

Dadi Jeksa; **Adaptation of *Serat Jayengbaya* to Dance Film**

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As a law enforcement officer, a prosecutor plays an important role in investigating a case or prosecuting a suspect. However, in recent years, several prosecutors were found involved in a number of corruption cases in Indonesia. This phenomenon is not a new one. In *Serat Jayengbaya* written by R.Ng. Ronggowarsito, especially in the song *Dadi Jeksa*, the behavior and life of prosecutors in the past are depicted as a profession full of intrigue and manipulation. This phenomenon inspired the making of a dance film adapted from *Dadi Jeksa* song. Using a Research and Development (RnD) approach, this film was designed to use movements based on contemporary dance as a means of its story telling. This film represents the culture and perspective of the Indonesian people in viewing legal issues. After the film was presented at various festivals and exhibitions, positive responses were obtained from various parties. The appreciation received mainly focused on the film's creative storytelling and visualization in presenting a depiction of law enforcement dynamics in Indonesia.

Keywords: dadi jeksa, jayengbaya, ronggowarsito

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INTRODUCTION

Based on Article 30 of Law Number 16 of 2004, the duties and authorities of the Prosecutor's Office of the Republic of Indonesia are divided into three areas, namely; 1) prosecution, 2) civil and state administration, and 3) public order and peace. In the field of prosecution, some of a prosecutor's duties are to supervise the implementation of conditional criminal decisions, supervisory criminal decisions, parole decisions, and carrying out investigations of certain criminal acts according to the law. In the field of civil and state administration, prosecutors with special authority can act both inside and outside the court for and on the behalf of the state or government. In the field of public order and peace, the Prosecutor's Office also organizes activities to increase public legal awareness and safeguard law enforcement policies. However, in Indonesia, several prosecutors, who should act as law enforcement officers in investigating and prosecuting a case, were also found involved in criminal cases such as corruption.

There have been several cases of corruption in Indonesia carried out by state prosecutors. For example, in 2016, Fahri Nurmallo, the head of a prosecutor team that handled a corruption case of BPJS (Government Social Insurance) funds misuse in Subang Regency, West Java, was suspected of receiving a bribe of IDR 528 million from Ojang (Subang Regent). In the same year, Deviyanti Rochaeni, a public prosecutor at West Java Prosecutor's Office, together with prosecutor Fahri, received bribes when handling a corruption case of BPJS funds misuse in Subang Regency, West Java. Still in 2016, the Corruption Eradication Commission detained Farizal, a former prosecutor at Padang District Attorney's Office, for allegedly receiving a bribe of IDR 365 million from the CEO of CV Semesta Berjaya, Xaveriandy Sutanto. In 2017, a bribery case in an irrigation development project under the Sumatra River Regional Office (BWSS) VII of Bengkulu Province, involved the Head of Intelligence Section III of the Bengkulu High Prosecutor's Office, Parlin Purba [4]. In Pamekasan, 2017, Rudi Indraprasetya, a former Head of the Pamekasan District Attorney's Office, was charged with receiving IDR 250 million from Sutjipto Utomo, the Head of the Pamekasan Regency Inspectorate. Ardiyan Nurcahyo, a former Administrative Staff of the Rembang District Attorney's Office, was also a defendant in a ticket corruption case of IDR 3 billion in 2019. The Central Java High Prosecutor's Office in 2019 also indicted Kusnin, a former Special Criminal Assistant, for

accepting bribe of 294 thousand Singapore dollars from Alfin Suherman in handling customs cases.

In early 2020, two prosecutors named Eka Safitra, a former prosecutor at the Yogyakarta District Attorney's Office, and Satriawan Sulaksono, a prosecutor at District Attorney's Office of Surakarta, were charged with accepting a bribe of IDR 200 million from a drainage project in Yogyakarta. In Jakarta, 2020, Agus Winoto, former general crime assistant prosecutor of DKI Jakarta Office, was sentenced to 5 years in prison and a fine of IDR 200 million subsidiary to 3 months in prison for being found guilty of accepting money from a businessman. In the same year, Yanuar Reza Muhammad, Special Crime Assistant Prosecutor of DKI Jakarta Office, and Fristo Yan Presanto, prosecutor for the Head of Subsidy for Corruption and Money Laundering (TPPU), were allegedly involved in extorting a witness in an alleged corruption case that was being handled by the DKI Jakarta Special Crime High Court. A horrendous case occurred in 2021 when Pinangki Sirna Malasari, the Head of Monitoring and Evaluation Subdivision II at the Planning and Counselling Bureau of the Deputy Attorney General of the Attorney General's Office, was found guilty of three crimes in a corruption case at *fatwa* administrations at the Supreme Court (MA). The criminal acts committed by Malasari included bribery, money laundering, and consensus building to launch a plan for a judicial review (PK) submitted by Djoko S Tjandra.

The cases above show how damaged the mentality of the law enforcers is and the weakness of the justice system in Indonesia. Prosecutors, who are supposed to be role models for law enforcement, have tarnished their office oath and public trust. This phenomenon apparently is not something new. In 1825s, during the Diponegoro war, Raden Hangabehi Ronggowarsita, through his *Serat Jayengbaya* (book of winning over danger) especially in *pupuh* (traditional rhyming Javanese song) *Dadi Jeksa*, stated that the profession of a prosecutor is an honorable one. However, this profession is also very vulnerable to bribery, gratification, and fraud. Ronggowarsito even made an analogy for the Prosecutor's profession as "bathing in honey" (not eating honey but will definitely be drenched in it). This saying means that because prosecutors always deal with fraud and crime, surely one day they will also commit fraud.

The message in the song *Dadi Jeksa* is interesting to be used as a lesson for the younger generation on how to respond to various phenomena of law

enforcement irregularities in Indonesia from various perspectives. The book *Serat Jayengbaya* was written in *Asmaradana* style, one of the *Macapat* (Javanese Rhyming song styles). This book includes songs about 47 types of work professions. *Serat Jayengbaya* tells about ambition, gluttony, lust, greed for rank, position, and wealth, or “self-interests” which always end in misery and futility. One of its *pupuh*, *Dadi Jeksa*, is a phenomenal work that illustrates how ambiguous a prosecutor’s profession is. This work even becomes a prophecy of a phenomenon that always occurs in every context of time. This work presents a paradox about the glory and nobility of *Jeksa* (a prosecutor) profession. The prosecutor is told to be a profession that serves as a pillar guarding the fortress of justice, but it is also close to humiliation, hypocrisy, and greed. In the public's view, the prosecutor's profession is often related to the practice of law and justice trades in the form of bribes, kickbacks, and tributes. This carves a deep grudge among the community members. The hatred that is rooted in the community is expressed in expletives and expressions, that if there is a tree that does not grow its fruit, the tree needs to be planted with the head of a prosecutor. In other sayings, because the body of a Prosecutor is so cursed, if he dies, he must be buried far from general community’s area.

Inspired by the song *Dadi Jeksa*, a dance film with the same title was created. This film tells a story that is relatively similar to the song, about how selfish

prosecutors carry out corrupt practices that result in state losses and damage to the justice system of a country. A prosecutor who should be the protector of the law has betrayed his own oath, resulting in the creation of a social distance with the community and leading to alienation. *Dadi Jeksa* dance film summarizes a narrative story that is translated into dance choreography. Through the language of dance, this film uses Linda Hutscheon's adaptation theory which positions adaptation as a product. This means that an adaptation process is a process of transposition from one work (medium) to another, such as from a novel to a film, or in this case, from a *Macapat* song to a dance film.

METHOD

This research used qualitative research methods to design and develop *Dadi Jeksa* dance film. In addition to being flexible in adjusting to field conditions, qualitative methods produce data in the form of text, documents, images, photos and objects found in the field during a research. Information was obtained through observation, interviews and literature research. Interviews were conducted with several sources such as historians in Surakarta Palace and academics from universities in Surakarta area. The research strategy used was linear strategy. A linear strategy establishes a logical sequence in simple design stages, where the components are relatively easy to understand. The research stages can be seen in the following figure;



Figure 1. Research Linear Strategy

The problem identification stage summarized various problems in the legal field carried out by prosecutors or judges. After the problems were identified, the next step was to produce the dance film by adapting the song *Dadi Jeksa* from *Serat Jayengbaya* written by R. Ng. Ronggowarsita. In terms of adaptation and media models (text, stage,

audio-visual, interactive games, etc.), the presentation pattern in this dance film alternates correlation between telling and showing. This pattern shows how *Dadi Jeksa macapat* song, whose initial pattern was a written text to be read or sung, was transformed into a pattern to be displayed in the audio-visual medium of a dance film.

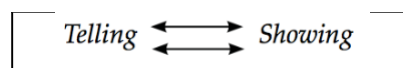


Figure 2. Linda Hutscheon adaptation pattern

The method of creating dance films is basically not much different from film production in general. It includes the stages of scenario development, pre-

production, production, post-production, and distribution.

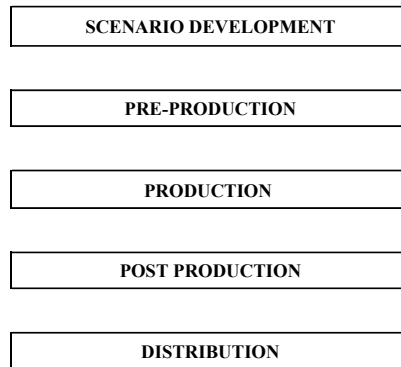


Figure 3. Dadi Jeksa film production stages

In the scenario development stage, *Dadi Jeksa* song on *Serat Jayengbaya* was transposed into a *Dadi Jeksa* film script. This script was then used as a basis for the dance film production. The pre-production stage was the preparation of all production needs. Then, at the production stage, music and dance elements received the main attention. While in conventional films the scenes consist of acting (behavior) imitating relevant everyday life, in this

dance film the acting the acting scenes are transformed into dance choreography movements without dialogue. After the production was complete, the produced materials were processed in the post-production stage to be made into a complete film that was ready to be distributed to both local and international dance film festivals. The following is a chart of the adaptation method for the creation of *Dadi Jeksa* dance film

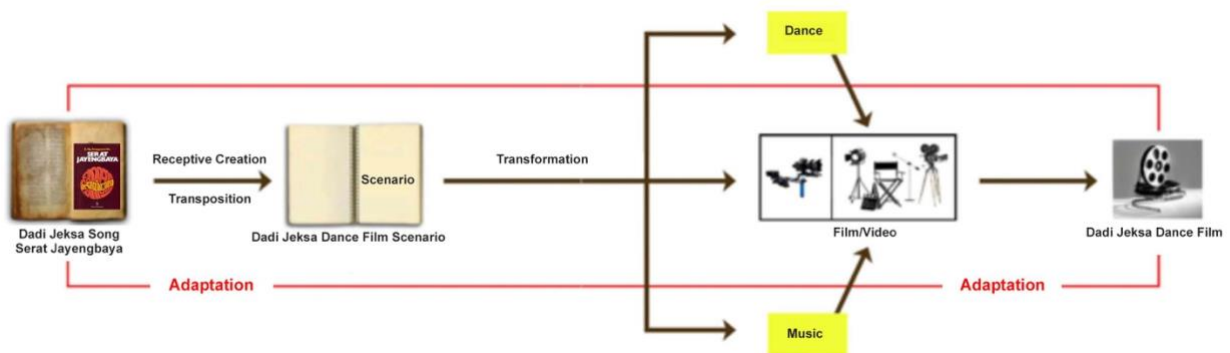


Figure 4. Diagram of Dadi Jeksa Dance Film Adaptation Method

RESULT AND DISCUSSION

Problem Identification Stage

Various corruption cases committed by prosecutors are interesting to observe and follow. Prosecutors, who should have acted as law enforcers, turned out to be criminals and injured the trust of the Indonesian people. Through *Serat Jayengbaya*, R.Ng. Ranggawarsita teaches that life is not always blue skies and rainbows, there are also clouds and storms. Therefore, people, especially the Javanese, should make their life in the world as a field to do

goodness and bring benefits to their environment. These teachings are interesting to be raised as issues that underlie the narrative of the *Dadi Jeksa* dance film.

Film Design

Dadi Jeksa Film Script Development

In “*Serat Jayengbaya*” which was translated by L. Mardiwarsito and published by Balai Pustaka in 1988, the lyric of *Dadi Jeksa* song is as follows:

*Dadi jekso bae becik, tukang ngadili prakara,
nganggo pangkat oleh kajen, yen ono wong duwe*

sabab, saben dino arerupo barang tukon toko katur, trekadang awujud arto."

(translation: being a prosecutor is good, to judge, to have a rank and be respected, each day, somebody's case means various store purchases being made, sometimes it means money being delivered).

"Nanging kang ing sun lingsemi, semangsa ono witwitan, kasep ing mongso nora woh, dadi sesangen supoyo, tumuli metu wohmu, ing sum pendhemi ndhas jeksa. Kapindho kudu akardi, makaman mino karonu, jisimku tan aweh awor, kubure wong seje jeksa, sartani lamun leno, lungguhku gelis linungsur, saking nelasken gantungan. Wis moh nora kudu dadi, wong jeksa sugih rubedo, kungkum madu unarapamane, sanadyan ora nesepo, pasthi pliket kulite, ing mongko budi rahayu, yen temen nyoto utomo."

(Translation: but what brings me shame, if a tree bears no fruit when it should, for it to spring fruit then you should, bury the head of a prosecutor under its root. Secondly, walk the distance a prosecutor should, for my grave must not be near, my corpse shall not be laid among the graves of those who are not the same, lay still in peace I should not, for soon my grave will be snatched, for the many lives I hanged is it not. It's enough, being a prosecutor is my will no more, for the many temptation therefore, like taking honey for a bath, no matter I sip it or not, drenched in honey my skin shall, even if becoming a just prosecutor I can be, salvation shall be the reward for me).

Departing from the song above, a narrative plot which is divided into three sequences was developed. The transposition process from the text of the song into the text of the film script was not specific for each stanza of the song, but rather on global interpretation in a series of stories. The following is the distribution of the sequences from *Dadi Jeksa* dance film;

Sequence 1

A room with dim light, almost dark. Dancer 1, Othniel, sits on a chair watching a television program about the trial of various corruption cases by the prosecutors. In the show, a heated judicial atmosphere is depicted. Insults, interruptions, reading of verdicts, rebuttals, and hammer blows on the court table by the judges, all fill the course of the increasingly intense trials. Othniel becomes more and more obsessed. His eyes do not blink, staring intensely at the cruelty presented in the media. From his gestures, it can be seen that his body stiffens,

holding back fury; his hands clench into fists, and his forehead wrinkles. Without realizing it, his imagination brings him to a virtual justice world in the middle of nowhere.

Sequence 2

Othniel sits on a court chair in an empty place (stage) illuminated by a spot of light directed at his body. He is shocked, because suddenly he is in a strange room and dressed as a prosecutor/judge. Not long after, four dancers wearing police uniforms, prisoners, lawyers, and court spectators come. Each of them pull out an iron chair. From the same direction, they walk towards the light that illuminates the room where the Prosecutor (Othniel) is sitting. When they arrive, the four dancers begin to choreograph the trial. The combinations of movements adopted from the trial flow dynamically without involving Othniel.

The rhythm of the choreography of the four dancers is getting faster, which can be seen from the movements of each dancer, describing the chaos in the atmosphere of the session. Othniel gets down from his chair, he pulls out a bundle of ropes from under his robes, each rope tied to the dancers' bodies. They are now puppets under Othniel's control. All movements of the dancers are under Othniel's command. Othniel controls the virtual court atmosphere. The frustration of the mind and the chaos in the atmosphere of the previous trial sparks deep anger which is manifested in the choreography presented by Othniel.

At the end of the sequence, Othniel turns off control of the four dancers. They are blown away by a single move Othniel made. However, it was then that he feels arrogance grows within him. The power over other people's lives causes him to be arrogant, cruel, and devoid of empathy. Othniel feels his hands stained with lust for power and anger. He feels guilty.

Sequence 3

In an arid and barren graveyard, the heads, hands, feet, and body parts of mannequins are scattered about. The atmosphere is so quiet. From a distance, Othniel is seen pulling a coffin. Without clothes, he pulled the coffin to a hole that has been prepared for the coffin. There Othniel begins to choreograph his self-punishment. He considers himself to have committed many major sins. Only by punishing himself, he feels that he would be able to purify his life, his family, and those around him. Because as a decision maker in human justice, no court can punish him.

Coffin is closed, *end of story*.

Pre Production

The pre-production process was the preparatory stage before shooting and sound take were carried out. Everything related to the production preparation such as budget financing, production team, equipment, choreographer, performer (dancer), wardrobe, set-decor, schedule, production design, rehearsal, and determination of shooting locations were carried out. The shooting locations were divided into three locations: 1. The Pagoda area of the Indonesian Art Institute (ISI) of Surakarta campus in Mojosongo; 2. Blackbox Theater of ISI Surakarta Study Program; and 3. The director's private house. The followings are the locations;



Figure 5. Pagoda of ISI Surakarta, Mojosongo, Surakarta (Personal documentation)



Figure 6. Black box stage of ISI Surakarta, Kentingan, Surakarta (Personal documentation)

Production

The production is the stage when shooting and sound take were carried out. Here are some photo documentation from the *Dadi Jeksa* Dance Film production process;



Figure 7. Documentation of *Dadi Jeksa* Dance Film Production (Personal documentation)

Post Production

As a dance film, in addition to choreographing dance moves, music illustration as the accompaniment and tempo setting in the film also received much attention. In the production of the *Dadi Jeksa* film, the music take was done after the rough editing had been completed. Dancers and editors only received guidelines in the form of beats according to the tempo of each dance choreography. Once the visuals and audio were synchronized, illustrations and accompanying music were added. After all the video and audio elements were completed, the final stage was color grading and credit title placement. This final result is the final product of the online edit post-production process.

Distribution

Before *Dadi Jeksa* dance film was finished, several screening targets and competitions at various dance film festivals were planned. Most of the screening targets selected were festivals abroad. Although there are also dance film festivals in Indonesia, the numbers are still very limited.



Figure 8. The private house of *Dadi Jeksa* Dance Film director (Personal documentation)

Testing and Conclusion

Since 2019 to date, *Dadi Jeksa* dance film has been screened at various festivals and exhibitions in several countries, including: International Exhibition "POSTFEST" 2019 in Surakarta-Indonesia, International Visual Art Exhibition - Collaboration (IVAEC) 2019 at Gallery of Art of Poh Chang Academy of Art, RMUTR, Bangkok-Thailand, International Dance Film Festival in Jakarta Dance Carnival 2019 in Jakarta-Indonesia, PlatArtistic-Spring DanceFilm Festival 2020, Barcelona-Spain, Frame Rush Film Festival 2020, London-UK, American Dance Festival (ADF)-Movie by Movers 2020, Colorado-USA, and Moving Body Festival 2020, Varna-Bulgaria.



Figure 9. Being a Prosecutor (*Dadi Jeksa*) Dance Film Poster 2020

From the many venues that gave appreciation to *Dadi Jeksa* film in the forms of screening and exhibition, it is evident that *Dadi Jeksa* is a quality film that deserves to be presented to the world communities. Besides being able to represent Indonesia in the world dance film forum, the existence of *Dadi Jeksa* film proves that Indonesia is rich in various traditional dances and capable of being creative in the popular medium of film.

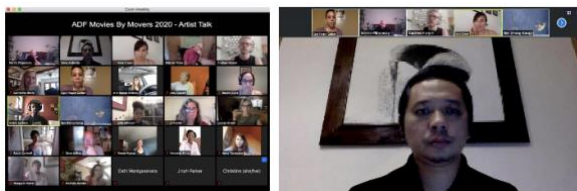


Figure 10. Artist Talk online in American Dance Film – Movies by Movers (Personal documentation)

CONCLUSION

Issues of corruption, collusion, and nepotism will always be relevant at anytime and anywhere. In this case, the prosecutors' corruption cases are of

particular concern, because they remind us of how corrupt the system and mentality of the judicial officers in Indonesia are. Through the adaptation of *Dadi Jeksa* song, these frauds are exposed and narrated using the language of dance. The power of dance films in voicing social problems has proven to be quite effective. This is evidenced by the high number of public appreciations obtained during the film screenings, both offline and online. The society will always ask questions related to the value of the justice officers and those who use their position to cheat on the law. In addition, the question of whether the law will side with the people or stakeholders is also one that needs answering. The portrayal of these issues can indeed be a criticism and reference on the way to implement good law practice in Indonesia and create an equally just society.

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