking, bravery, courage, honesty, sportsmanship and so on [6].

Djitoeng contains philosophy and has many benefits for children. In addition to making children happy, children can also learn many things both cognitive and social emotional skills [4]. Cognitive abilities such as numeracy, motor development of children, and retention training. By playing this game, it is easier for children to learn counting outside the school. Besides, they also learn socio-emotional skills such as discipline, courage, helping friends, interaction and honesty. It takes discipline for the seeker when he needs to find his hiding friends and secure his base at the same time; he must focus on his mission on both mission or the other player will make their way to arrive at the base. This traditional game involves a lot of players so the game also teaches togetherness which is hard to find in the modern game that tends to be individually played [3]. It is hoped that the children will learn togetherness, tolerance, teamwork and trust by playing traditional games. Without togetherness, this kind of game can not run properly.

Among the various benefits gained from traditional games, honesty becomes an important factor when playing. Players learn to be honest when he closes his eyes and counts. The dishonest ones will peek to find out his friends' hiding places. This game becomes the test of honesty for the players.

In the Kamus Besar Bahasa Indonesia (KBBI), Great Indonesian Dictionary, being honest means having a straight-hearted, does not lie, does not cheat, is sincere, sincere and means the character of a person who has the honesty of heart and straightness of the heart [5]. An honest person is straight-hearted or acting sincerely. Honesty related to telling the real situation, not lying and not cheating. A simple understanding of honesty is not denying. Honesty has three main elements:

truth, goodness and convenience, so that honesty can be defined as a truth that is told which is useful for good [7]. Being honest is the main foundation of a person's behavior and morality [8]. Honesty is one of the moral values that have a major impact on the social life of each individual before they take another step. Previous research has shown how important it is to nurture the honesty values [7][8].

Through a movie, a director delivers a message to the audiences. In this case, the movie functions as a communication media or instrument. By taking the hide and seek game in his movie, the director wants to send some moral messages that are deliberately constructed. Of all moral messages, honesty is one of the messages is by providing information a natural picture of honest practices that children do in playing hide and seek. Then through the dramatic analysis of *pentad* the researcher wanted to reveal how the message of honesty is constructed and implied in the short film *Djitoeng*.

The focus of the study of human-centered dramatism is the view that humans are the living creatures that use symbols to reflect, signify, select and deflect the reality [6]. Humans are different with other living things because of their distinctive nature, attitude and thought. One of things that differentiate them from other creatures is the nature of togetherness that can be seen in the game of hide and seek. Dramatism is a conceptualization of life. It is actually a life visualization, which puts a focal point of criticism on the scene shown by various actors or player characters. In communication, dramatism provides an appropriate method for discussing the action between the text and the audience for the text along with the action within the text itself. Dramatism according to C. Roland Kimberling convincingly provides a critical view that can not be produced by other methods [9]. Drama is an effective metaphor for three reasons. First, the drama has a very huge coverage, almost unlimited. The goal is to envision the whole of human experience. Dramatic metaphors are useful in describing human relationships based on interaction or dialogue. The drama dialogue itself models the human relationships and pictures what happen in human relation.

Second, dramas come up in some easily recognizable types or genre such as comedy, musical, melodrama and others. Burke states that the way we form and use language that can relate to the way this human drama is played. Third, the drama is always intended for the audience; in this case, the drama is rhetorical. Burke sees literature as a tool for life. It means that literature or text speaks to people's life experiences and problems. It is also hoped to give people to inspire people facing this experience. So it is obvious here that the study of dramatism is about the way language influences and relates to audiences [9].

Burke's theory compares the reality of life to a performance. As in theatre, life requires actors, scenes, some tools to help the scenes and goals. The dramatic assumption given by Brummet leads us to an understanding that humans are animals that use signs, languages and symbols to form a system that is very important to humans because humans are the makers of choice [10].

The pentad analysis method consists of five points [10] used for symbolic text [2]. The symbol or act with the background (scene), the agent and the media or agency to achieve a particular purpose [11]. Scene is a term to describe the concept of background or settings that has a purpose to provide the context of the action [9]. Scene is the place for actors to portray a scene or episode of action that describes the conditions of society, social values, historical causes and natural events or events [6].

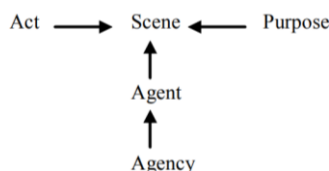


Fig. 1. Pentad analysis scheme [11]

Agent is the doer [11], it means that the actor performs the action [9]. Under the terms of an agent, one may insert personal motivational values such as ideas, desires, fears, rage, instincts, imaginations and other personal expressions. Through this explanation, Burke demonstrates the characteristics of agents such as ego, self-concept, super ego, awareness, desire, objective, thought, spirit and expression. Agents can not only be viewed individually or personally, but can be super person such as church, race, nation and ethnicity for example [6].

Act is a discourse in an action [11] which is what a character does [9]. The concept of act comes from two things : character and thought [6]. Human character disposes himself to act in certain ways. In fact, it is actually a response to environmental change. A dramatistic understanding sees it outside of the terms of manners, behavior, events or physical activity. Therefore, the act is seen as a motivation of action derived from the motives. Human action generally consists of praxis, poesis and theoria. The representation of action itself can not be separated from the language aspect of the drama [6].

Agency leads to the way in which actor accomplishes an action including strategy of message, storytelling, speech making, etc [9]. Dramatism views the agency as the agent used to achieve the goal [6]. Then the purpose refers to the final result in the mind of the character as the reasons for his action [9]. Thus, it puts agency as the main purpose of the goal. Here we can see that agency and purpose are interrelated based on the effectiveness and the desired principle. In this case, the principles of usability of the language can be viewed as the agency used to define the purpose [6].

Based on the description of the background and theory above, researchers get the research question: that is how the packaging of honesty value delivered through short film Djitoeng. The traditional game is a cultural heritage filled with philosophical values, one of them is hide and seek or *djitoeng*. Then the researcher wants to criticize how the meanings of honesty conveyed implicitly in a work of art in the form of film.

II. RESEARCH METHOD

This research uses qualitative interpretive approach. Kenneth Burke's pentad analysis includes five points: act, scene, agent, agency and purpose. Through the framework of the theory, it will be obtained interpretation of the preparation of messages by the director to be given to the audience through the symbols in the film. The subject of the analysis is the Djitoeng Short Film. Data retrieval was done by observation and in-depth interview with purposive sampling technique. In this case, the researcher interviewed director and viewers.

III. RESULT AND DISCUSSION

A. Djitoeng Synopsis

Djitoeng is a story about Adib, who lost the game *Djitoeng* for two round games. Because of that, he tried his best to find his five friends, Saban, Boo, Hardi, Agam and Ajeng, who hid themselves around the environment. If he could not find them, Adib would be lost again and would get another turn to be the seeker. But his efforts to find his friends did not bear fruits. At the first and second rounds, the game was full of conspiracy between the hiding players. It started in the first round, when the other five hid in the same place: the thing that was not allowed in hide and seek game. This led to conflict and debate. Finally the game must be repeated with "hong!"

In the second round, unfortunately, Adib was lost in *hong*, so he got another turn to be the guard of *beteng*. The second conspiracy arose when Saban and Boo exchanged T-shirts to deceive Adib into *kobong* or miss, so both survived. Then it worked. Adib was fooled by the conspiracy of Saban and Boo. This causes Boo and Saban to escape the march to select the next round of guards.

Then the next problem arises from Ajeng. She is the only girl in their game. She was not spared from cheating. Adib actually found her, but when she Adib almost found his way to the base, Ajeng suddenly crouched to cry. The incident made the game immediately stopped. However, it was only her trick. When Adib approached her, she suddenly ran toward the *beteng*.

After the incident, Adib felt furious, but he accepted it. Then it's time for them to march and Adib chose a friend behind him to choose the guard. Unfortunately, they began to cheat again. Agam was almost chosen to be a guard, but Agam quickly switched his place with Saban. Because Saban was a *kobong* or wrong guess, if he was selected, the game would be repeated with the same guard as before. It means that Adib had to guard for the third time.

When Adib guard on the base again, had started to think to himself to cheat too by opening his eyes while his friends were finding the place to hide. At that time, there was a deep dilemma. He had to choose between playing honestly or dishonestly. Eventually, the unfair game kept going on and Adib keeps playing honestly by closing his eyes and leaning his head on the pole.

B. Soul of honesty

Through the framework of pentad analysis, the researcher infers the values of honesty in short film *Djitoeng*. Honesty is often interpreted by not lying, it is what it is, acting and behaving truthfully. The values reflected in the film are based on honesty values. The main character in the film, Adib, is depicted as someone who satisfies with himself: He does not cheat easily and he is not affected by his cheating friends. Many scenes show the practice of unfair game. In this case is an attempt to cheat the main character, but fortunately, the main character still respond to it wisely. The portrayal of honesty becomes an anticlimax of the story that is when Adib is confused with the choice to commit fraud or not.

"Honesty actually becomes a complete film construction.

Shown by the character of Adib who does not want to cheat even though from the beginning he knows that he was cheated, until Adib's confusion to cheat or not."

(Interview with film director Farizal Famuji)

Almost all of the scenes show how the main character remains honest compared to the behavior of his friends who always behave unjustly. The main character becomes a picture of how to behave correctly and honestly no matter what the circumstances. At the beginning of the story, it is shown how the main character friends conspire to deceive the main character. The conspiracy was carried out by dishonest acts of leaving Adib in the classroom to stay while friends enjoying snacks in the canteen and cheating in the game so Adib continues to be a game keeper.

But the main portrayal of the values of honesty is shown at the last anticlimatic scene, the third round game, where Adib had stopped in the middle of the count and faced with the options to cheat by looking or peeping where his friends are. At that time, it came the choice of action of the main character: the doubt of keep being honest or no. This position shows how the self-concept of a character; id, ego and superego; contradictory.



Fig. 2. The depiction of the emergence of inner contradictions to play honest or cheat.

The emergence of conflict within the character is supported by the nature of the main character who always wants to be honest. The concept of the agent through the main character is built from the beginning of the story, which is shaped by how he is always tricked by his friends to watch their bags while his friends are eating snacks in the canteen. He was ignored, bullied and looked down by his friends. He always looks

innocent and honest. A simple innocent expression and a natural expression of a child's fears reinforce the message of honesty.

Act is supported by the agents and agency, the ability of the actors and how the messages are delivered. It can be seen from how to take the pictures, ie. over close up to focus on the mimic of the main character. At the scene of Adib stop counting on number seven, the shooting technique provides a dramatic effect based on his confused expression. The use of language in a low tempo gives the impression of hesitation. Then, followed by the scene Adib looked back slowly that was assisted with shoot medium shooting technique. It was done to focus on the hesitant expression in acting: in this case is the hesitant to cheat, through the exposure of the main character's confused body gestures. Then the main character finally decided to close his eyes and turn back to the game base. This is supported by the expression of continuing to count to ten enthusiastically.

The setting in the story also supports the symbolization of the discourse presented by the main character. The village atmosphere on the hill adds dramatic impression. The setting is used to support their playing atmosphere, which is to create a natural impression and support the plain character of the main character.

All the construction in the film, especially on the anti-climax of the story, gives a meaning. The meaning is the goal of why the director produced the film. In short, *Djitoeng* told how the confusion of a child to choose between doing right or wrong. The option is realized in the form of a game: the dilemma of choosing the fair or unfair. The appearance of the option becomes a dilemma for the main character. He was tired of being cheated. This situation gives him the options to cheat too by peeping and spying where his friends' hiding or to remain honest, close his eyes and count truthfully. Then the result told us that the main character cancel his intention to cheat or in other words he chose to keep playing honestly in accordance with the agreed rules.

In the anti-climatic scenes, we can conclude that someone needs extra understanding to always be honest. Being honest is not just in a game or in an event, but it supposes to refer about how honesty must become a philosophy for every person. Then honesty conveyed through this film is not just about obeying the rules of the game, or about the deal to not cheat, but also depicted other values of honesty such as: moral message told by the characters about sacrifice. When he was asked to watch his friends' bag in the class, he had to sacrifice his snack time. But the main character who knows that he was cheated by his friends still forgives them and prefers to join the game rather than scolding his friends; and the honesty in the form of real character that became the anti-climax closing of the story.

IV. CONCLUSION

Based on the results of research and analysis by using pentad analysis Kenneth Burke on the film *Djitoeng*, it can be concluded that the film that was produced by Director Farizal Famuji contains the messages of honesty values. Representation or embodiment of honesty shown in the film *Djitoeng* is indicated by the depiction of act that was performed by the main character to be honest in playing. The depiction of

honesty value is also supported by the scenes that use the concept of natural light to give a natural impression made by the characters in the film. In addition, the value of honesty is also illustrated by the use of agent or actor whose characters often fails and loses, is cheated oftenly. The main character was described as a flat-faced, honest, innocent and ordinary child with straight hair, thin body, brown skinned, medium height, like to hold his ankle and scratch hair. The depiction of honesty value is also supported by the agents of characters in traditional games. This agency form is displayed by using hide-and-seek activities conducted by the characters to achieve their goals. Besides, other agency is to trust other figures who are confident with his own ability in achieving a certain goal. In addition to carry the message of honesty, the film Djitoeng also gives a message to the audience that there always be good and bad in our life. Something bad will come if we fight and drop our friends. Conversely, if we want to get a good thing happen, we have to struggle, to cooperate and to make friends with others so we can achieve certain goals.

The results of this study indicate that the values of honesty can be conveyed through the film media. The film is able to present the reality that goes around with the representation of characters and supported by good cinematographic techniques. The use of sophisticated and modern technology in producing movies is one of the elements for the film to be able to convey meaning and message to its audience. This is evidenced by the making of Djitoeng movie characters. Through the character of Adib, the movie is able to describe the nature of honesty of humankind to the audience. The target audience of this film is children, so the director tries to illustrate the values of honesty through the game djitoeng or hide and seek with the hope that later the audience can recognize and understand about the value and the nature of honesty.

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