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GOFFMANN' DRAMATURGY OF MOVEMENT CONCEPT IN *SETAN JAWA* FILM BY GARIN NUGROHO

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Abstract
Dramaturgy Goffmann closely related to the model of the interaction between the persona by assuming that a mode of social relations as a stage show. There are self-raised, there are purposely hidden for management to create a certain impression. *Setan Jawa* Film by Garin Nugroho, as an art film, the issue of movement as the media said the film that marks the cultural code of Java to interact. This study aims to identify the perception of motion applicable to the 'movement' in *Setan Jawa* Film using test questionnaire responses on the perception of respondents from diverse ethnic, which was later confirmed by the method of Focused Group Discussion with Goffmann' Dramaturgy analysis as the basis of interpretation.

Keywords: setan jawa film, cultural code, movement' code, goffmann dramaturgy

Introduction

Camera Obscura discovery in 1250 laid the years 1250-1895 as the pre-history films, one of which caused these years is a period where there are new discoveries that emerge from the obsessions of the people of Europe, one of which create an instrument that could recording of motion (which until now used to make a film). In 1895, precisely on December 28, 1895, for the first time in the history of cinema, a film stories were presented in public. The film was made by the Lumiere brothers, Louis Lumiere (1864-1948) and Auguste (1862-1954), the famous French inventor and pioneer of the film industry. Where the film was at the Grand Cafe on Boulevard des Capucines, Paris.

Although at the beginning of 1885 has produced the first moving picture, Thomas A. Edison held a cinema in New York on April 23, 1896, Max and Emil Skladanowsky appear first in Berlin on 1 November 1895; but the brothers Lumiere's film titled "Workers Leaving the Lumiere Factory" is considered as the first cinema films that marked the birth of the film industry. Movies and cinemas are then held, in England (February 1896), Soviet Union (May 1896), Japan (1896-1897), Korea (1903) and in Italy (1905).

Changes in technology and the film industry, along with the strong dominance of the Hollywood industry system, change the status and role of the film as a product of visual culture. Initially the film was born as a public spectacle

(the early 1900s) because of sheer become big business alternative entertainment services in the future city and stamped humans 'entertainment lowly' the city; then the film is considered capable of regeneration to penetrate all layers of society, as well as middle and upper layers, including intellectual and cultural layers. Appearing resistance films that want to escape from the face of Hollywood uniforms, which gave birth Auteur films, namely personal film director who often referred to as art films. (Brodwell, 1997, pp.169)

Art film builds a narrative film that develops dilemma (an element of the dramatic problems in the structure of the story in the film) was built and investigated by means pensive, begins and ends without a clear resolution at the end of the film, even very likely to have a secondary role to the development of the characters and the exploration of ideas through a series of lengthy dialogue-is usually a sequence of episodes of vague or ambiguous, there is a gap that cannot be explained in the film in the form of a sequence that is deliberately unclear or sequences that are not related to the previous scenes-which forces the audience to subjectively make their own interpretation of the message film. (Brodwell, 1997, pp. 180) even very likely to have a secondary role to the development of the characters and the exploration of ideas through a series of lengthy dialogue-is usually a sequence of episodes of vague or ambiguous, there is a gap that cannot be explained in the film in the form of a sequence that is deliberately unclear or sequences that are not associated with the scene earlier-that forces the audience to subjectively make their own interpretations of the message of the film. (Brodwell, 1997, pp. 188)

Even very likely to have a secondary role to the development of the characters and the exploration of ideas through a series of lengthy dialogue-is usually a sequence of episodes of vague or ambiguous, there is a gap that cannot be explained in the film in the form of a sequence that is deliberately unclear or sequences that are not associated with the scene earlier-that forces the audience to subjectively make their own interpretations of the message of the film. (Brodwell, 1997, pp.202) Art films often 'has a characteristic visual style' of the writer and / or director (Brodwell, 1997, pp.205). An art film often refuses to provide 'conclusions prepared to answer', but on the contrary, give the task to the audience thinking about "How the story was delivered?"; Or "Why tell it this way?" Therefore, all that's typical, Bordwell (1979) was, then, to claim that the cinema (film) art itself is a different genre convention. (Brodwell, 1997, pp.207)

In 1918, the phenomenon of art films is supported also by the emergence of film editing as a dramatic narrative that reinforces a film-forming structure. Editing the film in the film approaches the art, one of them for example, appear in on one chase scene using the approach characteristic of comic films at Melies silent film masterpiece, "*Le Voyage dans La Lune "*(1902), the first science fiction film and one of the most influential cinema films are inspired by a wide variety of sources, including Jules Verne's novel "From the Earth to the Moon" and "Around The World in 80 Days". It is undeniable that the main contribution of this Melies in cinema is to recognize the possibility of a medium to be used to convey narration and performances, combining / collaborate with elements of traditional theatrical motion pictures, trying to present a show that is not possible in theatre performances. Melies created the basic vocabulary of special effects, manipulate and distort time and space to create techniques that are not prevalent in his time

when it was like the first double exposure, the first split screen, the first overlapping dissolve, fade in fade out, stop motion photograph. (Retrieve from https://theculturetrip.com/europe/france/articles/early-cinema-the-magical-world-of-georges-melies/ on 12/15/2019)

DW Griffith was, then, in the film "Broken Blossom" (1919) production Gaumount develop a chase scene while using a picture phone and letter after another. Through the editing techniques of montage, Griffith's films began to describe a shift space (Brodwell, 1997, pp.205). This means that, in its growth, the pattern of development of art films cannot be separated from development film technology continues to evolve. The movie that refers to the Hollywood entertainment or art films sometimes grow side by side, each other but also stubborn. Each has its own character diversification of markets, festivals and its own development pattern; one of which is a silent film.

Silent film, The Silent Era (1890s - 1929), is a film that film music performed by each theatre, both with the phonograph or the like are carried out directly by the musician. Pianist improvises a movie or a small group of musicians perform classical works, in the background, during the film, as is done in the screening of the silent film star Mary Pickford. Until the 1936's silent film was produced. After the discovery of the sound production technology that has the ability to synchronize music and sound to celluloid in 1929, the music quickly became an integral aspect of the storytelling process, and commissioned by Hollywood composer started to write new compositions especially for the film. Silent films began to be abandoned the art form for practical purposes.

In the Indonesian film industry, the emergence of film mute has been underway since December 5, 1900 in Batavia, with a non-story film screenings (documentary) and the silent film imported products, among others from France and America. At that time, the Dutch tend to make documentaries that portray the daily life of indigenous people, including customs and other traditions, also depicting the beauty of nature as a tourist attraction. Meanwhile, the first feature film in black and white format, preceded by L. Heuveldorp and G. Krugers with the making of the film titled "Loe-toeng Kasaroeng" (1926). (Eddy D. Iskandar, 2006, pp. 2-5)

In order to support the messages in the silent film, this time among filmmakers has emerged the idea to equip Indonesian films with subtitles, so that the story can still understand the audience in the area. (Eddy D. Iskandar, 2006, pp.7) Failure in the field of sound reproduction that occurs in later years is one of the drivers for the Indonesian film to use the system after leaving the practice of recording and live recordings, including utilizing the background of the actual reality, and began to apply the superficiality of the film needed to provide experienced qualities in the film, and can be seen in the form of framing, CGI (Computer Generated Imagery), montage, directing technique, dialogue, acting, etc; arranged with a certain narrative and takes in perceiving image that is displayed in film, as a form of camera-consciousness (Deleuze, 1986, pp.8). This means that a technique chosen, it may have a distinct meaning in the film and / or be characteristic of a director. (David Brodwell, 1997, pp.207)

In 1990, in the presence of cinema advertising are already contained in the papers, film shows Indonesia growing and developing spawned a variety of films in various genres. In addition to film a commercial that targets the industry, in

these years, there are also films non-commercial more emphasis on high-culture, game symbols, which has won awards everywhere, one of which is made by Garin Nugroho of them titled “Bulan Tertusuk Ilalang” (FIPRESCI Film of the Year, 1996), and then proceed with the next project 'Opera Jawa' (Citra FFI for Best Adapted Screenplay, 2006), 'Guru Nation: Tjokroaminoto' (Cup Maya to Directing Selected, 2015 and Indonesian Movie Actors Award for Best Ensemble, 2016).

Garin Nugroho, as mentioned above, is an Indonesian film director who started his career as a director through the production of documentary films, contributes to the development and revival of Indonesian cinema. Garin has aspects of quality and capability of a number of achievements with the medium, technique and style he revealed himself to express his ideas in the film, and is often considered as a director who has a visual aesthetic in contrast to most Indonesian film director, including cinematic techniques in films homemade (Budiman, Abdullah and Simatupang, 2015, pp.33-38).

One of the film made, 'Setan Jawa', is the first black and white silent film masterpiece and directed by Garin Nugroho, who was accompanied by a live orchestra gamelan music made by Rahayu Supanggah and premiered in September 2016 at the Jakarta Theater Building. The release of film 'Setan Jawa' in Jakarta is the first appearance before the world premiere screened at the Opening Night of the Asia Pacific Triennial of Performing Arts in Melbourne in February 2017. 'Devils Java' whose documentation is shown in Figure I.1 raised the grand narrative is the beginning of the century 20th as the background story (Garin Nugroho, 2019), in line with the growth of a black and white film once widespread fashion, literature and art forms of entertainment at the peak of Dutch colonialism.



Figure 1. Documentation Film Performances Sine-Orchestra Satan Java (Source: www.facebook.com/setanjawamovie Accessed May 29, 2019)

The early colonial era of the 20th century is the era of industrial development with infrastructure development are also growing nationalist movement and Java human identity are represented in everyday life, art, language and mystical. In this era, growing as the growth of Javanese mystical theosophy, a harmony-based religiosity movement diverse perspectives of trust. This film is not a historical drama, but a history in this film is a frame of reference for ‘Setan Jawa’.

Until 2020, the film was scheduled to tour around the world and obtain positive appreciation in the State as a medium of cultural discourse at once works are black and white silent movie with cinematic-orchestra approach, allowing inter-cultural collaboration space (Iain Grandage, 2017). Cinematic-orchestra itself is a term used by music ensemble founded and directed by Jason Swinscoe in the late 1990s who reworked the musical accompaniment for silent films of the legendary documentary of 1929 works of Dziga Vertov, "Man with a Movie Camera."

Referring to David Bordwell (1979), a movie based on high culture tends to be an art film than the entertainment industry (Brodwell, 1997, pp.207); and just like film 'Opera Jawa' as well as several films Garin more a lot of play in the area of signs of semiotics (Belasunda et al., 2014, pp. 108-129), 'Setan Jawa' Garin Nugroho also show the expression of filmmakers and more concerned with the mission of (the idea) as a tool to educate the 'culture' audience; though often considered communicative, does not follow the standard conventional film theory and elusive.

In the foregoing, the human understanding in a movie or the awareness that the reality of a film in the film and the overall viewing experience as a whole form of events (understanding), can occur because the images are arranged sequentially. The sequence according to Deleuze (1987) referred to as a 'collection of images'. The set of images will be understood if it presupposes the existence of the movement. Movement presupposes the existence of time. Similarly, it can be said the same movement with time (Deleuze, 1988, pp.36). Within this framework, the film creates its own reality regardless of what is envisaged regarding the basic reality that we live, which means that the film is not entirely a replication or mimesis of the daily reality we face, but instead creates its own reality.

The image, in this case, is an intermediary to reach idea, a 'language' in a film that can take humans back to the creative power of man to reconstruct the idea in real terms in the imagination. In film, an image becomes an important part that cannot be separated. Without imagination, the film is not an art that plays images on a screen. The image at this point is very important in a film, may not be so. (Sugiharto, 2013, pp, 308-309). 'Movement' is exactly what the audience was aware of a tradition, where it covers a specific time and space and all forms of understanding had before, including presupposes an image of moving autonomously to build all its reality. Reality presupposes in which there is a movement as a motile and can give a qualitative change. If something does not move to look as though the move, it is a form of illusion, which is then referred to as camera-unconsciousness (Deleuze, 1986, pp.11).

Hall (1976) states that if we observe how people move: whether they move together, they are synchronous or not, the kind of rhythm of their movements, including their motion in silence, will provide a certain cultural meaning (ET Hall, 1976, pp. 129). Publication Birdwhistell's Introduction to Kinesics in 1952, marking the beginning of a technical study of body movements; since then, many people have been stimulated and influenced by the work Birdwhistel. One of the few branches of this study show a very significant data on the issue of synchrony (move together). Synchronize 'movement' may mean the interactions move together (in whole or in part) or they do not and fail to perform movement

synchronization and even disturbing others around them. Basically, every person in social interaction similar moves on the type of dance movement, but the 'movement' is often not realized as synchronous movements performed without music or orchestration conscious. Become synchronized in the 'movement' as the message body (inside or outside of consciousness), well-read technical or not, is a form of communication.

A number of scientists have been working on the subject kinesis and synchrony and significance. The field is growing ever more extensive and complex every day, in the early sixties, William Condon who work in Pennsylvania's Western State Psychiatric Institute, start the analysis on 16mm film depicting the characters talk to each other. Every movement, however small, is recorded on a large sheet of paper along the lines of the film passage of time (duration), making it possible to identify all the movements that occur at a particular moment in time. Results of the study revealed that when two people talk to each other, there is a 'movement' synchronized, sometimes occurs in a manner that is barely visible, occur simultaneously and in harmony with certain parts of the code verbal (words, tone and pressure) when it decomposes. Seeing the film in motion very slowly, looking synchrony, as disclosed by Lawrence Halprin, will make people realize that what is known as the dance is a derivative version of 'movement' are synchronized, which is actually a hidden message in a variety of social relations in society as part of the representation of cultural identity. (ET Hall, 1976, pp.153).

In film 'Setan Jawa', 'movement' offer different representations of the Javanese culture, relation to the representation of motion universe karma as an inevitability. Referring to Marcel Danesi (2004) which defines representation as the recording process of ideas, knowledge, or messages physically, more precisely be defined as the use of signs to show you the things that are absorbed, in the senses, fantasize, or felt in the form of physical, 'Setan Jawa' was using the signs 'movement' built from a variety of art forms, so that whole visual aspect in the film, then became an important practice that produces culture.

In harmony with this, Stuart Hall (1992) revealed that the representation is a very important concept in the culture; deals with the understanding that someone said to come from the same culture if the men who were there the same share experiences, share code the same culture, speak the same language and share the same concepts. Hall also argued that the representation must be understood from the active and creative role to interpret the world, Hall showed that an image will have a different meaning and there is no guarantee that the images would function or work as they decreased or created (Stuart Hall, 1992, pp.277-280).

In connection with the otherness of the function, it can be said that the 'Setan Jawa' Film there are two processes that occur representation. First, mental representation, namely the concept of 'something' that exists in the mind (conceptual map) and still something abstract; Second, the representation of 'language' which plays an important role in the process of construction of meaning. Abstract concept in mind as translated in the 'language' that is prevalent, in order to connect concepts and ideas about anything with a sign of certain symbols. In that position, film 'Setan Jawa' can be seen as fulfilling the function of symbolic interactionism in culture. Symbolic interactionism function means that society and themselves seen as a process, creative and innovative in an

atmosphere that cannot be foreseen; humans act on the meanings on 'something' for them. Meaning derived from / to appear on 'the interaction of a person with others' (in the film; and improved through a process of interpretation during the 'process of interaction takes place'. (Rohendi, 2011, pp. 155-157).

In this regard, ‘Setan Jawa’ Film could be a symbolic form of social interaction, which has a film-forming elements (code), which includes elements of the film, theatrical elements, element-gamelan orchestra. These elements are then formed by the visual, sound / voice (audio), effects and settings. Visual elements in film 'Setan Jawa' surrounding the character / characterizations, motion / gesture and background. The phenomenon of 'fusion' elements of movement leaders, camera movements and elements of the sound / voice (audio) to position 'movement' in film 'Setan Jawa' is important; mainly because the story is presented through the collaboration of a wide range of motion images in the performing arts such as; visual art, theatre / opera, classical Javanese dance and contemporary art contemporary Javanese music, Western music art.

The combination is becoming a visual aspect that gives strength to the said medium and style revealed in film 'Setan Jawa' and distinguish it from national films today. On the other hand, visual separation and 'movement' with sound as a film-forming element, making the process of understanding the film's story is not as easy to understand films in general. Rules (code) 'movement' leaders, 'movement' camera combined with a sound structure on ‘Setan Jawa’ Film represents a phenomenon / symptom fusion or collaboration of the three elements, which are outside the convention film in general. The pattern of the three elements blend allegedly gave rise to the phenomenon of cultural identity in ‘Setan Jawa’ Film.

This assumption is also the position that the process of representation occurs in ‘Sean Jawa’ Film is very likely to produce the meaning of the modification area, through the transposition of the creative image of 'movement' in the film is also a means of adaptation that puts the source language into a new context for a specific purpose, subversion of verbal language, which refers to the process intersemiosis metalingual operating one way in which the linguistic signs creatively reshaped or transformed into non-linguistic elements and code (Gorlée 2008 in E.Chou Wu, 2014).

The code is a system of symbols with a previous agreement between the source and destination, used to represent and convey information. Code with regard to systems with significant unit combining rules and transformation; system of rules provided by the culture (Miller, 1951 and Eco, 1968 in Noth, 2006). Collaboration between technology, art and design of traditional Javanese and contemporary with the art of Western aesthetics allow ‘Setan Jawa’ film to uncover and identify the noble values of a culture, including special and distinctive characteristics of the cultural identity of the people of Indonesia, both non- items, and manifested in the form of concrete material, though later involved in a variety of forms of interaction in global relations space. The foregoing which in turn will make the individual can still have and maintain its cultural identity, making it then possible to create a code collaboratively with other cultures. This study expected can peel 'movement' in film Satan Java as a code for cultural identity and its relation with the collaboration of a variety of motion not only related to technical factors, but also allegedly gave rise to the growth of the

circulation of meanings, objects and cultural identity that is built in space and time diffusive as a result of the development of digital technology, and in the end, the collaboration of cultural identity.

Method

This study will use testing aesthetic response and approach Focus Group Discussion. Testing study of the aesthetic response as a form of response to a work of art and design has been done by many researchers, one of which is Hoege (1984), which examines the influence of emotion on the aesthetics of painting. Through 16 indicators semantic differential, Hoege found that aesthetic assessment includes four factors: empathy, emotions, activity, and clarity. Construction aesthetic response, later adapted in this study to test the response of the audience aesthetic 'Setan Jawa' Film as a form of testing the concept of 'movement' or dynamics which are elements that evoke or stimulate feelings (emotions). Indicators of testing will be integrated with the research findings Roger Long (1979) deals with the classification of motion in Javanese wayang, as well as the concept of dramaturgy Goffman (1959), which revealed the interaction in the form of the order of social relations. Hoege emotional aesthetic development indicators (1984), Roger Long (1979) and Goffman (1959) constructed a response indicator aesthetics 11 sensation of motion in the 'movement' in film 'Setan Jawa' (A.K. Dewi, 2019).



Figure 2. Questionnaire of Movement Perception (AK, Dewi (2019), developed from Hoege (1984), Roger Long (1979), Goffman (1959))

Questionnaire perceptual response given to 15 respondents were determined using purposive sampling technique, with the consideration that the selected respondents are respondents who have watched film 'Setan Jawa'. Respondents were then also become participants in the Focus Group Discussion

Findings and Discussion

Garin Nugroho (2017) revealed that 'Setan Jawa' foretold in the frame of the history of the early period of the 20th century as a concept is an exciting time to be explored, allowing diachronic events shaping the expression of the film moves between tradition and contemporary and in a variety of cross-disciplinary and culture. This film brings together contemporary perspective with traditional dance, music, to fashion the free space interpretation. The dialectic of visual language, motion and sound in 'Devils Java' became a constant in the fabric of the signs of culture, even across cultures. The relationship between the visual, motion and sound presented reflect that in the field of representation, labelling and communication, there is a relation of meaning that is placed between the symbols and the world of concrete, signs and their meanings.

'Setan Jawa' Film represents a variety of collaborative movie code between the code and the code movie tradition of modern films. Collaboration is indicated by the visual code 'movement' tradition of characters / characterization with integrated camera motion code with the code of the sound of gamelan-orchestra. In the visual code, 'movement' is raised through videography / cinematography, characterization, setting and properties; while the sound code, 'movement' is raised through graphic signs on partiturnya. Collaboration these codes is interesting to study the mechanism of incorporation in making them into codes that reveal the identity of cultural otherness.

'movement' is a change in position on the body from the point of initial balance. Positioning technologies 'movement'; 'acceleration'; 'Acceleration motion' become important keywords that need to be presented in any communication channel (WJ Thomas, 1994). In a further study on the research Karl Duncker associated with motion, Oppenheimer identify two conditions that visual stimulation can be regulated and / or translated into a 'movement' through two construction components 'movement', namely Directions Motion and Motion Speed. Two indicators of this is the aspect of the findings is generated for a study on moving media, i.e. movies. In the media over, another aspect that is assumed to also affect the 'movement' is the time; duration; intensity. In the media moves, 'movement' is the actual change of position; real moving objects from one point to another. 'movement' in this case, has the potential to construct a semiotic sign into code.

The code is a system of signs with prior agreements between the source and destination, which is used to represent and convey information. Code with regard to a system with significant unit which incorporates the rules and pentransformasian; system of rules provided by the culture (Miller, 1951 and Eco, 1968 in Noth, 2006). Code movie, is mapped into the category of intersemiotika involving elements of nonverbal, while the target text is super semiotic - meaning, the meaning conveyed more than two channels (Gottlieb, 2007, as updated in the publication by the same author in 2012). Thus, the 'movement' as a cultural code is a rule that pairs the elements of the expression systems 'movement' with the contents of system elements 'movement' in the position of representing the information culture; in which the coding in 'action' lies in the dynamic dimension (or kinaesthetic) films, including visual gestural behavior and movement in music, transposition of the third sign (Deleuze, 1986; Eco, 1968 in Noth, 2006).

Correspond to the various interactions that take place between persona, Goffman (1959) through the concept of its dramaturgy highlights from other interaction (of the body) in relation to the social meanings that consists of several different ways in which a person tries to portray himself in society, namely the front stage and back, 'impression management' to highlight the desire of the 'self' to manipulate people's impression about himself on stage 'front', the physical status of 'self' and describing themselves through facial expressions, body language, and gestures of personal space (Goffman, 1959).

The test results sensation of motion response in film 'Setan Jawa' indicates that there is a dramaturgical concept applies equally Javanese culture in the perception of other cultures (Sundanese, Malay-Javanese, Sundanese-Javanese, Sundanese-Batak). 'movement' smooth, slowly and in the interaction of the body represents the values of Javanese culture associated with self-control over the emotion to the 'front stage' (surface), which is assumed to be associated with the noble values of Javanese culture on ethical behavior in life daily. These results were later also confirmed in the FGD, which identifies the perception of other cultures alignment with the perception held by Javanese culture with a sensation of 'movement' is lifted through the 'movement' in this film.

In The *Presentation of Self in Everyday Life* (1959), Goffman outlines a conceptual framework in which every opportunity to-face interaction can be interpreted as a theatre performance. He expanded the ideas of Kenneth Burke, who pioneered the approach 'tis tic drama', which in turn paved the way for the concept of dramaturgy Goffman to create their own. Goffman believes the idea that life is like a game that never ends where everyone is an actor, and when we are born, we were driven to a stage called everyday life, and that socialization of ours consists of learning how to play the role assigned from others, He uses the metaphor of the theatre on the stage, the actors and the audience to observe and analyze the subtleties of social interaction.

In dramaturgical concept of "self" consists of various parts that people play, and the main purpose is to bring together social actors themselves are different in different ways that create and maintain a special impression to their different audiences. Erving Goffman is probably one of the most important sociologists in relation to the "self." His book about *The Presentation of Self in Everyday Life* (1959) highlighting all of the above and is commonly known as a "model of dramaturgy". Dramaturgical models consist of five models. or six different ways in which an individual is trying to portray himself in the community.

First, Goffman distinguish between the front and rear stage. The next stage is defined in the model of dramaturgy as a place where we, as an actor, playing the role himself. Individuals may want to control the response of the audience for the action because the purpose of the individual. For the same reason, it is the interests of the individual to mobilize his activity in the presence of others (Goffman, 1959). The stages are behind the times when a more private where a person is not judged. For example, when in the classroom environment, as an actor, someone was sitting there watching, listening with open ears and ask questions on the material. This is known as the next stage of a person's behavior. However, when a person is no longer in a classroom environment, then he can go home, relax, turn on the television, and no longer think about the content of topics

that have been studied, and became his true self; This is known as the behavior backstage.

The reason someone act very differently when in the front stage and back stage is due to the 'self', he tried to display a particular image while in front of the stage, while on the contrary, a person can be a real self in the rear stage. The key is how the 'self' views and the credibility and reputation of the 'self' depends on this. In the dramaturgy Goffman, the front stage and backstage is a concept used to describe the relationship between the role played by the actor at a given time and the various audiences involved this role. When someone does a role in relation to the audience or community, a role that usually is in the front stage and the performance or behavior of the 'self' is open to judgment by those who witnessed it. Backstage area is a place where the 'self' as an actor able to discuss and fix itself without having to reveal themselves to the viewer. In the back of the stage, one can allow to express aspects of themselves that may not be acceptable to a particular audience.

Second, Goffman "create" phrase "impression management" to highlight the desire of the 'self' to manipulate other people's impression of himself in front of the stage. According to Goffman, at this stage apply mechanisms mark, to present ourselves to others; when an individual projects a definition of the situation and thus create an implicitly or explicitly claim to be of a certain type, it automatically exerts moral requirement of the other, obliging them to respect and treat it in a way in which people have entitled to expect (Goffman, 1959). The system most commonly used marks that are used to implement; appearance, ways to interact, as well as the social setting is selected. Third, another feature that will be captured audience fairly quickly is the physical status of 'self'. The general assumption about the character and personality of a person judged by his physical. The other major thing to be taken immediately by the audience is ethnic or racial someone. In anthropology there are three main races, white, black and Asian, with each race comes with their own cultural background that people will soon be in touch in terms of assessing a person.

Fourth, in addition to the appearance and physical, viewers may be able to assess how the depiction of themselves through facial expressions, body language, and gestures of personal space. For example, shaking hands is a common occurrence when meeting someone for the first time and it showed a desire to greet him but sometimes these gestures can be rejected by others involved and because it would insult the man who started the movement. The last feature that will affect how we 'react' in front of the stage is a social setting. Social setting is a physical place where the interaction occurs. The social setting is closely related to 'space; in the social environment.

As well as the above, role conflict can also occur when people are faced with the hope roles are not appropriate in different social status they occupy. This role conflict can take several different forms. When a role is associated with two different status, the result is known as strain status. When a conflicting role both related to the same status, the result is known as strain roles. Conflicts can also occur when people disagree about what the expectations for a particular role or when a person has difficulty meeting the expectations because the task is not clear, too difficult or unpleasant. For example, parents may feel an obligation as

opposed to the employer who demands complete devotion to the job and the kids who need to be treated when they are sick.

All aspects of the presentation of different acting and theatre can be very close and easy compared to everything in our lives. Those terms are very clear, but very useful and have taught people that the way we act in life is never constant; no matter what, how 'self' socializing always influenced by where a room where someone is, with whom together, and when to be there. Goffman, adapting Burke, stated that in social interaction, all of 'self' is an actor and the world is a stage.

In 1976, Hall developed the culture of the iceberg analogy. If culture is the Iceberg, according to Hall, there are some aspects that looks, on the water, but there is a bigger part hidden below the surface. This means that the external portion, or a conscious awareness of the culture is what we can see and the tip of the iceberg, including behavior and some confidence. Internal parts, or subconscious, beneath the surface of the culture of a community and includes some of the beliefs and values and mindsets that underlie behavior. There is a big difference between conscious and unconscious culture.

Internal	versus	External
Implicitly Learned		Explicitly Learned
Unconscious		Conscious
Difficult to Change		Easily Changed
Subjective Knowledge		Objective Knowledge

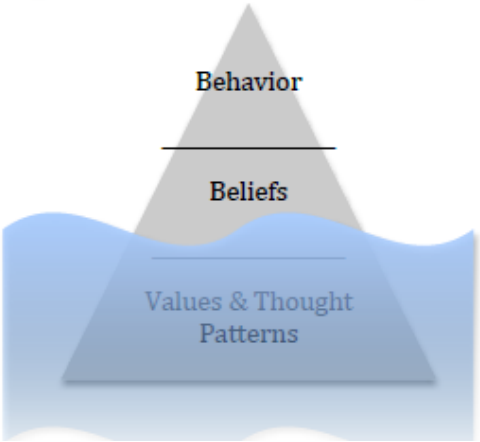


Figure 3 Edward T. Hall's Cultural Iceberg Model (Hall, 1976)

Hall suggested that the only way to study the internal culture of others is to actively participate in their culture. When someone first enters a new culture, only the behavior of the most obvious visible. More time to be in a culture, the underlying beliefs, values and mindset that determines the behavior will be revealed.

'Slow', 'back to back' which is a form of explicit form of cultural values are closely related to the model of dramaturgy that is how the views of 'self' and the credibility and reputation of the 'self' depends on it. In terms of dramaturgy Goffman on Social Interaction, the front stage and backstage is a concept used to describe the relationship between the role played by the actor at a certain time and the various audiences involved in this role, or between one actor to another actor. When someone does a role in relation to the audience or community, a role that

usually is in the front stage and the performance or behavior of 'self' while the backstage area is a place where the 'self' as an actor able to discuss and fix themselves without having to reveal themselves to the viewer (Mother, when he discovered the fact that his daughter (Asih) is in pesugihan owned by her husband, Setio (Heru Purwanto)), but cannot do anything as it is limited by ethics. Backstage, one can allow to express aspects of themselves that may not be accepted by a certain audience, in this case the film while the backstage area is a place where the 'self' as an actor able to discuss and fix themselves without having to reveal themselves to the viewer (Mother, when he discovered the fact that his daughter (Asih) is in pesugihan owned by her husband, Setio (Heru Purwanto)), but cannot do anything as it is limited by ethics.

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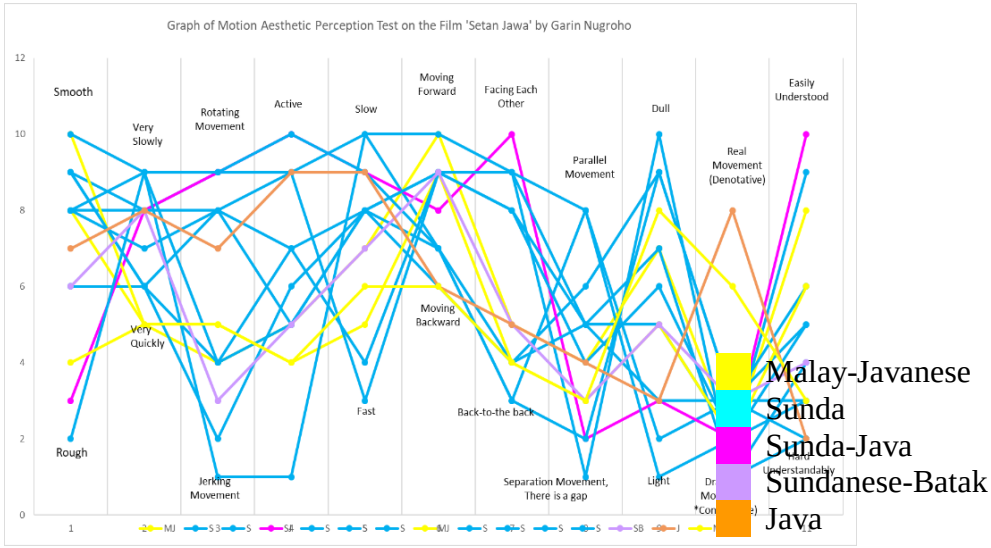


Figure 4. Perceptual Response Test Results of Movement Sensation (AK Dewi, 2019)

Other findings from the test results that confirmed the aesthetic response through the FGD is their perception of contrast between other cultures with Javanese culture regarding the meaning of 'movement' in film 'Setan Jawa'. If other cultures identify the 'movement' in the film is almost all dramatic gesture that is easily understood as a metaphor for the dramatic situation specific, Javanese culture is different, identify the 'movement' in the film has a denotative too explicit, but it is difficult to understand in order symbolism Java. It is assumed to be related to the 'impression management' to highlight the desire of the 'self' to manipulate other people's impression about himself on the 'front stage'. 'movement' aesthetics as in accordance with the opinion of Thomas Aquinas argued that, beauty includes three conditions, namely unity, balance, and clarity.

And all the movement dramaturgy in ‘Setan Jawa’ still have the tenacity on three indicators of beauty (Rianta, IM, Santosa, H., & Sariada, IK, 2019). According to Goffman, at this stage to apply the mark mechanism, to present ourselves to others; when an individual projects a definition of the situation and thus make a claim implicitly or explicitly of a certain type, automatically give the other moral requirements, obliging them to respect and treat it in a way in which people are entitled to expect. The system marks the most commonly used are used to implement specific cultural codes of which is the appearance and the way it interacts (Goffman, 1959).

Conclusion

The cultural identity often refers to the definition of ethnic groups, a group formed by kinship as the main core of social relationships terintitusionalisasi; values and cultures, and are aware of the sense of community in the form of culture, communications networks and the interaction itself, and characterize their group that received by other groups and can be distinguished from other population groups. In this study, 'movement' as a cultural code that represents the cultural identity refers to the difference identities are fluid and can change; marked with specific symbols as a sign of cultural identity that appears on the surface. From the test results of aesthetic sensation 'movement' in film 'Setan Jawa' as a product of visual culture, it can be concluded there is a code of Javanese culture deemed constructed through the 'movement' as a sign that is encoded visually. However, there are some indicators that need to be reconfirmed both in advanced research and / or review of literature searches related to Javanese mythology and symbolism. An understanding of the creation of the concept of ethnic identity construction are represented by 'movement' - which is translated in the film as a product of visual culture with a local knowledge base of the archipelago - is expected to provide an understanding of the existence of 'self' as part of the social system and culture in Indonesia. The foregoing which in turn will make the individual can still have and maintain their cultural identity,

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