



## JAVANESE CULTURAL VALUES IN THE SHORT FILM *TOPI-TINDAK TANDUK SUBASITA* AND ITS RELEVANCE IN BIPA LEARNING

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### ABSTRACT

This study aims to analyze the Javanese cultural values presented in the short film *Topi-Tindak Tanduk Subasita*, and to relate their relevance to BIPA learning. Short films, as visual representations of culture, have great potential to present authentic and meaningful socio cultural contexts in second language learning processes. This study uses a qualitative descriptive method with a cultural discourse analysis approach and language politeness theory to interpret the characters dialogues, expressions, and actions. The Javanese cultural values studied in this research focus on two things, namely: a) Javanese philosophical teachings; b) politeness values. The results of the study indicate that this short film displays Javanese cultural values reflected in the concepts of *unggah-ungguh basa* (language politeness), *andhap asor* (polite or humble attitude), and *empan papan* (ability to position oneself or appropriate attitude). These Javanese cultural values are not only expressed through speech but also through body language and the structure of social interaction between characters. In the context of BIPA learning, these values are relevant because they can equip BIPA learners with intercultural understanding, increase pragmatic awareness, and teach contextual language use in accordance with the social norms of Indonesian society, especially Javanese society.

**Keywords:** BIPA; javanese cultural values; short film;

### INTRODUCTION

Learning Indonesian for Foreign Speakers (BIPA) in the era of globalization is not only oriented towards mastering linguistic aspects, but also includes cultural aspects as an integral part of communicative competence. Language and culture are two entities that cannot be separated because both shape and reflect each other. In the context of BIPA learning, the delivery of cultural material is an essential part that supports the success of cross cultural communication.

Teaching the language of a nation means teaching the culture of that nation. Language and culture are inseparable entities (Haryati, Andayani and Anindyarini, 2019; Setiadi and Piyakun, 2017). Domestic and foreign BIPA teaching programs become a medium for Indonesian language and culture diplomacy in the world arena. The role of Indonesian culture and language in diplomacy is very important (Andayani, 2016: 44). The BIPA teaching program is a medium to convey Indonesian culture to foreign speakers through the Indonesian language by expressing the cultural values of Indonesian society. In the context of BIPA learning, cultural aspects are systematically integrated with language learning, so that BIPA learners easily learn and appreciate the behavior and socio cultural values in the local area.

The existence of the Indonesian language in the international arena is increasingly showing rapid development. The interest of foreigners to learn Indonesian has always increased every year. This is evidenced by the increasing number of Indonesian language teaching institutions for foreign speakers (BIPA) at home and abroad. There are at least 420 BIPA teaching institutions abroad, the Ministry of Education and Culture has assigned 793 BIPA teachers in 29 countries including: Southeast Asia, Europe, the United States, and Australia (Kemendikbud, 2020).

Indonesian is one of the most widely spoken languages globally. This is influenced by two things, namely: (1) the number of Indonesians who are also Indonesian speakers of 240 million, and (2) the distribution of the Indonesian population abroad who are also native speakers of Indonesian with a large enough number, namely 4,463,950 people (Muliastuti, 2016).

The BIPA program is an Indonesian language learning program for foreign speakers, they are not native speakers of Indonesian. Indonesian for BIPA learners can be a second language, third language, and so on. The implementation of the BIPA program is basically always related to two objectives, namely; introducing Indonesian language and culture to foreign nationals. This is in line with the opinion of (Kusmiatun, 2016) which states that in addition to having a vision of introducing Indonesian as a national identity, BIPA learning also supports the teaching of Indonesian culture globally. In teaching BIPA, culture cannot be separated. Language and culture both become a close part and support each other as a teaching program. BIPA teaching activities are an effort to support the government to increase the function of Indonesian to become an international language. Increasing the function of the Indonesian language certainly has an impact on improving Indonesia's position in the international arena, namely strengthening the nation's identity and increasing the nation's competitiveness.

BIPA teaching requires cultural expedition as a breakthrough that must be made. So far, BIPA teachers have included many cultural elements in their teaching. BIPA books published by PPSDK and individuals integrate cultural recognition in language skills materials (Muliastuti, 2018). Foreign language teaching in multilingual communities must be adapted to the concepts of plurilingualism and multilingualism. Plurilingualism is an individual's language experience in a cultural context that continues to develop throughout one's life (Muliastuti, Mayuni, et al. 2023).

Film is one type of media that is familiar with BIPA learners, many BIPA learners have a penchant for watching movies. This is because movies have a variety of interesting themes and stories and contain various messages. In this regard, the government has synchronized education with current trends. One of the manifestations is by making movies as media in learning activities. Films are utilized as learning media that attract learning motivation as well as a learning resource communication tool and help the effective learning process (Rikarno, 2015).

Javanese culture is known to have a complex value system that is deeply rooted in philosophical principles passed down from generation to generation. Values such as *unggah-ungguh basa* (language politeness), *andhap asor* (polite or humble attitude), *empan papan* (being able to place oneself or the accuracy of attitude) are manifestations of local wisdom that shape the way Javanese people think and act. These values are important to be introduced to BIPA learners as part of cultural competence. One of the challenges in BIPA learning is how to convey local cultural values effectively, without falling into stereotypes or simplification of meaning. Therefore, a cultural discourse



analysis approach is used in this study to examine how these values are constructed through language, symbols, and social interactions in the movie.

This research is significant because it bridges local cultural studies with the needs of foreign language learning. In a global context, language learners are not only required to be able to speak grammatically, but also to understand the social norms that underlie the use of the language. Therefore, cultural values become an important instrument to shape the pragmatic and intercultural awareness of BIPA learners. The use of short films also provides flexibility for BIPA teachers to integrate cultural materials contextually. BIPA learners can be invited to observe, analyze, and reflect on the behavior of the characters in the film that are in accordance or contrary to the values learned. This approach is expected to create meaningful and applicable learning for BIPA learners who come from various cultural backgrounds.

## METHODS

The research approach used in this research is through a qualitative approach. The qualitative research approach is descriptive analytic, so that the results of data analysis in the form of exposure related to the situation under study are presented in the form of narrative descriptions (Salim, 2019). Qualitative methods help the availability of diverse descriptions involving phenomena. This method encourages understanding of the substance of an event. Qualitative research is not only to fulfill the researcher's efforts to get a picture and explanation, but also helps the researcher get more detailed information. The purpose of descriptive research is to make the discussion more systematic, factual, and accurate. Data was obtained from several written sources and from the short film *Topi-Tindak Tanduk Subasita*. After the data was collected, the data was analyzed in accordance with qualitative research procedures. The analysis in this study is limited to the dialog and scenes of short films that raise Javanese cultural values. Data sources for this research include primary data obtained directly from the short film *Topi-Tindak Tanduk Subasita* and secondary data collected from books and articles related to the research topic.

## RESULTS AND DISCUSSION

### Portrait of Javanese Culture in Short film *Topi-Tindak Tanduk Subasita*

Short film *Topi-Tindak Tanduk Subasita* presents a rich representation of Javanese culture through its narrative flow and interactions between characters. This representation reflects various aspects of Javanese culture, including value systems, social norms, and communication practices. One of the prominent cultural portraits in this short film is the value of *unggah-ungguh basa*, a complex system of language politeness in Javanese society. This politeness is not only manifested in word choice, but also in intonation, gestures, and facial expressions that show social hierarchy and relationships between individuals. The use of polite language is an important indicator in maintaining social harmony and showing respect for the interlocutor.

The value of *andhap asor* or polite or humble attitude is also shown explicitly in the dialog and actions of the characters. The characters in this movie show how Javanese people view the importance of good manners, avoiding arrogance, and restraint when speaking. This attitude is not only a form of individual politeness, but also a collective strategy to maintain social order and avoid open conflict.

The concept of *empan papan*, which is the ability to place oneself appropriately according to the social context, also colors the characters' interactions in this short film.

This value is seen when the characters are able to adjust their language, attitudes, and gestures depending on who they are talking to, where they are, and what situation is happening. This reflects the strong principle of contextual communication in Javanese culture.

Short film *Topi-Tindak Tanduk Subasita* also displays the daily reality of Javanese society, such as interactions between family members, intergenerational relationships, and social behavior in domestic and public spaces. These cultural elements are displayed through visual symbols such as clothing, food, and settings that depict the life of rural communities. These representations strengthen the understanding of the social structure and behavioral norms of Javanese society.

The body language and facial expressions of the characters are important nonverbal markers in representing Javanese culture. Silent expressions, faint smiles, and well-organized sitting positions show that Javanese culture upholds emotional control, calmness, and caution in interactions. This is in accordance with the concept of *eling lan waspada* (always aware and careful), which is a teaching upheld in the Javanese tradition.

Short film *Topi-Tindak Tanduk Subasita* contains educational values that can be used in the context of cross cultural learning, especially in BIPA learning. Through the authentic depiction of culture, BIPA learners can understand that speaking Indonesian is not only about grammatical aspects, but also includes adjustments to local values such as politeness, manners, and social norms. The representation of Javanese culture in this movie comes naturally and contextually. This makes this short film a credible source of cultural data and worthy of scientific analysis. The utilization of this film as a teaching medium for BIPA provides an opportunity to develop context based learning and increase the intercultural awareness of BIPA learners. Through a scientific approach, this movie can be positioned as a valid source for studying culture and enriching BIPA learning with a meaningful contextual approach.

### **The Role of Javanese Cultural Insights in the Meaningfulness of BIPA Learning**

Javanese cultural insights play an important role in creating meaningfulness in learning Indonesian for Foreign Speakers (BIPA). Language and culture are two entities that cannot be separated because language is used as a tool to represent values, norms, and social systems in a society. In this context, an understanding of Javanese culture as one of Indonesia's local identities can provide a deeper context for BIPA learners in understanding the use of Indonesian in the realm of daily life. Javanese cultural insights enrich the learning process through the presentation of contextualized materials.

Indonesian Language Learning for Foreign Speakers (BIPA) not only focuses on mastering language structures, but also includes a deep cross cultural understanding. In this context, the integration of local cultural insights such as Javanese culture is crucial. Culture is not only a learning setting, but also a bridge that connects meaning in communication between nations. Javanese culture as one of the cultural representations in Indonesia contains noble values such as *unggah-ungguh basa* (language politeness), *andhap asor* (polite or humble attitude), *empan papan* (being able to place oneself or accuracy of attitude). These values reflect the mindset and value system of Javanese society which can enrich BIPA teaching materials.

A study by Heryanto (2018) in the *Indonesian Journal of Applied Linguistics* shows that the introduction of local cultural contexts significantly improves BIPA learners' semantic and pragmatic understanding of Indonesian. Furthermore, the use of Javanese culture-based teaching media such as short films, folktales, and traditional songs



is an effective learning tool. According to research by Pratama & Hartono (2021) in the *Jurnal Pendidikan Bahasa dan Sastra Indonesia*, the use of Javanese cultural short films can increase learning motivation and develop contextual understanding of BIPA students.

Javanese cultural insights can be used to shape cross-cultural understanding and increase intercultural awareness. According to Liddicoat and Scarino (2013), culture-based language teaching can foster empathy and reflective skills in interacting with other cultures. By linking values such as rukun and guyub in Javanese culture, BIPA learners can more easily understand the values of collectivity in Indonesian society. The integration of Javanese culture in BIPA learning can be an effective cultural diplomacy tool. Through culturally grounded learning, BIPA learners not only get to know the structure of the Indonesian language, but also internalize the nation's cultural identity. This strengthens the argument that BIPA learning is part of Indonesia's nation branding and soft power strategy in the global arena (Nugroho, 2020).

The integration of Javanese cultural insights in BIPA learning also supports the development of BIPA learners' socio cultural competence. By understanding the norms of politeness that apply in Javanese society, BIPA learners will be more sensitive to hierarchical social relations, such as between students and teachers, children and parents, or superiors and subordinates. Awareness of these relationships can minimize misunderstandings in communication and create a more harmonious and meaningful learning process.

From a pedagogical perspective, learning based on local culture such as Javanese culture encourages a contextual and humanistic approach. BIPA teachers who have a deep understanding of Javanese culture can design learning strategies that are more communicative and relevant to real life. For example, BIPA teachers can relate learning topics to traditional activities, ceremonial traditions, or art forms, so that learning materials do not feel rigid and abstract.

Based on the description above, it can be concluded that Javanese cultural insights play a significant role in enhancing the meaningfulness of BIPA learning. In addition to enriching linguistic aspects, Javanese culture provides social, affective, and ethical dimensions that deepen the learning experience of BIPA learners. This approach not only enriches the teaching materials, but also builds an emotional and social connection between BIPA learners and the reality of Indonesian culture, especially Javanese culture, as one of the main representations of national identity.

## 1. Javanese Culture Featured in Short film *Topi-Tindak Tanduk Subasita*

The following are the results of the analysis of the teachings of Javanese philosophical values and the value of courtesy displayed in the short film *Topi-Tindak Tanduk Subasita*:

### a) Javanese Philosophical Teachings Featured in Short Film *Topi-Tindak Tanduk Subasita*

#### Javanese proverb "Aja Cedhak-Cedhak Kebo Gupak"

##### Dialogue scene at minute 0.06-0.17

Gesang	: Cedhak kebo gupak napa Mbah? <i>Dekat kerbau kotor itu artinya apa Kek?</i> <i>Near buffalo can be dirty, what the proverb mean?</i>
Simbah (Kakek)	: Iku tegese, leh mu srawung kudu waspada, aja nganti melo-melo perkoru seng elek. Mengko ndak kowe mundak dadi elek.

*Itu artinya, kamu harus hati-hati dalam memilih pergaulan, jangan sampai ikut-ikutan sesuatu yang jelek/salah. Nanti kamu jadi ikutan jelek/salah.*  
*Mean, be careful in choosing social interactions, so as not to fall into bad things*

The proverb “*Ojo Cedhak-Cedhak Kebo Gupak*” literally means “do not approach a dirty buffalo”. Philosophically, this expression is full of meaning and is a form of Javanese local wisdom in conveying social ethical values. This proverb contains a message for a person to be careful in choosing a social environment, because closeness to individuals who have bad behavior can have a negative influence on oneself, both morally, socially, and reputationally.

In the context of Javanese culture, this expression reflects the principle of *eling lan waspada* (always remember and be vigilant), which is an important part of the value system in Javanese life. This philosophy emphasizes the importance of protecting oneself from potential damage arising from associating with those who do not behave well. Javanese society highly values harmony (*kerukunan*), politeness (*andhap asor*), and self-respect (*ajining dhiri*). Therefore, keeping a distance from people who are considered to damage the ethical order and social norms is a preventive measure upheld in Javanese society.

#### b) Javanese proverb "Anak Polah Bapak Kepradah"

##### Dialogue scene at minute 0.20-0.40

Gesang	: Anak polah bapak kepanah? <i>Anak bertingkah Bapak kena panah?</i> <i>Proverb the child acts up, you get hit by an arrow?</i>
Simbah (Kakek)	: Kok kepanah, kepradah. Anak polah Bapak kepradah. <i>Kok kepanah, kepradah. Anak polah Bapak kepradah (Kepradah artinya bertanggung jawab).</i> <i>It's not in word "hit" by an arrow (kepanah). Kepradah (be responsible). Child's bad behavior, responsible father.</i>
Gesang	: Tegese Mbah? <i>Artinya Kek?</i> <i>What does that mean, Grandpa?</i>
Simbah (Kakek)	: Tegese, yen kowe tumindak seng ora-ora, mengko Bapakmu seng dadi repot. <i>Artinya, kalau kamu bertindak hal yang tidak baik, maka ayahmu akan ikut direpotkan (ikut terlibat untuk bertanggung jawab).</i> <i>If the child's behavior is not good, then a father will be bothered.</i>

The proverb “*Anak Polah Bapak Kepradah*” literally translates as “the child acts up, the father gets the brunt.” This proverb is a form of Javanese local wisdom that contains deep philosophical meaning regarding the moral responsibility of parents for the behavior of their children. In terms of Javanese cultural values, this proverb reflects the importance of moral responsibility and social awareness within the family institution. Javanese society upholds the concept of *ajining dhiri gumantung saka lathi*, *ajining keluwarga gumantung saka tindak tanduk anak* (a person's self esteem is determined by his speech, a family's self esteem is determined by the child's behavior). Therefore, parents are responsible not only for fulfilling their children's



material needs, but also for guiding and shaping their children's character to be in line with noble values such as; *andhap asor* (politeness/humbleness), *tata krama* (manners /ethics), and *kerukunan* (social harmony).

This philosophy also illustrates the importance of moral supervision and early character education in the family. In Javanese society, which upholds the principles of *ngajeni* (respect) and *ngrumat* (nurture), every individual action has far-reaching social consequences. Therefore, children's behavior is not only seen as a personal responsibility, but as a representation of the values instilled by the family.

## 2) Politeness Value Displayed in the Short film *Topi-Tindak Tanduk Subasita*

### a) Prohibition of Whistling in the House

#### The dialog scene at minute 1.38-2.04

Ibu	:	Le, Sabrang, mbok aja singsot-singsot to nek neng njero ngomah. <i>Nak, Sabrang, jangan bersiul-siul kalau di dalam rumah.</i> <i>Sabrang, don't whistle in the house, please</i>
Sabrang	:	Lah pripun to Buk? <i>Lah kenapa Buk?</i> <i>What's wrong, Mom?</i>
Ibu	:	Mundak ora sopan, mengko dadi kebiasaan yen kowe lagi mertamu. <i>Nggak sopan, nanti jadi kebiasaan kalau kamu bertamu di rumah orang lain.</i> <i>It's an impolite thing to do, it can become a habit when you visit someone else's house.</i>
Ibu	:	Wes kene, gek ndang maem, Ibu wes nggorengke endhog karo tempe iki. <i>Sudah sini, cepat segera makan, Ibu sudah menyiapkan gorengan telur dan tempe ini.</i> <i>Let's have breakfast, ifried eggs and tempeh.</i>

The prohibition of whistling in the house is one of the social norms in Javanese society. In the perspective of Javanese culture, the house is a sacred space that is maintained through orderly and polite behavior. Whistling, often associated with free expression or pranks, is considered inappropriate in the home because it can create a rowdy atmosphere, disturb the peace, and show disrespect for family members, especially parents. Thus, this prohibition is part of an effort to maintain harmony and manners in daily life.

The prohibition of whistling inside the house is also closely related to the metaphysical nature of Javanese traditional beliefs. Whistling inside the house is believed to invite spirits or negative energy, as the whistling sound is considered to resemble a call to supernatural entities. This belief reflects the cosmological view of Javanese society that views the world as a space inhabited by various creatures, both visible and invisible. Thus, the prohibition of whistling is not only a matter of social ethics, but also related to the maintenance of spiritual harmony in the domestic sphere. Thus, this prohibition shows the integration between norms of politeness and spiritual beliefs that are still alive in Javanese society today.

### b) Eating and Taking Food Using the Right Hand

#### The dialog scene at minute 2.25-2.54

Ibu	: Sarapan seng cukup, bene sek sinau tambah konsentrasi, anak Ibu tambah pinter. <i>Sarapan yang cukup, supaya belajarnya konsentrasi, anak Ibu tambah pintar.</i> <i>Breakfast is needed to be able to focus on learning, in order to become a smart child.</i>
Ibu	: Eh hayo, tangane. <i>Eh hayo tangannya. (Ibu mengingatkan Sabrang, saat akan mengambil nasi menggunakan tangan kiri)</i> <i>Hey, use your right hand.</i>
Sabrang	: Tangan kiwo napa tengen sae kabeh to Bu sakjane? <i>Tangan kanan atau kiri baik semuanya kan Bu.</i> <i>The left or right hand is actually all good, right?</i>
Ibu	: Lah iya apek kabeh, tapi nek yow nggo njukuk maemam iki lak yow kudu tangan tengen rak pareng tangan kiwo. <i>Ya memang baik semuanya, tapi untuk mengambil makanan, harus menggunakan tangan kanan, tidak boleh menggunakan tangan kiri.</i> <i>It's all good, but if you take a food, using your right hand is a polite.</i>

The habit of eating and taking food with the right hand is part of the manners upheld in Javanese society. This action is not only related to functional aspects, but also contains a dimension of politeness that reflects respect for others in a social context. In the Javanese tradition, the right hand is seen as a symbol of kindness, purity and respect, so its use in daily activities, including when eating, is considered a form of polite behavior.

Culturally, the teaching to use the right hand when eating and taking food also represents the values of social harmony and harmony. In Javanese culture, small actions such as how to take food or eat a dish have etiquette meanings that show character. The use of the right hand reflects an attitude of caution, order, and respect for social norms that apply in the family and community environment. When a person eats with the right hand in the presence of others, especially in a gathering, he or she is showing compliance with customs and respect for the values of politeness that have been passed down from generation to generation.

In Javanese tradition, the right hand is believed to contain positive energy that is in harmony with the power of goodness, while the left hand is often associated with negative elements. Therefore, using the right hand for eating is an effort to maintain inner and physical harmony. This belief demonstrates that everyday actions like eating are not merely biological but also spiritual. Thus, the habit of eating with the right hand not only reflects politeness and culture but also mirrors the belief system that shapes Javanese society's identity.

### c) No Slurping (Noisy Eating) While Eating

#### Dialogue scene at 3:00-3:52

Gesang	: Heh Mas, ngawur wae, iki lho Bu, Mas Sabrang nganggo kecap. <i>Heh Mas, seenaknya saja lho Bu, Mas Sabrang pakai kecap.</i> <i>Hey Brother, please don't do that, Look Mom, he take some (kecap) soy sauce.</i>
Sabrang	: Lah teros ngapa nek nggo kecap ki? <i>Lah terus kenapa memangnya kalau pakai kecap?</i>



<i>So what's. wrong with this (kecap) soy sauce?</i>	
Gesang	: Mas, aku tau maca pelajaran basa Jawa , bab subasita, ana kalimat ngene: "yen lagi mangan ora oleh kecap, wes jelas to, ya Bu ya. <i>Mas, aku pernah membaca buku pelajaran bahasa Jawa, tentang subasita (budi pekerti), kalau makan tidak boleh mengecap (bersuara), sudah jelas kan, ya Bu ya.</i> <i>Lool Brother, i have read a book about manners (Subasita), there is a sentence like "that's why when eating don't use ketchup (kecap)", is it clear? isn't that so, Mom?</i>
Ibu	: Owalah Le, kuwi leh mu maca salah, pancen tulisane K-E-C-A-P, tapi olehe maca iku kecap udu kecap. <i>Owalah Nak, itu bacanya salah, memang tulisannya K-E-C-A-P, tapi bacanya kecap bukan kecap.</i> <i>Oh. I SEE son, you are in interpreting the word "kecap", is actually written K-E-C-A-P, but read it "kecap" not soy sauce "kecap".</i>
Gesang	: Kecap ki napa Bu? <i>Kecap itu apa Bu?</i> <i>What is the "kecap", Mom?</i>
Ibu	: Kecap iku maksude yen lagi maem ana suarane, kuwi ra pareng. <i>Kecap itu artinya kalau lagi makan nggak boleh ada suaranya</i> <i>"Kecap" means that if you eat by making a sound, it is impolite.</i>
Sabrang	: Lah iki kecap, enak (sambil menuangkan botol kecap) <i>Lah ini kecap, enak.</i> <i>And this ia a soy sauce, it's delicious.</i>

The prohibition against making “kecap” sounds or noises while chewing food is a form of social etiquette in Javanese society. Making noises while eating is considered rude behavior because it can disturb the comfort of others around you. Therefore, Javanese society teaches the importance of maintaining refined behavior, including in eating habits.

Eating loudly reflects a *sembrono* (careless/rude) attitude, is considered unethical, and is not considered to reflect the refinement of character that is the foundation of Javanese culture. Javanese culture places politeness as a reflection of family honor and personal dignity, so every individual is expected to be able to adapt in social settings, including through quiet, orderly, and silent eating.

#### d) When Giving Sharp Objects To Others, Point The Blunt End Toward Them

##### Dialogue scene at 3:53-4:12

Ibu	: Kuwi kok ana gunting neng kono to. Kene Sang wenehke Ibu Sang. <i>Itu kok ada gunting di situ , tolong berikan ke Ibu sini Sang.</i> <i>Anyway, why are the scissors there? Please take it for me</i>
Sabrang	: Heh (Sabrang mengingatkan adiknya yang memberikan gunting bagian tajam ke arah Ibunya dan membaliknya dengan bagian tumpul) <i>Hey</i> <i>Hey</i>
Gesang	: Kan tangan tengen Mas? <i>Kan pakai tangan kanan Mas?</i>

<i>I use the right hand, see?</i>	
Sabrang	: Ngono. <i>Begitu. (sambil memastikan cara memberikan yang sopan dan benar) Should like this.</i>
Ibu	: Wes gek ndang dirampungke le maem, mengko nek wes rampung diberesi lho ya piringe. <i>Sudah cepat diselesaikan makannya, nanti kalau sudah selesai dibereskan ya piringnya. Finish your breakfast immediately, then clean up the table.</i>
Sabrang dan Adik	: Nggih Bu. <i>Iya Bu. Alright Mom.</i>

The practice of pointing the blunt end when handing over sharp objects, such as knives or scissors, reflects the value of politeness that is highly regarded in Javanese society. This action is not only a matter of physical caution, but also a form of respect for the safety and comfort of others. From a Javanese social ethics perspective, every interaction, including the act of giving, should be carried out with respect and empathy. Pointing the sharp edge toward the recipient is considered rude, aggressive, and potentially dangerous, thus contradicting the principles of *unggah-ungguh* or proper etiquette.

Giving sharp objects in a subtle and safe manner shows that the giver has a high level of social awareness and manners. This is also in line with the concept of *tepa selira*, which is the ability to put oneself in another's shoes and respect their feelings. Thus, the way an object is given is not only judged by the end result, but also by the manner in which it is done, which must reflect nobility of character and wisdom in interacting with others.

#### e) Kissing Hands (*Salim*) and Saying Goodbye to Parents Before Leaving

##### Dialogue scene at 4:30-4:37

Gesang	: Bu, salim. (berpamitan dan memohon doa restu ketika akan pergi sekolah) <i>Bu, salim. Mom, please bless me</i>
Ibu	: Iya, seng ngati-ati ya, sekolah seng pinter (sambil mengelus kepala Gesang yang akan pergi ke sekolah) <i>Iya, hati-hati di jalan, sekolah yang pintar. Becareful on the road, study diligently</i>
Gesang	: Ya, turnuwun ya Buk <i>Ya, terima kasih ya Bu Yes, Mom. thank you.</i>

The tradition of *salim* and saying goodbye to parents before leaving is part of etiquette in Javanese society that reflects the values of politeness and respect for parents. *Salim*, which is kissing the hands of parents, is not merely a physical form of temporary farewell, but a symbol of deep respect for the figure who is considered the source of love and blessing. This action demonstrates the attitudes of *andhap asor* (politeness/humility) and *unggah-ungguh* (polite etiquette) that form the foundation of



Javanese social behavior. By bidding farewell, a child shows that they recognize the importance of their parents' permission and blessings in every step of their life.

From a cultural perspective, saying goodbye to one's parents emphasizes the importance of harmonious hierarchical relationships within the Javanese family structure. Javanese culture highly values the concept of family as a social unit filled with principles of responsibility, obedience, and respect. In this context, taking leave is not merely a formality but also a recognition of the moral and symbolic authority held by parents. This aligns with the values of *rukun* and *tata titi tentrem*, which reflect the Javanese community's aspiration to live in peace through order and mutual respect within family relationships.

In terms of belief, *salim* and *pamit* are also believed to be efforts to obtain spiritual blessing and protection. The blessing of parents is believed to have inner power that can bring safety and smoothness to children while they are away from home.

### f) Using Javanese Krama Inggil When Talking to Older People

#### Dialogue scene at 8:56-9:10

Simbah (Kakek)	: Wes nyoh dadi siji. Sudah nih jadi satu. Well, this is your kite
Gesang	: Asik! Matur nuwun nggih Mbah. Asik! Terima kasih ya Kek. Yeay, thank you Granpa.
Simbah (Kakek)	: Yow. Ya. Yes.
Gesang	: Nah benange pundi Mbah? Nah benangnya mana Kek? Then where is the string?
Simbah (Kakek)	: Lah iku neng jejeremu. Nah itu di sebelahmu. Beside you.

The use of Javanese *krama inggil* when speaking to older people is a concrete manifestation of linguistic politeness in Javanese culture. The Javanese language has a special structure and vocabulary designed to show respect, humility, and recognition of the social status and age of the interlocutor. In an ethnolinguistic context, *krama inggil* serves as a means of communication that not only conveys messages but also maintains harmonious social relationships through linguistic hierarchy.

Culturally, the use of *krama inggil* reflects the values of *unggah-ungguh* (politeness), which is a system of etiquette that governs polite behavior in social life. Speaking in a polite manner to elders or respected individuals is part of the communication etiquette that has been passed down through generations. This demonstrates respect for the position and life experience of older individuals, as well as creating a respectful atmosphere for dialogue.

### g) Saying Excuse Me When Walking Past People

#### Dialogue scene at 10:43-10:51

Gesang	: Derek langkung Pak.
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	<i>Permisi Pak.</i> <i>Excuse me, please allow me to pass.</i>
Bapak yang sedang bertani	: Ya le, ya le. <i>Ya Nak, ya Nak</i> <i>Okay, go ahead, be careful.</i>
Teman-teman Gesang	: Derek langkung Pak. <i>Permisi Pak.</i> <i>Please allow me to pass.</i>
Bapak yang sedang bertani	: Ya le, ati-ati ya le. <i>Ya Nak, hati-hati ya Nak.</i> <i>Yes go on, watch you steps.</i>

The habit of saying “excuse me” when walking past other people is a form of verbal politeness that is highly valued in Javanese society. This action reflects the attitude of *andhap asor* (politeness or humility) and respect for the presence of others in social spaces. Pragmatically, saying “excuse me” serves as a communication signal to ask for permission so as not to disturb or startle someone who is engaged in an activity. In Javanese society, this behavior is understood as a form of *unggah-ungguh*, which refers to the etiquette that governs polite behavior in every social interaction.

In Javanese beliefs, saying “excuse me” is also believed to have spiritual significance. When passing in front of other people or even in places considered haunted or sacred, saying “excuse me” is believed to be a form of respect for supernatural beings or invisible forces that may be present in the vicinity. This demonstrates that everyday behavior in Javanese culture is inseparable from metaphysical beliefs that teach caution and respect for all entities, both visible and invisible. The practice of saying “excuse me” represents a blend of politeness, cultural awareness, and spiritual belief that is characteristic of Javanese society.

#### h) *Subasita* Values Embracing Javanese Society

##### Quotation of moral message displayed at 11:38-11:45

*Subasita (tingkah laku sopan santun) hendaknya diajarkan sejak dini dalam lingkup keluarga, sebagai dasar berkehidupan yang bermasyarakat dan bermartabat.*

*(Manners (polite behavior) should be taught from an early age in the family sphere as the basis of life social and dignified.*

The concept of *subasita* in Javanese society is an ethical framework for speech and behavior that emphasizes politeness and self-control. Linguistically, *subasita* derives from the words “su” (good) and “basita” (speech), meaning good, polite, and appropriate speech. In practice, this value is reflected in word choice, intonation, and body language when communicating with others. Javanese society believes that speech has the power to create or destroy harmony, so speaking carefully and thoughtfully is an important part of social etiquette.

Culturally, the value of *subasita* cannot be separated from the hierarchical Javanese social system, which upholds the principles of *unggah-ungguh* (polite etiquette) and *andhap asor* (humility). In social relationships characterized by differences in age, status, and role, *subasita* serves as a cultural mechanism that regulates interactions to maintain harmony. This value requires individuals to be able



to position themselves appropriately in various communication situations, such as using *krama inggil* when speaking to older or higher-ranking individuals. Thus, *subasita* plays a crucial role in maintaining social cohesion and fostering respect among community members.

In the context of Javanese beliefs, speech is seen as a reflection of a person's inner purity and spirituality. Polite and respectful speech is believed to bring good fortune, while harsh and hurtful speech is believed to bring bad karma. This is in line with the spiritual view of Javanese society, which sees life as a process of maintaining balance between the physical and spiritual realms. Therefore, the value of *subasita* not only reflects norms of politeness and culture but also contains a deep religious dimension, as part of the effort to maintain harmony in both the social and spiritual environments of Javanese society.

## CONCLUSION

The conclusion of this study shows that the short film *Topi-Tindak Tanduk Subasita* successfully represents Javanese cultural values in an authentic and contextual manner. This film not only presents Javanese philosophical teachings such as *andhap asor* and *empan papan*, but also promotes the value of politeness in language through the concept of *unggah-ungguh basa*. These values are visualized in the form of speech, body language, and patterns of interaction between characters that reflect the social structure of Javanese society. The cultural representation in this film provides a deep understanding of the ethics and norms upheld by Javanese society.

The short film *Topi-Tindak Tanduk Subasita* has proven to be relevant in teaching Indonesian to foreign speakers (BIPA) because it presents an authentic and easily understood cultural context. The English subtitles make it easier for BIPA learners to grasp the meaning and cultural messages conveyed. Additionally, the cultural values depicted in the film enhance BIPA learners' pragmatic awareness of language use in specific social situations. Through the visual and linguistic experiences offered, BIPA learners not only learn language structures but also how to communicate in a manner consistent with Javanese cultural norms.

Overall, the results of this study confirm that the use of the short film *Topi-Tindak Tanduk Subasita* as a medium for teaching Indonesian as a foreign language is very effective in introducing Javanese cultural values. The short film *Topi-Tindak Tanduk Subasita* serves as a bridge between language learning and cultural understanding, thereby creating meaningful and contextual learning experiences. By understanding the Javanese cultural values contained in this film, BIPA learners can adapt more effectively in cross-cultural interactions in Indonesia.

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