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**Criticism of Javacentrism from the Historical Parody of the Film  
*Nagabonar* (1986)**

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**Abstract**

*This paper examines the construction of a dominant discourse criticized by parody in film. The construction of Javanese cultural discourse has been the dominant discourse since the beginning of the Indonesian state; even the meanings born from the construction of the discourse remain to this day. Javanese cultural discourse refers to all forms of discussion related to cultural aspects in Java, including values, norms, traditions, art, language, and local wisdom of the Javanese people. Nagabonar's film deconstructs Javanese discourse with historical parody in its story. This research is expected to open up another way of thinking from the dominance of Javacentric thinking. Two approaches are used to recite and criticize Nagabonar's film as text: cinematographic theory and deconstruction. First is the mise-en-scene approach and staging in cinematographic theory, while the second is the theory of deconstruction to see what history hides or forbids and recasts a discourse construction of thinking that was previously marginalized or even alienated. This study aims to show the meaning of criticism in Nagabonar films against Javacentric dominant discourse through the deconstruction of film texts. Critics of this film tend to open questions about the concept of Indonesian nationalism.*

**Keywords:** cinematography, criticism, deconstruction, javacentrism, nationalism

**Paper type:** Research paper

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## **INTRODUCTION**

Indonesia is a country born from the process of colonialism. As an archipelagic country consisting of various tribes, cultures, and languages, the concept of 'Indonesia' as a political entity is a result of colonialism. Colonialism left behind traumatic and pessimistic feelings that were recorded collectively in the minds and points of view of the Indonesian people. This situation then tends to give birth to a system of traumatic domination of violence, coercion, and weaponry. The effect of this situation stimulates the birth of oppression of the powerful on the weak. Sudibyo argues that the postcolonial situation in this case is related to the practice of colonialism; the phenomenon occurs not only for the colonized but also for those who colonize (Sudibyo, 2017). So, this situation is a construction that has become an Indonesian discourse inherited by colonialism.

Indonesia is a country that grew in the process of resistance and reconstruction from the discourse of colonialism. But then, Indonesia was trapped, which gave birth to the practice of centralized centrism and triggered the disintegration of the nation. This can also be seen after the French Revolution, which affected colonialism from Europeans to Asia and other regions; the understanding of national life changed from only being considered natural and guided to believing in spiritual things (Bell, 2016: 70). In relation to this problem, Indonesia has become a country that cannot be separated from historiographic construction, building access to economic, educational and political centers. Thus, it is often criticized for its tendency to place all accesses on the island of Java, which later developed into the term Javacentrism.

The problem of Javacentrism has had an impact to this day. Since the 19th century, Javanese centrism and centralized state centralization in Java have begun to form. The big impact is the formation of a dichotomy between marginalized and centralized areas. Marzali argues that development in Indonesia is still Javacentric, as seen from economic development is always centered in urban areas that are more developed and better prepared infrastructure than rural areas (Marzali, 2016). President Jokowi seemed to answer this in his statement at the Mandiri Investment Forum 2023 (Wednesday, February 1, 2023); in his statement, Jokowi was quite happy that he was now Indonesia-centric, with economic growth of 53% outside Java and in Java 47%. However, the opinion of Sri Mulyani (Minister of Finance)

in the CNBC Indonesia Economic Outlook event (Tuesday, March 22, 2023) is like reaffirming the actual state of Indonesia, which is the same as Marzali's opinion said Indonesia's development is very Javacentrism because according to her in Jakarta the turnover of money is 60%. The country of Indonesia is as large as Europe, but the largest turnover of money is in Jakarta (cnbcIndonesia.com). Marzali and Sri Mulyani's statement illustrates the imbalance of economic movements that still occur in Indonesia.

In cultural matters, the problem of Javacentrism then also spread through mediums such as literature. One of the literary works is the novel entitled *Confession of Pariyem* (1981) by Linus Suryadi. In the novel, the concept of 'Surrender' teaches Pariyem's character to accept all gifts without demanding and surrendering to circumstances. A person who has a calm attitude will feel calm and sincere in the face of life's trials. In living his life, Pariyem upholds the teachings of Javanese ancestors. The concept of *ora ngaya* teaches us not to boast about ourselves, and the attitude of self-introspection teaches us to know our limitations and abilities. Giving in, accepting sincerely, and having wisdom is also part of the concept of Surrender. The concept of 'Surrender' in the novel *Confession of Pariyem* (1981) by Linus Suryadi is ultimately an attempt by the author to spread and preserve Javanese culture. (Mulyono, .et al, 2013).

In addition to the concept of 'Surrender,' the life of Javanese human representations, especially about Javanese women, is also recorded in a novel entitled *Surti + Tiga Sawunggaling* (2018) by Goenawan Mohamad. The novel uses a historical setting, precisely when Indonesia fought for its complete independence from Dutch colonialism in military aggression in 1947. In Javanese culture, Geertz reconstructed the concept of Javanese women being idealized in society. This ideal concept is in accordance with the concept of Javanese women in Cendrarini and Centhini fibers. This concept is used as a basis to identify the reconstruction of Javanese women in Surti's character, as well as to interpret the existence of ideologies that are different from the standard concept of Javanese women presented in the novel.

In the monologue script, equality between men in Javanese marriage has not been clearly and tangibly visible. Some of the experiences of such Javanese women are reflected in the character Surti in the monologue script of *Surti and Tiga Sawunggaling* when she finds out her husband is having an affair. In fact, Surti

wouldn't have known about this affair if she hadn't spied on Jen. This is a result of the nature of trust in husbands in accordance with the fiber of candrarini that women must *rumesep tan walang ati, legawa anrusing batin*, which means having no doubts, the heart is smooth sincere to the inner (Serat Cendrarini in Wahjono, 2004). This is in accordance with Muniarti's statement (1992: 24), which states the main point of wives in the concept of Javanese women contained in Candrarini Fiber is that they are loyal to men and willing to be honeyed. Like the concept of Javanese women who perpetuate patriarchal culture, Surti is described as having to be patient and accept her husband's decisions, therefore she often cries to vent her sadness. The concept that Javanese women are always weak is refuted by Geertz, that women can be stronger and more independent than men: "This obvious difference in self-conception explains that Javanese men rarely live alone, independently, whereas women are often the opposite of men." (Giriani, 2022). In addition to the life teachings and concepts of Javanese women, the values of life regarding Javanese culture are also depicted in the novel entitled *Para Priyayi* (1992) by Umar Kayam. *Para Priyayi*'s novel depicts the problems of a family over time, events, social mobility, and moving from a society based on social status to a class society of government employees from the years 1910 to 1967. In other words, PP's novel talks about change. The change from *little wong* to *priayi*, from *priayi* to civil servant, from small town to big city. Umar Kayam with his short stories full of philosophy or novels that breathe Javanese ethnographic fairy tales in Umar Kayam's distinctive style. It is closely related to the works he produces, which are always related to Javanese culture. Thus, the work produced by Umar Kayam is a form of understanding and abstracting, as well as the author's worldview of the daily life of Javanese culture.

Java with changing times as a historical fact. In the depiction, figures from three generations of the Sastrodarsono family are presented. The period he lived in began from the Dutch and Japanese to the New Order era. This resulted in ideological changes based on the soul of the time. This change resulted in the fading of the *priayi* concept, which was originally considered an ideal because in it, there is a dialectic of values (Ekasiswanto, 2013). Departing from historiographic problems that are rooted in social, political, and cultural problems, many novels have spread and preserved Javanese philosophy in matters related to Javacentric

discourse. The novels in this discussion are a form of historical background on how Javanese culture is always presented in narrative and articulated in society. Film is an art that comes from written works, so narrative discourse from novels becomes a narrative benchmark in films. This research examines Nagabonar film, with its narrative offering a different construction from the Javanese cultural display.

Nagabonar's film inserts a critique of Javanese discourse. The film Nagabonar was released in 1986, at a time when Indonesia was in the midst of election celebrations. Power is still held by the New Order government. There were no significant differences in socio-political background because Indonesian society at that time was in a phase of saturation over the hegemony of government power, which was the same as the authoritarianism of the new order, and the decentralization of central government power through regional autonomy, which was considered another form of new order authoritarianism (Mukhijab, 2015). Since the 1980s, the New Order has used a variety of strategies to maintain its power. One of them is the New Order using Islamic power to be drawn into the middle of power and become an important regime in the government as a strong and significant strategy to overcome the enemies of the New Order in the country (Mubarak & Abu Bakar, 2018). In the late 1980s, many professionals and intellectuals were present, and the New Order was concerned that its position of power would be shaken by many.

The dominant discourse issue is parodied by the film Nagabonar by Director MT Risyaf and Screenwriter Asrul Sani. This film has a tendency to deconstruct how Javanese discourse dominates. That trend is what makes this study interesting. Said, in his research, highlighted that the appearance of General Nagabonar's film received rave reviews from the Indonesian appreciator audience at large. In addition to the good quality of the film and the content of the story, also because the Indonesian people have been saturated with horror films, pornography, and comedy films that show too much physical silliness and 'dirty mind,' General Nagabonar gave a fresh exposure to a more realistic revolution presented by the beautiful play of his actors (Said, 1987). Said's opinion is an explanation of the state of the film industry in Indonesia when Nagabonar was present; at that time, only Nagabonar films dared to be shown commercially with the theme of fictional parody struggle. The era of the 80s in Indonesia, in the realm of popular industry, was dominated by new waveforms and styles, which were far from the Nagabonar film genre.

In the period 1985-1990, the Indonesian film industry experienced challenges and changes that can be described as a "crawling" situation in its development. This period was marked by various changes and efforts to revive Indonesian cinema after experiencing difficult times in previous years (Nugroho, 2013). But among the films that were not mentioned by Garin Nugroho as evoking people's love for Indonesian films is this Nagabonar film. Interestingly, this film actually received appreciation from the number one festival event in Indonesia, namely FFI (Indonesian Film Festival) by buying six citra trophy awards in 1987.

In the period after its release, Nagabonar's film received a lot of response from newspapers. With his character, Nagabonar depicts the situation of the story of the revolutionary period, which is full of humanitarian problems. However, Nagabonar instead offers many characters who are inadvertently driven to follow the flow of revolution (Kompas, March 5, 1987). With his character, Nagabonar Film conveys struggle through entertainment (Kedaulatan Rakyat, March 22, 1987). The character of Nagabonar in the narrative is depicted as a small, common, innocent, and uneducated regional people fighting for the struggle of this Indonesian nation. Their struggle is similar to that of the smarter and educated upper class in Java (Jawa Pos, March 5, 1987). Tragedy becomes a comedy model that displays innocence because this type of story has the ability to provide stories that tend to be more fair and real (Pelita, March 7, 1987). The naïve Nagabonar is a personification that freely mocks rulers who use their position to gain advantage (Suara Pembaruan, 21 March 1987). In general, the division of rank as a division item depicted in scenes in movies, as happened in the center of the country (Surabaya Pos, March 22, 1987). In addition, Nagabonar is a film about struggle that is not influenced by revolutionary idealism or romanticism (Tempo, March 21, 1987). Nagabonar's story did well due to the strength of the story and cast, and it also technically recorded live sound (Pos Film Magazine, March 8, 1987). Suryapati asserts that this work is very powerful in various contexts (Kedaulatan Rakyat, 1987). Interestingly, from the series of existing newspaper reviews, there are several newspapers that also directly ask Asrul Sani's opinion as the creator to comment on his own film. Asrul Sani said, "This Nagabonar film is an introspection, how far we are, also as a nation deviating from our natural size" (Kompas, March 15, 1987). Sani also reiterated to the Tempo newspaper by saying

that Nagabonar with characters is a satire that conveys many meanings that can be useful satire and contemplation, both for the time and for the present (Tempo, October 20, 1990).

Several previous studies have highlighted Nagabonar's film. In 2006, research conducted by Suwardi discussed comedy in the film Nagabonar. Suwardi, in his research, sees Nagabonar as a comedy film that is not just a joke. Nagabonar's film was well-criticized and received appreciation from many audiences (Suwardi, 2006). Suwardi's research proved that Nagabonar's film, besides quality, also received a lot of attention and was liked by many audiences. Like other Indonesian comedy films, Nagabonar uses hierarchy to show who is better and who is worse (Wadipalapa, 2015). Then, in 2017, Sya'Dian, in her research, discussed semiotics in the Nagabonar film. Sya'Dian, in her research, saw how the call word "Bujang" experienced a shift in meaning. The shift in meaning tends to cause errors and misunderstandings and has an impact on social life (Sya'Dian, 2017). After that, which is no less interesting in 2019, Nagabonar Film in Widasari's study is a reflection of the country's fluency during the revolution (Widasari, 2019). Next, the research conducted by Puspasari, Suryani, and Laura looked at the perspective of globalization in Nagabonar. In Puspasari, Suryani, and Laura's research, they highlight how Nagabonar film is a form of interpretation from filmmakers to represent the issue and impact of cultural globalization because culture is not an object (Puspasari, Suryani, Laura, 2017). In the narrative of Nagabonar's film story in Puspasari's research, Suryani, and Laura are considered to allude to reality that always sides with the ruler and considers culture as an object. That explanation is emphasized with figures that can be expressed through symbols of rulers who can influence others because of their nature, attitudes, extensive knowledge, and experience. They can also communicate well with others based on social reality understood by the audience (Briandana & Dwityas, 2015, Humairoh and Cristantyawati, 2018).

After reviewing previous studies, I found that this research position has a different research focus space. The important role of this research is to highlight criticism and display the meaning of the deconstruction of Javanese discourse with parody in films. This study aims to find out how parody in films can resist social construction and criticism and also offer other discourses about the meaning of Indonesia. In the few reviews of previous research, none of which touched on the

research with regard to how critics of Nagabonar's film deconstructed it with its parodies.

The parody in Nagabonar is inserted by the filmmaker through the actors. The main actor Nagabonar who centralizes all parodies is articulated. In this case, articulation contains elements of expression or representation, as well as "uniting actions" (Barker, 2000, 12). The expressions of the actor Nagabonar and those who support him represent meaning with all sorts of symbolization. Actors borrow an attribute that is interpreted by other forms of offer as critical of the ruler or dominant discourse. Derrida says, "Contradiction in terminus Contradictio in terminis." That definition lies in the definition of an eventually exchanged gift as nothing but a loan that is returned, meaning negating the gift itself (Derrida, 199, 55). Nagabonar's film uses actors as if borrowing a sign from the dominant discourse, then restoring its meaning again with another offer or breaking the previous meaning. To the more extreme Foucault, the need for punishment without torture was first formulated as a cry from the heart or from an angry nature. In the worst killers, there is at least one thing that must be respected when someone punishes: his 'humanity' (Foucault, 1975, 74). If Foucault's opinion is linked to the subtitles, the film can serve as a construct with a depiction of how chaotic a power relationship perverts and imprisons the way of thinking of its people, so that many small people become submissive bodies. Nagabonar's film is a reflection to think about that. Fauziah and Tjahjani argue that film can be used to document the course of history and how crucial issues develop over time, even as a propaganda medium or offer a thought other than just an inherent power construction (Fauziyah and Tjahjani, 2018). This research is a multidisciplinary scientific study involving the area of literature and film art.

## **METHODS**

This research is a multidisciplinary study of science, which, among others, involves film art with literature. This study used data from the film *Nagabonar* (1987) by director M.T. Risyaf and written by Asrul Sani. The data used from the film is a representation of the iconic film text, which is a parody that occurs in the film's narrative. In this study, the data collected will be analyzed using a literature study. The data obtained are then analyzed descriptively and qualitatively based on



cinema theory, which will focus on *mise-en-scene* and staging. This theory is used to examine the visualization of *Nagabonar* film, both in terms of dialogue and character coding, through aspects such as artistic layout, camera layout, costumes, lighting, framing, and others. *Mise-en-scene*, which literally means "putting into the scene", is used in films to signify the director's control over what appears in the frame of the film (Bordwell, Thompson, & Smith, 2017, p. 113). The use of *mise-en-scene* to read the meaning of each contains the main *mise-en-scene* element, and each character dominates all objects studied (Seilatuw, Muhid, & Kurniadi, 2020). Therefore, *mise-en-scene* can also use language in film displays to convey messages (Alfathoni, 2016). Then, the theory that also corroborates the cinematographic analysis is staging. Staging in movies refers to the process of selecting, designing, adjusting, or modifying scenes in a movie. Katz also said that there are three basic patterns when placing characters in the frame, namely A, I and L (Katz, 2004). Katz's opinion about the pattern was added by Proferes' explanation that staging can also be interpreted as blocking (Proferes, 2005) so that the position of the player in the film can be read with the concept of staging. The application of staging in film maximizes the concept of acting and cinematography (Bordwell, 2017, p. 140). Therefore, both of these theories of cinematography, *mise-en-scene*, and staging are quite strong in reading and analyzing visual texts and meanings in films.

Meanwhile, to explore how *Nagabonar's* film criticism is hidden in its visual text, it needs to use deconstruction theory. As Haryatmoko says in borrowing Derrida's way of thinking to explain deconstruction, the tracing form of deconstruction helps see what history hides or forbids by recasting history through oppressed elements (Haryatmoko, 2016, 133). Through this concept, it can explore how historical parody in *Nagabonar* film offers a critical point of view on Indonesian nationalism, with the issue of Javacentrism. Nationalism is the idea of a nation that has value because people consider it a community; the nation is considered a sovereign and intrinsically limited political community (Syahputra & Mahdiana, 2019). Therefore, Indonesia consists of diverse regions and cultures, and Indonesia's boundary is not just Java.

## RESULTS AND DISCUSSION

*Nagabonar* is a film that tells the struggle of ordinary people against Japanese colonialists in the western region of Indonesia, namely Deli Serdang -

North Sumatra. The film is set in 1945 when the reading of the Indonesian proclamation was carried out in Jakarta, and it is set until after the second Dutch military aggression. After reading the Indonesian proclamation, I realized that Indonesia had not fully become a safe and independent country because, at that time, Indonesia also experienced severe problems in government and military aggression against the Netherlands and its allies. This period became the setting for the film *Nagabonar*, which played out in the narrative. The narrative of this film represents the identity of people in North Sumatra in carrying out their struggle. Not only that, the film text critically identifies the meaning of deconstruction of dominant discourse, namely Javanese discourse or Javacentrism.

Javanese discourse from post-independence until now constructs Indonesian society. In a state of hegemony and construction of Javanese discourse, *Nagabonar's* film, with its text, offers a different meaning of people's struggle. *Nagabonar* film, which is located in a remote area quite far from Java, namely Lubuk Pakam, Deli Serdang (North Sumatra), is the place used as a background in the narrative. In the film's narrative, Sani and MT Risyaf even speak in detail about all kinds of existing cultural codes, such as language and accent (oral tradition), style of appearance, habits of people, and stereotypes inherent in North Sumatran society. These cultural codes are identified as playing as a form of criticism with a deconstructive offer of Javacentrism.

The textual analysis of the film highlights three important parodies present in the film. Three important parodies need to be elaborated, namely; First, a parody of Barjo's character. Nagabonar is the protagonist who is indeed in charge of running the main story, but there is a supporting character named Barjo to be criticized, and he offers a deconstruction of Javanese discourse. Barjo is a former teacher who was fired for never entering but still received a salary and joined the popular army led by Nagabonar. The name Barjo is interpreted as an emotional and brave person but friendly; Barjo can also be interpreted as a person who likes to receive gifts ([kamusnama.com](http://kamusnama.com)); the definition of the meaning of the name Barjo is related to the narrative in the film. In the narrative, Barjo is rewarded with the rank of Lieutenant Colonel. Secondly, Parody Nagabonar is a pickpocket or trickster; Nagabonar explains that he likes to deceive people, and he says that he is a Medan child. From Nagabonar's dialogue labeling himself and identifying the Medan boy

as a fraudster, this parody is played to construct the identity of North Sumatra. In Javanese construction, pickpocketing and deceiving is a taboo and not justified. And Third, Nagabonar's Parody with the Mother. Parody is a scene of a child's attitude toward and behavior toward his mother and vice versa. The treatment of the two articulated their affection in a different way than that constructed by Javanese discourse.

The three parodies in the film's subtitles analysis are described using *mise-en-scene* and staging. In the process of *mise-en-scene* analysis, work is done by looking at figures. Bordwell argues that, in looking at figures, the most common are humans or characters in films (Bordwell, Thompson, & Smith, 2017). The character figures in the film perform movements and performances that articulate meaningful language. Therefore, staging sees it as a dismantling of its meaning. Then, the tendency of criticism that offers a deconstructive meaning to Javacentrism is explained. The detailed explanation of the analysis is as follows:

### **Barjo Character Parody**

A parody of Barjo's character, Barjo's character in the film is depicted as a man who looks brave. Barjo is packed in a black-and-black costume with a thick mustache, a figure that is often depicted in the appearance conventions of Javanese people. The name Barjo is an unusual name in the people of North Sumatra inland. The name Barjo is more likely to be used by Javanese people. Stereotypes about the name form that this Barjo is Javanese or descended from Javanese tribes residing in North Sumatra. Furthermore, looking at the Barjo Parody in the movie scene duration 00:13:46 – 00:13:55, At that duration Nagabonar was clearly superior to Barjo, because Nagabonar ordered all troops, including Barjo who in that scene was ordered by Nagabonar to call for "*Forward*" and "*Retreat*" troops. "*Forward*" and "*Backward*" are unstable actions performed by Nagabonar, but Barjo still performs according to orders.

In the duration 00:20:55 – 00:21:40, the conversation scene about marriage. In this scene, Nagabonar and Bujang argue about Nagabonar's marriage desire to edit Kirana. Nagabonar considered the marriage, and the dialogue was affirmed by saying,

"What does the world say if suddenly in the middle of war Nagabonar marries", Bujang "Eh that's right, about this world that I haven't thought about yet".

Among the dialogues about "*The World*", Barjo in the scene enters the frame and only passes between Nagabonar and Bujang, the Barjo scene only passes and glances. The question in this scene is, why should Barjo be shown walking through Nagabonar and Bujang? Barjo in the frame is shown in response to the greeting "*The world.*" Barjo, as a symbol of Java, emphasizes the meaning of criticism that all worlds that are thought of are not only from Java.

At the duration 00:25:05 – 00:25:55 the scene of the division of positions initiated by Lukman. In that scene, Nagabonar gets another rank of General below him. Barjo earned the rank of Lieutenant Colonel. In that scene, it is interesting to highlight the blocking that is formed, the movement of the player, and supported by the movement of the camera that moves crab right (the camera angle moves shifted to the right). Nagabonar moves from right to left, then ends between Barjo and Lukman. Besides Barjo Nagabonar, as if affirming with dialogue, Nagabonar wanted the rank he received with the title "*Marshal Medan Lubuk Pakam*". Lukman did not approve, Lukman said:

"What does the world say?". Then in the dialogue, Nagabonar reaffirmed, "What I think is also the world you mentioned earlier, eh you know the Nagabonar tobacco, his work deceives everyone, tobacco is said to be two catties, he is a Medan child, if only the Marshal of Medan later he thinks it is me, "naaaaahhhh what does the world say...?".

Besides Barjo, Nagabonar emphasized his identity, which must remain firmly attached to his regional identity. The words "*Later he thinks I am*" at the end of Nagabonar's dialogue confirms that, indeed, the character attached to the child of the field deceives people and in other unique ways in order to survive, but Nagabonar in the narrative does it not only for himself but for the sake of the people's struggle. This scene emphasizes Nagabonar's construction with his identity. The scene shows Barjo who has no power, can only accept and listen. In the frame, Barjo is positioned symmetrically with Lukman sitting, in the middle of Nagabonar standing, and Barjo who is also sitting next to Nagabonar (forming a balanced line position forming the letter A). Barjo in the division of ranks received

the rank of Lieutenant Colonel under Nagabonar and Murad, while Lukman who distributed chose the position of Major who managed the group's bylaws. And Bujang's supporting character, Assistant Nagabonar was given the rank of Corporal.

The duration 00:34:22 – 00:38:12 was the scene of negotiations with the Dutch. Barjo as a Lieutenant Colonel was not involved in the negotiations, while Lukman, who held the rank of major, actually became the initiator character in this negotiation matter. This scene establishes Barjo as a symbol of Java, only the supporting part is not central to the narrative.

In the duration 00.39.48 – 00.42.45 scenes that show Nagabonar's intelligence. Lukman came to Nagabonar's room, at that time Nagabonar, Murad, Barjo, and Bujang were engrossed in singing. Lukman was annoyed and disappointed with Nagabonar during the negotiations with the Dutch, because Nagabonar was pretending to be stupid. Nagabonar cleverly tricked the Dutch so that the people's army was not attacked and entered by the invaders. This scene shows figures positioned in the frame. In the initial scene it shows Barjo's position in the middle between Lukman and Nagabonar, and behind Barjo the Red and White Flag resembles the shape of A. Barjo is back in that position? This position articulates the meaning as Indonesia is Java (centered). His interesting dialogue in the scene Nagabonar explained again with his joke, what he said to the Dutch that their area was Parit Buntar, "*Parit Buntar is where his grandmother Murad, Why did he (Dutch) Sit*", Then Nagabonar in the scene asked what was the name of the Dutch major? "*Major Watch*" Barjo replied. Because in that scene Nagabonar had pickpocketed the Dutch major's watch. In the same scene, Nagabonar orders Barjo to be ready to install a war strategy, not Murad who is directly below him.

From these parodies of Barjo characters, the meaning of the emphasis of construction on Javanese identity attached to Barjo. Barjo is used as a vehicle for Javanese discourse which experiences a pressure of North Sumatran discourse construction which is dominant in narrative. These parodies of Barjo characters offer another discourse vehicle from those who have been hegemonized in Indonesian society, namely there is another version of Indonesia in a part of the Indonesian nation that is no less important.

#### **Parody of Nagabonar as a Pickpocket**

This parody of Nagabonar as a pickpocket is a representation of the stereotypical construction of the people of Medan - North Sumatra or the Batak

tribe who are considered pickpockets and difficult to believe (Impostors). Such texts in films tend to provide clarifying meanings of negative stereotypes towards the Batak tribe. The clarification was identified from every pickpocketing act committed by Nagabonar given reasons and benefits for what was done.

The duration 00.02.10 – 00.02.40 is the opening scene in the film that shows Nagabonar and Bujang have been released from Japanese prison. Nagabonar pickpocketed a watch from a drunk Japanese soldier on the side of the road. At 00.04.00 – 00.04.45 Nagabonar and Bujang were in their group's place and regrouped with the people's army. The colleagues in the group who have always relied on Nagabonar to get things, charged Nagabonar to give cigarettes. Nagabonar, who had pickpockets from Japanese soldiers, then sold them to Murad as a stall owner. Bang Pohan, who was astonished by Nagabonar's watch, asked him,

"Whose other watch did you pickpocket? These people are already poor still you pickpocket too", Nagabonar replied "That's the watch of Japanese soldiers Bang", Bang Pohan "Great You", and Nagabonar proudly replied, "ehhhh, Who said Nagabonar is not great".

At the duration 00:38:00 – 00:38:46 the scene of the People's Army negotiations with the Dutch. At the end of the scene, Nagabonar who leads the People's Army negotiations shakes hands with Major Slot from the Netherlands. Nagabonar, who had been paying attention to Major Slot's watch from the beginning, managed to take it and then gave it to Bujang. Bujang looked happy

"Good bang, this kind of watch is no longer here", Nagabonar "You keep it well, Bujang, it's a Major Slot Watch", Bujang "Major versus Brother Negotiated", Nagabonar "so let your rank be Corporal, Your Watch is Major".

Nagabonar's act of giving a watch to his friend the Bachelor, has an important value in their friendship and the watch he gets is happier for Bujang as his subordinate. From this scene, the film's text identifies the meaning of profit and happiness given by the leader to his subordinates, by stealing the property of the invaders (criminals).

At the duration 00:51:30 – 01:00:56 this scene shows the two leaders of the People's Army, Nagabonar and Mariam, fighting for Kirana. This scene is not just a fight drama, but displays the identity of the articulated North Sumatran discourse. This parody shows the two fighting a game of Chess. Chess is a game commonly played by people in North Sumatra in everyday life. In the fight, Nagabonar and Mariam are shown having a dialogue with a typical regional dialect, with distinctive acting, showing each other's skills by pickpocketing each other, to exchanging gunfire. And the parody of both pickpockets and leaders of the people's army displays positive meanings in social conventions, such as; sportsmanship, honesty, openness to others, not beating around the bush, and hard work for the sake of loved ones.

This parody of Nagabonar as a pickpocket represents the stereotype of the North Sumatran (Batak) tribe. In this parody, Nagabonar is shown to be honest with what he does, pickpocketing is a wrong act that always has a reason and purpose for him. Unlike the construction of the Javanese tribe who think the pickpocketing method is definitely wrong. This parody offers another construction of perspectives in interpreting Indonesia, but the customs and actions of each region in Indonesia can also be a representation of Indonesia. In addition, the pickpockets displayed can also be valuable criticism of the owners of power and positions who use the position to take people's rights in the wrong way, for no apparent reason and only for their own interests.

### **Nagabonar and Mother Parody**

The parody of Nagabonar and his mother is a representation of family life in the construction of North Sumatran discourse. Nagabonar is shown to be obedient to his mother even though he is a highly respected person in the group, he does not hesitate to always submit and be ready for orders from his mother. This parody is uniquely the way shown in the film, which is the drama of a child who obeys various problems and a mother who knows very well that her child is a leader of the people. Nagabonar called his mother "Emak". This character play shows honesty, belonging, and great affection.

At the duration 00:14:05 – 00:16:20 the conversation scene of Emak & Nagabonar at this duration shows Nagabonar is a leader who obeys his mother. This scene tells Nagabonar who leads the people's army invites his mother to move to a

safe place, namely the inn and the headquarters of the people's army that has been prepared. The mother saw Nagabonar who changed his appearance in a Japanese-style army uniform and his vedora hat still thought Nagabonar was an untrustworthy pickpocket. The mother was reluctant to join Nagabonar's army. This scene shows how Nagabonar who gave up on seducing Mother, then asked Bujang to seduce Mother to participate in changing places. At the duration of 00:18:30 – 00:19:35 the scene shows the mother finally wants to join Nagabonar's journey and the people's army changes places. This parody shows a comedic moment when Nagabonar as the leader of the people is asked by his mother to carry her. The mother did not like the body odor of one of the troops assigned to carry her. In this scene Nagabonar carries Mother on his back, a parody performed at this dedication, Nagabonar who is holding also hits the mother's buttocks with a hat like a baby. This parody creates comedy because it reverses or breaks what is usually done by the dominant discourse, namely the mother in the Javanese tribe who spoils the child by gently hitting the child's buttocks to feel comfortable. Thus, it looks like a construct depicting the simplicity of honesty of a child's love and affection for Mother even though she is a leader.

At Duration 00:32:23 – 00:33:20 is the scene of Nagabonar as General still obedient to his mother's orders. Nagabonar, who led the entourage on state duty, attended negotiations with the Dutch army, received orders from his mother. The mother ruled Nagabonar on the way out of the base, at the same time Nagabonar and Kirana were also looking at each other. The dialogue that ensued,

Mother "Naga where are you going?", Nagabonar replied "There is a need for a while mak!", mother ordered nagabonar "please bring betel", nagabonar replied back "yes maaakkk!".

The dialogue creates comedy because in that scene Nagabonar is shown as a heroic leader figure like the scene; on horseback followed by troops, music accompanying the scene, then Nagabonar's acting staring at Kirana displays a charming and charismatic male figure. The mother who ordered him stole the attention of Kirana, the troops and the people at the headquarters. This may be something that embarrasses Nagabonar in public, but this scene offers a good value that shows the leader with various burdensome tasks he still listens and obeys his mother's orders.



At the duration of 01:09:12 – 01:11:00 the scene of the conversation between Mother and Kirana is related to marriage. In this scene, Mother comes to Kirana in her room. Mother tells about Nagabonar's intention to ask for Kirana. It was not the marriage issue that many mothers told Kirana, it was about Nagabonar's ugliness. Mother's Dialogue:

"Don't believe him, he promised to learn religion, he pickpocketed, his rank is not true. He's my son, I love him, but I don't want you, he's broken, I love you too."

Honesty gives a different point of view from the usual figure of the mother who defends and positions her child. This is an offer of Mother dialogue as a form of construction different from Javanese discourse. But with this honesty the mother tends to construct a new romanticism about the meaning of honesty and sincerity of the mother towards her child and for the sake of her future. This scene shows that a mother's task is not only about imaging seeds, weights, and weights, but also about the truth, including in the internal affairs of her child who wants to ask for another woman.

A construction of different forms of affection is featured in this parody. In this parody, it forms a new representation of the construction of Javanese discourse, Mrs. Nagabonar is synonymous with a figure who tends to be shown like Mother Earth (State) who is very affectionate with her child, honest and straightforward, then Nagabonar is shown as a child of the nation who behaves more distortedly than what is considered by the nation's children in general. Nagabonar offers the meaning of a human being, honest, courageous, intelligent and useful. This makes us see the dominant discourse of the Javanese tribe which always shows an obedient child with a bowing gesture, eyes should not bulge, a tone of speech that is not tight, does not reply to conversations with different opinions, and obedience, politeness, and gentleness. This parody features a parody ride that provides a different construction. This parody gives the meaning of affection that looks more natural and honest. This is a deconstruction of the dominant meaning of discourse that constructs the general audience with polite, good-bad, right-wrong ways of thinking from the construction of Javacentrism.

These three parody analyses identify an opposing construction offer of the dominant discourse construct. The dominant discourse is a construction of

Javacentrism that hegemonizes Indonesia. Until now, Javanese discourse has formed a way of thinking that is believed to be true in all aspects: norms, traditions, thoughts, good-bad, right-wrong, and also related to attitudes and actions. *Nagabonar's* film, with all three texts in this parody, offers a construction firmly and loudly that the text articulates the initial narrative of the Indonesian nation also struggles with another discourse, namely an offer about how a remote area called Lubuk Pakam in Western Indonesia is articulated in the film. From the spotlight of criticism of the subtext, this film identifies how the process of deconstruction efforts against the dominant discourse, namely Javacentrism.

## **CONCLUSION**

Criticism in this analysis is inserted in the story of the film. The deconstruction of Javacentrism is an important proposition. The film steals attention from the parodied text, as evidenced by the audience's mixed response to the film. This film is quite strong and loud in constructing the meaning of the text how the text about regional meaning with the background of the story and characterization designated is the Batak tribe. In the subtitles, characterization as a subject is displayed in a style that is honest and straightforward, open, not long-winded or convoluted, with sportsmanship and hard work to provide happiness for loved ones. Deconstruction efforts are used using the narrative shown. Critically, *mise-en-scene* and staging techniques in film see meaning as communication to the film audience. *Nagabonar's* film articulates a meaning of resistance against the hegemony of Indonesia, namely Javacentrime. The Javacentrism discourse, which is firmly embedded in Indonesia, is criticized for its efforts to deconstruct thought. However, the offer of deconstruction also becomes a meaning that ultimately negotiates in the minds of the audience. However, an important point in this critique is the question of the concept of Indonesian nationalism because Indonesia is not only Javanese, but Indonesia consists of a series of regions and cultures that compose it. These questions and statements can stimulate new research related to how Indonesian nationalism, from other art forms such as literature, fine arts, performing arts, and film to the current development of new media with criticism.

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