

DIRECTING A DRAMA-COMEDY FILM ENTITLED “HANI”

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ABSTRACT

Early marriage remains a social problem, especially among less-educated urban people, including in Tamanan District, Bondowoso Regency, East Java Province. The community has a distinctive and unique Pandalungan language that offers an interesting idea source for filmmaking. Thus, this creation seeks to illustrate how “Hani”, a drama-comedy film, was directed with a local-culture approach. The production of “Hani” referred to the existing Standard Operating Procedures (SOP) in the audiovisual profession and combined the visual comedy and slapstick approaches. The direction of “Hani” indicates that using local culture (Pandalungan language) in each storyline and local actor character can create an entertaining and educating comedy film. Further, the film produced is an audiovisual work that is easily understandable by the local community.

Keywords: Directing, Pandalungan, drama-comedy, and Bondowoso.

ABSTRAK

Pernikahan dini masih menjadi permasalahan di tengah masyarakat khususnya pedesaan, terutama mereka yang kurang memperoleh pendidikan yang memadai. Salah satunya dijumpai di Kecamatan Tamanan, Kabupaten Bondowoso, Jawa Timur. Masyarakat tersebut memiliki bahasa Pandalungan yang khas dan unik. Sehingga, itu sangat menarik untuk dijadikan sumber ide penciptaan film. Tujuan penciptaan ini adalah bagaimana film drama komedi “Hani” disutradarai dengan pendekatan kultur lokal? Penciptaan film berjudul Hani ini diproduksi dengan mengacu pada Standard Operation Procedure (SOP) yang berlaku dalam dunia audio visual. Penciptaannya menggunakan pendekatan drama komedi verbal dan slapstick. Hasil dari penyutradaraan film drama komedi “Hani” menunjukkan bahwa penggunaan kultur lokal (bahasa Pandalungan) dalam setiap alur cerita dan tokoh pemain lokal mampu memberikan dan menciptakan komedi yang menghibur dan mendidik. Lebih lanjut, film yang dihasilkan adalah sebuah karya audio visual dengan yang mudah dipahami oleh masyarakat setempat.

Kata kunci: Penyutradaraan, Pandalungan, drama komedi, dan Bondowoso.

1. Introduction

The creation of a film entitled “Hani” in the comedy-drama genre is classified as a fiction film. Fiction films that are bound by plots, from the side of the story often

use fictional stories outside of real events and have a scene concept that has been designed from the start. Stories usually have protagonists and antagonists, problems and conflicts, closures, and a clear pattern of story development. The creation of the film “Hani” alludes to the issue of marriage under the ideal age. The conflict in the film is built from the problems of debts that exist in the parents. In order to reduce the burden on the family and to relieve responsibility, the daughter is then handed over to the person who owes them money.

Regulation of the Law in the Republic Indonesia Number 1 of 1974 concerning Marriage which is mainly stated in Chapter II the conditions for marriage Clause 7 says: paragraph (1) Marriage is only permitted if the man reaches the age of 19 (nineteen) years and the woman has reached the age of 16 (sixteen) years (Menteri/Sekretaris Negara R.I, 1974). On the other hand, the National Population and Family Planning Agency (*BKKBN*) states that the ideal age for marriage is 21-25 years (*BKKBN*, n.d.). And an online news. In Bondowoso Regency, East Java, it is recorded that more than 2,000 children under the age of 20 have been married. Almost half of them are unable to hold a marriage at a young age. So that most of them married many times at a relatively young age (*CNN Indonesia*, 2018). Based on these, most of them were forced to marry early. In this news it is implied how the support of parents to marry their children early. So that early marriage cannot be separated from the attitude of the parents.

Early marriage or young marriage is actually not known in the Indonesian Dictionary (*KBBI*), the more popular term is marriage at a young age, namely marriage at the age of a person who has not yet reached adulthood (Koro, 2012). Generally, this marriage is carried out by young men or women who have not reached the ideal level to carry out a marriage. It can be said that they are not yet established emotionally, financially, and not physically and psychologically ready, when viewed from the aspect of physical and mental or psychological maturity. The consequences of getting married are getting pregnant, giving birth, and raising children well. This often happens in rural areas where the number of young marriages is still high.

Tamanan District is an area located in Bondowoso Regency, East Java. Tamanan district consists of nine regions or sub district, namely Tamanan, Kalianyar, Wonosuko, Sukosari, Karangmelok, Mengen, Kemirian, Sumber Kemuning, and Sumber Anom. Searching from the marriage age data of KUA Tamanan District, in 2017-2018 there were women and men who were still under the age of 20 years. The factors that encourage marriage at a young age that are often found in the Tamanan District community are economic, customary and cultural factors. Marriage at a young age occurs because to lighten the burden on their parents, their daughter is married to someone who is considered economically capable. In addition, it is a myth that has been ingrained in parents that if a girl is not immediately married, she will become an old maid. The issue of marriage at a young age in Tamanan is an example of the uniqueness issue possessed by almost all ethnic groups in Indonesia. Indonesia is one of the countries that have a great deal of cultural diversity. From this diversity came up the creative products (Wiguna & Sugihartono, 2020).

The above problems became the basis for the idea of creation which was then adapted into a fictional film "Hani" with a comedy-drama genre. "Hani" tells the story of Hani (child) who was forced to marry by Karso (father) with the intention of paying off his debt, but Hani refused Karso's request. Karso's early or young marriage for his daughter is one of the local issues that occurs because of misunderstandings, habits, and because of customary factors in rural communities, especially in the area of Sukosari Village. Then, linking the issue of early marriage with a film to comedy drama genre is considered appropriate considering the customs, culture and target audience of this film are rural communities, particularly the area of Sukosari Village. Comedy can provoke laughter from the audience for the efforts and resistance made to reject and achieve the goals of each existing character or characters, as well as efforts so that the information conveyed is easily captured by the audience but has a serious or critical side.

This comedy film is designed to use the local language which is light and easy to understand, especially the Pendalungan language. Based on the information stated

by Zulkarnaen Mistortoify, Pandalungan is a phenomenon of cultural acculturation from that was originally from Madura (Biosa, 2015). Madurese who have mingled blend in with East Javanese culture. Its area coverage is in the "Horse Foot (*Tapal Kuda*)" area, namely Malang, Probolinggo, Situbondo, Bondowoso, Jember, to Lumajang.

The design of this comedy drama film entitled "Hani" emphasizes more on the human interest side which aims to invite the audience to feel the events experienced by the characters, so that the audience feels as if they are in the film, so that the audience may feel sad, happy, disappointed, and even angry (Baksin & Askurifai, 2003). The issue of early marriage is combined with comedy genre film that is light, entertaining, and provoking fun, and provide joy and a momentary escape from everyday life, although the humor behind the stories conveyed has a serious or critical side (Dirks, n.d.).

In the film "Hani", the director provides elements such as: (1) Pandalungan language typical of the East Java regional dialect is The used in acting, (2) The existing local wisdom is combined with slapstick comedy (emphasizing silly actions), (3) The use of characterization elements aimed for teenagers, namely the application of causality (cause and effect) experienced by the main character (Hani) with her father (Karso) which collides with the reality or desires of each of these characters. That is, about someone's desire with a specific purpose and is not known by others, as a description of the wishes of the father (Karso) to the main character (Hani).

This film intends to convey light satire, especially to parents, in order to direct their children to the positive side, not merely having ulterior motives which in the end will have a negative impact. The use of the comedy drama genre in this film is considered appropriate to provide information so that the message conveyed can be easily received by the audience, especially those who understand the Pandalungan language. Based on the explanation above, it is formulated that the creation of this film is how the film comedy drama "Hani" is directed with a local cultural approach?

2. Literature Review

2.1. Film

According to the *Kamus Besar Bahasa Indonesia* (Indonesian Dictionary), film can be interpreted in two definition. First, film is a thin membrane made of celluloid for negative images (which will be made portraits) or for positive images (which will be played in cinemas). Second, film is defined as a play (story) of motion pictures (Tim Penyusun Kamus, 1990). Film always influence and shape society based on the messages behind it, without ever doing otherwise. Films always record the reality that grows and develops in society, and then projects it onto the screen (Sobur, 2006).

In conveying the message to the audience, the director uses his imagination to present the message through the film by following the elements related to the exposition (direct indirect presentation). Amount of films that raise real stories or actually happen in society. There are many ideological messages in it, so that in the end it can influence the mindset of the audience. As a motion images film is a reproduction of reality as it is. In essence, all films are social and cultural documents that help communicate the era when the film was made even if it was never intended to be (Ibrahim, 2011).

2.2. Director

The director has duties and responsibilities that are proportional to his important and vital role in the process of making a film, being a director actually carries out the main function as a scene director or mise-en-scene which means scener (Widagdo & Gora S., 2007). Such a role requires the director to properly understand the concept of the story, to understand both the environmental and psychological situations of the production crews, the cast (the actors or characters). He also has to understand how to establish a good relationship with all the crews. The director has the task of directing the production of the film in accordance with the agreed script.

Scripts are used by the director to control aspects of art and drama. At the same time, the director escorts the film crew and view cast to fulfill his directive view,

guiding the crew and the film's cast in realizing the creativity that he has with the crew. Like the human body, the director is the brain, and the rest is the whole body. The brain needs the whole body to realize his ideas, the body needs the brain to control.

The director uses the comedy-drama film genre, which is generally divided into two namely: sitcoms and comedies, these two types of comedy are often combined. Comedy genre in particular can be broken down into several types and forms, namely slapstick (emphasizing silly action), verbal comedy (emphasizing dialogue), screwball comedy (comedy team pairs and popular in the 40s), black comedy (raising dark themes such as war, death, crime), also parody or satire (imitation of popular films) (Pratista, 2008). The form of comedy used in the film "Hani" is a combination of slapstick comedy and verbal comedy, which aims to describe the comedy atmosphere in everyday life.

2.3. Drama Comedy

The word drama comes from the Greek, strictly speaking from the verb *dran* which means "to act or to do". Thus, in terms of etymology, drama prioritizes action, movement, which is the core of the essence of every dramatic essay. Moulton said that "drama is life presented in action" (life presented in action) while Bathazar Verhagen stated that "drama is the art of painting human nature and attitudes with motion" (Muljana, 1985). So, drama is a story that brings a certain theme with dialogue and motion as its expression.

Drama is a literary genre whose physical appearance shows the dialogue or conversation between the characters verbally (Budianta, 2002). In a drama performance, the most important thing is the dialogue or conversation that occurs on stage, because the dialogue determines the content of the drama story that is shown. Drama is the most popular and most produced genre in the cinema world (Ali & Sugihartono, 2015). Many drama films are produced because the range of stories shown is very wide. Drama films generally have a relationship with the setting, theme of the story, characters, and the atmosphere that frames real life. Conflict can be

formed either by the environment, oneself, or nature. The stories are often emotional, dramatic, and able to make the audience cry (Oktavianus, 2015).

Comedy is probably the most popular genre among all the other genres since long ago. Comedy comes from the Greek words komos or komai and oda. Komos means revel (joyful), while komai comes from a word that refers to a village. Aristotle refers more to the second meaning, namely the komai, which refers to the village, because the village is a lower place than the city. While oda is replaced as an ode or song (Kumalasari, 2011). Comedy is a form of drama that makes the audience laugh and has a happy ending, comedy is present in the form of literature, pictures, or other art forms that contain funny elements in it. It is further emphasized in The Encyclopedia of Philosophy published by Routledge regarding comedy, namely:

Comedy began at about the same time as tragedy, and because they represent alternative attitudes toward basic issues in life, it is useful to consider them together. Unfortunately, several traditional prejudices discriminate against comedy and in favour of tragedy (“The Encyclopedia of Philosophy,” 2000).

Comedy film genres are generally divided into two types, namely: (1) sitcom (comedy elements are integrated into the story) and (2) comedic (comedy elements depend on comedian figures). The comedy genre in particular can be broken down into several types and forms, namely (1) slapstick (suppressing in silly action), is a primitive and universal comedy with broad, aggressive, physical, and visual action, including dangerous or painful cruelty and violence, violent play, and jokes with vulgar eyesight (e.g., throwing a cake in the face, falling house, falling in the sea, loss of pants or skirt, car hit and run, people chasing, etc.); (2) verbal comedy (suppressing in dialogue), is a classic type of comedy characterized by verbal cruelty, sexual Innuendo, or verbal absurdity of the dialogue in films, or later by self-deprecating, and wise humor, (3) screwball comedy (comedy team pairs and popular in the 40s), comedy that shows madness, eccentricity, silliness, and erratic behavior. This type combines theatrics, slapstick, and dialogue in films with more sophisticated, generally they light-hearted, romantic story, and usually focuses on a battle of the sexes gender in which the two protagonists try to outwit or outperform each other; (4) black comedy

(with dark themes such as war, death, crime); (5) parody or satire (imitation of popular films), a type of comedy that contains humorous stories that contain sarcastic and cynical elements that raise pessimistic, forgotten or less popular stories in comedy genres such as war, pain, death and suffering. This combination of comedy stories highlights the dark side and comedy (Briandana, 2015). The target audience for comedy films is generally teenagers, families, and children (Pratista, 2008).

2.4. Mise-En-Scene Aspect

The mise-en-scene aspect is everything that is in front of the camera that will be shot in a film production. There are four elements of the mise-en-scene aspect which include setting, costumes and (make up), lighting, the players and their movements (acting) (Pratista, 2008). In a film, the mise-en-scene element does not stand alone but is closely related to other cinematic elements, namely cinematography, editing, and sound. The mise-en-scene element is able to support the narrative and build the atmosphere and mood of a film.

2.5. Marriage

Marriage is an inner and outer bond between a man and a woman as husband and wife with the aim of forming a happy and eternal family based on God Almighty (*Ketuhanan Yang Maha Esa*). The consideration is that as a country based on Pancasila where the first principle is God Almighty (*Ketuhanan Yang Maha Esa*), marriage has a very close relationship with religion (spirituality), so marriage does not only have an outward (physical) element, but also an inner (spiritual) element important role in. Forming a happy family is closely related to offspring, which is the main goal of marriage, maintenance and education are the rights and obligations of parents (Ramulyo, 1996). However, marriages performed at a young age often occur due to factors such as the poverty line to ease the burden on their parents, so their daughters are married off to people who are considered economically capable.

Parents marry off their children at an early age because there is a belief that when

many young people come home to propose to their daughters, one of the youths who came must be accepted, otherwise it would be difficult for their daughter to find a mate. This myth or belief has developed in the community from their ancestors for long time. Such is the case in the research conducted by Muhammad Nizar Fauzi, that the residents of Cikurutug Village generally view marriage at a young age as legal, because it is considered to provide a solution to society life (Fauzi, 2014). Meanwhile, from a psychological point of view, it is natural for people to worry that early marriage will hinder studies and tend to conflict that leads to divorce, due to the lack of mental readiness of the couple who are not yet mature (Syalis & Nurwati, 2020).

3. Creation Methodology

The creation of the film "Hani" emphasizes the comedy drama genre, namely verbal comedy and slapstick (suppressing silly action). Comedy that is shown in several scenes that are built by dissecting or treating the film script, the local language used, and the actors or characters. The director applies the concept of comedy, namely verbal and slapstick comedy by reading or explaining the script to each players, conveying the goals of each scenes, selecting the right players and using local language, so that the application of the comedy concept is accepted by the audience (especially audience who knows and understands the language of Pendalungan). Comedy is used to criticize (wittingly) attitudes or thoughts that are wrong with parents' attitudes from the director's point of view.

The production process for the film "Hani" refers to the Standard Operation Procedure (SOP) applicable in the audio-visual world, namely pre-production, production, post-production as follows:

1). Pre-production

At this stage, the search for ideas from problems that occur in the environment around the scriptwriter. Furthermore, conducting research and observations related to the existing problems which are used as a foothold in writing the script. Problems or ideas that have been found are then explored using a comedy drama approach. The director explores it by making scripts or film scripts, then placing scenes that contain

comedy in several scenes. Then the recruitment of film crews or work, starting with producer, assistant director, scheduling, director of photography (DOP), cameramen, lighting stylists, artistic stylists and editors. After that, prepare scheduling from production to post-production is carried out, cost estimates and other needs such as finding players or characters, desired locations, licensing correspondence to agencies, and agreements with players or characters. Players and locations (settings) are residents of Bondowoso Regency in order to better reflect their locality, both language and environment.

2). Production

The production of the film "Hani" was carried out according to the schedule and location that had been determined from the previous stage. Production is carried out based on the final script, cinematography concept, lighting, and audio. Directing is done by combining the story and the necessary artistic elements.

The director appointed Dica Mustika Suciasti to design the production schedule for the film "Hani" so that it goes according to the planned and systematic way. Each division or crews first gather to conduct joint directions or have briefing so that the production process goes well, minimizes work accidents, prevents mistakes such as miscommunication, and maximizes division/crews performance so that they are assigned/worked according to their functions. The production process for the comedy drama fiction film "Hani" involves a crew of 30 people with a set schedule and produced on July 29, 2019 August 04, 2019. After the production process for the film "Hani" was completed, an evaluation is then carried out.

3). Post-production

Post-production includes video and audio editing, special effects, soundtrack composition, also video and audio recording (Sugihartono & Wibawa, 2019). In the post-production stage, the director is responsible for evaluating the results of the production or editing material. The editor previews images to select and sort quality images that fit the story. After that, the editor began to make a rough cut, which was then evaluated, if the overall plot was good, then the next stage was the scoring and

mixing stage related to the musical illustration used in the film "Hani".

4. Discussion

4.1. Specification of Artwork

"Hani" is a comedy-drama film, a combination of verbal and slapstick comedy, which highlights the distinctive style of the Pandalungan language as a form of local wisdom. The focus of the film problem is on the issue of young marriage among teenagers. The message to be conveyed from this film is the negative thoughts and attitudes carried out by parents with hidden intentions behind them.

The depiction of the story in the film "Hani" represents a wrong attitude or thought on the attitude, of parents from the director's point of view, so that parents should not force their will which results in resistance from their children. With a cultural locality approach, the director tries to take advantage of the setting, diction, and language style used to create aesthetic value. The specifications for the film "Hani" are as follows:

Title	: Hani
Duration	: 27:58 minute
Genre	: Comedy drama
Segment	: Teenagers (15-18)
Theme	: Family
Premise	: Hani was forced to marry by Pak Karso with the intention of paying off his debt, but Hani refused Pak Karso's request.

4.2. Three Acts Narration

The film "Hani" uses narrative elements to tell a story with a presentation of three acts, namely, the beginning, the middle, and the end. The scenes or the acts present stories with characters, problems, and solutions and are packed with the comedy drama genre.

1). Act One

The Act One serves as the element's clue to the audience to start the story. The

Act One introduces the location, players or characters in the film, and the conflicts in the film "Hani". At the end of the Act One, it is marked by a transition point in the atmosphere, the emotions that exist and shows the other side of the film "Hani". The Act One in the film "Hani" shows Hani's character frying tempe or soybean cake for Karso (father) who complains about the food that Hani makes, then an introduction to the debt problems that exist in Karso and Hani's life appears. The final part of this Act One was marked by Romli's (the moneylender) attempt to remind the offer that had been made to Karso before.

2). Act Two

The Act Two shows Hani and Karso's actions which begin to lead to story conflicts. This act presents momentum through a series of scene events so that a cause-and-effect relationship emerges. The Act Two involves all players taking part and running the characters, but the grandmother has not been appeared Embah's figure is shown with photo in the living room, at Hani's house and Grandma's house. Grandmother's position was used as a key or a way out of Karso's problems with Romli regarding existing debts. However, on the other hand, Hani shows an attitude of refusing her father's request, so Hani makes a plan to get out of the problem of planning to marry Romli by asking her lover (Roni) to get her pregnant. However, Hani's plan did not come to success because Roni who has a santri background, refused her especially since Roni is the son of a *kyai*.

The Act Two of the film "Hani" begins with the learning activities at Hani's school with the subject matter of the ideal marriageable age, which is 21 to 25 years old. While waiting for Karso, who didn't come to pick up Hani after school, Hani finally came home with Roni. On the way, Hani met Romli, who brought his two children for a walk. Hani was surprised to hear Karso's statement through his dialogue, that Hani was exchanged for Karso's debts. However, Hani refused and gave reasons for her surprise. This made Karso apologize to Romli for not going according to the previous plan. Romli was already suspicious of Hani's refusal to marry him, so he ordered his men to always keep an eye on Hani. The presence of Romli's men was a

liaison/link between Romli and Karso's conflict. On the other hand, Karso, who did not fully understand the marriage law, gave Romli an opportunity to convince Karso that it was permissible to marry at the age of 16. Karso considers that the law to be the highest legal regulation from the government, so Karso continues to force Hani to marry Romli, with the intention that if she marries Romli her life will be comfortable and happy.

Hani, who tries to thwart Romli's plan, asks for the money from the winning in the competition in her school to pay off Karso's debts. However, the money from the competition was hidden by Hani's teacher. At night, Hani and Karso discuss the matter of Karso's request, but Hani still refuses on the principle of pursuing her goals. This refusal made her Karso almost slap Hani that Hani was disobedient and complied with his father's request. This Karso's rude attitude encouraged Hani to run away from her house and go to her grandmother's (*Embah*) house.

3). Act Three

The Act Three was the part of the solution/settlement, starting with Hani complaining to her grandmother, until finally Karso realized. that his attitude was wrong. This section shows the attitude of the child who refused at the request of her parents, which occurred between Hani and Karso, but in contrast to Karso who was obedient to his parents, and also that *Embah* (grandmother) was the key to resolving the debts in the film "Hani".

4. 3. Comedy Scene

The comedy scene in the film "Hani" is a visualization of a fictional scene in the form of player dialogue and player movements. The comedy elements present verbal and slapstick comedy with the typical speech locality of the Pentalungan language, East Java, which is presented by each player which is divided into several scenes. The following are the placements of verbal and slapstick comedy in the film "Hani".

1). A Verbal Comedy with Pentalungan Language

In film "Hani", there are 21 scenes that contain verbal comedy. One of the

verbal comedies can be seen in scene 19, where there is a fight scene using the language of *Pendalungan* between players at grandma's house. Grandmother is the key to Karso's debt problems, Karso's attitude, which was afraid of his accept the mother, made him accept the orders from his mother. Embah emphasized the dialogue containing the curse (sworn to be eggplant) that was given to Karso, if he continued to chase Hani. The curse is a verbal comedy in scene 19.



Figure 1. Scene and dialog of grandmother threatens Pak Karso
(Source: Film “Hani”, *time code*, 25:07–25:19)

2). Slapstick Comedy

There are 18 scenes in film “Hani” which contain Slapstick comedy. One of the Slapstick comedies is in scene 16. It was Hani her who apparently went (run away) to

his grandmother's house, but men her Romli's subordinates, who followed him from a distance, noticed this. Hani complains to her grandmother that she will be married off to Romli by her father. In this scene, the comedy of Slapstick can be seen in the actions of Romli's men who hide behind the wood, don't talk much, only show their index finger, and sound like cows. Until finally his men went to report to Romli.



Figure 2. The scene of Romli's men following Hani when she went to her grandmother's house
(Source: Film "Hani", time code, 20:25–20:50)

5. Conclusion

Film "Hani" was produced in the comedy-drama genre to present the wrong attitudes or thoughts of parents. The film is conceptualized with a light and easy-to-understand presentation by the local community, especially the Pandalungan ethnic group in East Java. Issues that exist in rural communities, namely early marriage, is the theme of this film. Film "Hani" uses narrative and mise-en-scene elements to strengthen the delivery of messages to the audience.

Film "Hani" is the result of the director's thoughts that is realized in audiovisual way. The director presents elements of verbal comedy and slapstick combined with the uniqueness of the local community through the use of regional languages, actors, and settings. Every characters in film "Hani" have an important role in have creating elements of comedy drama with the aim of entertaining the audience and criticizing it softly.

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