

Characterization of Juno in the film *Kucumbu Tubuh Indahku*

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ABSTRACT

Background: The film *Kucumbu Tubuh Indahku* (Memories of My Body) raises the theme of gender and the social life and culture of the Javanese people. This film has a main character named Juno, who has a strong and interesting character. **Purpose:** This study aims to explain how the main characters embody the film *Kucumbu Tubuh Indahku*. The reading of Juno's character is carried out to explain how the character Juno through his name and appearance, can represent his life as a *Lengger* dancer. **Methods:** This research uses a qualitative descriptive approach to explain the characterization using the Telling Method of Albertine Mainerop. Data collection used observation and literature study methods and was processed using qualitative data analysis techniques. **Results:** This film presents the main character's complexity from childhood to adulthood. The results of character analysis based on three character dimensions show that physical, sociological, and psychological typologies also influence the determination of character functions. Character development is increasingly obvious when Juno is a small teenager until he grows up. The study shows an overview of Juno's character and the changes formed by the influence of the sociocultural environment of the community. The character of Juno reflects the conditions of his life journey and the social conditions at that time. **Implications:** It can provide an overview for society about the psychological life of a man who looks like a woman. It can be a learning tool for novice filmmakers in creating the characters in their films.

Keywords: Character; dimensions; telling method; gender; Java

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INTRODUCTION

Film is a powerful communication medium for the masses because it is audiovisual, namely pictures and sounds that are lively and capable of telling a lot quickly. According to Himawan Pratista in his book *Memahami Film*, a film is considered an audiovisual communication medium to convey a message to a group gathered in a certain place (Pratista, 2017). The film certainly has meanings and messages to be conveyed (Agisa et al., 2021). To effectively communicate, people use symbols with shared cultural meanings (McFadden, 2016), which are found in the Indonesian film world, both performed by scriptwriters and directors. The film's message in mass communication can be any form, depending on the film's mission.

Generally, films have two forming elements, narrative and cinematic elements. The cinematic element is a technical element in forming a film. In contrast, the narrative element relates to aspects of the film's story, including characters, problems, conflicts, locations, and time (Pratista, 2017). The story in the film can only be conveyed with a character. Characters as story actors must carry out actions and conflicts that will move the storyline. A character shown without a strong character, the impression created in the film will not be strong and can be forgotten easily. The characters in the film can be strong and stand out if the filmmaker can correctly characterize the film character.

According to Albertine Mainerope, characterization is the portrayal or depiction

of a character. This characterization method describes the characters in a work of fiction. The detailed discussion in the book by Albertine Mainerop includes characterization methods, including the Telling Method and the Showing Method (Maindrop, 2011). However, in the study of the film *Kucumbu Tubuh Indahku* (Memory of Body), the characterization will be read using the Telling Method characterization method. By the book written by Albertine Mainerop entitled *Karakteristik Telaah Fiksi*, the Telling Method is a method in which the presentation is done by the writer directly, namely based on the character's name and the character's appearance. The Telling Method is used to research the film *Kucumbu Tubuh Indahku* (Memories of My Body) because of the attractiveness of the main character who has a characteristic in which the writer gives the name of the character, the appearance of the character and events with the reality in the real world.

The film *Kucumbu Tubuh Indahku* was written and directed by Garin Nugroho. Garin Nugroho is a filmmaker who grew up in a family with strong Javanese culture in Yogyakarta. Moreover, his parents are writers who publish books in Javanese. Thus, many of his film works come into contact with Javanese cultural roots. Garin's works, both films, and writings, are in the form of film criticism, considered to strengthen the local culture of the archipelago/ Nusantara (Wicaksono, 2023). Films with a cultural background have won many awards at

the national and international levels, including the films *Bulan Tertusuk Ilalang* (1995), *Opera Jawa* (2006), and *Kucumbu Tubuh Indahku* (2019). Because of his extraordinary achievements, Garin Nugroho received the title of Doctor Honoris Causa from the Indonesian Institute of the Arts Surakarta on June 13, 2023, in film art creation.

This film was produced by Fourcolours and Go-Studio, produced by Ifa Isfansyah and Matthew Jordan. Ifa Isfansyah is one of the founders of Fourcolours Films. There is no doubt about the cast's ability behind the film *Kucumbu Tubuh Indahku*, which is also one of the reasons why the film is one of the best quality films and has received many awards.

The film *Kucumbu Tubuh Indahku* received many awards, including an award from the Bisato D'oro Award Venice Independent Film Critic in Italy 2018, Best Film at the Des 3 Continents Festival in France 2018, and the Cultural Diversity Award Under the Patronage of UNESCO at the Asia Pacific Screen Awards in Australia 2018. In the 3 Continents Festival, this film won the Montgolfière d'Or award. In festivals at the national level, such as the Piala Citra (Citra Award), Piala Maya (Maya Award), and FFI, this film has also won many achievements. The achievements show the quality of this film because it has won awards in various forums, both nationally and internationally.

In addition to film achievements, this film actor has also shown his achievements.

Muhammad Khan, who plays the character Juno, won the Citra Award for Best Male Leading Actor in 2019. In addition, he received the Best Actor (*Aktor Terbaik*) award at the 2019 Indonesian Film Festival (FFI) and the New Male Newcomer (*Pendatang Baru Pria Terpilih*) award at the 2020 Maya Award. Even though he is a newcomer to the film world, Muhammad Khan has shown great achievements.

Muhammad Khan is the stage name of an actor born in Jepara whose real name is Nurdiyanto. He uses that name because of his admiration for a Bollywood actor named Shahrukh Khan. The awards that he has won include the winner at FFI 2019 and the nominee at FFI 2022. Besides being an actor in the film *Kucumbu Tubuh Indahku*, Muhammad Khan has also produced films entitled *Mencuri Raden Saleh* (2022) and *Ivana* (2022). In 2023 he also shot a film called *13 Bombs in Jakarta*.

The main character in this film, namely Juno (Muhammad Khan), plays the main male character. Juno experiences character growth from the sweet and bitter life experiences he has gone through. Juno then learns to value himself. Then Juno met people who loved him and discovered his love for the *Lengger* dance.

Lengger, in Javanese literature, means male *tandhak* (Prawiroatmojo, 1981). *Lénggér* art was born, grew, and developed in the cultural distribution area of Banyumas, an agrarian area with most people making a living as farmers and cultivating crops. This art has become an icon

in Banyumas Regency. In the show, *Lénggér* dancers dance and perform Banyumasan traditional songs accompanied by gamelan music or, more specifically, the *calung* musical instrument (WBTB, 2017). The *Lénggér* mask dance is performed by a man and a woman, a man wearing a mask and a woman wearing traditional clothes. The *Lengger* dance is a derivative of the *Tayub* dance, whose variations have developed and spread across Java. *Lengger* is an art that has fertility and religious values (WBTB, 2017). *Lengger* is a traditional dance performed by a male with female attributes (Fatmawaty & Alim, 2020).

Juno has a gentle (soft) personality that can be seen from his body movements, his way of speaking, and his behavior of Juno who is attracted to a boxer (Randy Pangalila), even though he is a man. The *Kucumbu Tubuh Indahku* film on the character of Juno is shown in three parts: when Juno was a child when Juno was a teenager, and when Juno was an adult. Every growth of Juno's experiences changes his character, further said by Luke Georgiades, that wonderfully portrays a quite stoic character suppressing much trauma (Georgiades, 2021). In this film and real day-to-day life, just about anywhere, it is unacceptable for a man to be like a woman (MacLay, 2018). The main character's growth in *Kucumbu Tubuh Indahku* is rare in other films. It makes the main character attractive for characterization studies of film characters.

The film must have several elements to

build a story. One of the elements of building a story is character. Character is an important element in a story. A character classified as important is usually shown continuously so that this character feels like he dominates the story. The character is the main character (the central character). Characters are messengers to the audience to make it easier for the audience to differentiate between characters through scenes, dialogues, and character appearances. Several things make the main character in this film worth examining. *First*, the main character is described through character growth from childhood to adulthood. *Second*, the main character of this film is described as a man but behaves like a woman. *Third*, the main character grows and develops in a rural environment with a background in traditional Javanese arts.

The author is interested in researching the film *Kucumbu Tubuh Indahku*, based on the true story of Rianto, a professional dancer and choreographer in Indonesia (Wijaya & Sukendro, 2021). Rianto's story inspired Garin Nugroho to make this film and make Rianto the adult Juno character. Rianto's life experience was then developed into a film to create a character named Juno. In the life of the Javanese people, it is often found that someone has a nickname that sometimes does not match his real name. One's nickname is usually associated with something else. Likewise, with the name Rianto called Juno in this film. Even so, sometimes nicknames also have certain symbols or meanings.

The reading of Juno's character is carried out using the Telling Method to explain how the character Juno through his name and appearance, can represent his life while being a *Lengger* dancer. The *Lengger* dance is presented as something so strong that it can bend how the world behaves wherever it is performed (Desbois, 2018). *Lengger* is a cultural art icon typical of Banyumasan (Soemaryatmi & Suharji, 2015), a Javanese subculture with its characteristics and dialect (Bogaerts, 2017). Luke Georgiades says the strong cultural elements in this film are another element of the film that makes an impression: how culturally dense it is (Georgiades, 2021). Juno's character in this film, with all the dimensions and aspects of the culture surrounding and underlying it as described above, is a unique characterization with its charm.

Apart from its appeal, this film could not be separated from the cons of a social organization, namely the Front Pembela Islam (FPI) at that time, because it was considered to contain LGBT elements. In addition, this film was banned from being screened in several cities, namely Depok, Kubu Raya, Padang, and Pontianak. However, we keep in mind that the institution authorized for film distribution has approved this film. Head of the Film Censorship Institute (*Lembaga Sensor Film/LSF*), Ahmad Yani Basuki, said LSF sees this film as not promoting LGBT (Anisa, 2019). A film observer from Cinema Poetica, Adrian Jonathan Pasaribu, said that this film is legally safe and has obtained

a certificate of passing censorship from LSF (a film censorship institution) (Paramaesti, 2019). Willow Macklay said *Memories of My Body* is a rare film with a fundamental, smart understanding of gender and how it reflects every aspect of our lives (MacLay, 2018).

Based on this background, interest arose to conduct a study entitled "Characterization of Juno in the film *Kucumbu Tubuh Indahku*" with Juno's character as the main focus. The purpose of this study is to explain/describe how the embodiment of the main character in the film. The reading of the characterization of Juno's character is carried out using Telling Method.

From this research, it is hoped that the results will provide both theoretical and practical benefits. Theoretical benefits, the results of this study are expected to inform knowledge about the life of dancers in traditional arts, especially Java. Its practical benefit is to become a reference for filmmakers in directing main characters with personality complexities. Furthermore, the results of this study are expected to show that local culture has the potential to be used as inspiration in making films. As Garin Nugroho said in a CGTN interview that "The Asian society is so diverse and has so different cultures and so many paradox (disparity). It means that it will become the source of making a film" (Bin, 2023).

RESEARCH METHOD

The type of research used is descriptive qualitative research, which focuses on studying

the 3-dimensional character reality of the main character Juno from the film *Kucumbu Tubuh Indahku* which is studied with detailed, complete, and in-depth sentence descriptions. The object of this study is a film entitled *Kucumbu Tubuh Indahku*, which was released on April 16, 2019, and was directed and written by Garin Nugroho, produced by Ifa Isfansyah and Matthew Jodran, and produced by Fourcolours.

Data sources in research are subjects from which data can be obtained (Suhaidi, 2014). The primary data source for this research is audiovisual data in the form of a not downloadable link for the film *Kucumbu Tubuh Indahku* with a duration of 107 minutes, directed by Garin Nugroho, who is also the scriptwriter. No downloadable link was obtained from Fourcolours Films with the agreement. Fourcolours and Go-Studio produced this film. Secondary data sources are obtained from parties or other existing sources (Putra, 2020), especially information about this film published on the official Fourcolours website. In addition, other websites discuss the film *Kucumbu Tubuh Indahku*.

Data collection is used to collect and obtain data with certain methods, namely, the observation method, which is a systematic observation and recording of the symptoms that appear on the object of research (Sugiyono, 2014). Observations were made by observing a film entitled *Kucumbu Tubuh Indahku*. This observation was carried out carefully to identify images and sounds in shots and scenes that

show aspects of the character, including the 3D characters and the special characteristics of the main character Juno. Second, the literature study method is a data collection technique by reviewing books, literature, notes, and reports related to the problem under study (Nazir, 2013). The data extracted focuses on the official website www.imdb.com, which contains various information such as film synopsis, film characters, tagline, genre, production house, and film reviews related to the object of this research.

In analyzing qualitative research, there are three components: data reduction, data presentation, and drawing and verifying conclusions (Sutopo, 2011). First, data reduction is carried out by selecting, focusing, and simplifying all data and information, summarizing the contents of the data, and continuing until the final research report is ready to be compiled (Sutopo, 2011). The selection focuses on scenes that often bring up the main character, the character's appearance, and the character's suitability with the research objective. Data analysis focuses on 88 scenes in the film *Kucumbu Tubuh Indahku*. Characterization based on the name of the character Juno are in scene 7, scene 28, scene 48, scene 58, scene 59, scene 73, and scene 77. Meanwhile, scenes containing characterization based on the character's appearance are found in all scenes in the film *Kucumbu Tubuh Indahku*.

Second, data display is done by describing the findings using sentences and language

that are arranged logically and systematically and are easy to understand (Sutopo, 2011), supplemented by charts or pictures to clarify the description of the shot or scene of the character. Pictures are taken from the scenes representing the film *Kucumbu Tubuh Indahku*, but most of the data displayed are in descriptive explanations. Data displays normally appear in an analytic text or narrative (Miles et al., 2015).

Finally, conclusion drawing and verification are carried out by interpreting the results data from the analysis that has been carried out, establishing the results of the research, and then formulating conclusions. These conclusions must then be verified with the research objectives, all data related to the film *Kucumbu Tubuh Indahku*, and the data analysis process to produce a conclusion. Theoretical triangulation was carried out to increase the researcher's confidence (Bungin, 2021) so that the research results were truly convincing.

RESULTS AND DISCUSSION

Of the many characters in the film *Kucumbu Tubuh Indahku*, this study only focuses on the Juno character, who is the main character, by discussing the typology of his character. Character typology is a psychological term that distinguishes humans based on several types (Lutters, 2010). The following is the typology of Juno's character: physical, psychic, and sociological. Juno's character in the film is divided into three parts: when Juno was a child, Juno was a teenager, and Juno was an adult.



Source: *Kucumbu Tubuh Indahku*, 2019, TC 00:02:30.

Figure 1 Juno's character as a child

Juno as a child (Figure 1), had the physical characteristics of brown skin typical of native people. His hair is straight brownish black. The haircut is medium, not long, and not too short, but looks neat. His body was thin, his face was oval-shaped, and his eyes were dark black. Juno's character belongs to the leptosome type group, meaning he is tall and thin (weight less than normal). This body type is the opposite of a pyknic, so even his bones stand out. His face tends to be pitiful or sad. Leptosome types usually have the characteristics of being alone and daydreaming (Lutters, 2010). This little Juno character corresponds to the leptosome type, where this type usually becomes a character who gets hurt or suffers.

Juno's teenager has physical characteristics of being tall and thin, with short, thin hair that is almost bald, his skin is brown, and his face looks rounder. Juno's facial expression was still the same as when Juno was a child, which was pitiful and looked sad. Juno's physical typology is the same as when he was a child, namely the leptosome type. Kretschmer described leptosome types leptosome as a thin person (Murillo et al., 2023).

Adult Juno has different physical characteristics from teenage Juno, with a longer hairstyle just slightly below the ears. Adult Juno has a face that looks more mature and ripe. His skin is brownish typical of the original Javanese. Juno's body looks tall and thin with quite protruding bones according to the leptosome type.

Juno's character in *Kucumbu Tubuh Indahku* is very interested in art, especially dance. Juno studied well under his teacher both at home and at school. Juno loved dancing near his house when he was a child. The dance teacher was burning with jealousy because his wife had an affair with one of his *rewang* (maids) and brutally killed the *rewang* in front of Juno's eyes.

It caused deep trauma for Juno. Since that incident, Juno then lived with his auntie. Juno is often yelled at and scolded by his auntie because of his timid and slow nature. Juno was often punished by his auntie when he made the mistake of sticking a needle into Juno's hand until it bled. Juno also often gets bullied by his schoolmates and scolded by his teacher. Juno grew up to be a quiet, cowardly, and gloomy child. It is inseparable from a lack of affection in his child's life.

His dance teacher, aware of this, wanted to give Juno more love but was misunderstood by some residents, causing a scandal. It reshapes Juno's trauma toward women. Juno lived with his uncle and grew up well under his uncle's care as a teenager. It was at that moment that

Juno realized that Juno was fascinated with a boxer man. After his uncle died, Juno wandered and met a dance group. Then Juno worked as a dancer in the dance group and a tailor for dance clothes.

Juno is a person who does not often show his emotions, whether when he is sad, angry, or happy. Juno's nature is very close to the phlegmatic psychic typology. Phlegmatic has a cool type or slowly becomes hot. The psychic type, when he likes a certain field or is loved, must be loyal (Lutters, 2010).

Juno is a child without siblings. He was left to die by his mother, who was slaughtered because she was accused of being a follower of the Indonesian Communist Party (PKI). It was because his father, who worked as a puppeteer (*dhalang*), was entrusted with appearing at events organized by the PKI. After that incident, his father, who was traumatized because part of his extended family was killed, left Juno. Juno was then entrusted to someone named Mbah Atmo, who was a dance teacher.

Juno's father did not come back home, then Juno lived on the move many times until he grew up. Juno lives in a simple house in a remote village in Banyumas Regency. Because of his love for dance, Juno works as a dancer and tailor at the *Lengger* dance group. *Lengger* dance is an art originating from Banyumas, where Juno lives. *Lengger* lives and develops in the Banyumasan cultural area, including Banyumas, Cilacap, Purbalingga, Banjarnegara, and parts of the administrative areas of

Kebumen, Brebes, Pemalang, and Wonosobo (Soemaryatmi, Soemaryatmi; Suharji, 2015). They can persevere in enhancing lengger in an assault of negative stigma from the surrounding community (Ayu et al.; Suhardi, 2022).

After discussing the typology of Juno's character, she was then continuing to discuss Juno's character using the Telling Method. Juno's character in the film *Kucumbu Tubuh Indahku* is analyzed based on the character's name and appearance using the Telling Method, which can be described as follows.

First, the character's name in a story is used to clarify the figure's character (Figure 2). In the film *Kucumbu Tubuh Indahku*, the name of the character Wahyu Juno or who is usually called Juno is taken from the name Arjuna. Wahyu Juno or Arjuna's Wahyu, as said by his teacher in scene 7 (TC 00:06:41-00:07:30), "*dedege ning ning koyo banyu neng neng koyo Gunung*" which means his mind is calm and *bening* (clean and clear). Like water, his heart and soul are strong as a mountain. According to the context of Javanese culture, *Wahyu* can be interpreted as a concept that contains the meaning of a gift from the Lord that humans magically obtain. *Wahyu* cannot be forced but only given by Lord through various media to someone chosen or elected who fulfills the requirements of ethics and behaviors toward fellow humans and all creatures so that the crown *chakra* opens (Sabda, 2009).

Meanwhile, Arjuna is a wayang character told in the Mahabharata story. The Mahabharata



Source: *Kucumbu Tubuh Indahku*, 2019, TC 00:06:46.

Figure 2 Scene of Juno saying his full name

story tells about King Astinapura Prabu Pandu Dewanata and Dewi Kunti, who were cursed by a rishi (*resi*) so they could no longer continue their descent. Dewi Kunti was gifted with the power of the rishi Durwasa to summon the lords according to her wishes and have children from these lords (Sabda, 2009).

Dewi Kunti and Prabu Pandu took advantage of this gift to summon the lords and ask for descendants. The lords summoned by Dewi Kunti are Dewa Yama (Dharmaraja, Yamadipati), Dewa Bayu (Marut), and Dewa Indra (Sakra). These lords then gave them the descendants of Puntadewa/ Yudhistira, Bima/ Werkudara, and Arjuna. Arjuna was the third child of Prabu Pandu and Dewi Kunti, born in Lord Indra's ark. Dewa Indra was the Lord who led the Lords (Dawan, 2019).

The Sanskrit language interprets the word Arjuna literally as "shining bright, white, clean and honest." Arjuna is a Pandhawa puppet character who is the son of Dewi Kunti. Arjuna is a powerful warrior figure and handsome. Arjuna also has a gentle and noble character. One day when Arjuna's mother, Dewi Kunti, was about to give birth, she gave birth to a

white light which was said to be the soul or soul of Arjuna. The light of Arjuna's soul went to heaven, where the angels stayed. The light was in the form of a young man named Wiji Mulya, making many angels in heaven fall in love with him. The lords were furious because his handsome appearance made the angels fall in love. However, the lords could not defeat Wiji Mulya because he was so powerful. Then with the permission of Batara Guru, Prabu Pandu picked up Wiji Mulya, Arjuna's soul, who was in heaven to return to his body on Earth. Arjuna had a penchant for wandering, meditating, and studying knowledge when alive and living on Earth.

Young Arjuna had several teachers. Arjuna studied with teacher Drona. For Arjuna's dedication, Drona rewarded him with an astra named "Brahmasirsa." Not only studying knowledge, but Arjuna also wandered and explored various places such as Bharatawarsha and the Ganges river: the Himalayas, Prabasa Beach, Indraprastha and the land of Manipura. Arjuna wandered to the final destination, namely Indraprastha, together with Subrada, the younger brother of Krishna. Arjuna also did asceticism on Mount Indrakila to gain strength. His hard work paid off. Arjuna obtained a powerful weapon that was awarded from Lord Shiva, namely for his efforts in meditating. Lord Indra awarded a powerful arrow weapon, namely Pasupati (Dawan, 2019).

The Wirataparwa book, in chapter four of the Mahabharata epic, is written about the

story of the Pandhawa who had to hide for one year while disguising themselves because the Pandhawa lost when gambling with the Kaurava reinforcements. At that time, Arjuna also has the knowledge of dance, which is useful when doing disguises. He often used this dance technique when disguised as a transvestite (*wandhu*, Jv). When Arjuna became a transvestite, Arjuna was known as Wrihanala. This Arjuna became a transvestite because Dewi Uwarsi cursed him. It is because, during the exile, Arjuna lived in heaven with a Lord named Indra for some time. Then Arjuna met with Dewi Uwarsi. Dewi Urwasi saw Arjuna's good looks, fell in love, and asked Arjuna to marry her. Because Dewi Urwasi was the wife of Lord Indra, Arjuna refused Dewi Urwasi's request. Arjuna's refusal made Dewi Urwasi furious and cursed Arjuna to become a transvestite (Rachel, 2010).

The name of the character Juno comes from the puppet character Arjuna. The nature and character of Juno's character is adapted to the puppet character Arjuna when he disguises himself as a *wandhu* (transvestite) because of a curse from Dewi Uwarsi. Juno's character in the film has a feminine character like the *wayang* (puppet) character Arjuna but as a form of Juno's childhood trauma towards women. When Juno was small, dealing with women, Juno was often faced with big problems, so when Juno grew up, Juno realized that he was in love with a man. Let us call this sort of openly asserted meaning an explicit meaning (Bordwell, David; Thompson, Kristin; Smith, 2017).

Second, Juno's character is based on their appearance. Unlike the puppet character Arjuna, Juno also has a passion for the world of dance. As a child, he has shown flexibility in dancing. Juno worked in a dance group as a form of his love for dance as a teenager. The dance art often danced by Juno is the *Lengger Lanang* dance. The dance is danced by men who dress like women.

Costumes and accessories can provide an overview of the character or personality of the storyteller (Pratista, 2017). Costumes communicate the details of a character's personality to the audience (Landis, 2015). Character appearance has a very important role which is useful to provide an overview of the storyteller's character, personality, and status. The character's appearance includes the clothes worn, the hairstyle, and how the expression is. Appearance details show the character's age, physical condition, health, and level of well-being (Mercantante, Anthony S; Dow, 2009). The character of Juno is based on characterization through the character's appearance when Juno was a child.

Figure 3 at TC 00:03:09-00:04:45 shows Juno walking around a teak plantation looking for grasshoppers to sell. Juno's character when he was a child is depicted wearing a casual t-shirt and shorts to show his everyday clothes without using footwear. When observed from some of the costumes used by Juno seems intended to convey to the audience the way the small people of the island of Java dressed in



Source: *Kucumbu Tubuh Indahku*, 2019, TC 00:03:09.

Figure 3 Little Juno is in the forest looking for grasshoppers

the 1965s wore casual clothes in everyday life while at the same time providing information on Juno's status as the child of an ordinary person. Juno often wears clothes without patterns or plains. Something plain gives a picture of innocence, such as simplicity (about attitudes and behavior) and honesty (mind, heart, and so on) (KBBI, 2012). The plainclothes Juno wears represent the simplicity of little Juno's attitude. Apart from that, the plain color also reflects Juno's nature which is still plain, innocent and does not know many things. The color of the shirt that Juno often uses is gray, which gives the impression of being quiet and neutral, which can also mean introverted, unemotional, and silent. The color gray can also be described as sad. The gray color is perfect for representing little Juno's life. Costumes are always designed to be seen within a narrative and visual context (Landis, 2018).

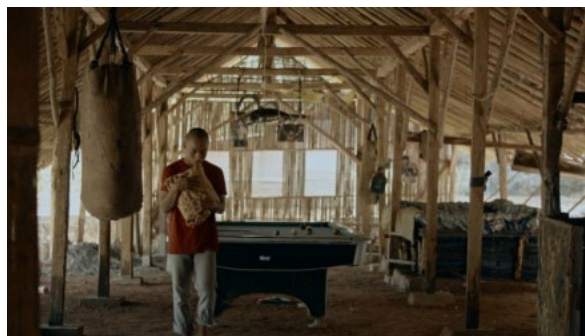
Juno is seen not wearing footwear; this shows that Juno comes from a family with a poor economy, so he cannot meet the needs of clothing (appearance or clothing). The 1965s, which is the time setting in this film, was also

the cause of the poor economic of the people at that time due to the G30S/PKI incident. The G30S/PKI incident caused a downturn in the Indonesian economy and decreased people's welfare (Indonesia-Investments, 2015).

Juno attended elementary school after living with his auntie. Juno is still studying elementary school. Scene 27 (TC 00:22:16-00:23:36) shows Juno walking home through a teak plantation wearing a red and white uniform that looks wrinkled and barefoot-like his daily life. Unlike other students, Juno goes to school only by carrying a book without shoes and a school bag. This scene shows Juno as an ordinary citizen who still has the enthusiasm to learn and, at the same time, shows how education is still not good.

Juno, who has grown into a teenager, works and lives with his uncle. Juno's life seemed more settled when he was a teenager. Juno wore a shirt when he was a teenager, which depicts that he looks neater, polite, charismatic, and clean. Jeans are synonymous with pants worn by men in the 1850s and were commonly worn by gold miners. In addition, jeans are also a symbol of working-class clothing. Jeans became popular in the 1950s among young people. The jeans Juno wore provide information that Juno has grown into a teenager, and Juno follows the trend.

Juno wears a plain t-shirt that depicts his innocence and quiet nature daily. Juno wears footwear that shows Juno is a more prosperous teenager than when he was a child, but still looks



Source: *Kucumbu Tubuh Indahku*, 2019, TC 00:42:58.

Figure 4 Juno teenager delivering clothes for boxers

simple. Teenage Juno often wears red clothes. Red is associated with passion, strength, energy, aggression, and passion. Figure 4 (TC 00:42:58-00:49:45) shows Juno meeting the boxer. Juno, wearing a red shirt, makes others imagine the intensity and passion and creates a dramatic impression. Red is the color of fire, danger, and blood, on the other hand, and love, sexuality, and passion, on the other. Red is bold, energetic, and vibrant, symbolizing strength (Canva, 2020). The red color can represent Juno's passionate life at that time.

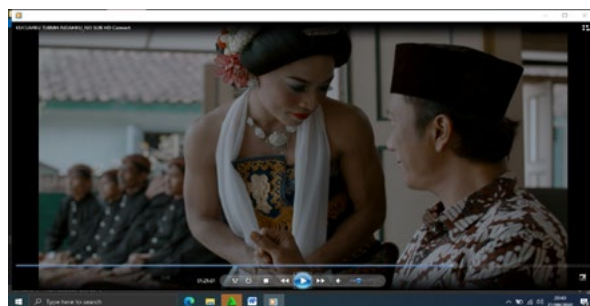
Even though he always lived in misery, teenage Juno experienced happiness when he started dating a boxer. Scene 51 (TC 00:54:26-00:07:10) shows Juno accompanying the boxer while he is in training. Juno is seen wearing a blue shirt with a floral pattern which gives the audience the impression that he looks neat, dignified, polite, and charismatic. The blue color gives the impression of being calm and confident, while the floral pattern gives the impression of happiness or a symbol of a flowery mood. Juno wears this outfit when Juno feels the joy of falling in love with a boxer.

Another name, namely Jarwo Dhosok,

is *Lengger*. *Lengger's* “*dharani leng jebule jengger*” can be interpreted as a man being considered a woman. This intention is related to the history of the pre-independence period, where *Lengger* dancers were men who dressed up like women and were used to trick masher men, especially stooges or company (DITWTB, 2019). *Lengger* (among others in Purbalingga) is a man who plays as a female dancer with *angklung* music (Pigeaud, 1938) (Soemaryatmi & Suharji, 2015). The same thing was said by Thomas Stanford Raffles that in the west coast area, there is a performing arts group that is well known to the public, namely *Lengger* (Raffles, 2008) (Soemaryatmi, Soemaryatmi; Suharji, 2015).

Figure 5 (TC 01:21:02-01:23:10) shows Juno and his dance group performing at a government event. Juno wears a *Lengger* dance outfit with thick and flashy facial makeup to make him look beautiful like a woman. The clothes worn by Juno include *jarit*, *stagen*, *mekak* velvet, *sampur*, *gunungan*, necklaces, earrings, buns (*sanggul*), and flower decorations. *Jarit* is a batik cloth that functions as a cover for the lower body. *Stagen* is a rectangular piece of cloth that attaches the *jarit* so it does not come off easily. *Mekak bludru* is a velvet cloth sewn in a *kemben* style. The choice of this velvet fabric gives a graceful impression to the *Lengger Lanang* dancers. *Sampur* is a cloth used as a dancing property that is worn around the dancer's neck.

Meanwhile, necklaces and earrings are



Source: *Kucumbu Tubuh Indahku*, 2019, TC 1:21:02.

Figure 5 Juno wearing a *Lengger* costume at the district head's event

jewelry made of bronze or brass as jewelry. Finally, the bun and flowers are used for hair decoration and the fragrant aroma of jasmine or magnolia flowers (Mahfuri, Rindik; Bisri, 2019). All props and clothing worn by Juno and other dancers support the *Lengger* dance performance, which attracts the audience.

The opening of the film *Kucumbu Tubuh Indahku* at TC 00:02:15-00:03:04 shows the figure of an adult Juno telling flashbacks of his life story. The adult Juno looks neat with long hair slicked back and an undershirt like the clothes he wears every day accompanied by batik patterned pants giving the impression that Juno is a Javanese figure according to the setting of the 1960s. Batik motifs are also signs that embody ways of thinking and collectivism in Indonesian cultures (Yunus & Tulasi, 2012), especially in Java. The clothes without accessories Juno wears represent the simplicity that still sticks with Juno until he grows up. His brown skin gives the impression that Juno is a native of Java.

Adult Juno is seen wearing traditional Javanese clothes, the traditional Javanese kebaya *kutubaru* (Figure 6), and the *jarik* commonly



Source: *Kucumbu Tubuh Indahku*, 2019, TC 01:07:06.

Figure 6 An adult Juno wearing *kutubaru*, a Javanese woman's clothes

used by ancient Javanese women. Juno's adult male face without makeup shows two different sides, a male figure who looks like a woman. Adult Juno provides an overview of the life that he has experienced when experiencing many life traumas making him behave and look like a woman.

The explanation above shows that the name Juno in the film comes from the puppet character Arjuna. Juno's character and figure align with Arjuna's character when he disguises himself as a transvestite. Juno's character has a feminine character like Arjuna, and Juno also loves the world of dance. The *Lengger* Juno dance is usually played by men who dress like women.

Juno is a figure of a native Javanese dressed in simple clothes, batik patterned pants, brown skin, and long hair but neatly combed; she works as a *Lengger* dancer, with a setting in the 1960s. Adult Juno is seen wearing traditional Javanese women's clothing, the Javanese *kebaya kutubaru*, and *jarik*. Juno, who is without makeup, shows a real male face. Two different sides, a male figure who looks like a woman. A man who prefers to look like

a woman is called a *waria* (Sherlyana, 2016). Generally, some people in Indonesia call them *waria* (*wanita-pria*), *banci* or *bencong* (Afif, 2019). Male dancers who behave like women are found in traditional arts in Indonesia and are believed to have certain talents.

CONCLUSION

There are not many Indonesian films that address the problems of transvestite life and traditional performing arts. The film *Kucumbu Tubuh Indahku* is one of the films inspired by the life of transvestite dancers in the *Lengger* art from Java. As it is well known that the Javanese ethnicity has countless cultural treasures. Potential cultural wealth to be explored and elevated into new art in the present and future. Java is only one of the tribes, while Indonesia has 360 tribes spread throughout the archipelago. Each tribe has its uniqueness, adding to its diversity and characteristics.

The name Juno, which ends in the vowel "O," is one of the distinctive markers for naming Javanese people with traits and characters, even containing hope (prayer). It expresses Javanese life attached to their culture, especially the world of Wayang. The closeness of Juno's name to the puppet character Arjuna is in line with the character Juno in the film and the character Arjuna in a soft but strong puppet.

Juno's simple appearance shows the daily life of rural communities in Java. Juno's looks can show the mood being felt at that time. The way Juno looks is taken from the setting of the

1965s when the G30S/PKI incident occurred, and political upheaval resulted in a decline in the Indonesian economy so that many people were getting poorer and suffering. So many problems that Juno experienced from childhood to adulthood have built Juno's character. Character development is increasingly obvious when Juno is a small teenager until he grows up.

Juno's character and changes show the influence of the social environment that shaped him. In addition, the figure's character reflects his life journey and the social conditions at that time. This film presents the complexity of the main figure's character from childhood to adulthood. It can provide an overview for society about the psychological life of a man who looks like a woman.

This film also shows the world of traditional performing arts in Indonesia with male dancers who behave like women (sissy), even the arts that exist in rural life. A life full of simplicity and limitations, but shaping the character of a human being. In other words, this film shows that human characters are greatly influenced and shaped by their environment since childhood, and characters can change.

The changes in human characters in this film illustrate the complexity of the characterizations and scenes. Of course, it is also complex regarding the field's research process before the script is written, including when the scriptwriting and casting process is carried out.

This film can be a learning tool for novice filmmakers in creating the characters in their films. Furthermore, this film can become a reference for young filmmakers in exploring the potential of local culture anywhere in their area to be used as ideas for film creation in terms of storytelling, setting, and characters.

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