**The Javanese Culturally-Bound Aspects in the “Java Heat” Movie**

**Bahruddin**

(bahruddin@muslim.com)

**Abstract:**

This research is to find the Javanese culturally-bound aspects in the “Java Heat” movie. This research uses descriptive qualitative method with the library research approach. From this research, the researcher finds that the Javanese culturally-bound aspects found include some components of the Javanese and those appear to support the movie in exposing the Javanese culture. Moreover, this also shows some Javanese philosophy and moral message. The Javanese culturally-bound aspects include the use of some particular clothes, accessories, the place, the detail color and motif, the place exposed, and the show exposed.

**Keywords**: Javanese, culture, movie

**Introduction**

The Javanese is one of cultures existing in Indonesia and is the majority culture can be found in Indonesia. It has many culturally-bound aspects that can be seen from many components of culture. The Javanese also consists of very unique components, not only in clothing but also in addressing role, kinesics, even music and places. Those components must have their own philosophical points which are good as philosophy of life and moral message.

To survive to live in a culture, people must understand the culture; they need much knowledge about the system of the culture.[[1]](#footnote-1) Thus, the Javanese must also understand their own culture whenever they want to be able to survive in their own culture and become the real Javanese. This is also important to help the Javanese to keep their culture from the extinction because of the modern and global era.

This research is also a good example of Cross Cultural Studies that the researcher thinks that English should not only become a language learnt in schools or other institution. English can be a tool to communicate with all people around the world. This means that English can be a good tool to introduce our culture to the world.

To learn and understand the Javanese culture, movie can be a good and fun media in this modern era. “**Java Heat**”, a movie directed by Connor Allyn[[2]](#footnote-2) and released on 2013[[3]](#footnote-3) can be a very good example of a good movie to learn those factors. This film takes the setting in Yogyakarta and tells about a great conspiracy of Yogyakarta’s princess, Javanese politics, Indonesians, Muslim, and their culture. It talks much about how American views Indonesian, Java, and Muslim; also how Indonesian views American and Java; and how Muslim views American and Indonesian.

This research is very important to do to analyze the Javanese culturally-bound aspects found in the “Java Heat” movie. The Javanese culturally-bound aspects are not only the components of the culture, such as clothes, kinesics and others, but also the Javanese moral message can be understood through the movie. Moreover, the researcher also exposes the philosophy represented by some symbols found in the Javanese culture exposed in the movie.

**Methodhology**

As a scientific work, this research has certain methodology to conduct. The design of this research is descriptive qualitative with the library research approach. This kind of research design is used to describe an object that is explained using verbal conclusion. However, the researcher will not need any environment to do the research because the focus of the data collection is in library.

The source of the research means the data the researcher use and analyze. In this researcher uses the “Java Heat” movie as the source and the researcher analyzes the Javanese culturally-bound aspects found in the movie. The aspects found include some Javanese components exposed in the movie.

There are two instruments used in this research. The first instrument is bibliography. This instrument is important to help the researcher find the theories related to the subject of the research; it is to get as many references as possible. The second and the most important instrument is the researcher him/herself. The research is nothing when there is no the researcher.

The researcher also uses triangulation method in conducting this research. Triangulation is the way a researcher does to check and recheck the data analysis using some theories, techniques, and time.[[4]](#footnote-4) The triangulation is very important to reinforce the analysis; the researcher needs to clarify the validity of the analysis.

**Findings and Discussions**

The findings of the research are as follows:

1. **Kinesics**

In this movie, there are some kinesics that can be classified as the Javanese culture in communicating.

1. The Sultana’s gesture when accosting the guests.

In the party, the Sultana looks very pretty as a Javanese woman and has a very certain position of the body. The Sultana puts her right hand on her left hand then folds the fingers together like shaking hands but using her own hands. She puts her hands in front of her diaphragm. She keeps her shoulder steady and her chin does not move much. This is called *mudra*.

1. Kissing hands of the old people.

Kissing hands in this movie is done by Hashim’s son and daughter, Ade and Budi, to Jake. It is when Hashim and Vitria bring Jake to their house to have breakfast together then Ade and Budi are to go to school. They say good bye to Jake by taking his right hand and kiss the back side of Jake’s hand.

1. Hashim’s gestures when talking to the Sultan.

In this movie, Hashim uses *ngapurancang* position when talking to the Sultan. When Hashim talks to the Sultan, he folds his hand and put his hands under his stomach. He also stands upright but takes more distance to the Sultan. He does not open his armpit because it belongs to an impolite thing in Javanese culture. This gesture is called *ngapurancang*.[[5]](#footnote-5)

1. Vitria’s gestures when meeting the Sultana.

Vitria is Hashim’s wife that is kidnapped by Malik. The Sultana is the Queen-to-be in Java. She is the most revealed woman in the country. All people in the country respect her. In this movie, Vitria feels so surprised to see the Sultana. Then she gets on the knees to show her honor to the Sultana. Vitria also takes the Sultana’s hand to kiss to show her high honor.

1. *Laku dodok* that is done by the *emban*.

*Laku dodok* is walking on the knees while bow the eyes and face when meeting the Sultan. *Emban* is a servant in the Javanese palace. They are very loyal to their Sultan. *Laku dodok* also belongs to the Javanese dogma that is the *emban* or servant has the lowest position in the social stratification.

1. Showing *Pencak Silat* as the Javanese traditional self-defense.

*Pencak Silat* is a traditional Javanese martial art which focuses on the art and the self-defense. It comes from two words; those are *pencak* and *silat*. In Java, *pencak* focuses on the aesthetic of the motion and this word was introduced by the Javanese, while *silat* belongs to the self-defense itself. The term *Silat* is used by Sumatrans, Malayan, and Kalimantan. There is no any certain information about where and when *Pencak Silat* was introduced. However, the two great Kingdoms, *Majapahit*[[6]](#footnote-6) and *Sriwijaya*[[7]](#footnote-7), are stated of owning many great fighters of *Pencak Silat*.[[8]](#footnote-8)

In this modern era, *Pencak Silat* is used not only to fight and art, but also to develop unity among many ethnics in Indonesia and some countries belonging to the Southeast Asian Nations as they have the same ancestor, *Majapahit*. In Indonesia, the competition of this is held every four years in *Pekan Olah Raga Nasional (PON)[[9]](#footnote-9)* and has been competed in the SEA Games since 1987.

1. **Addressing role**

Addressing role is the way people use to say hi to others depending on the habit and the culture of the society. When American, European, and people using English use Mister, Miss, Madam, and others, the Javanese have their own addressing role; that is *Mas*. *Mas* is used to address brother.

1. **The Batik, *Kebaya*, *Beskap*, and accessories**
2. Batik

Batik is the Javanese traditional clothes and comes from the Javanese word *amba* that means writing and dots. Batik is made of a piece of fabric which is painted using wax.[[10]](#footnote-10) The technique of painting is called wax-resist dyeing technique which means the wax prevents the fabric from the dye.[[11]](#footnote-11) Once, the production of Batik was done by woman using the writing technique and *canting*[[12]](#footnote-12) as the equipment. Then people invented a new technique on Batik making; that is printed one. This new invention allows man to produce Batik as well.

1. The Batik of the Sultan
2. The Batik of the Sultana
3. The Batik of the Vizier
4. The Batik of Hashim
5. The Batik of Malik
6. *Kebaya*

*Kebaya* is a Javanese traditional clothe that is only worn by woman. It is worn not only by highborn woman, but also all people in Java. The old *Kebaya* is usually made of *bludru*, *broklat*, nyilon, and silk, but the modern one is made of a kind of fabric which is very thin and is designed by many ornaments. The using of *Kebaya* is also not only for attending a party or formal agenda, but also for the daily life.

1. *Beskap*

*Beskap* is a man’s Javanese traditional shirt. It is the combination of *Sikepan* in Java and the *rokkie* (a western shirt). *Sikepan* is a Javanese traditional shirt that is closed from neck along the chest and the stomach, but it has *krowokan* that is a curve at the backside.[[13]](#footnote-13)*Beskap* is only worn by man. It is usually worn by a groom or a *dalang*[[14]](#footnote-14).

1. The Vizier
2. The *emban* and *abdi dalem*
3. Accessories
4. *Blangkon*

*Blangkon* is a modification of a headband made of Batik fabric and is worn by Javanese men. It is used a cap for the Javanese man. It also becomes the accessories of *Beskap* and is usually used in a formal situation. However, now there are many people wear *Blangkon*in daily life as the accessories of their clothes likely being worn by the *emban* and the Vizier in this movie.

1. *Setagen*

*Setagen* is a traditional accessory of the Javanese to complete the *Beskap*. It functions as a belt to strengthen the *Jarit*. It is good to strengthen the position of the *Jarit* and keep it neat. Moreover, *Setagen* is also used to put the *Keris*at the back of the man wearing *Beskap*.

1. *Keris*

Literally, *Keris* is compounded from two words. Those are *ke* that is from the word *kekera* and *ris*that is from the word *aris. Kekeran* means “hedge, barrier, reminder, and control”. Furthermore, *aris* means “calm, slow, and soft”.[[15]](#footnote-15)

1. **Borobudur temple**

The name Borobudur is constructed from two words; those are *boro* and *budur*. It is believed that *boro* is a name given by Sir Thomas Stamford Raffles, a Dutchman that ever led VOC in Indonesia who was also an archeologist, to name the closest village from the temple that is *Bore* or *Boro*. Moreover, there are two opinions about the origin of the word *budur*. Raffles said that it is from the word *buda* in the Javanese that means “ancient”. However, other archeologists believe that it is from the word *budhara* that means “mountain”.[[16]](#footnote-16)

1. ***WayangKulit***

*WayangKulit* is a Javanese traditional puppets show. *Wayang* comes from the Javanese word *Ayang-ayang* which means shadow. It is because *Wayang* uses the shadow of the puppets which is created from the *blencong*[[17]](#footnote-17). The *Wayang* is made of a buffalo’s leather which has been well-processed to get very thin one to cut as the puppets pattern. Then the leather is painted depending on the characteristics of the *Wayang* needed.

 **Discussions**

1. **Kinesics**
2. The Sultana’s gesture when accosting the guests.

The Sultana’s position is called *mudra*. This is one of meditation positions that can create a calm and powerful aura. This position shows a vertical relationship between a human and his/her God. It shows an *andhap asor*[[18]](#footnote-18) characteristics which means that person with *mudra* position feels nothing in front of his/her God. People with this position will feel calm, do not care about the world changing that means they do not have bad temper and really understand themselves, what they want, what they need to do, and their environment.[[19]](#footnote-19)

The Sultana is a Queen-to-be in Java. Thus, it is very important for her to keep her elegance in front of the guests. The movie exposes her as the main character of the Javanese woman. This means that the movie can represent the Javanese woman’s right gesture to show their good attitude to the guests.

1. Kissing hands of the older people

In this movie, Hashim’s children, Ade and Budi, kiss Jake’s hand before school. Ade and Budi kiss Jake’s hand to show their honor to Jake as an older people than they are. Hashim also kisses the Sultan’s back of the hand before leaving the palace. This empowers the King’s position as the one to honor in Java; it is as the giving of all the citizens’ trust to the King to lead them. This becomes the characteristics of the setting built by the director of the movie that is exposing the Javanese culture in right term and way. Thus, the movie can be a Javanese movie directed by an American.

1. The gestures when Hashim talks to the Sultan

*Ngapurancang* is a *trapsila*[[20]](#footnote-20) or a Javanese etiquette when talking to the older person or person they respect the most. As a Javanese man and understanding the Javanese manner when facing others, Hashim uses correct gestures as a Javanese. This empowers the movie to expose the Javanese culture. The Javanese culture represents the setting of the movie.

1. Vitria’s gestures when meeting the Sultana

Vitria’s gesture when meeting the Sultana also shows that she is doing the Javanese philosophy when meeting others that is *gupuh, lungguh, suguh*[[21]](#footnote-21).Vitria also shows a Javanese philosophy that is *ewuh pakewuh*[[22]](#footnote-22). This is a feeling of one that s/he is a weak one and has many mistakes. They try to be so careful in doing everything as s/he is very afraid of making mistakes.[[23]](#footnote-23) Hence, Vitria becomes very confused what to do when meeting the Sultana. These gestures do not only show an honor to the Sultana, but it can also show a big trust to the Sultana that the people trust her to lead them.

1. *Laku dodok*[[24]](#footnote-24) that is done by the *emban*[[25]](#footnote-25)

In the Javanese culture, the King or Sultan is the most honorable man. He is a *Pengeran Katon*[[26]](#footnote-26) that means the representative of God. As the representative of God in this world, everything he says is a *titah*[[27]](#footnote-27) or *sabda*[[28]](#footnote-28) or statement is English. His statement must be real and he cannot take that again as the Javanese philosophy, *Sabda pandhita ratu sepisan dadi tan kena wola-wali*[[29]](#footnote-29). For the Javanese, the Sultan’s statement is the third strongest command after Qur’an and Hadits.

The *laku dodok* is also a dogma of the Javanese *Keraton*[[30]](#footnote-30) that no one can have the same position and honor as the King. Furthermore, *emban* in Javanese is just a servant but they have a great loyalty to the Sultan. Hence, they always do *laku dodok* when meeting the Sultan.

1. Showing *Pencak Silat* as the Javanese traditional self-defense

In this movie, Hashim uses one-term movement in the *Pencak Silat* that is taking Jake’s hand when he is taking Hashim’s shoulder. Then Hashim veers Jake sharply and put his right foot on Jake’s shoulder while Jake lies down. He takes Jake’s right hand and put it rims his foot. In this position, Jake cannot move because Hashim also has very good ease position.

As a Javanese man, Hashim shows one term in *Pencak Silat* elegantly. He understands that *Pencak Silat* is different from dance that it has term that makes it to be more beautiful and meaningful. The term can be different each other depending on the group of *Pencak Silat* they join with. However, they still have the same basic term.[[31]](#footnote-31)

1. **Addressing Role**
* *Mas*[[32]](#footnote-32)

In the “Java Heat” movie, Nita and Vitria use *Mas* to address Jake although Jake is an American. They do this as they want to show their welcoming and intimation feeling to Jake and Jake is not in America, but Java. This also means that no matter if they come from outside Java, they are called using the Javanese addressing role when they are in Java.

1. **The Batik, *Kebaya*, *Beskap*, and Accessories**
2. Batik

In Java, Batik is not only about the style of clothing or trend, but also represents the characteristics, philosophy, and hope of the maker and the wearer. It also relates to the wearers’ need to what ceremony or event they want to attend.[[33]](#footnote-33) It is because Batik has some certain colors and motif those are invented to represent some certain meanings. Furthermore, the Batik making process uses certain rules called *pakem*[[34]](#footnote-34). However, in the modern era, the process and the rules of Batik develop and this causes the invention of modern Batik motifs and improvement depending on the creativity of each Batik maker.

In the “Java Heat” movie, the Batik is used as the symbol of the Javanese culture and represents some certain meanings and philosophy. It is worn by some actors and actresses, also is used as the interior design of the party. The Batik has different color and motif that also beautify the philosophy the movie has through the Batik.

1. The Batik of the Sultan

In the “Java Heat” movie, the Sultan wears the Batik as the *jarit*[[35]](#footnote-35). It is *Parang Barong*. It has a white color as the background and modified with the *gurda*[[36]](#footnote-36) motif. This kind of Batik is only worn by a King or a Sultan. This Batik can show the power and the greatness of the Sultan. The *gurda* draws as two wings while the body and the tail are between the wings. Moreover, the *gurda* symbolizes the unlimited power, calmness, and authority.[[37]](#footnote-37) The white color of the *Parang Barong* shows the feeling of truth, holiness, peace, braveness, and apology. This may also symbolize the neutrality of the wearer.[[38]](#footnote-38)

1. The Batik of the Sultana

In this movie, the Sultana wears three kinds of Batik at three different sets. The first is the traditional Batik the Sultana wear that is called *Parang Curigo, Ceplok Kepet*. *Curigo* means *keris*, a Javanese traditional weapon, while *kepet* means *isis* or fresh in English; *isis* also means a traditional handmade wooden fan.

*Parang Curigo, Ceplok Kepet* represents some symbols and philosophy that is shown from the color and the motif. It has a brown background and the combination of black and creamy color. The brown color is perfect to represent the modesty, simplicity, and warmth of the wearer. The black color represents the power, braveness, calmness, and domination of the wearer. The motif of this Batik makes the wearer look smart, powerful, and calm. This Batik is good for attending a royal party.[[39]](#footnote-39)

The second is when the Sultana is kidnapped and brought to Borobudur. She wears a backless gown that is also made of Batik, but it is a modern one and its color and motif are modified. The Batik is red with the motif of big flowers and leaves. The color of the flower and the leave is green, yellow, red, pink, and blue. This Batik also has *tumpal* motif as the ornament on the border. The fabric is usually used as *selendang* which is a piece of fabric to carry on a baby.

The last is when the Sultana takes a part with Jake at the airport. Here, the Sultana wears a brown *kemben*[[40]](#footnote-40) which is made of Batik. It is a modern Batik that the motif is also modern and colorful. It has many circles that are green, yellow, blue, red, and pink. Furthermore, the background color is dark brown that shows the wearer’s modesty, simplicity, being close to the earth, and warmth. This motif and color are very good to wear when welcoming and parting the guests.

1. The Batik of the Vizier

The first Batik is worn when the Vizier accompanies Hashim and Jake to have investigation to the Sultana’s body in the hospital. Here, the Vizier wears *Kawung Picis* Batik which the background is brown. This Batik is worn by the realm of the palace. This Batik symbolizes four directions that a leader must be able to bring the people to the right one. This also symbolizes the man’s lustrous which is the central of the man’s attitude to direct the logic and feeling.[[41]](#footnote-41)

The second Batik is worn when Hashim and Jake come to the palace and meet the Sultan. The Vizier wears *Parang Nitik* Batik with the combination of white and brown colors. This Batik belongs to a region motif that may be different one region from others, yet the basic draw is the same that is the draw of *parang* and some ornaments. This Batik gives sociable and fair image to the wearer. The white color represents the feeling of no fault and neutrality, while the brown one represents the warmth, simplicity, and modesty.[[42]](#footnote-42)

The color and the motif of *Parang Nitik* is very appropriate to wear by the Vizier in this movie as he is one of antagonists ones. He works with Malik and together set the bombing then kidnap the Sultana. He needs to create not false in front of the Sultan and all people. He also needs to look so modesty to have a Hashim and Jake as the Sultan’s guests.

The Vizier also wears *Parang Nitik* in other two more scenes. The first scene is when he and Malik attack Hashim and Jake in the spa. The second one is when they bring the Sultana in a camp in Borobudur. By wearing this Batik, the Vizier looks powerful and honest. However, he mostly combines the Batik with black *Beskap*[[43]](#footnote-43) that represents mysterious side and his inner bad intention of kidnapping the Sultana and kills the Sultan.

1. The Batik of Hashim

Hashim is the Javanese main character in this movie. He is a lieutenant in Detachment 88, a terrorist squad in Indonesia. As a Javanese, Hashim has very strong characters those are calm, smart, loyal, well behaved, and firm. Those characters can be seen from some Batik he wears along this movie. It also represents his big pride of the Javanese culture.

Hashim wears Batik when he brings Jake to his house. The motif of his Batik is modern and has no name. It belongs to a daily Batik that is usually worn by people with no special intention. However, the color and shapes he has in his Batik can still represent his characteristics.

Hashim’s Batik is very dark brown that is almost black. This shows his power and braveness as a lieutenant. This color also represents his authority, calmness, confidence, and domination. Furthermore, this color can also show his responsibility as a man having a wife and two kids.[[44]](#footnote-44)

The shape of Hashim’s Batik is the domination of flowers and ornaments which have four sides. This symbolizes the four directions in life that is north, south, east, and west. As a husband that becomes the leader of the family, he must be able to bring his family to the right direction. As a lieutenant, he must be able to lead his files and be responsible on all his duties. Thus, he hopes that by wearing this Batik, he can be a good leader of all.

1. The Batik used as the interior design of the party

The Batik used has a modern motif. The color is the combination of light brown, *soga* brown[[45]](#footnote-45), and dark brown. This combination of color represents the close relationship between man and the earth. This also symbolizes the calmness, power, modesty, and simplicity of the host. The *soga* brown represents modesty, calmness, safe, togetherness, open-minded, and friendly.[[46]](#footnote-46)

1. *Kebaya*

For the Javanese, *Kebaya* is a very special gown and represents the prudence and the image of the real Javanese woman. The size of *Kebaya* is really fix that does not let the wearer to move much and is not aero-dynamic. Thus, the wearer must move very carefully and elegantly. This is very effective to keep the tenderness and polite motion of the woman.

*Kebaya* is has very simple design. Although *Kebaya* needs some accessories such as necklace, ring, and *peniti renteng*[[47]](#footnote-47), but it can be worn with no accessories. This simplicity is the representative of the Javanese woman simplicity that they do not need too much things to look elegant. However, the modern style of *Kebaya* uses many ornaments as the design, but this is not used in the daily life and is usually used by bride or some certain woman attending a party.

In the “Java Heat” movie, the Sultana wears a modern *Kebaya* which is combined by a necklace, simple hairstyle, earrings, and *Kain Sinjang*[[48]](#footnote-48). Here, she looks very elegant and simple with very simple make-up. The model of her *Kebaya* helps her to move and walk very slowly. She can also stand upright with the *mudra* position. Thus, the Sultana can represent the Javanese woman with her elegance and clothes.

1. *Beskap*

Generally, *Beskap* has very unique shape and color. It is a thick shirt which has no folded collar. It is usually in dark color and has no ornament on it (pail). The front side is a symmetric and the pattern of the button is sideways. The backside has various patterns to put *Keris* at the back.[[49]](#footnote-49)

A very famous kind of *Beskap* worn by the Javanese is *Langenharjan Beskap*. This *Beskap* was invented by KGPAA Mangkunegara IV when he attended a party in Langenharja rest-house. The party was held by PB IX and his queen consort. This new invention of *Beskap* interested PB IX. Then, he appreciated the new *Beskap* and called it *Langenharjan Beskap* as it was introduced in Langenharja.[[50]](#footnote-50) The special thing of this *Beskap* is the butterfly tie as the accessories. Finally, the *Beskap* is used as an official traditional shirt of Javanese man and is developed through the area.[[51]](#footnote-51)

In the “Java Heat” movie, *Beskap* is also used to show the Javanese culture. It is worn by the Vizier also the *emban* and the *abdi dalem*[[52]](#footnote-52). The *Beskap* they wear symbolizes some philosophy that is represented by the color. Furthermore, the style of the *Beskap* is also different depending on the wearer.

1. The *Beskap* of the Vizier

Along this movie, the Vizier always wears *Beskap*. He wears “*Beskap*” to complete his image as an official of the country that is wearing traditional clothes in the formal and daily situation. Here, he wears two kinds of *Beskap*; those are the formal style and the daily one.

The Vizier wears the formal *Beskap* at the royal party.The color of the *Beskap* is light blue with no ornament on it. The light blue color represents loyalty.[[53]](#footnote-53) This color is very suitable to wear by the Vizier at the party because he is following the Sultana as his Queen-to-be. Thus, he needs to symbolize his loyalty to the Sultana using the color of the *Beskap*.

The Vizier wears the daily *Beskap* when accompanying Hashim and Jake in the hospital, seeing the Sultan when he is talking to Hashim and Jake, shooting the Sultan in the aqua dock, and kidnapping the Sultana and bringing her to Borobudur. Here, the Vizier only wears two kinds of color on his *Beskap*; those are brown and black.

The philosophy of the daily *Beskap* worn by the Vizier can be seen from the color. The first color is brown that represents the position of the wearer to get closer to the earth. The Javanese believe that man comes from the earth (*tanah*), thus, he must be calm, simple, and modest. The second one is black that represents the neutrality of the wearer. This also represents the power and the braveness of the Vizier.

1. The *Beskap* of *emban* and *abdi dalem*

Both *emban* and *abdi dalem* have the same motif and shape as it is the uniform of all employees in the *Keraton*. It is made of cotton and has line motif. The motif usually has dark colors; those are dark blue and black, yet it is also combined by some white lines.

This kind of *Beskap* represents two meanings. The first is simplicity. It is that an *emban* and *abdi dalem* may not be as glamorous as the Sultan and family. The second is the line on the *Beskap* represents their loyalty to the Sultan and family that they will serve them with no doubt and prejudice forever.

1. Accessories
2. *Blangkon*

*Blangkon* is a modification of a headband made of Batik fabric and is worn by Javanese men. This becomes a formal accessory when attending a *hajatan*[[54]](#footnote-54) or when giving on to the Sultan. A *Blangkon* has a *mondholan* that is a bump at the backside which is used to put the men’s long hair, thus, they can look neater. There are two kinds of *Blangkon*; those are which come from Jogja and Solo. The Jogjanese *Blangkon* has bigger *mondholan* than the Solonese does and it looks flat at the outside.

There are two lessons the Javanese want to share through the *Blangkon*. The first one is that the Javanese does not like to talk about others’ sins which is represented by the *mondholan*. They are also good in keeping their sins and their family’s as they will always keep their words and attitude. The second is that the *Blangkon* is made of a piece of fabric which is folded tightly on each of the two corners. This represents the firmness of the Javanese men to always remember *Syahadatain*[[55]](#footnote-55) in their life.[[56]](#footnote-56)

1. *Setagen*

*Setagen* is a traditional accessory of the Javanese to complete the *Beskap*. It functions as a belt to strengthen the *Jarit*. Special for the Sultan or the King, the *Setagen*has a special motif called *Sabuk Cindhe*. The *Setagen* is not only an ordinary belt, but also represents the Javanese man’s characteristics that is neat and has strong tenet that he will keep ever after.

1. *Keris*

In Java, *Keris* is a very special weapon. The Javanese define *Keris* as “*gegaman landhep kang mawawa rangka lan ukiran*” that means “a sharp weapon which is completed by *warangka* (the cover of the blade) and *ukiran* (the hilt). A Javanese *Keris* has three main parts; those are *ukiran* (the hilt), *warangka* (the sarong of the hilt), and *wilahan* (the blade). The *ukiran* and *warangka* are usually called *sandangan* (the cover or the clothes in Javanese).[[57]](#footnote-57) In the Javanese, the creator of *Keris* is called *empu* or *mpu*. Literally, *empu* is a name for an honorable person or a master. Then this word is used to call an expert of certain fields. However, this word was only used in the past.

In this movie, *Keris* is also exposed as the Javanese culture as the accessories of the *Beskap*. Moreover, in this movie, *Keris* is also used as a weapon by Malik to kill the Vizier and the *abdi dalem*. Thus, it can really show the use of *Keris* for the Javanese as an accessories and weapon.

1. **Borobudur Temple**

Borobudur temple is a Buddhist holy place which was built by *Wangsa* Syailendra[[58]](#footnote-58) those were the follower of Buddha Mahayana. This temple is located in Magelang, Central Java. This temple was built as the miniature of the earth and a holy place of the Buddhist to visit and pray. It also becomes their guidance to live that they must leave the secular desire and find prudence and wisdom as the Buddha says.[[59]](#footnote-59)

Borobudur temple is a very big monument that consists of many parts. It consists of six square terraces those there are three round yards. The wall of these yards is designed by 2,672 reliefs which are the representation of the Buddhist holy book.[[60]](#footnote-60) There are 504 Buddha statues and 72 *stupas*[[61]](#footnote-61) which draw the biggest one round at the top of the temple. In every *stupa*, there is a Buddha statue in the *Dharmachakra Mudra*[[62]](#footnote-62) position. This position is the representation of giving up life to the God that man is nothing but God is the one and everything.[[63]](#footnote-63)

This temple also consists of two main levels. The first one is called *Kamadhatu* that means living in this world while thinking and following of the desire. The second one is *Rupadhatu* that means that people have tried to leave their desire but still cannot leave the image they have as a man. The last one is *Arupadhatu* which means the most perfect step of living that a man can live with no desire and image.[[64]](#footnote-64)

In the Syailendra dynasty, Borobudur became the central of the religious and cultural study of the Javanese and the Buddhist. However, this temple was ever disappeared as Ken Arok moved the capital city of Sriwijaya to the East Java and the coming of Islam. In this era, the Javanese left Borobudur and it was buried by volcanic sand and dust then became a hill. Then Thomas Stamford Raffles found it and dug it. The project of digging Borobudur was done from 1811 to1816. Then it finished on 1835 when Java was led by a new Dutchman, Cornelius.[[65]](#footnote-65)

Borobudur is a very famous temple in the world. This temple becomes the seven world wonders, thus many international tourists come to this temple. Moreover, this temple is also the biggest Buddhist temple in the world and has a very architectural design. Hence, the Javanese and Indonesian should be able to be proud of having this temple and keep this temple from extinction and being broken.[[66]](#footnote-66)

In this movie, Borobudur is exposed twice. The first one is as the opening of the movie and the second is when Malik kidnaps the Sultana and Jake shoots Malik. This exposing is very good to show Borobudur as the great pride of Java and Indonesia. This can also becomes the representative of the Javanese culture on the architectural art.

1. ***WayangKulit***

*Wayang* has been known by the Javanese for centuries. The oldest *Wayang Kulit* show in Java is *Wayang Kulit Purwa* which is from Java and has existed since Erlangga administration on the XI century. In the Javanese, *Purwa* means early; that is the first *Wayang* known in Java. This *Wayang* is made of a buffalo’s leather which is chiseled and painted depending on the *pulasan*[[67]](#footnote-67) needed for every character. Then this *Wayang* is given a steam made from the *bule*[[68]](#footnote-68)buffalo’s horn called *cempurit* which consists of *tuding*[[69]](#footnote-69) and *gapit*[[70]](#footnote-70).[[71]](#footnote-71)

*Wayang Kulit* is a show which uses abstract stage. This means that the set does not show the real delineation. The set situation is built by the *Dalang* and he lets the viewer to imagine the set from his narration. In a *Wayang* show, at least there are 18 people. They are 1 *Dalang*, 2 *Waranggana*[[72]](#footnote-72), and 15 *Nayaga*[[73]](#footnote-73) those also work as the *Wiraswara*[[74]](#footnote-74). The story of *Wayang* is mostly taken from the Ramayana and *Mahabarata* holy books.[[75]](#footnote-75)

Generally, *Wayang* represents philosophy of life that is very good to learn and apply in the daily life. The first philosophy is that man must have the ultimate of life.[[76]](#footnote-76)*Wayang* tells the viewer to strengthen their ultimate feeling, instead of logic. To have the strong feeling, people must get closer to God; because Javanese believe that everything is from God and will always belong to Him. This is appropriate with the sentence, *Sangkan paraning dumadi amung mareng Gusti*[[77]](#footnote-77).

The second philosophy is that *Wayang* represents two biggest sides in life. Those are good and bad. There must be bad instead of good, and vice versa. *Suradira jaya ningrat lebur dening pangastuti* means that the bad side will die when facing goodness and pray. Thus, this movie exposes *Wayang Kulit* to show the Javanese culture on entertainment that also has philosophy for life.

1. **The Javanese Moral Message In The “Java Heat” Movie**

From the movie, people can understand that the Javanese culturally-bound aspects can bring the Javanese moral message. The moral message can be observed through the use of some Javanese culturally-bound aspects found in the movie. The Javanese culturally-bound aspects include the use of some certain clothes, accessories, the place, the detail color and motif, the place exposed, and the show exposed. Those are discussed in the previous discussion.

The use of some certain aspects of the Javanese culture is done accurately to support the position of the character including the characteristics, the habit, and the personal political conspiracy. This movie also tells the viewer that is very important to expose the local culture. It is shown by the movie maker by exposing some aspects of culture of the Javanese.

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1. Kaplan, David and Manners, Robert A. 2002.*Teori Budaya*. Yogyakarta: Pustaka Pelajar. p 15 [↑](#footnote-ref-1)
2. He is also the scriptwriter of the film collaborating with Rob Allyn. [↑](#footnote-ref-2)
3. www.wikipedia.com/javaheatreview [↑](#footnote-ref-3)
4. Putera, Nusa. 2011.*Penelitian Kualitatif: Proses dan Aplikasi*. Jakarta: Indeks. p 189 [↑](#footnote-ref-4)
5. *Op.cit.* 113 [↑](#footnote-ref-5)
6. It was the name of a great kingdom ever existed in Indonesia which was the first kingdom that has very large land including Sabang to Merauke and some countries in the Southeast Asian. [↑](#footnote-ref-6)
7. This is the second great kingdom in Indonesia but the land was not as wide as the Majapahit. [↑](#footnote-ref-7)
8. www.wikipedia.com/pencaksilat [↑](#footnote-ref-8)
9. It is the Indonesian language for National Games that is a multi-sport event held every four years in Indonesia. The participants of this event is the athlete from all provinces in Indonesia. [↑](#footnote-ref-9)
10. www.duniasosialbudaya.com. This blog was posted on October 6, 2012. [↑](#footnote-ref-10)
11. www.wikipedia.com/batik [↑](#footnote-ref-11)
12. It is a small dipper used to apply wax in Batik process. [↑](#footnote-ref-12)
13. www.kekunaan.com/beskaplangenharjan [↑](#footnote-ref-13)
14. He is a narrator and puppeteer of traditional shadow plays [↑](#footnote-ref-14)
15. Yuwono, BasukiTeguh. 2011. *Keris Naga (LatarBelakangPenciptaan, Fungsi, Sejarah, Teknologi, Estetik, Karakteristik, dan Makna Simbolis)*. Indonesia: BadanPengembanganSumberDayaKementerianPariwisatadanEkonomiKreatif. p 11 [↑](#footnote-ref-15)
16. www.wikipedia.com/asalnamaborobudur [↑](#footnote-ref-16)
17. A lamp used in the *wayang* show to create the shadow reflected to the white screen. [↑](#footnote-ref-17)
18. In Indonesian, this means *rendah hati* that is very important to concern by those who become a leader. In this movie, the Sultana is a queen-to-be of Yogyakarta. Thus, she must have *andhapasor* characteristics that also must be shown in her gesture. [↑](#footnote-ref-18)
19. Cited from http://nglakonitapautawasemedialang-alang kumitir.wordpres.com and is the digital collection of Javanese manuscript. [↑](#footnote-ref-19)
20. It is the Javanese etiquette. [↑](#footnote-ref-20)
21. It is an attitude of being panic, enjoying seat, serving food and drink. This attitude is done when the Javanese get a guest. [↑](#footnote-ref-21)
22. It is an overachieve hospitality. [↑](#footnote-ref-22)
23. *Op.cit*. p 85 [↑](#footnote-ref-23)
24. It is walking on the knees to give the greatest honor to the Sultan. [↑](#footnote-ref-24)
25. It is a name of servants in the Javanese palace. [↑](#footnote-ref-25)
26. It means the representative of God in the world. [↑](#footnote-ref-26)
27. It is a royal word or command. [↑](#footnote-ref-27)
28. It is an utterance of God or an exalted personage. [↑](#footnote-ref-28)
29. It is the Sultan’s one-off utterance to prevent his dignity. [↑](#footnote-ref-29)
30. It is the name of the Javanese palace. [↑](#footnote-ref-30)
31. http://www.padepokan.com posted on 10:21 AM, 15-Mar-13 under the title *Jurus dalam Pencak Silat*. [↑](#footnote-ref-31)
32. It is the Javanese address for brother. [↑](#footnote-ref-32)
33. www.baltyra.com posted by Nunuk Wulandari on Wednesday, June 05, 2013. [↑](#footnote-ref-33)
34. It means rules that must be obeyed. [↑](#footnote-ref-34)
35. It is a Javanese traditional skirt composed of a long piece of fabric which is folded around the waist along the lower body. [↑](#footnote-ref-35)
36. *Gurda* is also called *garuda* in Javanese means a mythical bird which is mounted by god Vishnu. It also becomes the symbol of Indonesian Republic. [↑](#footnote-ref-36)
37. http://dunianyamaya.files.wordpress.com/2008/4/parangbarong [↑](#footnote-ref-37)
38. www.baltyra.com [↑](#footnote-ref-38)
39. http://dunianyamaya.files.wordpress.com/2008/4/parangcurigoceplokkepet [↑](#footnote-ref-39)
40. A woman Javanese traditional gown that is made of a piece of fabric that is called *jarit* which is circled the fabric through the body from breast to the foot. [↑](#footnote-ref-40)
41. http://dunianyamaya.files.wordpress.com/2008/4/kawungpicis [↑](#footnote-ref-41)
42. http://dunianyamaya.files.wordpress.com/2008/4/parangnitik [↑](#footnote-ref-42)
43. This is explained more in the *Beskap* subtheme. [↑](#footnote-ref-43)
44. www.baltyra.com [↑](#footnote-ref-44)
45. The brown that is got from the tree from which red dye used for batik is made. [↑](#footnote-ref-45)
46. Taken from the slide show of Pak Suyadi’s presentation on the post-graduate program of Institut Seni Surakarta (ISI). [↑](#footnote-ref-46)
47. A kind of brooch that consists of some smaller brooches in a string those are keyed to each other by some ornaments such as some small chains. [↑](#footnote-ref-47)
48. It is a kind of *Jarik* which has Batik motif. [↑](#footnote-ref-48)
49. www.wikipedia.com/beskap [↑](#footnote-ref-49)
50. *Ibid.* [↑](#footnote-ref-50)
51. Different areas may have different style of *Beskap*. [↑](#footnote-ref-51)
52. They are the palace employee. [↑](#footnote-ref-52)
53. Suyadi on the representation at the post-graduate program at ISI Surakarta. [↑](#footnote-ref-53)
54. It is a party in Java. [↑](#footnote-ref-54)
55. It is an Islamic concession of faith that there is no God other than Allah, and the Prophet Muhammad is His messenger. [↑](#footnote-ref-55)
56. Delly Sandhika Putra in the website essay “*Blangkon, Sederhana danPenuh Filosofi*” posted www.medianusantara.com on May 2012. [↑](#footnote-ref-56)
57. *Op.cit.* 17 [↑](#footnote-ref-57)
58. This is a dynasty which led Sriwijaya, one of the two greatest kingdoms ever existed in Java. [↑](#footnote-ref-58)
59. www.sosiohystoryedi.blogspot.com/2012 [↑](#footnote-ref-59)
60. www.indonesiatravel.com [↑](#footnote-ref-60)
61. It is dome enclosing an effigy of Buddha. [↑](#footnote-ref-61)
62. It is the position of spanning the dharma wheel. [↑](#footnote-ref-62)
63. www.wikipedia.com/candiborobudur [↑](#footnote-ref-63)
64. www.teruskan.com posted on February 22, 2013. [↑](#footnote-ref-64)
65. www.wikipedia.com/penemuankembaliborobudur [↑](#footnote-ref-65)
66. It is told by the Miss Indonesian Tourism 2012, ReinitaArlinPuspita at www.okezone.com posted on January 17, 2013. [↑](#footnote-ref-66)
67. Javanese word of polish. [↑](#footnote-ref-67)
68. It is a kind of albino buffalo. [↑](#footnote-ref-68)
69. It is the steam put at the hand of the *Wayang*, thus the *dalang* can move it and give the motion and gesture to hand of the *Wayang*. [↑](#footnote-ref-69)
70. It is the steam used to keep the *Wayang* stand on the tree of banana (*debog*). [↑](#footnote-ref-70)
71. Suyadi in the presentation in the post-graduate program at ISI Surakarta. [↑](#footnote-ref-71)
72. They are the *Sinden* or singers in a *Wayang* show. [↑](#footnote-ref-72)
73. They are the musicians in the *Wayang*. [↑](#footnote-ref-73)
74. The *Nayaga* helps the *Dalang* to give sound-effect in a show. [↑](#footnote-ref-74)
75. Suyadi, ISI Surakarta. [↑](#footnote-ref-75)
76. Adiluhur, Taufik in essay under title *Filsafat Jawa* posted on December 28, 2011. [↑](#footnote-ref-76)
77. The germinal of everything people have is from God. [↑](#footnote-ref-77)