

## CHAPTER II

### LITERATURE REVIEW

#### 2.1 Tradition and Culture

Tradition is an essential aspect of social life and forms part of the intangible cultural heritage. Epistemologically, the term "tradition" originates from Latin, meaning "delivery" or "transmission." In a socio-cultural context, tradition refers to customs or practices passed down from one generation to the next Koentjaraningrat (2009) defines tradition as an element of the cultural system, encompassing customs, habits, and social behaviors. Similarly, Muhaimin (2020) explains that, according to Funk and Wagnalls, tradition is a form of knowledge and habitual practice inherited through concrete actions. Based on these understandings, tradition can be understood as a set of social behaviors that are continuously practiced until they become customary and are transmitted across generations within a community.

In this sense, tradition can be understood as a pattern of community behaviour that, through continuous practice, becomes a habit and is eventually passed down through generations within society. Meanwhile, according to Pierre Bourdieu (as cited in Mustikasari et al., 2023), through his concept of *habitus*, tradition is formed through recurring habits and social structures that shape and are shaped by one another. Tradition is not merely a heritage, but also the outcome of ongoing social practices situated within specific spatial and temporal contexts.

Tradition is a manifestation of the way of life and social behavior of community members, both in aspects of daily life and in spiritual or religious matters. The main essence of tradition lies in the intergenerational transmission of information. Tradition can be inherited through two main channels: orally (oral tradition) and through written documents (hard copy) from parents to grandchildren. Both forms of inheritance play an important role in maintaining the continuity of tradition. Without this inheritance process, a tradition risks being lost or extinct, especially oral traditions. The inheritance of tradition will be realized only if humans appreciate, respect, and carry out a tradition

properly and correctly. Then, humans are the creators of tradition, and therefore, they also possess the capacity to reject, accept, or modify it (Safi'I et al., 2022). This notion aligns with the view of Peursen (1976), who emphasizes that tradition is not static but continuously shaped by human agency.

In line with this, tradition and culture are two inseparable elements in the structure of society. While tradition refers to practices that are preserved and passed down, culture encompasses a broader system of values, beliefs, knowledge, customs, and social norms that shape how a community behaves and expresses its identity. Culture, as stated by Cruz, Seo, and Scaraboto (2023) Culture includes multiple aspects such as art, language, and social conduct, all of which are passed down through generations and continuously adapt over time. Geertz (1973) also emphasizes that culture is a pattern of meanings historically transmitted and embodied in symbols. Within this cultural framework, tradition acts as a concrete and symbolic expression of those meanings, practiced, repeated, and embedded in daily life. Thus, tradition not only preserves the essence of culture but also functions as a channel for its regeneration, ensuring its relevance and continuity across generations despite the pressures of modern change.

## **2.2 Pekojan Village**

Pekojan Village is located in Purwodinatan Subdistrict, Central Semarang, bordered by the Semarang River. It is one of the oldest neighborhoods in Semarang (Joe, 1933; Wahjoerini, 2019). Pekojan is considered a historic area in the city, rich in cultural and religious significance. This area is known as the settlement of Arab and Indian descendants who arrived in Semarang as early as the 18th century. The name *Pekojan* is derived from the word *koja*, with the prefix *pe-* and suffix *-an*, which together imply "a place." Thus, *Pekojan* means "the place of the Koja," referring to a community of Muslim people originating from Gujarat, India (Justisia Channel, 2020). They spread Islam through trade routes, and over time, some of them intermarried with the local population (Maziyah et al., 2021). Over the years, Pekojan developed into a

harmonious multi-ethnic neighborhood, contributing significantly to the Islamic identity in Semarang.

Pekojan Village also played a role in the economic development of Semarang through its trade and service activities, which remain active to this day (Poesponegoro & Notosusanto, 1983). Its proximity to the Chinatown area and Johar Market has kept this historic village vibrant and dynamic, especially due to its thriving commerce and service sectors. The arrival of Arab and Indian immigrants also influenced the social structure and architectural character of the area. Traces of this legacy can be seen in the Middle Eastern-style houses and old mosques, representing a lasting cultural acculturation. One of the most significant symbols is Jami' Pekojan Mosque, which remains active today. This mosque serves not only as a place of worship but also as a center for social activity and the preservation of Islamic culture.

### **2.2.1 Jami' Pekojan Mosque**

Jami' Pekojan Mosque stands as one of the oldest mosques in Semarang, believed to have been established in the 18th century. It is located at Jalan Petolongan No. 1, within the Chinatown area of Purwodinatan, Central Semarang. The mosque is estimated to be over 150 years old (Damanik, 2025) and has been officially designated as a Cultural Heritage Site by the Semarang City Government through Mayor's Decree No. 646/50/1992. This designation recognizes the mosque's architectural uniqueness, which reflects a rich process of cultural acculturation, as well as its vital role in the history of Islamization in Semarang. The exact time of the founding of one of the oldest mosques in Semarang is not known for certain. Initially, the building was a small *musholla* (prayer room) of about 16 m<sup>2</sup> built using wood. The initial idea for the renovation of this mosque was initiated by prominent people from Gujarat. This mosque became a place of worship for immigrants from India and Pakistan who unloaded cargo at Kali Berok (Maziyah et al., 2021). Over time, this mosque has continued to undergo renovations and expansions to this day.

Based on the inscription on the mosque wall, it can be seen that the *musholla* was built into a mosque on 15 Sya'ban 1309 H, or coinciding with 15 March 1892 AD. The

inscription also contains the names of five figures who participated in the construction of the mosque, namely Haji Muhammad Ibrahim Akwan, Haji Muhammad Nur, Haji Muhammad Ali, Haji Muhammad Ya'kub, and Haji Akhmad Azhari. The information contained in the inscription is consistent with that conveyed by Lukman Hakim. In addition to containing the five names of the figures who built the mosque, the inscription also contains four verses from the Holy Qur'an that describe the spirit of Islam and complete faith in Allah SWT.

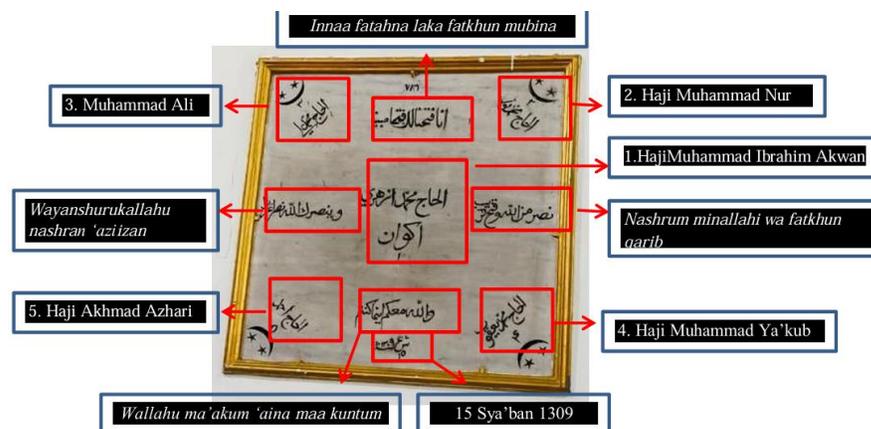


Figure 2.1 Inscription at the Jami' Pekojan Mosque (Maziyah et al., 2021)

The four verses from the Holy Qur'an are as follows:

1. **إِنَّا فَتَحْنَا لَكَ فَتْحًا مُّبِينًا**

*Inna fatahnā laka fathun mubīnā*

Translation: Indeed, we have given you a clear victory.

(Surah Al-Fath, 48:1)

2. **وَمِنَ اللَّهِ فَتْحٌ قَرِيبٌ**

*Wa minallāhi fathun qarīb*

Translation: And from Allah is a near victory.

(Surah As-Saff, 61:13)

3. وَاللَّهُ مَعَكُمْ أَيُّنَ مَا كُنْتُمْ

*Wa-llāhu ma‘akum ayna mā kuntum*

Translation: And Allah is with you wherever you are.

(Surah Al-Ḥadīd, 57:4)

4. وَيَنْصُرْكَ اللَّهُ نَصْرًا عَزِيزًا

*Wa yansuraka Allāhu naṣran ‘azīzā*

Translation: And may Allah help you with a glorious victory.

(Derived from Surah Al-Fath, 48:3)

The assumption that the *musholla* was built before 1892 is based on the presence of the tomb of Syarifah Fatimah on the terrace of the mosque, which contains the date of her death, which is 5 Jumadil Akhir 1290 H, which corresponds to 31 July 1873. There is a difference of 19 years between the date on the tomb and the inscription on the mosque wall. There are also several other tombs in the mosque yard, which according to the Head of the Mosque Committee, are the families who built the mosque and the former Imams of the mosque (interview with Mr. Lukman on 12 April 2025).

Jami’ Pekojan Mosque has an important role for Pekojan Village. In addition to being a center for religious learning, this mosque serves as a place for preserving past traditions and culture. According to Nasr (1987), mosques in the Islamic tradition not only have a religious function but also play a role as centers for education and the dissemination of social values. This is also seen in Jami’ Pekojan Mosque, which actively holds Ramadan activities, distribution of Indian porridge, and other social activities that are inclusive and open to the general public. This multi-functional function of the mosque makes it an important part of the spiritual, social, and cultural life of Pekojan village.

### **2.3 Documentary Film**

Documentary films are a form of film that authentically capture real individuals, events, or places without staging or manipulation, presenting reality as it naturally unfolds (Al Rasyid, 2024). Unlike fictional narratives, documentaries typically do not follow a structured plot; instead, their progression is shaped by the central theme they

aim to convey (Mentari & Syaputra, 2024). Beyond serving as factual sources of information, documentary films also function as vital mediums for introducing cultural objects and traditions, making them accessible and understandable to diverse audiences.

As previously noted, documentary films offer a powerful means of granting the public access to cultural heritage through digital media (Borissova, 2018; Kaschula & Mostert, 2009; Prahayuda et al., 2019; Suparman et al., 2018). In this context, documentaries are expected to inspire greater public interest and engagement in preserving long-standing cultural practices and traditions. The integration of technology and digital platforms is essential in disseminating historical and cultural knowledge that risks being eroded by the forces of modernization. To effectively engage younger generations and broader audiences, a more dynamic and interactive approach is necessary. Visual content, particularly in the form of documentary film, has proven to be a highly effective medium. This is supported by research from Fatanti, Ananda, Putra, Rohmatin, and Bararah (2022), which found that the dissemination of information via social media is significantly more impactful when supported by engaging audio-visual elements such as compelling photographs and videos.

Technically, this documentary film is structured using the expository documentary style, a genre that emphasizes verbal narration to explain and frame the visual reality presented on screen. Narration or voice-over is employed to provide context, explain cultural backgrounds, and guide viewers in understanding the meaning behind each scene. The narrative script is tailored to follow the visual flow, which was developed from direct observations conducted in Kampung Pekojan. Filming focused on key moments such as the atmosphere during Ramadan, activities at the Jami' Mosque, and the distribution of Indian porridge, in order to reinforce the message conveyed by the narrator. The editing technique combines original footage with narration and background music to create an informative and emotionally engaging viewing experience.

### **2.3.1 Title of Documentary Film**

The documentary film produced by the author is titled *The Hidden Soul of Pekojan*. This title was chosen to reflect the primary objective of the documentary: to revive and showcase the cultural identity and historical values of Kampung Pekojan in Semarang, which have long remained under documented in visual media. Pekojan is known as a multicultural neighbourhood that, since the colonial era, has been inhabited by various ethnic groups such as Arabs, Indians, and Malays. However, along with urban development and modernization, the area's historical significance and cultural richness have gradually been marginalized and forgotten. The word “*hidden*” is intended to symbolize the essential elements of Pekojan that are no longer visible in the community's daily life, while “*soul*” refers to the core essence that shapes the identity of the area, socially, historically, and culturally.

This title also aligns with the narrative approach used in the documentary, which seeks to portray Pekojan through the perspectives of local residents and the cultural legacies that still endure. The documentary is not only a creative visual product but also serves as an effort to reconstruct collective memory and preserve local heritage. By choosing a title that is both reflective and poetic, the author hopes to encourage the audience to explore Pekojan more deeply, not merely as a typical urban space, but as a cultural landscape rich with untold stories. Therefore, *The Hidden Soul of Pekojan* is considered a relevant and representative title that encapsulates the content and spirit of the documentary.

### **2.4 Documentary Film Production**

The creation of documentary films typically involves three phases: pre-production, production, and post-production (Panca & Irsyada, 2021).

#### **2.4.1 Pre-Production**

Pre-production, the foundational stage of any production, involves formulating a concept and strategizing its execution. This initial phase encompasses idea generation, step-by-step planning, and the conceptualization of the work, paving the way for the subsequent production stage. Serving as a crucial support for the creative process, pre-

production provides direction that streamlines the overall production (Apriliani et al., 2019). As the first step, the preparations undertaken during pre-production dictate the flow of all following activities. Al Rasyid (2024) outlines that the pre-production phase involves four main stages: identifying the core idea and theme, formulating guiding questions, designing the video concept, and organizing consent documentation.

The script in a documentary plays a central role as the foundation of the narrative, serving as a critical document that conveys the director's vision and guides the cinematic techniques to be used. While the director and production team are essential in bringing the script to life, it remains the most vital element in the overall film production process (Admaja & Sonita, 2022). In line with this, Hanmakyugh (2024) emphasizes that although documentary scripts are more flexible than fiction scripts, the three-stage structure research, scripting, and production/editing remains a crucial framework for maintaining narrative quality while ensuring the story can adapt to the evolving realities encountered during production.

According to Javandalasta (2011), a storyboard is a sequence of images that visually represents a screenplay. It functions as a visual script, translating written scenes into illustrations that depict the structure and flow of each shot. Storyboards are widely used across various forms of interactive media, including advertisements, short films, animations, video games, and educational media (Elvaretta & Ahmad, 2021).

#### **2.4.2 Production**

The production stage is the execution of the pre-production plan, where the script's concept is visualized for the audience. This stage involves technical aspects and often requires specialized equipment operated by a Production Service to bring the concept to life (Apriyanti et al., 2019). The equipment operated is intended for the process of capturing images and audio for films. At this stage, the videographer must pay attention to the aspects and rules that have been planned on the storyboard so that the captured images are maximized.

## 1. Camera Movement

Camera movement is the technique used to shift the camera's position during filming. Approaches such as panning, tilting, tracking, dolly shots, and zooming play a crucial role in producing dynamic imagery that supports narrative development in documentary films. When executed effectively, these movements can enrich visual composition and evoke stronger emotional responses from the audience (Prasetyo et al., 2020). However, in the production of this documentary film, the author only used five types of camera movements, namely:

- a. Pan or panning – a technique in which the camera moves horizontally to the right or left, used to capture stationary objects within a wider field of view.
- b. Zoom or zooming – a technique that changes the camera's viewing distance by zooming in or zooming out from the focal point.
- c. Follow – a technique in which the camera moves following the direction of the subject's movement, keeping the subject within the frame during the motion.
- d. Still or static – a technique where the camera remains stationary, used to capture both moving and non-moving subjects.

## 2. Type of Shots

Type of shot is a filming technique that determines the distance and composition of objects within a frame to convey emotional messages and visual narratives. Various types of shots, such as wide shots, medium shots, and close-ups, have strategic functions in building scenarios and strengthening stories in documentary videos (Astuti et al., 2020). Here are some common types of shots used in documentary film production:

### a. Wide Shot

This type of shot is used to show the entire setting or subject. It is often used at the beginning of a video to give viewers an overall view of the location or situation.

b. Medium Shot

Medium shot, also called a Middle Shot, focuses on the character during a scene, especially during dialogue. This shot typically frames the subject from the waist up, showing body gestures and facial expressions more clearly.

c. Medium Close-up

The medium close-up shot is similar to a Close-Up but captures only certain parts of the body, usually from the chest to the head. It is used to emphasize facial expressions and the character's reactions more intimately.

d. Close-up

A close-up shot captures a small part of the subject, such as the face, eyes, hands, or feet. This type of shot is meant to highlight emotions or show objects in greater detail and proximity.

e. Two Shots

Two shots is a camera technique that includes two subjects in the same frame simultaneously. It is commonly used in dialogue or interaction scenes, allowing the audience to observe both characters' expressions and their relationship within a single composition.

3. Camera Angle

Camera angle refers to the position and direction of the camera in relation to the subject it captures. As noted by Prasetyo (2019), the use of camera angles is crucial in conveying viewpoint and constructing visual interpretation. Typical angles include eye-level, high-angle, low-angle, and bird's-eye view shots. Choosing the right angle can create a dramatic impact and effectively direct the viewer's focus to key aspects of the story.

a. Eye Angle

The eye-level angle places the camera at the same height as the subject's eyes. This creates a sense of equality between the audience and the subject, making the interaction feel like a direct conversation.

b. High Angle

A high angle shot positions the camera above the subject, making the subject appear smaller, more fragile, or powerless. This angle often conveys vulnerability or a lack of control.

c. Low Angle

A low angle shot places the camera below the subject, making the subject appear larger, more dominant, and authoritative. It can create a sense of power, intimidation, or admiration.

4. Lighting

Effective lighting is crucial for film production, ensuring visual clarity for the audience. Several elements are important to consider when lighting a scene, such as the light's direction, camera sensitivity, the subject matter, available equipment, and the background. Additionally, the strategic use of key light, back light, and fill light are essential techniques (Lestari & Subechi, 2019). In filmmaking, light sources are generally categorized as either natural or artificial light.

5. Audio

Audio is a crucial element in films and videos, as highlighted by Pratista (2017). It enhances the delivery of messages and information to the audience within each scene. This encompasses all sounds present, including dialogue, sound effects, and other accompanying noises. Therefore, effective audio management is vital for a scene's success. Furthermore, audio is instrumental in engaging the audience's imagination and establishing the atmosphere (Manesah, Wibowo & Santoso, 2021).

**2.4.3 Post-Production**

Post-production marks the final phase of the documentary filmmaking process, where audio and visual components are refined to align with the original creative vision. According to Muafa and Junaedi (2020), this stage involves editing video materials, adding narration, music, sound effects, and visual enhancements such as graphics. The main objective is to weave audio and visuals into a cohesive and compelling storyline.

The post-production phase typically includes several steps:

- a. Data Transfer, which involves moving recorded media files from storage devices to an editing computer.
- b. File Import, where all media and supplementary files are loaded into editing software.
- c. Footage Composition, the process of arranging clips according to the narrative flow.
- d. Audio Editing, which includes noise reduction, volume balancing, and inserting music or effects.
- e. Editing, or the detailed cutting and sequencing of video segments to form a polished narrative.
- f. Subtitling, which provides translated text or captions to support viewer comprehension; and
- g. Colour Grading, a step that enhances visual tone and consistency through adjustments in colour and lighting.

## **2.5 YouTube**

According to Daraini and Masnawati (2024), YouTube is a free digital platform that enables users to upload, explore, watch, discuss, and share videos. It is one of the most popular social media platforms, with over 65,000 videos uploaded daily due to its monetization potential (Wibowo, 2024). YouTube also serves as a window into local culture, showcasing traditions, cultural events, and everyday experiences. The platform encourages viewers to gain a deeper understanding of local heritage. As a tool for cultural education, YouTube requires active audience participation viewers are no longer passive recipients of information but are invited to engage in constructing their own understanding. By offering content that stimulates critical thinking and active involvement, YouTube holds the potential to be an effective medium for constructivist learning of local culture (Zain, Tasya & Indra, 2023).

## 2.6 Previous Works

In the preparation and development of this documentary film, one of the foundational elements is the formulation of ideas, themes, and the overall concept of the project. To determine these elements, the author must engage in creative thinking, which is shaped by both internal and external factors. Therefore, the author conducted research to find reference documentary films that align with the initial vision and planning conducted during the pre-production stage. This research aims to identify key aspects that should be considered in producing a documentary film. The author refers to three documentary films that serve as comparative references. The selection of these films is based on similarities in the conceptual approach, with the intention of incorporating relevant elements to support the realization of the planned narrative flow and cinematographic techniques. The following are the documentary references used by the author:

The first reference is a documentary titled “*Keraton Yogyakarta, Pancering Kauripan*”, published by the YouTube (Paniradya Kaistimewan, 2023). This film explores themes of culture and local wisdom, while also providing an in-depth explanation of the role and significance of the Yogyakarta Palace in everyday life. Furthermore, it highlights cultural figures in Yogyakarta and seeks to preserve local culture. With a duration of 18 minutes, the documentary is produced by Paniradya Kaistimewan and directed by Thomas Chris.



Figure 2.2 Previous Works “Keraton Yogyakarta, Pancering Kauripan ”

The documentary film “Kraton Yogyakarta, Pancering Kauripan” was selected as one of the primary references in the development of this project due to its thematic relevance and use of color grading, which closely align with the concept envisioned by the author. During the review process, the author examined the cinematographic techniques as well as the diction chosen by the narrator. The opening narration of the film is adapted and modified by the author to be applied in the production of the author's own documentary.

The second documentary reference is titled “Menjelajahi Warisan Islam Di Mostar, Bosnia Herzegovina – Muslim Travelers”. This video was uploaded to the YouTube channel of MDTV Official (2024), narrated by Armalina and produced by Muhammad Yasin. With a duration of 21 minutes and 20 seconds, the documentary presents Armalina’s journey as she explores the Islamic heritage sites in Mostar, Bosnia and Herzegovina. The narrator recounts the historical background and current condition of each heritage site visited, while also engaging in a local cultural activity, horseback riding, as part of the immersive experience.



Figure 2.3 Previous Works “Menjelajahi Warisan Islam di Mostar, Bosnia Herzegovina – Muslim Travelers”

The author selected this documentary video as a reference work due to its thematic similarity, both exploring the topic of Islamic heritage in a specific location.

The aspects referenced by the author include the types of camera shots and the narrative structure employed in the film. The video utilizes long shots when the narrator is walking and medium shots when the narrator is explaining a particular place. Additionally, the narrative flow of the documentary provides valuable insight into how a narrator introduces and develops a story about a location into a coherent and engaging storyline.

The third documentary used as a reference is similar in style to the second, though it carries a different title. This video is entitled “*Perkembangan Islam di Shymkent, Kazakhstan – Muslim Travelers*” and presents various information about how Islam first emerged and grew in the city of Shymkent, Kazakhstan (MDTV Official, 2024). The historical account is delivered by an Indonesian narrator, Nabila Ishma Nurhabibah. With a duration of 22 minutes and 18 seconds, the video was uploaded in 2024 and was also produced by Muhammad Yasin.

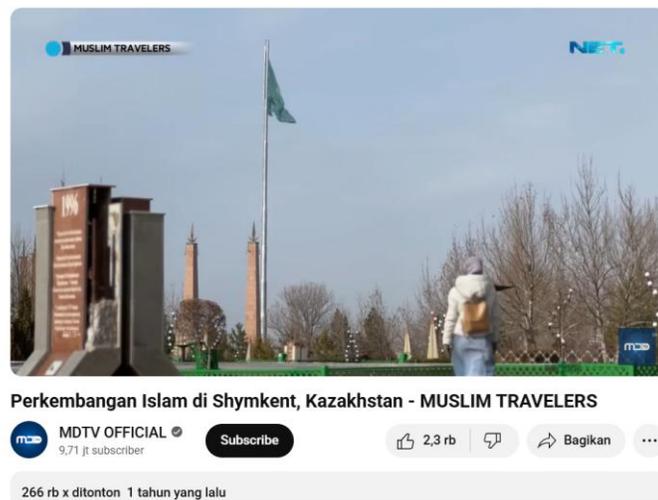


Figure 2.4 Previous Works “Perkembangan Islam di Shymkent, Kazakhstan – Muslim Travelers”

This documentary video presents activities that are similar to those featured in the author's own project, such as describing a mosque building and sampling traditional local dishes. As the author analyzed the video from various aspects, it served as a valuable reference for understanding how the storyline is constructed, how the narrator

conducts interviews with sources, and how inspirational quotes are incorporated into the narrative. In addition, the author paid close attention to the video's cinematographic techniques, which were considered well-executed and appropriate, resulting in a visually appealing and engaging presentation for the audience. Therefore, the author applies similar approaches in the development of the documentary project.

Most documentary films on Islamic heritage used as references by the author tend to focus on the physical aspects of historical buildings or formal historical narratives that are informative and chronological in nature. Examples include the documentaries *Kraton Yogyakarta*, *Pancering Kauripan* (2023) and *The Development of Islam in Shymkent* (2024), which emphasize architectural documentation and the roles of key figures in the history of Islam in certain regions. These films generally adopt a static presentation style, offering minimal exploration of contemporary social life and cultural practices within local communities. Meanwhile, there has yet to be a documentary that specifically and thoroughly highlights the contemporary socio-cultural life of the Pekojan community in Semarang, particularly focusing on religious practices and local traditions such as the distribution of Indian porridge during the month of Ramadan. This claim is based on the author's preliminary research through digital platforms such as YouTube and Google, using keywords such as "*Pekojan Semarang documentary*," "*Islamic heritage Semarang*," and "*Indian porridge tradition*." The search results reveal that visual documentation with a narrative and humanistic approach to Pekojan Village remains extremely limited, with virtually no comprehensive documentary available to the public.

This gap is further reinforced by the author's findings in Chapter I of this final project report, which show that digital documentation related to the history and culture of Pekojan Village has not been developed in a sustainable manner. This condition risks diminishing the collective memory of the community regarding long-standing values of culture, tolerance, and diversity embedded in the area. In fact, cultural documentation plays a vital role in building visual archives that can be utilized across various disciplines, from anthropology and local history to cultural education.

Therefore, this lack of documentation serves as the primary motivation behind the creation of *The Hidden Soul of Pekojan*, a documentary film intended to fill this void through a visual approach that is both communicative and inclusive.

This documentary introduces a sense of novelty in its storytelling approach by placing the lives of local people at the centre of the narrative. Rather than merely delivering chronological historical facts, the film breathes life into cultural heritage through human interactions, the spirit of Ramadan, and traditional practices that remain alive to this day. Its poetic narration, combined with the use of traditional Javanese music and English subtitles, makes the documentary accessible not only to local audiences but also to an international viewership. Furthermore, its publication through Diponegoro University's official channel enhances its credibility as an educational medium and a valid academic documentation of cultural heritage, while remaining socially inclusive. Thus, *The Hidden Soul of Pekojan* stands not only as a documentary work but also as a contribution to cultural preservation and the fostering of intergenerational collective awareness.