

CHAPTER IV

RESULT AND DISCUSSION

4.1 Result

This research project was carried out individually by the author using a simplified version of the Research and Development (R&D) method by Borg and Gall (1983). To make the process more practical and focused, seven core steps were followed throughout the development. These include (1) collecting information, (2) planning, (3) developing the initial version of the product, (4) conducting a small-scale trial, (5) revising the product, (6) running a broader operational test, and (7) sharing the final result with a wider audience.

This chapter focuses specifically on the pre-production phase of a short film titled “*Asmaradana Telah Kembali*”. The author took on the roles of both producer and director during this process. Production was supported by a small team of students from the Film and Television Department at Institute of the Arts Surakarta (ISI Surakarta). They contributed to technical areas such as camera work, lighting, and sound design, and editing. This collaboration allowed the project to combine professional planning with creative energy from students while also highlighting a piece of Javanese cultural heritage. The purpose of the project is not only to document the film production process but also to introduce *lenjongan*, a traditional snack from Surakarta, through a short film that uses emotion and storytelling to engage viewers. The information about *lenjongan* was obtained from Mrs. Indria Kusuma Wardhani, a tour guide in Surakarta and the owner of Jovitanika Tour and Travel.

4.1.1 Research and Information Collecting

The short film created in this research aims to promote local culture and tourism. At the center of the story is *lenjongan*, a colorful mix of traditional Javanese snacks. It was chosen not just for its visual appeal but because of the cultural meaning and nostalgia it carries for many people. The information about *lenjongan* wa

Here are the main reasons why *lenjongan* was chosen as the film’s central focus:

1. Lenjongan has become increasingly rare in everyday life

This traditional snack is now difficult to find, even in places where it used to be common. Its presence in modern food culture is slowly being replaced by more commercial or instant alternatives.

2. Younger generations are unfamiliar with it

Many young people today have never seen or tasted lenjongan. Some may have even never heard of it. This lack of recognition puts this cultural heritage in danger of being forgotten.

3. The originality of lenjongan is fading

The way lenjongan is made and presented today is often different from how it was in the past. Over time, the traditional values and meanings behind it risk being lost or replaced.

4. It carries strong emotional and cultural meaning

For many people, lenjongan is tied to childhood memories, family traditions, and the experience of growing up in a local community. Bringing it into the story helps create a deep emotional connection with the audience.

5. It allows the film to educate through visuals and storytelling

By showing lenjongan in detail, the film helps introduce this food to those who may have never encountered it, especially people from outside Java. It becomes a way to learn about culture through something as simple as a snack.

To gain deeper insight into *lenjongan*, the author interviewed Mrs. Indria Kusuma Wardani, the owner of Jovitanika Tour and a cultural tour guide in Surakarta. She previously spoke at a culinary event at Keraton Mangkunegaran Palace where she explained the history of *lenjongan*. According to Wardani (2025), the authentic version of *lenjongan* includes thirteen components: *gendar*, *lindri*, *lopis*, *klepon*, *sawut*, *jongkong*, *gatot*, *getuk*, *tiwul*, *cenil*, *ketan hitam*, *ketan putih*, and *grontol*.



Figure 4.1 The Author and Mrs. Indria

These are traditionally served together and topped with sweet palm sugar syrup and shredded coconut. She mentioned that today, many sellers only offer a few of these items, such as *getuk* or *klepon*. Although some stalls at Pasar Gede Solo still serve *lenjongan* in a more complete form, it is now very rare to find all thirteen pieces. Some seller there even adds modern variations based on their own creativity. Wardani (2025) stated that *lenjongan* was traditionally served as a welcoming dish for guests in the Surakarta royal court, especially within the Keraton Mangkunegaran Palace. Today, *lenjongan* continues to be presented as an appetizer at the main restaurant of the Keraton Mangkunegaran named Pracima Tuin. She also expressed her hope that this project would help the public recognize and appreciate *lenjongan* in its original and complete form.

In developing the story, the author was inspired by a short film titled “*Kembali Pulang*”, produced by Klamby. This film tells an emotional story about the relationship between a daughter and her mother within a traditional setting. It served as a creative reference for shaping *Asmaradana Telah Kembali*. The goals of this short film include introducing *lenjongan* to a wider audience, sparking nostalgia and emotional connection, attracting tourists to Surakarta, and sharing Javanese values through visual storytelling.

In addition to “*Kembali Pulang*”, the author also referred to two other short films that portray cultural richness and emotional depth. “*Ewuh Tonggo*” by Askara Nalini Yogyakarta presents a realistic view of life in a Javanese village, where

people live in harmony and help each other regardless of religious differences. Its sincerity and grounded depiction of community values reflect the spirit of togetherness that is also central to “*Asmaradana Telah Kembali*”. Another source of inspiration is “*Bapak*” by Paniradya Kaistimewan, which tells the story of a daughter who comes to appreciate his father's quiet sacrifices as a farmer. This film influenced the way intergenerational relationships and respect for tradition are portrayed in the narrative. These references helped shape both the emotional tone and the cultural layers of “*Asmaradana Telah Kembali*”, anchoring it in the values of empathy, legacy, and local identity.

4.1.2 Planning

Planning was an essential step in ensuring the success of this film project. It began with scriptwriting, which was based on all the research findings. The script focused on themes such as nostalgia, family, cultural identity, and the beauty of traditional food.

After the script was completed, the author created a storyboard to visualize each scene. This helped the production team understand how each shot should look and feel, and made the filming process more efficient and aligned with the director's creative vision.

A production schedule was also developed to organize the overall process. It included detailed timelines for filming, preparing locations, assigning tasks to each crew member, and scheduling editing and review sessions. With proper planning, the film production was able to run smoothly, both in terms of time management and quality of results.

The story focuses on a mother who misses enjoying a full set of traditional *lenjongan*. One day during the month of Ramadan, her daughter asks to buy *lenjongan*. When she returns home, the mother is disappointed because the *lenjongan* is incomplete. This leads to a heartfelt conversation that takes the audience into a flashback, showing the mother's memories from her younger days in Pasar Gede Solo where she used to enjoy *lenjongan* with her late husband. Returning to the present, the mother and daughter embrace, touched by the memory. On Eid al-Fitr, the whole family gathers and brings a complete serving of *lenjongan*.

The mother finally enjoys the dish she missed, surrounded by her children and grandchildren. The film ends by reminding viewers of the importance of preserving cultural traditions within the family.

The production uses a cinematic approach with attention to visuals, sound, and emotional storytelling. These elements are meant to help the audience connect with the characters while appreciating the cultural richness of *lenjongan* and the values it represents.

These are the detail of draft work in the short film:

1. Synopsis:

The short film tells a story of a widow who missed her late husband and a complete *lenjongan*, a traditional Solo food complete with *gendar*, *lindri*, *lopis*, *klepon*, *sawut*, *jongkong*, *gatot*, *getuk*, *tiwul*, *cenil*, *ketan hitam*, *ketan putih*, and *grontol*, with sprinkled of palm sugar syrup and shredded coconut. However, in modern times, many *lenjongan* sellers no longer sell the complete filling. Conflict arises when the mother misses *lenjongan* with the complete composition because there were love stories and memories with her husband that died in the past.

2. Premise:

A story of a mother who longs for *lenjongan* with its completed composition, as it holds beautiful memories from her past.

3. Main Characters:

- a. Mother (Old): An elderly mother who desperately misses *lenjongan* complete with its original composition.
- b. 5th Child (named Tyas): Mother's last daughter that still lives with her.
- c. Mother (Young): A cheerful 20-ish woman who is in the midst of a love story.
- d. Father (Young): Mother's husband who tries to fulfill her wishes.
- e. Old Mother's Children and Grandchildren: They will play an important role in finding and bringing the complete *lenjongan* for the Old Mother.

4. Setting:

- a. Old Mother's house (present day)
- b. Pasar Gedhe Solo (past, 1990s)
- c. Keraton Surakarta Hadiningrat
- d. Pasar Triwindu
- e. Graveyard

5. Time Setting:

- a. Present: The atmosphere of Ramadan and Eid al-Fitr.
- b. Past: Flashback to the 1990s at Pasar Gedhe Solo.

6. Visual Elements:

- a. Home setting depicting the atmosphere of Ramadan and Eid al-Fitr.
- b. Setting of Pasar Gedhe Solo, Keraton Surakarta Hadiningrat, and Pasar Triwindu in the 1990s
- c. The use of costumes and make-up in accordance with the present and past time settings.
- d. *Lenjongan* with complete composition.

7. Brief:

- a. In the middle of Ramadan day, the daughter ask Mother permission to buy *lenjongan*.
- b. Conflict arises when Mother wants to enjoy *lenjongan* for the iftar menu, but Mother is angry because the *lenjongan* variant is incomplete.
- c. Mother tells her story about the memories of *lenjongan* to her daughter.
- d. Flashback to the past in Pasar Gedhe Solo, where Young Mother and Young Father met and described the love story and memories associated with *lenjongan*.
- e. Back to the present where The Daughter and Mother hugs and cries together.
- f. In the Eid Fitr Day, Mother come to Father's graveyard
- g. The climax of the story is when the complete *lenjongan* is brought by Mother's children and grandchildren who come on Eid al-Fitr.

- h. Mother enjoyed the complete *lenjongan* with full of memories and happiness. Not only that, her happiness is complemented by the presence of all her children gathered at her house.
- i. A moral message about the importance of preserving traditional culinary heritage and appreciating the meaning behind it.

8. Step Outline:

Scene 1

Room: Home

Time: 5:00 PM (Ramadan Time)

Event: The mother is sweeping the house when Tyas comes to ask for permission to go buy *lenjongan*.

Scene 2

Room: Home

Time: 6:00 PM

Incident: Tyas returns after buying the *lenjongan*, but her mother seems displeased and throws the *lenjongan* to the floor.

Scene 3

Room: Bedroom

Time: 6:00 PM

Incident: Tyas approaches her mother, who is crying in the bedroom because she misses her late husband, who used to bring home a complete set of 13 kinds of *lenjongan*.

Scene 4 (Flashback Scene)

Room: Pasar Gede Solo

Time: 9:00 AM

Event: A young Mother is buying *lenjongan* from a young Father. This scene introduces the 13 different treats that make up a complete *lenjongan*.

Scene 5

Room: Outdoor Area of Keraton Surakarta Hadiningrat

Time: The day after Scene 4, at 9:00 AM

Event: The young Father sees the young Mother walking down the street and asks her to ride with him.

Scene 6

Room: Outdoor Area of Keraton Surakarta Hadiningrat

Time: 9:30 AM

Event: The young Mother and young Father ride an old motorcycle together.

Scene 7

Location: Pasar Triwindu

Room: 10:00 AM

Event: The young Mother and young Father are spending time together. The young Father expresses his desire to marry the young Mother and build a beautiful family, as complete and perfect as the *lenjongan* set.

Scene 8 (Return to Present)

Room: Bedroom

Time: 7:00 PM

Event: Tyas and her Mother hug each other.

Scene 9

Room: The Living Room

Time: Eid al-Fitr Day, at 5:00 AM

Event: The mother tidies the living room and prepares to go for the Eid al-Fitr prayer.

Scene 10

Room: Cemetery

Time: 7:00 AM (After the Eid al-Fitr prayer)

Event: The mother visits her husband's grave to pray.

Scene 11

Room: Home

Time: 7:30 AM

Incident: The mother returns home and is surprised by all her children and her grandchild, who have prepared a complete set of *lenjongan* for her.

Scene 12

Room: The Living Room

Time: 7:30 AM

Event: The entire family eats and laughs together. They also celebrate Eid al-Fitr by asking for their mother's forgiveness, a customary tradition.

Scene 13

Room: In Front of The House

Time: 9:00 AM

Event: The whole family takes a picture in front of the house, with the mother holding a framed photo of the late Father.

Scene 14

Room: The Living Room

Time: 12:00 PM

Event: Tyas hangs the new family photo on the wall. The scene highlights that the family finally has a complete picture with everyone together.

Scene 15: Credit Scene

4.1.2.1 Storyline

In the making of the short film "*Asmaradana Telah Kembali*," the author followed a simplified Research and Development (R&D) approach consisting of seven key stages: (1) collecting information, (2) planning, (3) developing the preliminary product, (4) limited testing, (5) revising the product, (6) operational testing, and (7) dissemination. This chapter focuses on the pre-production process, which lays the foundation for the next production and post-production stages.

A storyline in film production is an early draft of the story that explains the plot in a logical and chronological order, including the cause-and-effect relationship experienced by the characters. According to Musburger and Kindem in "Introduction to Media Production" (2020), a storyline helps filmmakers build the plot based on a sequence of related and coherent events. In this context, the storyline serves as a vital reference in writing the script and storyboard, as well as a communication tool between the author and the

supervising lecturer. The storyline of this film includes a brief synopsis, character descriptions, and scene details involving time, location, and events. The storyline is illustrated in Table 4.1.

Table 4.1 Storyline

Aspect	Description
Title	<i>Telah Kembali</i>
Reason for Creating the Film	This short film aims to revive and promote the traditional Javanese snack <i>lenjongan</i> , a cultural culinary heritage from Surakarta that is slowly fading from public awareness. Through an emotional family-centered narrative, the film highlights the importance of preserving local traditions and reconnecting with cultural roots.
Reference Film	<ol style="list-style-type: none"> 1. “<i>Kembali Pulang</i>” (2025) by Klamby (https://youtu.be/XI2BI5rPKFw) 2. “<i>Ewuh Tonggo</i>” (2021) by Askara Nalini Yogyakarta (https://youtu.be/tmsJFTV3uVc) 3. “<i>Bapak</i>” (2023) by Paniradya Kaistimewan (https://youtu.be/mJ657-avrpA)
Premise	A mother deeply misses the complete taste of <i>lenjongan</i> , a traditional snack that holds memories of her youth and late husband. During the holy month of Ramadan and the celebration of Eid, her fifth daughter tries to fulfill her mother's wish by searching for the complete version of the snack. Through the journey, the film tells the story of love and the timeless value of culture.
Main Characters	<ol style="list-style-type: none"> 1. Mother – A widow in her 50s who cherishes memories of the past through food, especially <i>lenjongan</i>. She is strong but deeply sentimental. 2. Fifth Daughter – A young adult who lives with her mother and becomes the emotional bridge in the story. 3. Young Mother – A flashback version of the mother during her youthful days.

	<ol style="list-style-type: none"> 4. Young Father – A flashback version of the mother's late husband; represents love and simplicity of the past. 5. Supporting Cast – Other family members; children and grandchildren.
Attributes of Characters	<ol style="list-style-type: none"> 1. Mother: nostalgic, wise, emotionally reserved. 2. Fifth Daughter: empathetic, curious, responsible. 3. Young Mother: cheerful, caring, deeply in love. 4. Young Father: warm, humorous, traditional.
Obstacle	The main conflict arises when the daughter buys <i>lenjongan</i> , but the set is incomplete. The mother becomes upset, feeling that her emotional memory has been disrupted. This reflects a real-life issue: the loss of traditional food preservation in its original form.
Goal	The daughter sets out to understand the deeper emotional connection her mother has with <i>lenjongan</i> and works to find and later present a complete version. Her goal is not only to satisfy her mother's craving but also to bring emotional healing to her family during Eid. Ultimately, the film's message is to encourage the younger generation to appreciate and preserve their cultural heritage.
Short Film Soundtrack	<ol style="list-style-type: none"> 1. “<i>Tenggelam</i>” (Composed by Shakira Diva Dovendra). A song that expresses longing for home as a place of love, warmth, and inner peace. 2. “<i>Pulang Ke Rumah</i>” (Composed by Shakira Diva Dovendra). A song about the fading of once-deep love, capturing the pain of distance, lost connection, and the emptiness left behind.

The chosen locations were selected strategically to support the story's theme. These include: (1) a house with a *Joglo* architectural style, representing Javanese cultural heritage, especially in Surakarta. This location enhances the traditional atmosphere and adds cultural depth to the film; (2)

Pasar Gede, where lenjongan can typically be found. This location plays a central role in the narrative as a memory anchor; (3) Keraton Surakarta Hadiningrat, selected for its historical architecture that fits well with flashback scenes; and (4) Pasar Triwindu, known for its antique goods and nostalgic feel, which complements the emotional tone of the story.

4.1.2.2 Script Writing

In writing the script, the author referred to the script format provided by the production crew, who are students from the Indonesian Institute of the Arts (ISI) Surakarta. The writing style was adjusted to match the story created by the author. The script was written in Indonesian to accommodate the production crew and actors who are not fluent in English. The formatting followed the standard: Courier New font, size 12, with 1.5 spacing. The script consists of approximately 10 pages with an estimated duration of 10 minutes. The script consisted of 14 scenes with a total duration of 12 minutes and 33 seconds.

For the casting process, the author invited family members and close friends to participate. This decision was made to ease communication, reduce production costs, and encourage everyone involved to help promote the final film. The script includes several scenes, one of which is Scene 4 that illustrated in Figure 4.3.

4 INT. KAMAR IBU - NIGHT

Ibu duduk di tepi ranjang, menangis sambil memegang foto dirinya dan almarhum suaminya.

Tyas mengintip dari pintu, lalu masuk dan duduk di samping ibunya.

TYAS

"Buk, enten nopo?"

IBU

(Mengusap air mata)

"Ibuk njaluk ngapuro ya nduk."

TYAS

"Nggih buk, mboten nopo-nopo. Nanging ibuk cerito nggih enten nopo?"

(Ibu menangis, masih memegang foto suaminya)

IBU

"Ibuk kangen karo bapakmu nduk, ibuk ra iso urip tanpo bapakmu."

(Tyas menangis dan memeluk ibu)

IBU

"Biyen, bapak iku mesti nukokne ibuk lenjongan, lengkap ana telulas macem, raono seng keru."

TYAS

"Kulo nyuwun pangapuranipun nggih buk, kulo mboten numbasne ibuk gethuk lenjongan sing Ibu karepipun."

IBU

"Gapopo nduk, ibuk kangen banget karo kenangan e bapak biyen."

(Scene beralih ke masa lalu)

Figure 4.2 Short Film's Script

This scene shows the Mother preparing *lenjongan* while remembering her late husband. It is filled with emotion and portrays the Mother's longing for her past through the traditional snack. Some dialogues in the script were also explored by the actors to make the conversation feel more natural and touching. The film follows a non-linear narrative, with shifts between the present and the past. This approach was chosen to give more depth to the characters and strengthen the emotional bond between the characters and the audience.

4.1.2.3 Storyboard

The storyboard was created based on the guidelines from "Introduction to Media Production" by Musburger and Kindem (2009), which describes a storyboard as a sequence of images or illustrations designed to visualize each scene before filming. The author used Canva and Microsoft Word to create the storyboard. It consists of 18 slides, each containing details such as scene duration, camera angles, sound effects, actor actions, and related dialogue or narration. One example is Scene 4, illustrated in Figure 4.4, where the Mother is shown sitting in the kitchen with natural light coming from the window, creating a warm and nostalgic atmosphere. The storyboard helped identify potential issues before filming began, allowing the production team to make early adjustments.

<p>Scene: 4 (Mother goes to her room and sit on her bed)</p>	<p>Dialogue: (No dialogue) (Mother sit on her bed and crying and she hold a photo frame of her and her husband) (The 5th child then go after her mother and come in to her own room, She sneak from the door and then sit next to Mother) 5th child: "Mom, you okay?" "Buk, enten nopo?" Mother: "I'm so sorry for yelling at you" "Ibuk njaluk ngapuro ya nduk." 5th Child: "Its okay mom, but please tell me what's going on" "Nggih buk, kulo mboten nopo-nopo. Nanging Ibuk crito nggih enten nopo"</p>	<p>Camera Angle: Low Angle</p>
	<p>Location: Mother's room</p>	<p>Shot Type: Dolly to Zoom in Slowly</p>
<p>Props: Photo frame of Mother and her husband</p>	<p>(Mother cried while holding her and her husband's photo) Mother: "I miss your father so much, I can't handle it, I'm so sorry" "Ibuk kangen karo bapakmu nduk, Ibuk rakuat urip tanpo bapakmu" (5th Child then crying and hug her mother) Mother: "In the past, father always give me gethuk lenjongan, with 11 various of gethuk, never missed one" "Biyen, bapak iku mesti numbaske Ibuk Gethuk Lenjongan, lengkap ana telulas gethuk, raono seng keru"</p>	

Figure 4.3 Short Film's Storyboard

4.1.2.4 Location Survey and Permit

The location survey ensured that each chosen place matched the story's needs. Locations surveyed include a house with a Joglo design, Pasar Gede, Keraton Surakarta Hadiningrat, and Pasar Triwindu. The goal of the survey was to decide on camera angles, timing, and the best shooting spots for each scene. Survey results are documented in Figures 4.5 and 4.6.



Figure 4.4 Permission Letter for Keraton Surakarta Hadiningrat

The author also arranged filming permits, including with the Surakarta City Department of Transportation and the Keraton Surakarta Hadiningrat. At Pasar Gede, the author obtained permission from the market leader using an official letter from Diponegoro University. For the Keraton, permission was granted under the condition that no drones be used and shooting would only take place in the outer courtyard. At Pasar Triwindu, no letter was required since filming was limited to outside areas and nearby cafes.

Production used professional equipment such as a Sony camera, Samyang lenses, DJI Ronin RS2 Pro, Rode NTG4+ microphone, and various lighting and audio tools. The author also expressed gratitude to the local authorities who supported and permitted the filming.

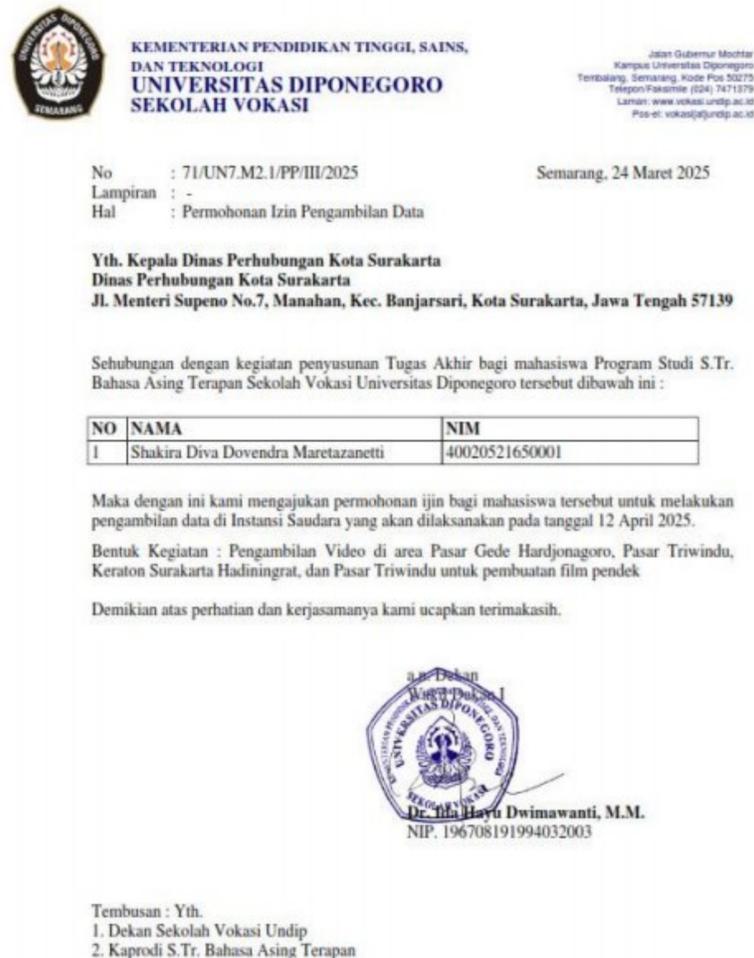


Figure 4.5 Permission Letter for Transportation Department of Surakarta City

4.1.2.5 Rehearsals and Reading

According to Musburger and Kindem (2009), rehearsals help actors understand their roles through repetition and scene exploration, while reading sessions introduce the script to the main cast. Reading was done with the main actors only: Mother, fifth daughter, Young Mother, and Young Father. These sessions took place in a dance studio with mirrors, allowing the actors to observe their facial expressions. The rehearsal also included a photoshoot for family portraits used as props, utilizing cameras, lighting, and a photo backdrop. After the reading session, the author double-checked costume

readiness, transportation, props, and meals to ensure a smooth filming process.

4.1.2.6 Shooting Schedule

PRODUCTION SCHEDULE ASMARADANA TELAH KEMBALI									
DAY 1 (Saturday, April 12th 2025)									
No	Time	Location	Scene	Talent	Wardrobe	Property	Equipments	Remarks	
	05.00 - 06.00	Pasar Gedhe	Persiapan dan Sarapan						
1	06.00 - 07.00	Pasar Gedhe	8. Take Area Luar Pasar Gedhe						
2	07.00 - 09.00	Pasar Gedhe	8. Area Dalam Pasar Gedhe, scene beli lenjongan	Bilal, Diva	Baju Lawas 1	Tenggok, Tampah, Lenjongan lengkap, Banner Lenjongan Jaman dulu			
3	09.00 - 10.00	Pasar Gedhe	9. Pinggir Jalan Pasar Gedhe	Bilal, Diva	Baju Lawas 2	Motor Lawas, Besek kecil isi lenjongan			
4	10.00 - 11.00	Keraton Surakarta	10. Naik motor di pelataran Keraton	Bilal, Diva	Baju Lawas 2	Motor Lawas			
5	11.00 - 13.00	Alun-alun Lor Solo	12. Scene romantis makan dan ngobrol	Bilal, Diva	Baju Lawas 2	Besek kecil isi lenjongan			
6	13.00 - 14.00	Pasar Triwindu	11. Jalan-jalan dan tertawa di daerah barang antik Pasar Triwindu	Bilal, Diva	Baju Lawas 2				
7	14.00 - 16.00	Istirahat Makan Siang dan OTW ke Tasikmadu Karanganyar							
8	16.00 - 18.00	Rumah Eyang	1. Footage Depan Rumah, 2. Ruang Tamu, 3. Ruang Keluarga, dan Pelataran Rumah			Figura yang sudah tertata			
9	18.30 - 19.30	Rumah Eyang	4. Dari depan rumah, Tyas datang membelikan lenjongan, 5. Ibu memarahi Tyas di ruang tamu	Ibu, Tyas	Baju sehari-hari	Lenjongan plastik (tidak lengkap)			
10	19.30 - 21.30	Rumah Eyang	Take 6 dan 7 di dalam Kamar Ibu	Ibu, Tyas	Baju sehari-hari	Foto Ibu dan Bapak saat muda			
11	21.30 - 22.30	Rumah Eyang	Take 13 dan 14 Tyas mempunyai ide dan menelpon seseorang	Tyas	Baju sehari-hari	HP			
12	22.30 - 23.30	Istirahat, makan malam dan Mempersiapkan Take Esok Hari							
DAY 2 (Sunday, April 13th 2025)									
No	Time	Location	Scene	Talent	Wardrobe	Property	Equipments	Remarks	
	06.00 - 07.00	Rumah Eyang	Persiapan dan Sarapan						
1	07.00 - 08.00	Rumah Eyang	17. Foto Bersama untuk segera dimasukkan ke percetakan	Ibu, Tyas, Mara, Leony, Haidar, Putri, Vicky, Novita, Findhy, Yoyo	Baju Hari Lebaran	Figura Foto bapak			
2	08.00 - 09.00	Rumah Eyang	15. Scene keadaan rumah di hari raya Idul Fitri dan kegiatan Ibu bersih-bersih rumah	Ibu	Baju Hari Lebaran				
3	09.00 - 10.00	Rumah Eyang	16. Scene Anak dan cucu datang ke rumah	Ibu, Tyas, Mara, Leony, Haidar, Putri, Vicky, Novita, Findhy, Yoyo	Baju Hari Lebaran	Lenjongan All Variant di Tampah Besar			
4	10.00 - 11.00	Rumah Eyang	17. Take nama-nama lenjongan dan makan lenjongan bersama	Ibu, Tyas, Mara, Leony, Haidar, Putri, Vicky, Novita, Findhy, Yoyo	Baju Hari Lebaran	Lenjongan All Variant di Tampah Besar (Jangan lupa dikasih bendera nama setiap lenjongan)			
5	11.00 - 13.00	Rumah Eyang	Istirahat dan Makan Siang						
6	13.00 - 14.00	Rumah Eyang	18. Tyas memasang figura foto keluarga	Tyas	Baju Hari Lebaran	Figura kecil-kecil dan Figura besar			
7	14.00 - 15.00	Rumah Eyang	Pengambilan video Bilal Tua berdiri menatap dengan senyuman	Bilal	Baju Putih				
8	15.00 - 16.00	Kuburan	Ibu datang ke kuburan Bapak dan meninggalkan bunga	Ibu	Baju Hari Lebaran	Bunga			

Figure 4.6 Production Schedule

Filming was conducted over two days, April 12th and 13th, 2025. The shooting followed a structured schedule designed to ensure efficient production. Equipment used included a Sony camera, Samyang lens set (24mm, 35mm, 50mm, 85mm), DJI Ronin RS2 Pro, Rode microphone, Zoom H6 recorder, Sennheiser wireless mic, and multiple lighting tools such as Godox TL60, SL200 II, softboxes, and accessories. The full shooting schedule is presented in the Figure 4.7 above.

4.1.2.7 Call Sheets

Call sheets were distributed digitally and via WhatsApp groups to formally inform cast and crew about filming times, locations, and technical needs. These sheets were coordinated with permit confirmations to avoid schedule conflicts. Here are the details of the casts:

- Puji Rahayu Indrayani as Ibu (Widow)
- Septiana Pramuda Wardhani Karsaningtyas as Tyas (5th Daughter)
- Bilal Radian Ari Nugroho as Young Father
- Shakira Diva Dovendra Maretazanetti as Young Mother
- Rizki Putri Yulianti, Haidar Putra Firdaus, Findhy Cahya Ramadhani, Novita Putri Pranolo, Vicky Alvino Setyawan, Valerio Javier Ashravin, Leony Arum Dwi Putri, and Mara Maheresmi as family members

4.1.3 Developing Preliminary Form of Product

According to Borg and Gall (1983), developing the preliminary form of a product includes both the production and post-production stages. Production involved filming on set and capturing actor performances using technical equipment. Post-production included video editing, sound design, adding visual effects, and color correction. The post-production team consisted of Simfoni Jauhar Firdausi as the cameraman and editor, Assive Al Achson as the gaffer (lighting man), Dio Setya Prayoga as the sound designer, and Novita Putri Pranolo as the assistant.

4.1.3.1 Production

Here are the scenes breakdown for "Asmaradhana Telah Kembali"

- **Scene 1 – INT. FRONT YARD – DAY**

Action: Ibu sweeps the porch while chatting with Tyas. Tyas kisses Ibu's hand and leaves energetically.

Cast: Ibu, Tyas

Type of Shot: Wide Shot

Camera Movement: Handheld

Composition: Symmetry

Location: Outdoor (house front)

Lighting: Natural light + reflector for warmth on the porch



Figure 4.7 Scene 1

- **Scene 2 – INT. FAMILY ROOM – DAY**

Action: The camera shows framed photos of the children growing up, but no full family photo.

Cast: None (symbolic scene)

Type of Shot: Close-ups on photo frames

Camera Movement: Pan to the right

Composition: Leading lines

Location: Indoor

Lighting: SL200 II + softbox for soft shadows and emotional tone



Figure 4.8 Scene 2

- **Scene 3 – INT. LIVING ROOM – DAY**

Action: Tyas returns with lenjongan; Ibu reacts angrily after realizing it's the wrong type.

Cast: Tyas, Ibu

Type of Shot: Medium Shot and Close-Up

Camera Movement: Handheld

Composition: Symmetry

Location: Indoor

Lighting: Softbox, + SL200 II



Figure 4.9 Scene 3

- **Scene 4 – INT. IBU'S ROOM – NIGHT**

Action: Ibu cries holding photo of her late husband. Tyas enters

and comforts her.

Cast: Ibu, Tyas

Type of Shot: Close-up

Camera Movement: Steady with dolly

Composition: Framing

Location: Indoor

Lighting: SL200 II with softbox as key light + reflector



Figure 4.10 Scene 4

• **Scene 5 – INT. PASAR GEDHE SOLO – DAY
(FLASHBACK)**

Action: Young Mother shops for lenjongan, meets Young Father.

Cast: Young Mother and Young Father

Type of Shot: Establishing + Medium Shots

Camera Movement: Tracking Shot

Composition: Symmetry

Location: Indoor

Lighting: Natural sunlight + TL60



Figure 4.11 Scene 5 (Before Effect Revision)



Figure 4.12 Scene 5 (After Revision Effect)

- **Scene 6 & 7 – EXT. KERATON SURAKARTA – DAY**

Action: Romantic motorbike ride and strolling

Cast: Young Mother and Young Father

Type of Shot: Tracking + Wide

Camera Movement: Gimbal follow

Composition: Symmetrical with centered subjects

Location: Outdoor

Lighting: Natural lighting + Reflector



Figure 4.13 Scene 6



Figure 4.14 Scene 7

• **Scene 8 & 9 – EXT. PASAR TRIWINDU – DAY**

Action: Couple bonding; gift of complete lenjongan

Cast: Young Mother and Young Father

Type of Shot: Medium shot

Camera Movement: Handheld

Composition: Framing

Location: Indoor

Lighting: Natural light + TL60



Figure 4.15 Scene 8



Figure 4.16 Scene 9

• **Scene 10 – INT. IBU’S ROOM – NIGHT (PRESENT)**

Action: Ibu cries, Tyas comforts her; emotional close

Cast: Ibu, Tyas

Type of Shot: Medium-shot

Camera Movement: Steady with dolly

Composition: Framing

Location: Indoor

Lighting: SL200 II with softbox as key light + reflector



Figure 4.17 Scene 10

• **Scene 11 – INT. HOUSE – DAY (EID)**

Action: Ibu cleans and prepares for Eid

Cast: Ibu

Type of Shot: Medium

Camera Movement: Steady

Composition: Balanced with home elements

Location: Indoor

Lighting: Natural light + SL200 II + TL60



Figure 4.18 Scene 11

• **Scene 12 – EXT. GRAVEYARD – DAY**

Action: Ibu visits her husband's grave, prays, and departs

Cast: Ibu

Type of Shot: Medium

Camera Movement: Steady

Composition: Rule of Third



Figure 4.19 Scene 12

Location: Outdoor

Lighting: Soft natural light + reflector

• **Scene 13 – INT. FAMILY ROOM – DAY**

Action: Family surprises Ibu with lenjongan

Cast: Ibu, Children, Grandchildren

Type of Shot: Wide shot

Camera Movement: Handheld

Composition: Symmetry

Location: Indoor

Lighting: SL200 II + TL60 warm



Figure 4.20 Scene 13

• **Scene 14 – INT. HOUSE – DAY (PHOTO)**

Action: Family photo, Ibu holding her husband's photo

Cast: Ibu, Children, Grandchildren

Type of Shot: Wide shot

Camera Movement: Steady

Composition: Symmetry

Location: Indoor semi outdoor

Lighting: Natural light + reflector



Figure 4.21 Scene 14

Here are also some of behind the scene documentations:



Figure 4.23 Behind The Scene



Figure 4.22 Behind The Scene



Figure 4.27 Behind The Scene



Figure 4.26 Behind The Scene

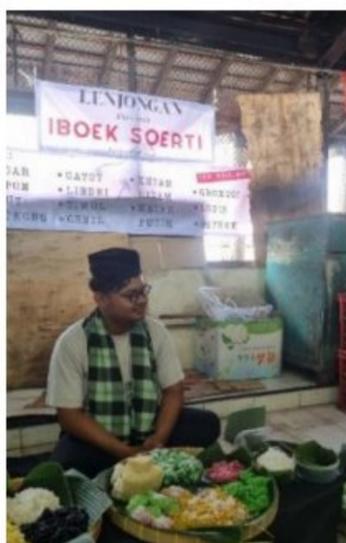


Figure 4 25 Behind The Scene



Figure 4 24 Behind The Scene

4.1.3.2 Post-Production

The final stage in producing the short film “*Asmaradana Telah Kembali*” is postproduction. This stage begins with data transfer, which involves moving video files from the camera's memory card to a laptop or computer for further processing. This step is essential to ensure all footage is safely stored and ready for the editing process. The author also prepared several backup memory cards so that filming could continue while files were being transferred, minimizing the risk of data loss or file corruption.

Once all the footage was collected, the author grouped the video, photo, and audio files by scene to streamline the editing workflow. Promotional photos for the film poster were placed in a dedicated folder, and the audio files were listed beforehand for easier organization. Video editing was carried out using Adobe Premiere Pro 2019 with the assistance of an editor. During this stage, the author referred to the storyboard and script as essential guides to ensure the storyline followed the planned narrative. Editing began with the arrangement of a rough cut, which was then refined into a fine cut containing background music and subtitles.

For the music, the author used original compositions created with the support of a music editor. Two songs were featured in the film: “Pulang Ke Rumah,” which reflects the joy of reuniting with family, and “Tenggelam,” which evokes the feeling of a long-lost love story. These musical elements were harmonized to match the emotional tone of each scene. The color grading stage was also conducted with the help of the editor to enhance the film's visual atmosphere and emotional expression.

Subtitling was handled directly by the author using CapCut Pro, chosen for its fast rendering capability. Subtitles were created in both Indonesian and English. Indonesian subtitles were used because the film's dialogue is delivered in daily conversational Javanese, making it necessary to transcribe into the national language for broader local comprehension. Meanwhile, English subtitles were added to help the film reach an international audience and be accessible to viewers from various cultural backgrounds.

4.1.4 Preliminary Field Testing

At this stage, the author presented the short film “*Asmaradana Telah Kembali*” to the supervising lecturer for a comprehensive evaluation and feedback. The validation process included the assessment of the film’s content, the language used, and its visual elements as an audiovisual medium. To support this process,

the author provided a structured validation form (as shown in Figure 4.28). As the validator, the supervisor reviewed the film thoroughly and offered constructive feedback regarding its overall quality. Based on the presentation, the supervisor concluded that the film was appropriate for use, provided that certain revisions were made. The key suggestions included refining the subtitles for better clarity and correcting some sentence structures that were considered less cohesive. These comments served as the basis for the author to revise and improve the main product, ensuring that the final version would be more polished and suitable for its intended role in cultural promotion.

SURAT PERNYATAAN VALIDASI
DOSEN PEMBIMBING TUGAS AKHIR

Yang bertanda tangan di bawah ini:

Nama : Aditya Nur Patria, S.Hum., M.App.Ling.
NIP : 199012182020121007
Prodi : Bahasa Asing Terapan

Menyatakan bahwa proyek tugas akhir atas nama mahasiswa:

Nama : Shakira Diva Dovendra Maretzanetti
NIM : 40020521650001
Prodi : Bahasa Asing Terapan

Judul TA : "ASMARADANA TELAH KEMBALI": INTRODUCING
LENJONGAN THROUGH AN EMOTIONAL SHORT FILM

Setelah dilakukan penitisan atas proyek tersebut dapat dinyatakan"

<input type="checkbox"/>	Layak digunakan tanpa revisi
<input checked="" type="checkbox"/>	Layak digunakan dengan revisi sesuai aturan
<input type="checkbox"/>	Tidak layak

Demikian surat validasi ini dibuat agar dapat digunakan sebagaimana mestinya.

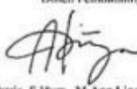
Semarang, 3 Juli 2025
Dosen Pembimbing

Aditya Nur Patria, S.Hum., M.App.Ling.
NIP 199012182020121007

Figure 4.28 Validation Form
4.1.5 Revising Main Product

The revision of the main product was done after the film went through the initial trial stage. In this phase, several parts of the film were improved based on feedback received. Revisions included fixing overlapping subtitles during crying scenes, changing the initial font to a clearer one, adjusting punctuation such as commas and apostrophes, and using a single slash for subtitle formatting. Long subtitle lines were split for easier reading, and certain words like *lenjongan* were written in italics.

Visually, the color grading in flashback scenes was reduced to make it less yellow and more focused on the characters, while the background was made more classic or gray. A vintage effect was added to help show the difference between past and present. Transitions between scenes were made smoother, especially after emotional moments like Tyas's sad scene or the jump to 40 years ago.

Some scenes were removed because they were not necessary. The scene such as flyers on the street, or distracting children's voices. Young father's scene taking the *lenjongan* was also cut to keep the focus on the food. Shaky camera movements in the final dolly shot were fixed, and color grading was adjusted to better highlight the food on the *tampah*. Other elements like the sound of *takbiran*, unused footage, and awkward transitions were also corrected. On-screen text was updated, including adding "This video is for final thesis" before the logo and showing the production year afterward.

In the report, several points were also revised: background data used commas, citations outside parentheses used "and," and discussions about social media platforms (YouTube, Instagram, TikTok) were combined into one section that covers resolution and copyright. The synopsis was changed to past tense, character names were corrected (for example, changing "mother"), and only selected scene excerpts were included in the script. Documentation photos from the shooting process were also added. All these revisions were made to ensure that the final result is better, more polished, and in line with the goals of the film production. Here are the details of supervisor's feedback that has been revised:

Table 4.2 Supervisor's Feedback

No.	Aspect Revised	Description of Revision
1	Overlapping Subtitles	Fix subtitle layering during emotional scenes.
2	Font Style	Change the font to a clearer and more readable one.
3	Subtitle Formatting	Use one slash, added italics for <i>lenjongan</i> , fixed apostrophes and commas.

4	Long Subtitle Lines	Split into two lines using shift + enter for easier reading.
5	Color Grading (Flashback Scenes)	Reduce yellow tones, made background more gray and vintage.
6	Focus in Flashback	Highlight the characters while keeping green clothing of Young Mother visible.
7	Visual Effects	Add vintage effect to scenes set in the past.
8	Transitions Between Scenes	Smooth out transitions, especially after emotional and time-jump scenes.
9	Smoking Scene	Remove the scene where extra character is smoking.
10	Flyer Scene on the Street	Delete the scene that shows flyers.
11	Children's Voices	Remove background noise of children talking.
12	Unused Footage	Cut unnecessary footage, such as Young Father's part during the <i>lenjongan</i> scene.
13	Shaky Camera Shots	Stabilize dolly shots, especially in the last photo scene.
14	Food Focus Shot	Adjust grading to highlight food in the <i>tampah</i> .
15	Sound Elements (Takbiran)	Mute background takbiran sound.
16	Subtitle Language Fixes	Correct grammar, spacing, and removed awkward phrases.
17	Scene Retakes	Retake the scene when opening the <i>lenjongan</i> gift.
18	Subtitle Translations	Improve translation accuracy and sentence flow.
19	On-Screen Text Before Logo	Add "This video is for final thesis" before the logo.
20	Production Year	Display after the logo section.

21	Report Writing (Citations, Grammar)	Fix citation format, merged similar platform sections, and corrected tense.
22	Character Naming	Correct character titles.
23	Shooting Documentation	Add behind-the-scenes photos to the report.
24	Script Formatting	Remove full scene scripts and kept only important quotes.

4.1.6 Operational Field Testing

In the initial stage of dissemination and evaluation, the short film *Asmaradana Telah Kembali* was uploaded to the author's personal YouTube channel at <https://www.youtube.com/@divadovendra>, with restricted visibility, allowing only those with the link to access it. This private upload was not only intended to gather feedback but also served as part of the author's independent intellectual property (HaKI) registration process. HaKI, or Hak Kekayaan Intelektual, is crucial in the creative field as it legally protects original works, ensuring that the creator retains full rights over how the work is used and distributed. The evaluation process involved twelve respondents: five from the Surakarta community, five from outside the city, and two foreign participants from the Netherlands and Syria. These international participants were specifically included to assess the effectiveness of subtitles and their ability to convey cultural context to global audiences.

The film is scheduled to be officially published through the YouTube channel of the Applied Foreign Languages Study Program in the first week of July 2025. The primary aim of this release is to reach a wider audience and raise awareness of Javanese culture, particularly that of Surakarta, which is known for its rich historical and culinary heritage. This film is also expected to contribute to cultural preservation efforts, especially regarding *lenjongan*, a traditional food that represents Surakarta's culinary identity and deserves more recognition in today's modern society. The table 4.3 is the feedback's result of 12 respondents.

Table 4.3 Feedback's Result

No.	Aspect Evaluated	Average Score	Category
1	The storyline of the film is easy to follow and coherent	4.75	Strongly Agree
2	The cinematography is visually appealing	4.42	Strongly Agree
3	The film evokes emotions while watching	4.67	Strongly Agree
4	The film clearly delivers its cultural message	4.67	Strongly Agree
5	The film duration is appropriate and not boring	4.50	Strongly Agree
6	The music and sound enhance the atmosphere	4.58	Strongly Agree
7	The theme is relevant to today's social and cultural issues	4.67	Strongly Agree
8	The film increases my knowledge about Javanese culture	4.67	Strongly Agree
9	I would recommend this film to others	4.50	Strongly Agree
10	This film is suitable for cultural or tourism promotional events	4.75	Strongly Agree

Based on the evaluation results, it can be concluded that in terms of content, respondents gave a Strongly Agree rating to the aspects related to storyline clarity, cultural message delivery, and thematic relevance (statements 1, 4, and 7). This shows that the short film "*Asmaradana Telah Kembali*" presents a coherent and emotionally resonant narrative that effectively reflects the values and traditions of Javanese culture. The storyline, which highlights a family's emotional connection to *lenjongan* as part of their memory and identity, was considered strong and

impactful. Respondents also strongly agreed that the film increased their understanding of Javanese culture and had potential for cultural or tourism promotion (statements 8 and 10), which aligns with the author's goal of introducing traditional culinary heritage through film.

In the audio-visual aspects, statements regarding emotional engagement, music and sound, and cinematography (statements 2, 3, and 6) all received Strongly Agree ratings. These responses indicate that the visual presentation and emotional delivery were successful. The original soundtrack created by the author with the help of a music editor includes two pieces titled *Pulang Ke Rumah* and *Tenggelam*. The first reflects warmth and joy in being with family, while the second conveys a sense of longing and lost love. These musical choices enhanced the overall mood and coherence of the film.

Regarding duration and recommendation, respondents agreed that the film's length was appropriate and did not feel tiring to watch. The statement about whether they would recommend the film also received a Strongly Agree rating. This suggests that "*Asmaradana Telah Kembali*" managed to deliver its message effectively within a concise format and left a positive impression on its audience. Overall, the consistent positive responses across nearly all aspects confirm that the film successfully fulfills its cultural, emotional, and promotional purposes.

4.1.7 Disseminating and Implementing

The short film is scheduled to be officially published through the YouTube channel of the Applied Foreign Languages Study Program in the first week of July 2025. In addition to this academic dissemination, the short film will also be uploaded to the author's personal social media platforms. The distribution process will be supported by the Tourism and Culture Office of Surakarta city, who have expressed interest in helping to promote the film through their official social media channels as part of cultural and culinary preservation efforts. To ensure legal protection and recognition, the short film has been officially registered under intellectual property rights (Hak Kekayaan Intelektual or HKI) through the Directorate General of Intellectual Property (Direktorat Jenderal Kekayaan Intelektual or DJKI) with the registration serial number EC002025079726

The primary aim of this broader dissemination is to reach a more diverse audience and raise awareness of Javanese culture, particularly that of Surakarta. The city is known for its rich traditions, historical narratives, and especially its culinary heritage. Through this short film, the unique identity of Surakarta is highlighted, with a special emphasis on *lenjongan* as a traditional snack that represents both cultural memory and local pride. It is hoped that this film will serve not only as an artistic work but also as an effective tool for cultural education and tourism promotion, helping audiences appreciate the beauty and richness of Central Javanese tradition.

4.2 Discussion

The author selected this topic based on the development of a short film as a medium to promote traditional culinary heritage, focusing on "*Asmaradana Telah Kembali*". This short film was created to celebrate the richness of Javanese food culture, particularly *lenjongan*, a traditional snack from Surakarta. More than just showcasing a local delicacy, the film also explores themes of love, family, and memory, all presented through the lens of Javanese daily life and tradition.

The film adopted an emotional storytelling concept, using natural dialogue between the two main characters. These conversations were written in colloquial Javanese to reflect everyday interactions, making the scenes feel authentic and relatable. This approach successfully built emotional engagement with the audience, as many viewers found the language and expressions deeply familiar and touching.

A research and development approach was applied throughout the production process. Twelve respondents participated in the evaluation, consisting of five local residents of Surakarta, five individuals from other regions, and two international viewers from the Netherlands and Syria. Overall responses were positive, highlighting the film's emotional sincerity, cultural depth, and strong visual presentation. Several viewers noted that it evoked childhood memories and family traditions, while international viewers appreciated the cultural insight.

A central visual element was the presentation of *lenjongan*. All thirteen traditional variants were clearly and attractively displayed on screen, including *gendar*, *lindri*, *lopis*, *klepon*, *sawut*, *jongkong*, *gatot*, *getuk*, *tiwul*, *cenil*, *ketan hitam*, *ketan putih*, and *grontol*. These were arranged on a traditional bamboo platter called *tampah* and filmed using carefully composed shots to emphasize their colors, textures, and symbolic meanings. Rather than serving as background props, the food items were integral to the narrative, contributing to the film's emotional impact.

Technically, the production used professional-grade tools such as a Sony camera, Samyang lenses, DJI Ronin RS2 Pro stabilizer, Rode NTG4+ microphones, and various lighting and sound equipment. These tools helped deliver smooth visuals and immersive audio quality. The background music, composed specifically for the film, effectively complemented the narrative, reinforcing key emotional moments. Subtitles were also well received, with viewers commenting on their clarity and accuracy, making the film accessible to an international audience.

Beyond culinary representation, "*Asmaradana Telah Kembali*" also highlighted several aspects of Javanese tradition. These included the use of a *Joglo*-style house, traditional attire such as *kebaya* and *lurik*, bamboo containers like *tampah* and *beseq*, and a *sungkeman* scene during *Idul Fitri*. *Sungkeman* is a ritual where the younger generation shows respect to elders by kneeling and seeking forgiveness and blessings. These cultural elements were seamlessly embedded in the storyline, enriching the film's narrative and preserving its cultural authenticity.

Audience feedback emphasized the film's emotional resonance and its capacity to evoke personal memories. Several respondents, especially those from Surakarta, mentioned that the setting and dialogue felt strikingly familiar, reminding them of their own grandparents and childhood homes. They appreciated how the film naturally captured the essence of daily life in Java, without feeling forced or overly dramatized. One viewer expressed that the scenes involving food preparation mirrored the way their family would gather during festive seasons, creating a sense of warmth and nostalgia. Others praised the way the film managed to combine everyday conversations with symbolic imagery, such as the act of eating

lenjongan together as a representation of familial harmony. International viewers found the portrayal of emotions and relationships relatable, stating that although they did not understand the Javanese language, the visuals and expressions successfully conveyed the message.

Meanwhile, suggestions for improvement were equally constructive. Several respondents believed that a longer duration would enhance the narrative's emotional pacing, giving more room for character development and deepening the viewer's connection to the story. They suggested that additional scenes could explore the grandmother's background or show more interactions between generations to strengthen the emotional journey. Some also recommended improvements in specific camera angles, suggesting that tighter close-ups during key emotional moments could have further intensified the film's impact. A few viewers mentioned that transitions between scenes could be smoother to maintain narrative flow. Regarding the cultural content, there were proposals to highlight more traditional rituals or include additional local dishes in future works, as many elements of Javanese culture remain underrepresented in mainstream media. Overall, the audience encouraged the continuation of culturally grounded fictional storytelling, seeing it as a powerful means of preserving and promoting intangible heritage beyond documentary formats.

Support from the Surakarta Department of Culture and Tourism further validated the project. A representative, Mrs. Anies, expressed her appreciation for the film's approach to promoting traditional food. She noted that *lenjongan* is rarely featured in fiction and encouraged future projects to explore similarly overlooked traditions. She also suggested collaboration with local film communities to increase visibility, promote tourism, and foster cultural preservation on a broader scale.

In conclusion, this study demonstrates how short films, when combined with emotional storytelling and detailed cultural representation, can serve as impactful tools for cultural communication. "*Asmaradana Telah Kembali*" not only entertains but also educates, reconnecting audiences with cultural identity while reaching international viewers through universal emotional themes. Through this project, the

cultural richness of Surakarta is preserved, celebrated, and shared with a wider audience.