

Screenplay of *Asal-Muasal Tanah Jawa*: A Prototype of The Babad Tanah Jawi Script Content Saving Through Adaptation

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Babad Tanah Jawi is one of the masterpieces of Javanese literature which contains kingdoms story in Java land which have been written in several versions. Javanese scholars deeply hopes that the constructive and forward-minded values contained in the *Babad* could be disseminated and studied by all levels of society, especially Java, in an easily understandable way and through a media that is close to society's daily, so that Javanese may recognize their original identity and avoid historical conflicts that come from non-primary sources. Therefore, Javanese scholars are very sorry when studies on the *Babad* always end up in formal writing that can only be accessed by a limited circle (academics). Responding to these problems, this research was carried on the behalf of studying the script text character of the *Babad Tanah Jawi* and adapt its *Asal-muasal Tanah Jawa* chapter content (The Origins of the Land of Java) to a screenplay (film script) as an act of salvaging the valuable content of the *Babad* script to a feature film. This research is presented qualitatively with 'Adaptation' method to compose the screenplay. The adaptation is an essential stage in filmmaking since a well-prepared film is largely determined by the quality of its creation guidelines (screenplay). This study resulted in fiction film screenplay. The screenplay is composed based on the hypogram script character of *Asal-muasal Tanah Jawa* which tends to present the story concisely so that the essence of the adaptation is emphasized on the clarity of the plot. To make each piece of the story in the *Babad* more logic and connected to each other, it is added some dramatical elements and events that are studied and concluded from external relevant sources of *Asal-muasal Tanah Jawa*.

Keywords: javanese script, adaptation to film, babad tanah jawi

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Received: December 15, 2022; Accepted April 15, 2023; Published June 20, 2023

<https://doi.org/10.31091/mudra.v38i3.2200>

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INTRODUCTION

The Babad Tanah Jawi is one of the masterpieces of Javanese literature which contains the story of the kingdoms in the land of Java which has been written in several versions ([Nugroho & Rokhmansyah, 2019](#)) ([Qur'ani, 2018](#)). The Babad Tanah Jawi is also a written evidence that can be taken as an authentic reference about the interaction of Islam figure or teachings with Javanese society and culture in the past ([Kurniawan, 2021](#)) ([Said, 2016](#)). The authenticity of the manuscript is seen as more secure (Jannah, 2021) than oral stories which are more at risk of experiencing a shift in diction and story patterns that results changes in the story meaning ([Heryana, 2016](#)).

Researchers and scholars who are concerned with the Babad manuscript deeply hope that the manuscripts content that have been revealed through research or study can be disseminated to the public ([Hidayat, 2015](#)). The content of the Babad manuscript has positive potential in building civilization, culture, and tolerance ([Said, 2016](#)). In addition, the findings in the text can also straighten out the controversy over Islamic history in Javanese script and reintroduce the original identity of the Javanese people ([Riyadi, 2013](#)) ([Luthfi, 2016](#)). However, this dissemination has always been limited to academic circles. This limitation is due to the output of the research which merely stops in the form of writing, whether in the form of journals, publications in mass media, or books ([Rahmawati & Wahdah, 2019](#)) ([Nurdin, 2015](#)). This form is certainly contrary to the condition of society in general, especially ordinary people, who have low motivation to read ([Nafisah, 2014](#)), especially if they have to read the typical formal and long writing. People with low literacy require extraordinary efforts to be able to understand a complex series of writings, and even then if the quality of the writing falls into the category of 'easy or friendly read', if not, then it is certain that the community will retreat before reading further ([Sudarsana, 2014](#)) ([Saptono, Fitrianiingsih, Ningsih, & Sampurna, 2013](#)). Ultimately, the ideals of Muslim researchers and scholars to introduce Javanese Islamic treasures will only become a discourse and will only be touched by academics or researchers.

These problems are opportunities that researchers can respond to from the perspective of visual communication and film. In the context of the aforementioned problems, films can become a popular medium for conveying various forms of messages effectively including the content of Javanese Islamic scripts through visualization of

script content ([Arinda Putri Dewi, 2018](#)). The content weight of the film can be adjusted according to the target audience ([Arni, 2018](#)). Film is also a form of visual communication that is able to simplify the complexity of a story so that it can be understood comfortably by various groups without requiring heavy efforts and without having to reduce the essence of the story message ([Sarbeni, Budiwaspada, & Ediwar, 2018](#)). As the film is made and published, it may also be accessed through multiple social media platform like Youtube or Instagram where most of youth engage with it. It would be an educative content to watch. Therefore, the characteristics of the film are very reliable to deal with the problem of disseminating the content of the Babad Tanah Jawi script. Besides being able to introduce Babad content, films can also be an entry point for ordinary people to get to know more about *Babad*. The success of the film in conveying the message of the script or illustrating the content of the script may lead the audience to the 'master' reference of the film which will eventually bring the audience back to the Javanese Islamic script as one of the authentic references to Indonesian culture, especially Javanese ([Wienata & Amelia, 2020](#)).

'Filmization' of the Babad Tanah Jawi scripts can't be achieved without prior study of its texts. The priority effort that can be done immediately to the script is to adapt its stories into the form of a film script or screenplay in accordance with film production procedures in general ([Widiyastantia, 2017](#)). The 'adaptation' can be done by identifying the text of the hypogram script of the Babad Tanah Jawi and choosing one of the stories from it to be experimented with and making a prototype of screenplay. The researcher can then determine the proper treatment to apply in composing the screenplay and to what genre the script can be adapted ([Praharwati & Romadhon, 2017](#)).

Therefore, according to the problem background above, this study aims to adapt one of the stories in the Babad Tanah Jawi into a screenplay. This adaptation effort is expected to be a guide for the creation of films based on the Babad story and an effective effort in disseminating the '*kenusantaraan*' values contained in the *Babad*. Through films, people will no longer barely understand the contents of the *Babad* and they may explore the identity of Javanese culture which is referred directly from authentic sources from Javanese culture, instead of referring to research result from outsiders (not cultural owners) which are prone to subjectivity and misinterpretation. This research is also a form of scientific responsibility for visual communication and film discipline in saving

classical Javanese literature which is full of noble cultural and religious values from the threat of being forgotten by the owner of culture (Arum, 2018).

METHOD

This study uses a qualitative method where the data obtained from interviews, literature studies, and observations will be analyzed and described as it is without destroying the essence of the script message or generalizing the findings (Sholikhah, 2016). Interviews were addressed to scripting experts to verify the validity of the hypogram script which became the basis for the adaptation. The interview also aimed to prioritize the parts of the script that needed to be disseminated firstly. Literature study was conducted to study any literature associated with the selected *Babad* story to find the logic of the story that clarified the parts of the story in the hypogram script that were still ambiguous or too brief. While observations were made to find the possibility of works that could be taken as samples of adaptation from classic manuscripts to screenplay (Rukin, 2019) (Creswell, 2012).

The approach used in this research is called 'Adaptation', in this research context, we adapt the script of Babad Tanah Jawi to the form of a screenplay. Adaptation is a change from one type of art to another. Literary works can not only be translated, altering one existing language to another, but also adapted, which converts the works into other arts form (Saputri, 2016). In the preparation stage of composing the screenplay, the author needs a hypogram (ready to read) script of Babad Tanah Jawi and takes one of the stories to be adapted into screenplay form. The next process is to determine the treatment of film script writing, the form of storytelling, and the type of film script. These are the minimum method the filmmaker may use to process the adaptation (Prahawati & Romadhon, 2017).

FINDINGS AND DISCUSSION

Determination of the Hypogram script and Selection of script Section

As mentioned in the background, there are many versions of Babad Tanah Jawi. One version that was later copied, translated, recorded, and became popular among Indonesian researchers was the *Book of Babad Tanah Jawi: From Prophet Adam to the Fall of Mataram*, this book was translated directly from a Javanese script entitled *Punika Serat Babad Tanah Jawi: Wiwit Saking Prophet Adam Dumugi Ing Taun 1647*. This manuscript is an abridged version of the *Mataraman*. The printed manuscript was compiled on the initiative of WL Olthof in 1941,

then translated into Indonesian by HR Sumarso and published by the Narasi Publisher Yogyakarta in 2017. This book was then chosen as a reference book for adaptation.

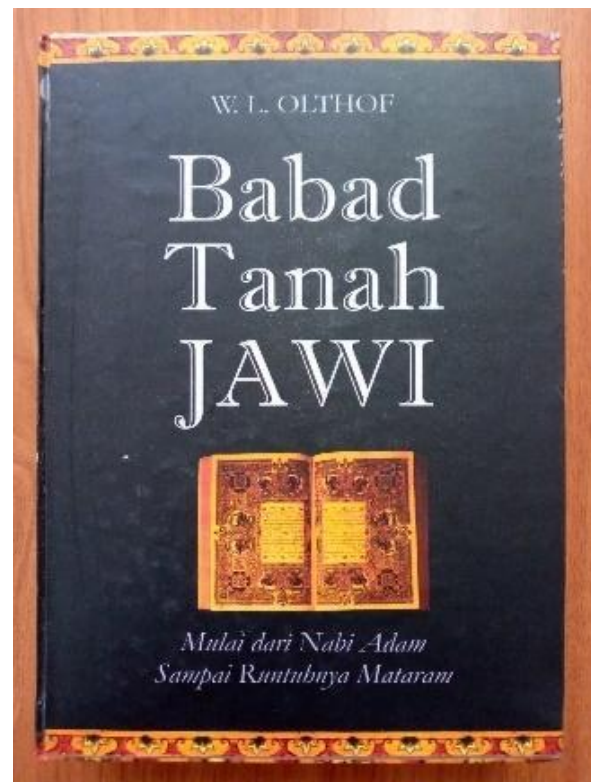


Figure 1. Babad Tanah Jawi Book

As the author resumed from discussions with classical Javanese manuscript experts from Nahdlatul Ulama University and filolog who also a writer of popular Islamic book from *Majelis Jejak Nabi* of Jogokariyan Mosque Yogyakarta, the adaptation of the Babad Tanah Jawi script content into screenplay form should start from the first page, story, or chapter that is told in the *Babad* according to the order of the stories presented in the *Babad*, although in fact what really is the beginning of the story in the *Babad* could be on another page or even found in other ancient scripts. Therefore, the author set the first story in the book Babad Tanah Jawi as the selected hypogram script to be adapted into a screenplay. The page was also chosen since the text was written in prose. Prose is a literary work in the form of a story that is conveyed using narration. This type of text does not require complicated techniques to understand it and can simplify the process of composing the screenplay, in contrast to the type of *tembang* text which is also commonly found in Javanese scripts which requires a process of interpretation and preparation of a hypogram script in order to obtain a more understandable narration.

Text Analysis

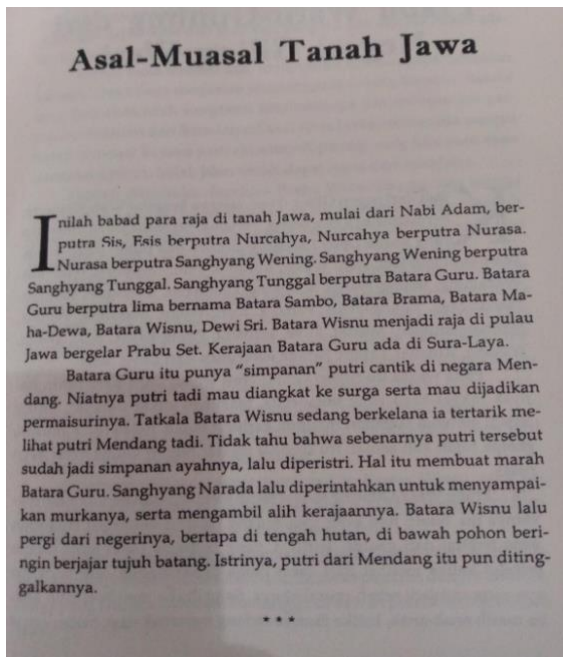


Figure 2. Sheet of the sub-chapter of the ‘The Origin of Java Land’

The text above is the opening story which amounts to one page from the book Babad Tanah Jawi entitled "Asal-muasal Tanah Jawa" which means a story about the origin or the beginning of Java land existence. However, the part of the text that actually mentions the origin of the Java land is only found in paragraph one, precisely in the sentence "Batara Wisnu becomes King on the island of Java...", and

even then it is not detailed whether Batara Wisnu was actually the first king who ruled on Java, the figure of the inventor or founder of Java, or other statements that can explain the origin of the land of Java. The text implies little about the origin of Java in the life story of Batara Wisnu and the conflict for the throne with his father because of the forbidden relationship bounded between Batara Wisnu and Putri Mendang. The text of the story above is presented very briefly without details of supporting events in each sentence. Hence, it is assumed that the text only focuses on delivering the plot or general description of the story which only consists of the main events.

In addition to the short narrative, there are other problems in the text that may potentially confuse readers, especially ordinary readers, because there is a lack of punctuation marks that can lead to errors in reading and interpretation. In addition, the text has not been novelized yet, the sentence structure still follows the way it was written in the source script, so the story is not yet 'ready read' for ordinary readers.

Therefore, the author re-copied the text above and put additional punctuation marks and adjusted some of the diction used in the text to make it easier to understand and analyze. In addition, the author also used color blocks in several sentences to mark parts of the text that are deemed necessary to question the details of the events to allow the author determine the style and logic of storyline. Here is a translated copy of the Asal-muasal Tanah Jawa.

Table 1. A corrected copy of the text of the Origin of the Land of Java

| |
|--|
| <p>"This is the chronicle of the kings in Java, starting from the Prophet Adam who had a son named Sis, Then, Sis had a son named Nurcahya, Nurcahya had a son named Nurasa, Nurasa had a son named Sanghyang Wening, Sanghyang Wening had a son named Sanghyang Tunggal, Sanghyang Tunggal had a son named Batara Guru, Batara Guru had five sons, each named Batara Sambo, Batara Brama, Batara Maha-Dewa, Batara Wisnu, and Dewi Sri. Batara Wisnu became a king on the island of Java with the title 'Prabu Set'. The Kingdom of Batara Guru was in Sura-Laya.</p> <p>Batara Guru had a 'mistress', she was a beautiful princess in Mendang country. At first, the princess would be raised to heaven (Sura-Laya) to serve him as his (Batara Guru) consort. When Batara Wisnu was traveling, he was starred in seeing the Mendang's princess. He didn't know that the princess was actually his father's 'mistress' (Batara Guru). The princess was then married. Their marriage certainly angered Batara Guru. Sanghyang Narada was then ordered to convey his wrath and ordered him to take over his kingdom (the kingdom ruled by Batara Wisnu). Batara Wisnu then left his country, imprisoned in the middle of the forest, under a banyan tree lined with seven trunks. Meanwhile, his wife, the princess of Mendang, was left behind.</p> |
|--|

The following table indicates the details of events that must be revealed from each section of the text which are highlighted in various colors:

Table 2. Inquiry Details of Events

| | |
|--|--|
| | What story was behind the election of Batara Wisnu as the holder of the royal throne in the land of Java over his other brothers? |
| | What is the depiction of the relationship between Batara Guru and Putri Mendang, and how could Batara Wisnu unaware of this relationship? |
| | How came Batara Wisnu wander to the forest, then met Putri Mendang so he was lured to marry her without being able to refuse Batara Wisnu's engagement? Did the princess also know that Wisnu is the biological son of Batara Guru? |
| | How did the father know the news about Wisnu marriage, then ruled Narada to decent to Wisnu palace, and how did Batara Wisnu finally got expelled and left his palace? |
| | What was Batara Wisnu's attempt to save himself and how did he get to his sojourn on an odyssey? |
| | What happened to Putri Mendang after Batara Wisnu left? |

The stories in those color blocks should be questioned and revealed to get the audience a clear picture of the events that actually happened in the story of Origins of the Land of Java. If it is adapted to the storytelling style of the Asal-muasal Tanah Jawa, the storytelling style in the screenplay must also be able to highlight the story plot by adding constructive and logical dramatizing elements of the film without distracting the audience from the storyline. Screenplay writing must also be able to meet the audience's expectations and needs for knowledge about the story of Java Land which they do not get in the hypogram script (Babad Tanah Jawi book).

Determination of Types of Film Scripts

Among the many classifications, there known 3 genres of films that are generally recognized by 'ordinary' audiences through various audio-visual media such as television and the internet, namely fiction films, documentaries, and animated films (Riswandha, 2017). Based on the author's analysis of the need to disseminate Babad script content to the wider community and the storytelling style of the hypogram script, fiction films are the genre that best meets the criteria to accommodate these needs. In the process of writing fiction film screenplays, the selection of diction, narration, and visual representations can be adjusted to those who are still unfamiliar with stories originating from ancient scripts. Thus, when the screenplay has been transformed into a film, the narratives and visual languages of the film appeared later will not burden the audience with the obligation to interpret the film's content in depth or philosophically because all

film elements have been made to suit the audience's ability to capture the film's message without compromising essence of the story from the primary script. This criterion can also be carried out by the animated film genre, it's just that this film genre will generally be perceived by the public as a children's spectacle, so that film marketing which was expected to reach all circles of society is not right on target.

In the documentary, the style of speech can also be adjusted to the level of understanding of ordinary audiences, especially documentaries that use a narrative style of speech where the reality exposed in the film is re-narrated using voice-overs, documentary presenters, or written captions to simplify the complexity behind the topic. However, the documentary film genre is often perceived as a research that is visualized so that it is seen as not instantaneous to be consumed and understood, especially by ordinary people.

Therefore, the selection of the genre of fiction film script is the solution that is closest to the criteria for the need for the dissemination of the Babad content. In addition, this film genre is also close to people's daily lives where this can be found in almost every media and every day.

Treatment of Screenplay Writing and Adaptation

In the context of adaptation, the term fiction, which literally means a type of literature that describes an imaginary character or event, can be interpreted as a screenplay that describes a character or event based

on personal imagination since there found parts in the reference story that are not detailed events and difficult to find its reality or supporting data. In addition, there are facts in the story that may no longer exist today so that they must be illustrated based on personal assumptions, but still based on the information implied in the source text (hypogram script). In addition, the accuracy of illustrations can also be built from searching other literatures associated with the source text story or corroborating the source text story.

Therefore, some of the stories in the following screenplay text contain complementary stories that are not written directly in the hypogram. The story was concluded from some relevant literature (Putra, 2014) (Lestari, 2020) (Haramain & Al-Amri, 2017) and came from the author's personal

imagination which referred to key information in the hypogram text, not wild imaginations, in order to clarify the events that were being told in the source text. This complementary story is typically a characteristic of fiction film scripts, which allows the writer to compose the logic and dramatization of the story from a hypogram script that is presented too brief and sometimes ambiguously.

In addition, the sequence of stories in the screenplay is not all written following the sequence of stories in the hypogram script. This disorganization aims to build a dramatic feel and story logic in the screenplay but does not reduce the essence of the story and the affirmation of the plot. The following is a screenplay of the fictional film Asal-muasal Tanah Jawa which is arranged based on the criteria described above.

Table 3. Screenplay of the fictional film “The Origin of the Land of Java” from the Babad Tanah Jawi

| |
|---|
| OPENING SCENE |
| Black screen. |
| BATARA WISNU (VO) |
| My father is a descendant of the Prophet Adam, Sis, Nurcahya, Nurasa, Sanghyang Wening, to Sanghyang Tunggal. He is Batara Guru. |
| - INT. THE KING'S ROOM - NIGHT |
| Batara Guru was seen walking towards Dewi Uma who was leaning on the bed while carrying her baby, namely Batara Wisnu. |
| BATARA WISNU (VO) |
| <i>A father who met the first woman I loved in this world. My mother, Dewi Uma.</i> |
| Batara Guru slowly sat beside Dewi Uma and moved the baby to Dewi Uma's arms. Dewi Uma, who had just given birth to a baby, couldn't hold back her tears. Dewi Uma slowly smiled for a moment after holding the baby. |
| BATARA WISNU (VO) |
| <i>For me, she is the strongest woman of all time. He can still smile in front of me, despite the pain. The pain she also felt when giving birth to my brothers, Sambo, Brama, and Maha-Dewa.</i> |
| Seen Batara Sambo, Batara Brama, and Batara Maha-Dewa, looking at his mother from the bedroom door. |
| Dewi Uma then leaned her head on Batara Guru's shoulder. Batara Guru, who was also moved to see the moment, stroked, and kissed her head. |
| MASKING TRANSITION: |
| - EXT. PALACE YARD - DAY |

5 years later.

Sambo, Brama, Maha-Dewa, and Wisnu are practicing archery with Batara Guru.

Wisnu looked difficult the first time he used the arrows. He was then assisted by his father how to use the arrow until he was proficient.

BATARA WISNU (VO)

As the time went on, I felt how the love from my father really made me and my brothers comfortable.

Not only Wisnu, Batara Guru also helped Sambo, Brama, and Maha-Dewa who also seemed to have difficulty shooting archery.

Wisnu, who became more adept at archery, amazed Batara Guru and his brothers.

Shortly after, an aide came to call Batara Guru who was training his children in archery.

Aide

O Batara Guru, the beautiful child has come to this world!

BATARA GURU

(surprised happy) *Really?*

(his heart was beating fast and his body was shaking)

Batara Guru went into the palace immediately to approach Dewi Uma, followed by Sambo, Brama, and Maha-Dewa who looked enthusiastic. Meanwhile, Wisnu looks confused by what happened.

- INT. THE KING'S ROOM - DAY

A cute little baby was seen whining in Dewi Uma's arms. Batara Guru who couldn't help but kiss and caress Dewi Uma's head.

Sambo, Brama, Maha-Dewa, and Wisnu saw the incident from the bedroom door. In contrast to his brothers who seemed happy to welcome the new brother, Wisnu still looked confused. Until he finally realized something.

BATARA WISNU (VO)

The presence of someone new in my life feels strange. I saw again how the pain that my mother experienced when giving birth again.

But still, mother can always cover her pain with a smile. A smile welcomes the new baby.

The cry of the little baby made Batara Guru and Dewi Uma even more touched.

BATARA WISNU (VO)

Now finally, I have a sister. We call her Sri, but she is better known as Dewi Sri.

MASKING TRANSITION:**- EXT. PALACE YARD - DAY**

3 years later.

Batara Guru's children were having fun playing. They were running chasing. Meanwhile, Batara Guru monitored the children from a nearby terrace.

BATARA WISNU (VO)

3 years ago, my brothers and I played with our new sister. We played like children as should be.

In the midst of the excitement of playing chase, Wisnu accidentally nudged Dewi Sri until she fell and cried.

Seeing this incident, Batara Guru went to Dewi Sri with anger towards Wisnu.

BATARA GURU

(hitting Wisnu's head) *Hey, Wisnu! You should take care of your sister! Not actually harming her!*

(stroking Sri's head) *Oh my the most beautiful child. It's okay, let's go home now with dad.*

Batara Guru then carried Dewi Sri into the house, while Wisnu looked lethargic after being beaten by his father. Sambo, Brama, and Maha-God couldn't say anything other than being terrified at what had happened.

BATARA WISNU (VO)

I will never forget that incident. The incident that scared me, emerged trauma in my life.

CUT TO:**- INT. DINING ROOM - NIGHT**

The royal family is having a meal together. Batara Guru was seen playing with Dewi Sri. Everyone ate voraciously except for Wisnu who still felt confused, afraid, angry, and at the same time guilty at Dewi Sri.

BATARA WISNU (VO)

Since then, my father has been taking care of Dewi Sri more often than his older brothers. His love for Sri exceeds than us who were first born into this world.

Love is always attached until we are adults.

CROSS DISSOLVE:**- EXT. PALACE YARD - DAY**

A few years later.

Batara Wisnu was worn the king's crown by Batara Guru. Then Batara Guru hugged Wisnu, Dewi Uma approached Wisnu and hugged him while unable to hold back the tears. Likewise,

Dewi Sri approached Wisnu to give a farewell hug.

BATARA WISNU (VO)

Now I'm an adult. I was trusted by my father to be the king of the island of Java. I was ordered to go to my own royal palace leaving my mother, father and sister behind.

Batara Wisnu boarded the royal vehicle accompanied by other soldiers who escorted Wisnu to the island of Java.

The vehicle was away from the palace, Batara Wisnu looked at his mother, father, and sister while waving his hand as a sign of farewell.

BATARA WISNU (VO)

Of course I feel sad, but this is my first step in the process of becoming an adult.

This is where my journey begins.

DIP TO BLACK:

- FIRST DREAM MONTAGE

Using Batara Wisnu's point of view:

- A princess comes to tease Batara Wisnu
- Dancing gracefully, holding Wisnu's hand, as if giving him hope.
- However, the Princess disappeared into the thick light.

CUT TO:

- INT. WISNU'S ROOM - MORNING

Wisnu woke up shocked by the dream he had.

Batara Wisnu then drank the water that was stored on the table beside him.

CUT TO:

- EXT. MENDANG STATE STREET

Batara Wisnu accompanied by soldiers surrounding him was traveling to Mendang country using royal horses. While on the trip, Wisnu was still haunted by the dream he had.

One of the soldiers who notice it then looked at him and asked.

SOLDIER 1

O Majesti, what is going on? I saw the look on your face was heavy burdened by something.

Is everything okay?

BATARA WISNU

I don't know. Obviously, that's none of your business.

SOLDIER 1

Alright, Your Majesty the King.

The soldier fell silent afterward, as did Wisnu.

When in the middle of the forest, Wisnu suddenly saw the Princess he met in his dream, smiling at him.

The princess was walking in the midst of dense forest trees alone.

Wisnu, who was surprised, stopped for a moment to approach the Princess.

BATARA WISNU

Really, it's like a dream turned into reality. Last night I dreamed of meeting the empress who came from heaven. It seems so beautiful as you are.

PRINCESS

(smiles shyly) Mmm... Can I help you, Your Majesty the King?

BATARA WISNU

I want you to be my wife. Accompany me wherever I go, accompany me on lonely nights, accompany my life as a wife in the kingdom.

The princess, who met Wisnu for the first time, was shocked. After all, this is the first time they have met. However, Wisnu had the courage to marry her.

PRINCESS

O Majesty, you've just chosen a wrong woman, haven't you?

BATARA WISNU

I dreamed of you last night, wearing exactly the same clothes and appearance.

PRINCESS

However, you don't know who I really am. I am a sinner, an unholy creature of God. I don't deserve to be your wife, Your Majesty.

BATARA WISNU

I don't care whether you are a sinner or not. Last night I was inspired by God to meet you, a sign that you are the one who fills the royal throne beside me.

The princess looks confused. However, the seriousness of Wisnu made her unable to refuse his offer.

Batara Wisnu stretched out his hand, gently took the princess' hand and took her along to his journey.

DIP TO BLACK:

- SECOND DREAM MONTAGE

- Batara Wisnu was running in the middle of the forest as if he was being chased by something.
- In his haste, he tripped over a rock and nearly fell into a ravine. Luckily, he still had time to hold onto the tree roots that spread out from the ground nearby.
- However, the roots were not strong enough to withstand the burden of Wisnu. Until finally he fell into the abyss.

CUT TO:

- INT. WISNU'S ROOM - MORNING

Wisnu woke up startled from the dream he had. He looked princess who was still fast asleep beside him.

Wisnu then kissed the princess's forehead, drank the water that kept on the table beside him and left the room.

CUT TO:

- EXT. PALACE - AFTERNOON

Batara Wisnu was sitting on a chair. Wisnu is still haunted by the dream he had last night. He tried to decipher what the dream meant.

Shortly, Princess came to serve him a cup tea. Batara Wisnu then asked her to sit next to him.

PRINCESS

Here is your tea, Kang Mas.

BATARA WISNU

Sit with me, my princess.

Batara Wisnu took a sip of the tea.

PRINCESS

What's wrong, Kang Mas?

BATARA WISNU

I had a dream, I was being chased by strangers. They chased me into a dense forest.

I can't avoid the sharp branches. All pierced the soles of my feet. I rushed until I finally fell into a very steep abyss.

Hearing the story from her husband, the princess looked so worried.

BATARA WISNU (CONT'D)

I know, the dream I had was just a dream. Just pray that it was just an ordinary

nightmare.

Batara Wisnu took another sip of his tea.

PRINCESS

Do Kang Mas's father and mother know that Kang Mas has married me?

BATARA WISNU

I don't think so. I just asked one of the soldiers to give the message to mom and dad.

PRINCESS

Hopefully, Kang Mas's mother and father can accept me as I am.

Batara Wisnu held the princess' hand tightly.

CUT TO:

- INT. KINGDOM OF BATARA GURU - NIGHT

Meanwhile, Batara Guru was furious to hear that Batara Wisnu marriage.

Batara Guru threw a glass to the wall, while the soldier knelt down while bowing in front of Batara Guru.

BATARA TEACHER

WHAT IS THIS?! HOW COULD HE THOUGHT TO TELL ME AFTER MARRIED HER!?

SOLDIER 1

I'm sorry, Your Majesty. I am only in charge of conveying messages from Batara Wisnu.

BATARA TEACHER

Enough! You better go back to your place.

SOLDIER 1

Alright, Your Majesty.

Even then the soldier left, while Batara Guru still looked angry when he heard the news from his son.

From behind the room, Dewi Uma approached and sat beside Batara Guru, who had been venting his emotions. She tried to calm her husband.

DEWI UMA

What's wrong, Kang Mas? Isn't it good news that our son finally married a princess from Mendang?

BATARA GURU

I still can't believe it, my own son stepped over me to ask God for permission to have a wife. He didn't respect me as a father who raised him.

DEWI UMA

Don't be like that. I, who gave birth to him, pregnant for more than 9 months, did not blame it. Do you know dear? That Allah's will lies in the will of Wisnu's parents. Just let it go, after all he is also an adult, he already understands what is good for him.

BATARA GURU

However, why should be with the sinful impure woman? Everyone knows that the Princess of Mendang is a dirty woman.

Batara Guru was silent, still overwhelmed by his anger.

DEWI UMA

Yes. If Kang Mas is still heavy-hearted by this all, just calm down, Kang Mas. I'm in my room if Kang Mas needs me.

Dewi Uma went to her room. Batara Guru just immediately had an idea to do.

CUT TO:

- INT. WORSHIP ROOM - NIGHT

Batara Guru performs the ritual of summoning Sanghyang Narada. Shortly after, Sanghyang Narada appeared in front of him.

SANGHYANG NARADA

What can I do for you this time, Batara Guru?

BATARA GURU

I beg you, Convey my anger to Batara Wisnu. Tell him, if he still insists on marrying the Princess of Mendang, I have no other choice but to throw him out of the kingdom. Let me take over the kingdom.

SANGHYANG NARADA

Why should I do what you want?

BATARA GURU

I only ask you to do what I think is good. He should have told me first before marrying anyone. How can he get the will of God without my will? Moreover, he married a sinner, an impure human. Of course, I wouldn't let him step over me and marry a dirty woman.

SANGHYANG NARADA

Well, it's quite reasonable. I'll pass your message to him.

Sanghyang Narada immediately disappeared and left, while Batara Guru still looks full of anger.

CUT TO:

- INT. BATARA WISNU KINGDOM - AFTERNOON

Wisnu and Princess were shocked to hear the confession of their soldiers after giving a message to Batara Guru.

The soldiers returned to their place, while Wisnu and Putri looked confused.

PRINCESS

How is it, Kang Mas? I told you that I am not worthy to be your wife.

BATARA WISNU

Calm down my dear, it's okay. I married you since I got inspiration from God to take you as my wife. A higher power than my parents.

For now, I will confirm to my father if I marry you for some reason. I will make him sure of my choice.

PRINCESS

Alright. I hope he understands and you'll come back fine.

Putri held Wisnu's hands tightly.

Suddenly, Sanghyang Narada appeared in front of them. His presence made Wisnu and Putri shocked.

Batara Wisnu immediately took care of the princess, worried that something bad would happen.

BATARA WISNU

Who are you?

SANGHYANG NARADA

I am the messenger of your father, Batara Guru. My name is Sanghyang Narada.

BATARA WISNU

What do you want?

SANGHYANG NARADA

I just want to convey a message from your father, if you still insist on making this Princess as your wife, it is with a heavy heart that your father will take over your kingdom's power. Then, if you resist, bad things will happen to you or your wife.

BATARA WISNU

I don't care about the messages given by him. I will go to him myself.

SANGHYANG NARADA

Once again, I have only been sent to convey your father's message.

Sanghyang Narada instantly disappeared.

PRINCESS

Kang Mas, sure you will go alone?

BATARA WISNU

This is just a family matter, it has nothing to do with the kingdom. I will go to my father myself.

PRINCESS

I'm worried about you.

Wisnu then hugged the princess tightly.

BATARA WISNU

No need to worry. I will definitely be back.

Wisnu slowly stroked Princess' head.

CUT TO:

- EXT. PALACE PAGE - AFTERNOON

Wisnu is preparing to go to his father. The princess stood beside him.

They hugged, Wisnu rode his horse and then left the Princess.

CUT TO:

- EXT. JOURNEY TO SURALAYA - AFTERNOON

Wisnu went alone to meet his father.

On the way, he felt something strange happened. He feels someone is following him.

Until suddenly, someone shot an arrow at his horse. Suddenly he fell.

Immediately, many people chased after him. Wisnu, who did not recognize the people, was frightened and fled into the middle of the jungle.

CUT TO:

- EXT. BETWEEN FOREST - AFTERNOON

Wisnu ran from the chase of the people until his clothes stuck in the trees, his pants were torn off by small branches, and his sandals were also loose.

Because of his fear, Wisnu did not focus on seeing the path. He then tripped over a rock and almost made him fall into a ravine.

Luckily, Wisnu still had time to hold onto a piece of root that was creeping out. However, apparently the people who chased him managed to find him. One of them cut the root of the tree until finally Wisnu fell into the ravine.

DIP TO BLACK:

- EXT. RIVER BAD - AFTERNOON

Wisnu finally woke up after fainting. He looked around confusedly.

Wisnu walked along the river. Until finally he found a place on which there were seven banyan trees lined up towering.

Wisnu, who was resigned to the situation, decided to meditate under the seven banyan trees.

CUT TO:

- INT. WISNU'S ROOM - AFTERNOON

Princess was sitting on the bed while looking sadly worried about her husband. She found out that Wisnu had disappeared in the middle of the wilderness.

Finally, Batara Guru came and approached her alone.

BATARA GURU

You should have known that he was my biological son.

PRINCESS

Yea, I know it!.

BATARA GURU

Then, why do you want to be his wife?

PRINCESS

He swore that our meeting was by the permission of God who inspired him through a dream.

I saw the way he treated me like a princess. The way he looks, the way he talks. It really shows a holy king.

Batara Guru ignored the Princess's words. He then rubbed the head of the princess who

was sad.

BATARA TEACHER

Never mind. What do you know about a holy men? Now, just serve back me as you should.

Putri cannot fight other than to follow what was ordered by Batara Guru.

The kingdom was finally taken over by Batara Guru.

THE END.

The screenplay above is arranged using the point of view of Batara Wisnu who is the central character in the story. As written in the screenplay, the sequence of stories is not all written following the sequence of stories in the hypogram script and there are some events and conditions, which are not explicitly told in the hypogram script, which must be inserted to build logic and dramatization of the story.

These events include: the moment of emotion and happiness at the birth of Batara Wisnu; the appearance of the name of the Dewi Uma; the picture of Batara Guru as a person who loves his family, is patient in educating children, but is also firm and respected; reminiscing about Wisnu at the moment he was born and his empathy for his mother's struggles as he witnessed the birth of his youngest sister Dewi Sri; Batara Guru's misunderstanding of Wisnu was only because he accidentally bumped his sister so that she fell and cried while playing; The consequences that Wisnu received from this misunderstanding traumatized him and formed a cynical view of his father who was increasingly concerned about Dewi Sri; the sending of Wisnu to be king of the land of Java; the story of Wisnu's dream of meeting a beautiful daughter who

he later considers as an inspiration from God that continues to preoccupy his mind; Wisnu wanders in the forest and meets Putri Mendang (Princess of Mendang); Putri Mendang was married without being able to refuse; the news about Princess Mendang's marriage to Wisnu arrived to Batara Guru; Batara guru was angry with Wisnu because he felt his honor was stepped on and the king's son should not marry a sinner, this anger resulted in the revoking of the king's throne from Wisnu; Batara guru called Putri Mendang a dirty woman, eventhough he himself had an affair with the princess and made her a 'dirty' woman; Narada came down to earth to convey his wrath, but Wisnu insisted on clarifying his marriage directly to Batara Guru; Wisnu's nightmare about he was terrorized in the forest on his way to Sura-laya until the unfortunate Wisnu came true; the lie of Putri Mendang who closed her eyes accepted Wisnu's engagement; and Putri Mendang who was again controlled by Batara Guru.

By loading the logic of the story and drama in the screenplay, the inquiry for the details of the events that are required to be revealed in the screenplay can be explained as follows:

Table 3. The answers to the inquiry on the details of the events illustrated in the screenplay

| | |
|--|--|
| | In the screenplay, there are several clues that can describe that Wisnu is a child who has superiority in the form of his ability to remember his infancy and his ability in the art of archery where these advantages mark Wisnu as a generation that has special intellectuals and agile physique, fulfilling the criteria for the next generation who deserves to hold the royal throne. |
| | The forbidden relationship between Batara Guru and Putri Mendang is described at the end of the text where Batara Guru approaches Putri Mendang after Wisnu disappears and asks Putri Mendang to forget Wisnu and return to submit to Batara Guru's orders. |
| | Wisnu's decision to marry Putri Mendang whom he had just met in the jugle was due to a revelation he received through a dream which he considered as a revelation from God. The revelation was considered by Putri Mendang as a sacred message that marked the seriousness of Wisnu so that the princess did not dare to refuse his proposal, even though Princess Mendang actually realized that Wisnu was the son of Batara Guru who had made her his mistress, she admitted it at the end of the story. |

| | |
|--|--|
| | <p>Batara Guru finally found out his son's marriage from a soldier who was ordered by Wisnu to deliver the news of his marriage to Putri Mendang.</p> <p>The news of the marriage clearly made Batara Guru angry knowing that his own son had dared to marry his secret wife. Batara Guru's wrath was also caused by Wisnu not asking his father's blessing first, so that his father felt he was not appreciated by his own son. Even though Batara Guru himself would never approve of his son's marriage because of the forbidden bond between himself and Putri Mendang. The wrath resulted in a threat to dethrone Wisnu from the royal throne in Java.</p> |
| | <p>Batara Wisnu has tried to save his marital relationship with Putri Mendang and maintain his own family relationship by going to Sura-laya to clarify his marriage to Putri Mendang. However, it turned out that his reconciliation efforts failed because his journey to Sura-laya encountered a mysterious terror that caused him to run aimlessly to save himself until he fell into a ravine and fainted. When Wisnu regained consciousness, he continued his escape until he came to a place shaded by seven large trees, just like what Wisnu had experienced in his nightmare yesterday.</p> |
| | <p>The loneliness and worry of Putri Mendang who was left by Wisnu became an opportunity for Batara Guru to come to subjugate Putri Mendang as his mistress and ask her to forget Wisnu. Batara Guru's power as King made Putri Mendang unable to refuse the King's orders.</p> |

CONCLUSION

The rescue of classic Javanese script content such as Babad Tanah Jawi can be done, one of them is by adapting the script content to the form of a fictional film. In the process, the adaptation must begin with the process of adaptation first to the screenplay form which will be the guideline for film production. This initial step is an essential stage in filmmaking for a well-prepared film is largely determined by the quality of its creation guidelines (screenplay). Characteristics of fiction film scripts allow scriptwriters to develop logic and dramatization of stories from hypogram scripts if the story text is presented too briefly and has the potential to be ambiguous, as happened in one of the opening stories in the book Babad Tanah Jawi, entitled "Asal-muasal Tanah Jawa" as the object material for the adaptation in this study. Thus, when the screenplay has been transformed into a film, the narratives and visual languages of the film that appear later will not burden the audience with the obligation to interpret the film's content in depth or philosophically because all film elements have been made to suit the audience's ability to capture the film's message without compromising essence of the story from the primary script. This research has been carried on the behalf of studying the script text character of the *Babad Tanah Jawi* and adapt its content on the Chapter of Asal-muasal Tanah Jawa to a screenplay as an act of salvaging the content of the *Babad* script to a feature film. This study ultimately resulted in fiction film screenplay. The screenplay is composed based on the hypogram script character of Asal-muasal Tanah Jawa which tends to present the story concisely so that the essence of the adaptation is emphasized on the clarity of the plot. To make each piece of the story in Babad more logic and connected to each other, it

is added some dramatical elements and events that are studied and concluded from external relevant sources to the story of Asal-muasal Tanah Jawa.

ACKNOWLEDGEMENTS

We would like to express our sincere gratitude to LPPM Universitas Pendidikan Indonesia (UPI) for fully support this research materially and administratively. Our honor also goes to all research partners who has devoted their thought and time to make this research happened and useful.

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