

Representasi religiusitas masyarakat Jawa dalam film Sang Penari = Representation of Javanese religiosity in The Dancer movie / Syifanie

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Abstrak

[ABSTRAK

Sebagai sebuah medium komunikasi, film tidak terpisahkan dari konteks masyarakatnya. Sang Penari adalah salah satu film yang menyajikan konteks budaya Jawa yang kental. Sebuah film yang terinspirasi dari novel trilogi Ronggeng Dukuh Paruk tahun 1982 karya Ahmad Tohari ini tidak hanya menceritakan kisah cinta Rasmus dan Srintil, Sang Penari bicara mengenai tekad untuk menjalankan dharma dalam kehidupan, sebuah nilai-nilai religius yang dipercayai masyarakat Jawa. Tulisan ini membahas mengenai bagaimana religiusitas masyarakat Jawa dalam film Sang Penari. Pembahasan difokuskan pada konsepsi religi dalam pandangan masyarakat Jawa yang direpresentasikan dalam film Sang Penari melalui Semiotik de Saussure. Dengan menganalisis tanda-tanda (baik gambar ataupun teks) di dalam film, terlihat bagaimana pandangan dan sikap hidup Jawa yang dilandasi oleh kepercayaan religius. Orang Jawa selalu berusaha menjaga keselarasan diri dengan lingkungan hidup. Begitu pula masyarakat Jawa abangan yang direpresentasikan didalam film, tiap tokohnya menggambarkan sikap dan pandangan hidup Jawa yang berusaha mencapai tujuan hidupnya dengan menjaga tradisi. Hal ini menunjukkan bahwa film Sang Penari merepresentasikan religiusitas di dalam masyarakat Jawa.

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ABSTRACT

As a communication medium, film is inseparable from society context. The Dancer is one film that presents the context of Javanese culture.. A film is inspired by the novel trilogy Ronggeng Dukuh Paruk in 1982 by Ahmad Tohari, not only tells the love story Rasmus and Srintil, "The Dancer" talk about the determination of dharma in life, a religious values believed by Javanese society. This paper discussed on how Javanese society religiosity in the film The Dancer. Discussions focused on the conception of religion in the view of Javanese society that is represented in the film The Dancer through Semiotics de Saussure. By analyzing the signs (either image or text) in films, seen that how the viewpoint and attitudes of Java is based on religious beliefs. Javanese people always try to maintain harmony with the nature . Likewise, abangan of Javanese society represented in the film, each character describes the attitude and viewpoints on life Javanese, who trying to reach his purpose of life by keep the tradition. This shows that films The Dancer represent religiosity in the Javanese society., As a communication medium, film is inseparable from society context. The Dancer is one film that presents the context of Javanese culture.. A film is inspired by the novel trilogy Ronggeng Dukuh Paruk in 1982 by Ahmad Tohari, not only tells the love story Rasmus and Srintil, "The Dancer" talk about the determination of dharma in life, a religious values believed by Javanese society. This paper discussed on how Javanese society religiosity in the film The Dancer. Discussions focused on the conception of religion in the view of Javanese society that is represented in the film The Dancer through Semiotics de Saussure. By analyzing the signs (either image or text) in films, seen that how the viewpoint and attitudes of Java is based on religious beliefs. Javanese people always try to maintain harmony with the

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