
Faculty of Humanities

Faculty Publications

A short film discussion, Candra Aditya's *Dewi pulang*

Fox, R.

2021

© 2021 Richard Fox. This is an open access article distributed under the terms of the Creative Commons Attribution License. <https://creativecommons.org/licenses/by/4.0>

This article was originally published at:

<https://doi.org/10.1163/22134379-bja10026>

Citation for this paper:

Fox, R. (2021). "A short film discussion, Candra Aditya's *Dewi pulang*." *Bijdragen tot de Taal-, Land- en Volkenkunde*, 177(2), 183-207.

<https://doi.org/10.1163/22134379-bja10026>



BRILL

BIJDRAGEN TOT DE TAAL-, LAND- EN
VOLKENKUNDE 177 (2021) 183–207



brill.com/bki

A Short Film Discussion, Candra Aditya's Dewi pulang



Candra Aditya's Dewi pulang

A Short Film, Translation, and Discussion

Richard Fox | ORCID: 0000-0002-2541-5849
University of Victoria, Victoria, BC, Canada
rpfox@uvic.ca

Abstract

Short films have proven an important medium for social commentary in contemporary Indonesia. As an example of the genre, this special issue of *bki* presents Candra Aditya's (2016) short film, *Dewi pulang* (Dewi goes home), which follows a young Javanese woman as she travels from Jakarta to her natal home in Central Java to attend her father's funeral. A critically annotated transcript and translation of the film's dialogue is followed by four essays on various aspects of the film and a conversation with the filmmaker. Issues addressed include the changing nature of short films and 'indie' cinema in post-authoritarian Indonesia; the filmmaking practices specific to *Dewi pulang*; the interplay of absence and presence in Dewi's movement between Jakarta and her natal home in Central Java; and the juxtaposition of Indonesian-, English- and Javanese-language dialogue, and the forms of sociality they respectively embody. Taken as a whole, the special issue offers at once a window onto short filmmaking in Indonesia and new primary materials for further analysis.

Keywords

cinema – short films – Indonesia – Java – Jakarta

© RICHARD FOX, 2021 | DOI:10.1163/22134379-bja10026

This is an open access article distributed under the terms of the CC BY 4.0 license.



If you want to understand Indonesia, watch short films.

Indonesian film activist cited in Engchuan 2020



1 Introduction

Candra Aditya's short film *Dewi pulang* (Dewi goes home) follows a young woman as she travels from Jakarta to her natal home in Central Java to help prepare funerary rites for her father. In 18 minutes of studied realism and closely observed dialogue—in Indonesian, Javanese, and English—Candra's film explores the profound disjoint between these two worlds, as Dewi leaves Indonesia's cosmopolitan capital city for the slower rhythms and familial obligations of Javanese home life. As a meditation on conflicting responsibilities, desires, and aversions, *Dewi pulang* offers a filmic examination of the challenges that confront a growing number of young Indonesians who find themselves caught between differing ways of life—commonly, if perhaps oversimplly, described as traditional and modern, rural and urban.¹

First publicly screened at the Purbalingga Film Festival in 2017, *Dewi pulang* was produced with funding from the Pusat Pengembangan Perfilman (Pusat Pengembangan Perfilman), Kementerian Pendidikan dan Kebudayaan Indonesia (Indonesian Culture and Education Ministry's Centre for Motion Picture Development). The film was subsequently shown at the 2017 Singapore International Film Festival, and was one of two entries Candra submitted for the 2018 Viddsee Jury Awards, where it has since been freely available for streaming online.² This special issue of BKI is meant to offer an introduction to the film, and to provide materials that may be used for further analysis—both as a window onto contemporary

-
- 1 There is a growing body of scholarship on responses to conflicting ideals for romantic intimacy, personal fulfilment, and collective life in Indonesia (see, for example, Smith-Hefner 2007, 2019; Parker and Nilan 2013; Utomo et al. 2016; Fox 2020). Meyer's contribution to this issue addresses the topic with specific reference to the film's thematic interplay between tropes of absence and presence. My own contribution explores how the resulting tensions are embodied in the use of language.
 - 2 <https://www.viddsee.com/video/dewi-goes-home/de509?locale=en> (accessed 21-8-2020). Viddsee is a Singapore-based online video platform focusing predominantly on independently produced short films from Asia.

short filmmaking in Indonesia, and as a commentary on the social and cultural circumstances the film depicts.

Each of the four essays presented here addresses a different aspect of the film. Context for the essays is provided by a critically annotated transcript and translation of the film's dialogue, and a conversation with the filmmaker, Candra Aditya. Our first essay, from Thomas Barker, situates *Dewi pulang* in the context of short filmmaking in post-authoritarian Indonesia. Barker's analysis charts the changing significance of 'indie' cinema against the backdrop of broader trends in the recent history of Indonesian filmmaking. Rosalia Namsai Engchuan's analysis is more tightly focused on Candra's filmmaking, and the specific conditions under which it was possible to make a film like *Dewi pulang*. As Engchuan notes, to focus solely on the finished product is to overlook the complex network of agencies in play. Shifting the focus onto the film's central problematic, Verena Meyer offers a cultural analysis of Dewi's predicament, juxtaposing Javanese and broadly Euro-American philosophical concepts to explore the mutually constitutive relationship between various forms of absence and presence. And, finally, my own contribution examines the relationship between language and (mis)understanding, comparing the film's use of Javanese and colloquial Jakartan Indonesian to articulate differing ways of relating to oneself and to others. Taken together with the concluding conversation with Candra, these materials are meant to model an approach to critical enquiry that is at once collaborative and open to further elaboration by others.

2 On Transcribing and Translating

The annotated transcript and translation are an important point of reference for the essays that follow. Yet they are neither intended to replace a careful viewing of *Dewi pulang*, nor do they presume to represent the film exhaustively. I have not, for instance, provided much detail on costume, soundtrack, and related items—though these are clearly important aspects of the film. It must also be noted that the original version of Candra Aditya's film included English subtitles for dialogue in Indonesian, and both Indonesian and English subtitles for dialogue in Javanese. While the original subtitles are adequate for the purposes of entertainment, this retranslation is meant to facilitate critical analysis. A re-subtitled version of the film based on the new translation is available online at <https://berubah.org/dewipulang/>.

As a preface to the document presented here, a few brief words on process, conventions, and terminology are in order. Although a screenplay was written for the film, Candra encouraged his actors to improvise where appropriate. As in his other films, this contributes to the natural and spontaneous

appearance of the conversations depicted. But it has also occasionally resulted in someone misspeaking (line 55, for example), or their words being enunciated indistinctly—which made transcription difficult in places. The text presented here takes Candra's own transcription as its point of departure. Popular spellings have been replaced with those more familiar in the scholarly literature. So, for instance, *Paklek* was replaced with *Paklik*; *menopo* with *menapa*; *Yo piye maneh to* with *Ya piyé manèh ta*; and so on. Several sections were revised more extensively based on a close review of the film and discussion with Javanese consultants.

Stepping back from these more technical aspects of the process, it must be borne in mind that the 'object' of transcription is itself theoretically fraught. I have discussed this elsewhere in relation to the analysis of Indonesian television broadcasts (2011:88–90), and so will refrain from returning to the problem here. Suffice it to say that the written representation of speech is at least partially determined by the purposes it serves;³ on review, a transcription can always be improved with reference to specific criteria. It is for similar reasons that I have used the term *gloss* in lieu of *translation* for my rendering of the film's dialogue into English. Alternative renderings are not only possible, but also potentially desirable—depending on one's line of enquiry.⁴

Very briefly, it should also be noted that Javanese terms of address and self-reference have mostly been left in the original. I have discussed a few of these terms in my contribution to the special issue (below). For reference, key untranslated terms include:

| | |
|---------------|---|
| Bulik | Auntie, the younger sister of a parent |
| Paklik | Uncle, the younger brother of a parent |
| Ndhuk | Term of address for a young, unmarried girl; short for <i>gendhuk</i> |
| Jeng | Term of address for a younger sister or woman friend |
| Mbak / Mbakyu | Elder sister; polite term of address for a young woman |
| Mas | Elder brother; polite term of address for a young man |

The dialogue in Indonesian is presented in regular typeface; Javanese appears in *italics*; and English is in **boldface**. This formatting also appears in the corresponding English gloss.

3 So, for instance, although the film's characters speak Javanese in a variety of sub-regional styles and 'accents', the transcript presented below would be useless for a comparative phonological analysis. Similarly, a phonetic transcription of the film's dialogue would prove unwieldy—and potentially misleading—for those pursuing non-phonological lines of enquiry.

4 Elsewhere I have addressed the theoretical grounds for this statement in detail, with specific

3 *Dewi pulang: Annotated Transcript and Translation*



FIGURE 1

| Line/ Scene | Character/ scene note | Transcript | Gloss |
|---|--------------------------|---|--|
| Opening scene (0:00). A hip Jakarta café with six smartly dressed young people seated around a low table, smoking and drinking beer, cappuccinos, and juice. The opening shot frames Dèwi's mobile phone vibrating with a call from 'Mother' (Ibu); she does not pick up. See Figure 1. | | | |
| 1 | Agnes | Nyokap. | Mum. |
| 2 | Dèwi | Kenapa lagi nyokap lo? ⁵ | What's with yer mum this time? |
| 3 | Agnes | Nggak. Gué rasa nih ya ... mungkin nyokap gué tuh dah ... pesimis banget 'kali gué nggak dapet jodoh. Dari kemarin gué disosorin laki mulu. | Nuthin. I s'pose it's like ... I guess my mum's just, ya know ... really pessimistic maybe coz I've not got a boyfriend. ⁶ I've been gettin' pestered by guys non-stop. |
| 4 | Satria | Bagus dong? | That's good, right? |

reference to the translational movement between Sanskrit, Balinese, Indonesian, and English (Fox 2018:153–72).

5 *Lo.* = (*e*)*lu*. On the use of first- and second-person pronouns in colloquial Jakartan Indonesian, see Sneddon 2006:59–62 (*gua/gué*), 64–6 (*elu/lu/lo*).

6 *Jodoh*. More than simply a boyfriend (I. *pacar*), the term *jodoh* here points to a relationship eventuating in marriage.

(cont.)

| Line/ Scene | Character/ scene note | Transcript | Gloss |
|----------------|---|--|--|
| 5 | Agnes Camera cuts to Dèwi's phone, which is vibrating, with another call from 'Mother' (Ibu'); again, Dèwi does not pick up. As if speaking to the young man. In a deeper voice, imitating him. | Iya ... mending yang bagus! Pak, ⁷ saya kemarin dinner ... Udah kan ni ... berempat ni tuh kan. Formasi -nya. Kok tiba-tiba ada kursi nambah ... Siapa nih mau duduk? Trus ... yaudah déh ... gué diemin aja tuh ... ampé tiba-tiba ada cowok nih dateng ... tuk-utuk-utuk dateng duduk. Langsung salim nih sama bokap nyokap gué kan ... Yaudah gué ngobrol. Sampé akhirnya gué ngobrol soal film lah nih ... in general lah ya topiknya. 'Film favorit lo apa?' 'Kalau menurut saya sih, film Indonésia tuh yang paling bagus ... <i>Ayat-ayat cinta</i> . ⁹ | Yeah right ... I'd prefer a good one! So, Mister, the other day I was having dinner ... Everything's ready, right ... just the four of us. All set up . Then outta the blue there's this extra chair ... Who's gonna sit there? So ... alright then ... I'm just quietly sitting there ... till suddenly this guy shows up ... knock knock knock ... comes and sits down. Like straightaway kisses my parents' hands, right? ⁸ So alright, I chat with him. Till eventually I raise the question of film ... just in general , as somethin' to talk about. 'What's yer favourite film?' 'Well, as I see it, the best Indonesian film is ... <i>Ayat-ayat cinta</i> .' |
| 6 | All | Hahahahaha! | Hahahahaha! |
| 7 | Dèwi 'Oh, Aisyah!', in a burlesqued passionate voice | Dia kayak Fachri ala-ala ¹⁰ 'gitu mun-gkin. Dia harapannya nemuin lo kayak, 'Ah ... Aisyah!' | So maybe he's thinking he'll be just like Fachri. He's hoping to come up to you like, 'Oh, Aisyah!' |
| 8 | Agnes | Makasih lho pujiannya ... | Thanks fer the compliment ... |

7 See my contribution to this special issue (below) on the burlesqued formality in Agnes's use of *Pak* and *saya*.

8 *Langsung salim*. The phrase marks Agnes's surprise that the young man seemed to know her parents in making this familiar yet deferential greeting (*salim*) that one would make to a teacher or figure of similarly intimate authority.

9 *Ayat-ayat cinta* (Bramantyo 2008). Alicia Izharuddin (2017:31–2) has noted that '[t]he meteoric rebirth of [Islamic cinema] during the post-New Order period precipitated by [the film] *Ayat-ayat cinta* signaled the culmination of Islamisation of Indonesian popular culture'. Candra's film offers an alternative perspective on Islamic pop culture in Indonesia; compare the treatment of *Ada apa dengan Cinta 2* (Riza 2016) in another of his short films, *Desire* (discussed in Fox 2020).

10 *Ala-ala*. Indonesian appropriation of (English use of?) the French *à la*, as in 'he's doing such-and-such à la Fachri'.

(cont.)

| Line/ Scene | Character/ scene note | Transcript | Gloss |
|----------------|----------------------------------|---|--|
| 9 | Dèwi | Tipis tapi ya ... | Not so (different), though ... ¹¹ |
| 10 | Agnes | Tapi gué sih tau diri orangnya ... | Well, I know myself (and I'm not like that) ... |
| 11 | Satria Gesturing to the group | Tapi lo semua <i>fix</i> ¹² pasti bakal kalah kalo mau adu ribet-ribetan nyokap sama Dèwi. | But yer all sure to lose if ya try to compete with Dewi for the most troublesome mum. |
| 12 | Dèwi | Asli ... Asli, asli ... | True ... True, true ... |
| 13 | Satria | Ceritain, 'yang. | Tell 'em, babe. |
| 14 | Dèwi | Jadi, kayak sekitar satu setengah tahunan yang lalu 'gitu ... gué ditelpon sama dia. Kayak gué males nih ada apa lagi nih. Yaudahlah gué angkat ... 'Iya, kenapa?' 'Kamu pulang dulu. Emergency nih.' | So, like around a year-and-a-half ago ... she gave me a call. And I was kinda fed up, like, what is it this time? Anyhow, I picked up ... 'Yeah, what's up?' 'Come home right away. It's an emergency .' |
| 15 | Satria | Ada surprise! | There's a surprise! |
| 16 | Dèwi | Emergency -nya tuh sampé lima kali. Trus gué pulang. Nyampé rumah ... tiba-tiba di kursi tamu tuh ada ... ada cowok tegep banget 'gitu badannya. Trus kayak ... mukanya serius 'gitu. 'Bu, ini siapa?' 'Ini calonmu.' Ca ... calon? | She said emergency like five times. So I went home. When I got there ... right outta the blue, on the sofa there's this ... this guy with a totally buffed out body ... had a serious look on his face. 'Mum, who's this?' 'This is your suitor.' Sa ... suitor? |

11 The joke is implicit and teasingly sarcastic, suggesting there is but a 'slight' (*tipis*) difference between the pious character from the film *Ayat-ayat cinta* (Aisyah) and Agnes herself, who, for instance, is depicted here smoking and drinking in the company of young men.

12 *Fix*. Here the English loanword *fix* roughly approximates the more standard Indonesian *pasti/yakin* (compare line 26).

(cont.)

| Line/ Scene | Character/ scene note | Transcript | Gloss |
|----------------|---|---|---|
| 17 | All | Hahaha! | Hahaha! |
| 18 | Satria | Dia polisi lho. | He was a policeman, y'know. |
| 19 | Agnes | Widihhh ... | Wowww ... |
| 20 | Dèwi | Ya teruuussss? | Yeah, sooooooo? |
| 21 | Satria | Kalo polisi tapi kan aman nggak? Aman kalo pacaran sama polisi. Hahaha, nggak ... | But with a policeman yer safe, right? It's safe if yer dating a policeman. Hahaha, right ... |
| 22 | Satria Camera cuts again to Dèwi's phone, showing 'Bapak' (Father) calling. Satria's voice fades out, room goes silent, to focus solely on Dèwi's voice, speaking into the phone. | Tapi gué juga punya cerita juga tentang nyokapnya Dèwi. Jadi waktu empat tahun lalu ... empat tahun lalu ... kalo nggak salah, libur tahun baru ... Gué dateng dong ke rumah ... ke rumahnya Dèwi. Ketemu bokap nyokapnya ... | But I've also got a story about Dèwi's mum ... So like four years ago ... four years ago ... if I'm not mistaken, it was the New Year's holiday ... I'd come to the house ... to Dèwi's house. To meet her parents ... |
| 23 | Dèwi Camera cuts to Dèwi, speaking into her phone | Halo, Pak? | Hello, Dad? |
| 24 | Satria Voice in the back- ground | Anak baik ya kan ... gué dateng ... | I was a good kid, right ... I came ... |
| 25 | Dèwi Other voices fade out; Dèwi's voice responds to inaud- ible voice on other end of the line | <i>Nggih ... Inggih ... Inggih, mangké ... mangké Dèwi wangsul.</i> | <i>Yes ... Yes ... Yes, right after this ... I'll come home shortly.</i> |
| 26 | Satria Voices of Satria and others fade into the back- ground | Trus tangan gué digantung dong. Fix gué kayak orang geblek disitu yang ... | So my hand was just left hanging. I sure looked like an idiot, standing there ... |
| 27 | Agnes | Lo digantungin bukan sama céwék doang ya? | So it's not just the girls who leave you hangin', eh? |

(cont.)

| Line/ Scene | Character/ scene note | Transcript | Gloss |
|----------------|---|--|---|
| 28 | Satria Speaking as if to Dèwi's unrespon- sive mother | 'Satria, Tante.' Kayak 'Satria, Tante.' Tapi untung sama bokapnya baik. | 'I'm Satria, ma'am.' Like, 'I'm Satria, ma'am.' But luckily her father's okay. |
| 29 | Agnes | Oh, baik. | Oh, good. |
| 30 | Satria | Kalo bokapnya santai. | Her father's chill. |
| 31 | Agnes | Friendly lah ya. | Real friendly, ya. |
| 32 | Satria | Kenapa, 'yang? | What's up, babe? |
| 33 | Dèwi Changing tone to a quiet, steady voice. | Bapak aku meninggal. | My father has died. |
| 34 | Angkasa | Hah? | Huh? |
| 35 | Satria Leaning forward to put an arm around Dèwi | Hah? | Huh? |
| 36 | Tiara | Serius lo? | You serious? |
| 37 | Angkasa | Déw ... Kapan? | Déw ... When? |
| 38 | Dèwi Changing tone back to rejoin earlier conversa- tion, as the sound and image fade and cut to the next scene | Ya, trus-trus kayak tangannya Satria tuh ... | Yeah, anyhow it was like Satria's hand was ... |



FIGURE 2

(cont.)

| Line/ Scene | Character/ scene note | Transcript | Gloss |
|--|--|---|--|
| Scene (2:58): Dewi seated in the back of a taxi, having arrived in her Central Javanese hometown at night. See Figure 2. | | | |
| 39 | Dewi Speaking into her phone to her boyfriend, Satria | Halo? Hai. Ya, sayang. Iya nggak pa-pa kok. Lagian aku udah di jalan kan. | Hello? Hi. Yeah, babe. Yes, don't worry. Besides, I'm already on the road. |
| | | Iya. | Yes. |
| | | Iya, iya ... | Yes, yes ... |
| | [Hanging up the phone] | Yaudah nanti kalo aku udah sampé aku kabarin lagi ya. | Alright, later when I'm already there I'll let you know, alright. |
| | | Okay ... bye. | Okay ... bye. |
| 40 | Dewi To the driver | Um ... Mas, boléh ngerokok nggak sih? | Um ... Mas, would it be alright to smoke or not? |
| 41 | Sopir | Boléh, Mbak. | You may, Mbak. |
| Scene (4:25): The next morning at Dewi's home. Brief exchange between two women walking down a narrow alleyway carrying baskets. | | | |
| 42 | Neighbour 1 | ' <i>Sakna ya, Mbak, ya.</i> | Poor guy, eh, Mbak. |
| 43 | Neighbour 2 | <i>Iya.</i> | Yeah. |



FIGURE 3

(cont.)

| Line/ Scene | Character/ scene note | Transcript | Gloss |
|--|--------------------------|--|--|
| Scene (4:30): The next morning at Dèwi's home. Following brief shots of women working, and related domestic scenes (for instance, birds chirping in a cage), a small group of men are depicted sitting on plastic chairs in the front garden awaiting the start of funerary proceedings. See Figure 3. | | | |
| 44 | Neighbour 3 | Pak Susilo <i>ninggal</i> kok mendadak? | Pak Susilo <i>died</i> suddenly didn't he? |
| 45 | Neighbour 4 | <i>Kayaké</i> sih iki ... <i>lara jantung</i> mungkin. | Sure <i>seems like it</i> ... may've <i>been a heart attack</i> . |
| 46 | Neighbour 3 | <i>Ooo ... Aku wingi sholat bareng Maghrib.</i> | <i>Oh ... I'd just done evening prayers with him yesterday.</i> |
| 47 | Neighbour 4 | <i>Tenané?</i> | <i>Really?</i> |
| 48 | Neighbour 3 | <i>Iya, tahlil bareng, yasinan bareng ... Jumatán.</i> | <i>Yeah, recited tahlil together, yasinan together ... Friday prayers.</i> |



FIGURE 4

(cont.)

| Line/ Scene | Character/ scene note | Transcript | Gloss |
|---|--------------------------|---|---|
| Scene (4:46). Women seated on the floor indoors reciting the Koran, interspersed with brief shots of flowers, coffee, and related items associated with the funerary rites. See Figure 4. | | | |
| 49 | Neighbours 5 & 6 | [Reciting Surah Yasin] | [Reciting Surah Yasin] ¹³ |
| 50 | Neighbour 7 | <i>Pak Susilo gerah 'napa, Ibu?</i> | <i>What was wrong with Pak Susilo, Ibu?</i> |
| 51 | Neighbour 8 | <i>Mboten ngertos, Bu.</i> | <i>I don't know, Bu.</i> |
| 52 | Neighbour 7 | <i>O, mesakné Pak Susilo, nggih.</i> | <i>Oh, yes, poor Pak Susilo.</i> |
| 53 | Neighbour 8 | <i>Enggih.</i> | <i>Yes.</i> |
| 54 | Neighbour 7 | <i>Dangu ngentosi anaké boten wangsul ... 'napa Mbak Dèwiné 'pun wangsul?</i> | <i>To wait so long with your child not coming home ... has Mbak Dèwi come home yet?</i> |
| 55 | Neighbour 8 | <i>Wis mulih.</i> ¹⁴ | <i>She's come back.</i> |
| 56 | Neighbour 7 | Oh ... | Oh ... |

13 The *Surah Yasin* is commonly recited during funerary rites.

14 Note the shift in register from *krama* to *ngoko*. According to Candra, the actor probably misspoke. She did not regularly speak Javanese, and so had to be taught her lines.



FIGURE 5

(cont.)

| Line/ Scene | Character/ scene note | Transcript | Gloss |
|---|---|--|--|
| Scene (5:16). Dèwi rummaging through her suitcase, which is set on top of the bed in her ill-lit bedroom. See Figure 5. | | | |
| 57 | Dèwi Picking up her phone, responding to inaudible voice on the line | Hello, Sir. Oh, ah ... thank you. No, no. No, don't apologize. Yeah, yeah, yeah ... I know it's important ... I'll try to get back next Monday. And I will inform you as soon as possible. Aha, thank you, Sir. Yeah. Thank you. | Hello, Sir. Oh, ah ... thank you. No, no. No, don't apologize. Yeah, yeah, yeah ... I know it's important ... I'll try to get back next Monday. And I will inform you as soon as possible. Aha, thank you, Sir. Yeah. Thank you. |
| 58 | Paklik Handing change to Dèwi | 'Wi, <i>susuké tampah</i> . | 'Wi, <i>the change from the tray</i> . ¹⁵ |

15 A *tampah* (or *panampan*) is a woven tray often used to hold offerings (*sajèn*); Dèwi's uncle is returning the change having purchased the tray with money Dèwi had given him.

(cont.)

| Line/ Scene | Character/ scene note | Transcript | Gloss |
|----------------|---|--|---|
| 59 | Ibu From offscreen | Dèwi – | <i>Dèwi –</i> |
| 60 | Dèwi | <i>Wonten menapa, Bu?</i> | <i>What is it, Mother?</i> |
| 61 | Ibu Dèwi's mother comes in, sees her shoes, leaves and returns with a pair of flip-flops for her | <i>Copot sepatumu. Nganggo iku waé ning omah. Tulung Ibu ... golèkké jarik kagem bapakmu.</i> | <i>Take off your shoes. Just wear these when you're at home. Give me a hand ... find me a batik cloth for your father.</i> |
| 62 | Dèwi | <i>Buk, buk ... Minggu mbengi bibar pitung-dinananné Bapak, Dèwi lang- sung teng bandara ... nggih, Buk? Mobilipun Paklik ... mboten diagem toh?</i> | <i>Mum, Mum ... Sunday night after the seventh-day ceremony for Dad,¹⁶ I'm going straight to the airport ... alright, Mum? Uncle's car ... won't be in use, right?</i> |
| 63 | Ibu | <i>Soal kuwi mengko waé ... Nèk ning omah kuwi, sepatuné dico- pot. Angèl ngepèlé.</i> | <i>We'll discuss it later ... When you're in the house, take off your shoes. It's hard to mop up.</i> |

16 *Seventh-day ceremony.* For general notes on funerals and mortuary rites in Java, see Koentjaraningrat 1985:361–7.



FIGURE 6

(cont.)

| Line/ Scene | Character/ scene note | Transcript | Gloss |
|---|---|--|---|
| Scene (6:52): Dèwi enters her mother's room; her mother is waiting for her, seated with poise on the edge of a large bench. See Figure 6. | | | |
| 64 | Ibu Impatiently | <i>Coba jukukké jarik sing nèng lemari ndhuwur ...</i> | <i>Could you grab the batik at the top of the wardrobe ...</i> |
| | With increasing distress, losing patience with Dèwi | <i>Dudu sing kuwi, ndhuk ...</i> <i>Éh, dudu sing iki ... Iki sangka Rama ming nggo aku. [Sigh.] Ndhuk, apa kowé lali karo jarik sing wektu iku wis tak wanti-wanti kudu dijaga. Kowé ki pýé, ta? Kok ra ngerti-ngerti? [Sigh.]</i> | <i>Not that one, ndhuk ...</i> <i>Hey, not this one ... This was from Grandfather just for me.¹⁷ [Sigh] Ndhuk, have you forgotten the batik I kept telling you had to be taken care of. What's going on with you? Why don't you get it? [Sigh.]</i> |
| | | <i>Lahhh ... iki jarik sing tak karepké.</i> | <i>Here ... this is the batik I meant.</i> |

17 The honorific reference to Dewi's grandfather as Rama (J. 'father'), and the placement of his photo in each room, suggests he is (was?) one of those ambiguously powerful persons—healers, sorcerers, prognosticators—commonly referred to as *orang pintar*. On enquiring, Candra confirmed the intimation was deliberate.

(cont.)

| Line/ Scene | Character/ scene note | Transcript | Gloss |
|----------------|--------------------------|---|---|
| 65 | Dèwi | <i>Lha nèk Ibu sampun pirsá, nèng apa njaluk Dèwi sing njikukké?</i> | <i>Well, if you already knew, why'd you ask me to get it for you?</i> |
| 66 | Ibu | <i>Dèwi ... Paklik Bèthèt ditimbali. Wis kudu siap nyirami Bapak.</i> | <i>Dèwi ... call Uncle Bèthèt. It's time to bathe your father.¹⁸</i> |
| | | <i>Dèwi! Sandalmu nèng endi?</i> | <i>Dèwi! Where are your flip-flops?</i> |

¹⁸ The reference to bathing (J. *nyirami*) refers to pre-burial washing of the corpse.



FIGURE 7

(cont.)

| Line/ Scene | Character/ scene note | Transcript | Gloss |
|--|--------------------------|---|--|
| Scene (8:13). Dèwi is standing alone behind the house wearing a loose headscarf; her auntie (<i>Bulik</i>) comes along just as Dèwi is taking out a cigarette for a furtive smoke. See Figure 7. | | | |
| 67 | Bulik | <i>Lho, 'Wi! Dèning kowé ora mèlu nget- eraké bapakmu?</i> | <i>What, Dèwi!? Why didn't you join them to take your father (to the cemetery)?</i> |
| 68 | Dèwi | <i>Boten, Bulik. Saweg alangan, dados ... boten saged tumut.</i> | <i>No, Auntie. I'm on my period, so I couldn't join them.¹⁹</i> |
| 69 | Bulik | <i>Oalah, ndhuk ... mesakaké kowé. Dèn- ing barengan karo pas bapakmu pas ora ana ... dadi kowé ora bisa ngeter- aké, ya?</i> <i>Mau ya ora mèlu brobosan?</i> [Dèwi shakes her head] | <i>My goodness, ndhuk ... you poor thing. Coming right when your father's passed away ... so you can't take him (to the cemetery), eh?</i> <i>Didn't join 'em earlier for the brobosan, either?²⁰</i> [Dèwi shakes her head.] |

19 This phrase (J. *saweg alangan*, I. *sedang halangan*) is a common euphemism for menstruation. This would preclude participation in her father's funerary rites, though Auntie does not appear entirely convinced by Dewi's claim.

20 On *brobosan* death rites, see Koentjaraningrat 1985:363.

(cont.)

| Line/ Scene | Character/ scene note | Transcript | Gloss |
|--|--|--|--|
| | | <i>Mesakaké banget kowé, ndhuk. Ya muga-muga waé bapakmu ... nang kana ora kakéan pikiran, ya?</i> | <i>Oh you poor, poor thing, ndhuk. Well, let's just hope your father ... his thoughts aren't unduly burdened up there, eh?</i> |
| Scene (8:50). Camera cuts to a laptop screen with an Excel spreadsheet labelled 'List of Outgoings for Burial' (1. <i>Daftar Pengeluaran untuk Pemakaman</i>); the camera then cuts to Dèwi sitting on her bed with the laptop, listening to the conversation in the next room. | | | |
| 70 | Neighbour 9 (offscreen) | <i>Ning untung ya, Buk ... Dèwiné gèk cepet mulih. Mesakké tenan, lho ... anak gur siji-sijiné.</i> | <i>But sure is lucky, Bu ... Dèwi came home right away. Would've been such a pity ... with just the one child.²¹</i> |
| 71 | Ibu (offscreen) | <i>Alhamdulillah, Jeng ... Dèwi wis isa bantu-bantu. Omah iki ya Dèwi kabèh sing ngurusi. Ah ... sakjané aku ki ya mesakké ... merga bapaké ra isa ngeterké Dèwi nganti omah-omah.</i> | <i>Thank God, Jeng ... now Dèwi can help out. This house, it's Dèwi who's managed it all. [Sigh] Truth is I'm the one who's feeling bad ... coz her father can't see her through till she settles down.²²</i> |
| 72 | Neighbour 9 (offscreen) Onscreen: Dèwi is putting on her headphones | <i>Ya piyé manéh ta, Mbakyu? Wong pancéné wis diparingi ngèné karo Gusti Allah. Sing penting Dèwiné gèk séhat, seger ...</i> | <i>But what more can be done, Mbakyu? Indeed, it's been handed down like this by God.²³ What's important is that Dèwi soon gets well, and healthy ...</i> |
| 73 | Ibu (offscreen) Onscreen: Music cuts in from Dèwi's headphones | <i>Ning ya tetep ...</i> | <i>Yes but still ...</i> |
| 74 | Paklik Dèwi's uncle comes to the bedroom door | <i>Ndhuk ...</i> | <i>Ndhuk ...</i> |

21 In other words, it would have been 'such a pity' (J. *mesakké tenan*) if her one and only child did not come home when Bapak died.

22 This references the role of a woman's father as a witness or representative (*wali*) on her wedding day.

23 *Wis diparingi ngèné karo Gusti Allah*. Note the suggestion that their circumstances are pre-determined as 'given' or 'handed down' (J. *diparingi*) by God; see Meyer's contribution to this special issue for further discussion.

(cont.)

| Line/ Scene | Character/ scene note | Transcript | Gloss |
|----------------|---|---|---|
| 75 | Dèwi Dèwi removes her headphones | <i>Nggih, Paklik?</i> | <i>Yes, Uncle?</i> |
| 76 | Paklik | <i>Ibumu 'ki njaluk tuku wedhus lho, Ndhuk.</i> | <i>Your mother's asked to buy a goat, ndhuk.</i> |
| 77 | Dèwi | <i>Damel napa ta?</i> | <i>What's it for?</i> |
| 78 | Paklik | <i>Ya, gawé telung-dinanan bapakmu 'suk mbèn. Kowé ki ngerti dhèwé lah, 'Wi. Ngendikané Rama. Supaya bapakmu ki padhang dalané.</i> | <i>Oh, it's for your father's third-day ceremony, coming up. You know that, 'Wi. It's Grandfather's orders. So your father has a clear path ahead.²⁴</i> |
| 79 | Dèwi Reaching into her wallet to look for money, then handing over the card with her PIN | <i>Dèwi mboten wonten cash hé Paklik.</i> <i>Niki ... sampun Dèwi catet PIN-é teng mriku.</i> | <i>I don't have any cash, Uncle.</i> <i>Here ... I've written down my PIN just there.</i> |
| 80 | Paklik Taking the card | <i>O ... ya, ya, ya.</i> <i>O, Wi, mengko kamaré bèn si Aji waé sing mbèrèsi, ya? Barang-barang disèlèh mburi waé.</i> | <i>Oh ... okay, okay, okay.</i> <i>Oh, 'Wi, later just let Aji tidy up the room, ya? This stuff can just be moved to the back.</i> |
| 81 | Dèwi | <i>Kagem napa?</i> | <i>What for?</i> |
| 82 | Paklik With surprise | <i>Lah? Piyé toh? Jaré ibukmu kowé iki arep manggén nèng kéné sampék patang-puluh dina lho.</i> | <i>Eh? Whaddya mean? Y'know, your mum said you were gonna stay here till 'the fortieth-day'.²⁵</i> |

24 *Padhang dalané.* This line refers to a 'clear' or 'bright path' that, at least in Islamic circles, might be understood as leading through *alam barzah* (or *alam kubur*) as an interstitial space between this world (*alam dunia*) and the hereafter (*alam akhirat*). For a contemporary filmic depiction, see Joko Anwar's *Grave torture*. <https://www.youtube.com/watch?v=cjlfLekc6Hs> (accessed 7-8-2020).

25 *Patang-puluh dina.* See note 16, above.

(cont.)

| Line/ Scene | Character/ scene note | Transcript | Gloss |
|---|--|---|--|
| Scene (10:39). Brief sequence of shots from a simple or 'traditional' kitchen: chopping and frying chillies and shallots; woman blowing on a wood fire. | | | |
| 83 | | [Women conversing; inaudible] | [Women conversing; inaudible] |
| Scene (10:52). Dèwi enters her mother's room, the camera cutting briefly to a framed photograph of her father accompanied by a glass of coffee, cakes, cigarettes, and fruit, with a small glass containing flowers in water. Her mother is seated looking at a large book. | | | |
| 84 | Ibu | <i>Jarému, foto sing 'ndi sing apik, Wi, 'nggo telung-dinané Bapak?</i> | <i>In your view, 'Wi, which photo'll be good for Father's third-day ceremony?</i> |
| 85 | Dèwi | <i>Buk, Dèwi badhé matur.</i> | <i>Mum, I have something to say.</i> |
| 86 | Ibu Camera cuts to Dèwi covering her tattoo with her shirt sleeve | <i>Klambimu kuwi dibenakké ... gambaré kétok.</i> | <i>Fix that shirt of yours ... the drawing is showing.²⁶</i> |
| 87 | Dèwi | <i>Bu, kenapa ta, Bu, Ibu sanjang kalih Paklik lan wong-wong liyané nèk Dèwi bakal tinggal teng ngriki tekan patang-puluh dinané Bapak?</i> | <i>Mum, why is it, Mum, that you told Uncle and everyone else that I would be staying here until Father's fortieth-day ceremony?</i> |
| 88 | Ibu | <i>Ndhuk, apa kowé ra mesakké karo bapakmu mengko?</i> | <i>Ndhuk, won't you feel pity for your father later?</i> |
| 89 | Dèwi | <i>Bapak ki sampun mboten wonten lho, Bu. Apa malih ingkang dimesakaké?</i> | <i>Father is no longer here—is he, Mum. What's left to pity?</i> |
| 90 | Ibu | <i>Bapakmu kuwi jik nèng omah nganti patang-puluh dina, Ndhuk. Apa kowé téga ninggalké bapakmu menéh? Kok kowé ra ngerti-ngerti ta?</i> | <i>Your father will still be in the house for forty days, ndhuk. Are you so heartless as to walk out on your father again? Why don't you get it?</i> |

26 Dèwi's mother refers elliptically to her *yin-yang* tattoo as a 'drawing' or 'picture' (*gambar*). On reviewing these lines, one of my Javanese consultants suggested this might be to avoid others overhearing reference to her daughter having a tattoo, which could be seen as improper—and so potentially an embarrassment to the family, at least from her mother's perspective. To use the term tattoo might also confer a recognition of its legitimacy, as opposed to a more disapproving reference to 'that picture (on your arm)'.

(cont.)

| Line/ Scene | Character/ scene note | Transcript | Gloss |
|----------------|---|---|--|
| 91 | Dèwi Emotion-stirring music rises in the background | <i>Ibuk naté, Buk, sepisan mawon nger-tèkké pentingé kerjaan Dèwi? Kaping pinten ta, Bu, Dèwi kudu matur nèk Dèwi boten saged Dèwi tinggal néng kéné nganti patang-puluh dinané bapak. Lha wong Dèwi 'é ya boten tau protés wektu Ibuk sanjang tumba-saké mendha lah, menapa lah, kagem telung-dinané Bapak ... miturut Rama. Nanging sekedhik mawon, Bu ... Dèwi njaluk tulung ... ngertèkké Dèwi.</i> | <i>Have you ever, Mum, just once tried to understand how important my work is to me? How many times, Mum, do I have to say I can't stay here till father's fortieth-day ceremony? Y'know I never objected when you told me to go buy a goat, to buy whatever, for Father's third-day ceremony, as Grandfather said. But even just a little, Mum ... please ... try to understand how I feel.</i> |
| 92 | Ibu | <i>Kowé iki sakjané ... sayang apa ora karo Bapakmu?</i> | <i>Do you actually ... love your father or not?</i> |
| 93 | Dèwi | <i>'Pun ngétén mawon lah, Buk, Dèwi gawé gampang. Sésuk Dèwi balik nèng Jakarta. Lha wong apa sing Dèwi lakokaken ya tetep salah ta miturut Ibuk?</i> | <i>It's like this, Mum, I'll make it easy. Tomorrow I'm going back to Jakarta. After all, whatever I do is still gonna be wrong in your eyes, isn't it Mum?</i> |



FIGURE 8

(cont.)

| Line/ Scene | Character/ scene note | Transcript | Gloss |
|---|---|---|---|
| Scene (12:56). Dèwi is lying on the bed in her dimly-lit room, texting on her mobile phone. Her uncle sits at the edge of the bed smoking, facing away from Dèwi. A full ashtray sits between them. See Figure 8. | | | |
| 94 | <p>Paklik Call to prayer audible as Paklik is speaking to Dèwi</p> <p>He takes out a letter and gives it to her, his voice trailing off as he drags on his cigarette</p> <p>Uncle gets up and leaves the room; Dewi reads the letter from her father, with call to prayer and ticking clock in the background</p> <p>Dèwi holds the letter to her face and cries</p> | <p><i>Ibumu ki ra duwé maksud ala lho, 'Wi ... Ya kowé iki sing kuduné isa ngerténi dhewéké. Wong ya ibumu ki wis sepuh ...</i></p> <p><i>Cobak ... nék kowé wis mbalik néng Jakarta, ibukmu rak dhéwéan ta? Kowé ki pernahé anak ... kuduné isa luwih sabar. Ora usah mélu-mélu emosi. Iya-ni waé. Supaya ibumu ki ora kakéan pikiran ...</i></p> <p><i>Bapakmu ki nulis layang kanggo kowé. Rencanané ki dikirim minggu wingi. Ning ya ... Bapakmu haaa ... ki wis keburu ...</i></p> | <p><i>Y'know, your mum doesn't have bad intentions, 'Wi ... you're the one who's gotta try to understand her. After all, your mum's getting old ...</i></p> <p><i>Look ... if you go back to Jakarta, your mum'll be on her own, won't she? You're the child here ... you've gotta be more patient. Don't give in to your emotions. Just do as yer told ... so your mum's thoughts aren't unduly burdened.</i></p> <p><i>Your father wrote a letter to you. He was planning to send it last week. But then ... your father ... [sigh ...] all too quickly ...</i></p> |



FIGURE 9

(cont.)

| Line/ Scene | Character/ scene note | Transcript | Gloss |
|--|--|---|--|
| <p>Scene (15:09). Evening. Camera cuts to Dèwi's feet in a pair of flip-flops as she approaches and then stands in the doorway leading out to a small yard behind the main house. Dressed more plainly than before, with her hair up, Dèwi approaches her mother, who is seated on a low bamboo bench behind the house grating coconut. Dèwi comes and sits beside her to help with the grating. See Figure 9.</p> | | | |
| 95 | Dèwi goes out back, wearing flip-flops, to help her mother grate coconut | <p><i>Buk, fotoné Bapak kagem telung-dinané sésuk, ngagem sing wonten Borobudur mawon, nggih Buk. Mangké Dèwi njaluk tulung Paklik Bèthèt cetakké, kalih tumbas pig-urahné.</i></p> <p><i>Dèwi boten janji, nggih, Bu ... nék Dèwi saged tinggal teng ngriki ngantos patang-puluh dinané bapak. Nanging Dèwi saged mastékaken, Buk ... nék Dèwi pasti wangsul sakdéréngé acara patang-puluh dinané Bapak.</i></p> | <p><i>Mum, the photo of Dad for the third-day ceremony tomorrow, let's just use the one at Borobudur, okay Mum? Later I'll ask for Uncle Bèthèt's help to print it, and buy the frame.</i></p> <p><i>I won't promise, okay, Mum ... that I can stay here till Father's fortieth-day ceremony. But I can assure you, Mum ... that I'll definitely return home before the fortieth-day event for Father.</i></p> |

Acknowledgements

My thanks to all of those who reviewed and commented on the transcript and translation—including Candra Aditya, Thomas Barker, Rosalia Namsai Engchuan, Verena Meyer, Judith Fox, Joseph Errington, and the three anonymous reviewers for BKI. A special debt of gratitude is owed to Amnina Fira Kharira and Yosephin Apriastuti Rahayu, who read and discussed the full transcript and translation with me in detail. Any remaining errors, oversights, and infelicities are my own.

References

- Aditya, Candra (dir.) (2016). *Desire*. Jakarta: Sinemasochist.
- Anwar, Joko (dir.) (2012). *Grave torture*. <https://www.youtube.com/watch?v=cjlfLekc6Hs> (accessed 7 August 2020).
- Bramantyo, Hanung (dir.) (2008). *Ayat-ayat cinta*. Jakarta: MD Pictures.
- Engchuan, Rosalia Namsai (2020). 'A political dance in the rain: Queer short film in Indonesia and the cinematic creation of social and material spaces for argument', *Bijdragen tot de Taal-, Land- en Volkenkunde* 176–1:7–36.
- Fox, Richard (2011). *Critical reflections on religion and media in contemporary Bali*. Leiden and Boston: Brill. [Numen Series in the History of Religions 130.]
- Fox, Richard (2018). *More than words: Transforming script, agency and collective life in Bali*. Ithaca, NY: Cornell University Press.
- Fox, Richard (2020). 'Screening piety, class, and romance in Indonesia: Scenes from an argument already well underway', *Bijdragen tot de Taal-, Land- en Volkenkunde* 176–1:70–104.
- Izharuddin, Alicia (2017). *Gender and Islam in Indonesian cinema*. Singapore: Palgrave Macmillan.
- Koentjaraningrat (1985). *Javanese Culture*. Oxford: Oxford University Press.
- Parker, Lyn and Pam Nilan (2013). *Adolescents in contemporary Indonesia*. New York: Routledge.
- Riza, Riri (dir.) (2016). *Ada apa dengan Cinta 2*. Jakarta: Miles Films, Legacy Pictures & Tanakhir Films.
- Smith-Hefner, Nancy J. (2007). 'Youth language, gaul sociability, and the new Indonesian middle class', *Journal of Linguistic Anthropology* 17–2:184–203.
- Smith-Hefner, Nancy J. (2019). *Islamizing intimacies: Youth, sexuality, and gender in contemporary Indonesia*. Honolulu: University of Hawai'i Press.
- Sneddon, James Neil (2006). *Colloquial Jakartan Indonesian*. Canberra: Pacific Linguistics Research School of Pacific and Asian Studies: The Australian National University.

Utomo, Ariane J., Anna Reimondos, Iwu D. Utomo, Peter F. McDonald and Terence H. Hull (2016). 'Transition into marriage in Greater Jakarta: Courtship, parental influence, and self-choice marriage', *Southeast Asia Research* 24-4:492-509.