

The Kupatan Tradition in Tirta Mulya Village in The Form of a Docudrama Film

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ABSTRACT

Objective: The objective of presenting the Kupatan tradition through a docudrama film format is to disseminate information and encourage community reflection on the practice. **Method:** The selection of a docudrama as the medium is predicated on its capacity to visually and audibly depict communal activities, while simultaneously offering participants a novel experiential opportunity in the filmmaking process. The docudrama employs an essayistic approach to its narrative structure, enabling comprehensive coverage of events organized either chronologically or thematically. The pre-production phase involves detailed planning and preparation related to the production process, whereas the production phase constitutes the execution of these plans. **Results:** The Kupatan tradition is a cultural practice observed by the Javanese community on the seventh day following Eid al-Fitr. This tradition involves serving ketupat snacks as part of the kenduri ceremony, alongside activities such as fostering social ties, almsgiving, and mutual forgiveness, which collectively embody the symbolic significance of Kupatan. **Novelty:** The selection of a docudrama as the medium is predicated on its capacity to visually and audibly depict communal activities, while simultaneously offering participants a novel experiential opportunity in the filmmaking process.

INTRODUCTION

Docudrama is a documentary narrative style that reconstructs real events presented creatively with commercial intent. To date, 90% of both foreign and local docudrama productions take the form of portraits or biographies, which is why this format is also referred to as biopics [1]. The documentary genre has a clear boundary defined by the mission to convey “this is,” rather than constructing an “as if” reality typical of fictional genres. Docudrama aims to build a concrete understanding of reality, often due to limited visual data, by dramatizing reconstructions of past events that need to be depicted [2]. Filming commonly occurs on location and sometimes incorporates actual scenes from other documentary footage.

The production of the docudrama was conducted in Tirta Mulya Village, Pelepat Ilir District, Bungo Regency, Jambi Province. Tirta Mulya is a transmigration area inhabited by various ethnic groups, predominantly the Javanese community. Within this village, there is a tradition known as Kupatan. Kupatan is a practice passed down through generations, observed on the seventh day after Eid al-Fitr. The majority of the Javanese Muslim community, whether residing in Java or in diaspora, observe this tradition. There are two versions regarding the origin of the Kupatan tradition, also known as Syawalan. One attributes the tradition’s introduction to Sunan Kalijaga, who introduced two terms to the Javanese community: Bakda Lebaran and Bakda Kupatan.

Another perspective holds that the Syawalan tradition dates back to the era of Paku Buono X's reign in Java.

Kupatan is associated with two terms: *ngaku lepat*, meaning acknowledgment of mistakes, and *laku papat*, referring to four actions. For the Javanese community, *laku papat* has several meanings: first, *Lebaran*, signifying the end of Ramadan fasting; second, *Luburan*, meaning sharing abundantly; third, *Leburan*, which connotes melting or dissolving; and fourth, *Laburan*, which signifies a Muslim's heart returning to purity through various acts of worship. Various types of *ketupat* are presented depending on the location of the Kupatan celebration, such as *ketupat bawang* from Madura, *glabed* from Tegal, and *ketupat babaci* from Betawi. In addition to *ketupat*, other traditional foods like *lepet* and *apem* are also served. However, the *ketupat bawang* is most commonly used by the community in Tirta Mulya due to its simpler preparation. Observing this cultural phenomenon, the creator was inspired to document the Kupatan tradition through a docudrama film. The intention is to preserve and present the tradition in documentary form to enable the residents of Tirta Mulya Village to understand the meaning behind the Kupatan practice.

The Kupatan Tradition constitutes a cultural heritage that has been deeply rooted in the life of the community in Tirta Mulya Village for several generations. Annually, precisely on the eighth day following the Eid al-Fitr celebration, villagers gather, bringing *ketupat* and various traditional dishes to the village hall and ancestral graves to perform a series of sacred rituals. However, beneath the festive nature of this annual event lies an increasingly concerning issue. Firstly, there exists a widening knowledge gap between the older and younger generations. The village elders, most of whom are over sixty years old, remain the sole custodians who fully comprehend the philosophical meanings embedded in each stage of the ritual. This includes the selection process of *janur* (young coconut leaves), the techniques of weaving *ketupat* with specific patterns that each carry symbolic significance, and the recitation of prayers in ancient Javanese containing local wisdom values. In contrast, the younger generation of Tirta Mulya Village largely participates only ceremonially, lacking an understanding of the spiritual and social essence inherent in the tradition. Their involvement tends to be limited to attendance, consumption of food, and taking photographs, after which they depart without acquiring new knowledge about their ancestral customs.

Secondly, there has been no comprehensive and narrative documentation effort regarding the Kupatan Tradition. Existing documentation is confined to amateur photographs uploaded to social media by residents or fragmented short video clips that focus merely on surface aspects such as the crowd and entertainment. There is no singular audiovisual work that rigorously records the complete procession from beginning to end, let alone one that explores and presents the profound meanings behind the tradition in a manner that is engaging and accessible to a broad audience, especially the younger generation.

Thirdly, the accelerating forces of modernization and globalization impacting Tirta Mulya Village have significantly hastened the erosion of local culture. The introduction

of internet access, cable television, and various social media platforms has drastically altered the cultural consumption patterns of the village's youth. They exhibit a stronger preference for urban trends and modern lifestyles over the preservation of local traditions, which are often perceived as outdated and irrelevant to contemporary times. If this situation is allowed to persist without appropriate cultural interventions, it is highly likely that within one to two decades, the Kupatan Tradition will lose its spiritual essence and be reduced to a mere empty ceremonial event, or potentially disappear entirely over time.

Fourthly, there exists a critical issue concerning the transformation of knowledge. The village elders, who serve as custodians of the collective memory regarding the Kupatan Tradition, lack a structured system for knowledge transmission. To date, the transfer of knowledge has been conducted orally and incidentally, heavily reliant on individual willingness to inquire and learn. The absence of systematic written or audiovisual documentation renders this knowledge transmission chain extremely vulnerable to disruption. Should these elders pass away, the knowledge encompassing the meaning of ketupat weaving, the philosophy behind prayer recitations, and the noble values preserved for centuries will also be irrevocably lost.

Research and the production of a docudrama film on the Kupatan Tradition in Tirta Mulya Village possess a critical and immediate urgency that cannot be postponed. Several fundamental factors render this project an imperative that must be realized without delay. The first and most urgent factor is the race against time concerning the advanced age of key informants. The village elders, who serve as the primary sources of knowledge and possess a comprehensive understanding of the tradition from spiritual, historical, and technical perspectives, are on average elderly. Their health is deteriorating, their memory is fading, and the risk of their sudden loss increases daily. Each day that passes without efforts to record and document this knowledge represents a gamble with the irreversible loss of invaluable information. These elders constitute living libraries without any copies, and if they pass away without having fully transmitted their knowledge, access to authentic local wisdom will be irrevocably lost.

The second factor is the absence of a documentation medium that integrates factual documentary evidence with the power of dramatic narrative. The Kupatan tradition is not merely a series of ceremonial activities that can be recorded in a flat, literal manner. It encompasses layers of meaning, emotion, and spirituality that can only be fully conveyed through a narrative approach that resonates deeply. Docudrama film is the most appropriate medium, as this genre can reconstruct key scenes from the past, revive the inner experiences of tradition bearers, and communicate moral messages with a visual impact unattainable by pure documentary formats or academic writing. The urgency to create such a work arises from the reality that today's younger generation is a visual generation, more easily engaged by audiovisual content featuring strong storylines, relatable characters, and aesthetically compelling cinematography.

The third factor pertains to the strategic position of Tirta Mulya Village within the local cultural landscape. This village remains one of the few cultural enclaves that

preserves the Kupatan Tradition in its most authentic form, largely untouched by commercialization and modern alterations. However, this position is highly vulnerable. Modernization gradually infiltrates through various channels, including government programs that, often unintentionally, reduce the sacred value of the tradition to merely a tourism commodity. Documenting this tradition in its original form is currently a critical effort to safeguard cultural heritage, akin to capturing a cultural blueprint before the original structure undergoes renovations that fundamentally alter its character.

The fourth factor addresses the urgent need for relevant and engaging local cultural learning materials for the younger generation. Schools in Tirta Mulya Village and its surrounding areas have traditionally delivered local content through methods that tend to be textual and uninspiring. A docudrama film produced with high cinematic standards can serve as a dynamic educational resource, capable of stimulating curiosity and fostering pride in one's cultural identity. Without such materials, cultural education efforts will continue to experience a disconnect between the content intended to be conveyed and the mediums used for its delivery.

RESEARCH METHOD

The process of producing a docudrama film requires conducting location surveys, social observations of the community, and direct interviews or questionnaires to obtain accurate information. Subsequently, an exploration phase is undertaken to investigate and gain a deeper understanding of the subject matter. Therefore, data collection steps regarding the kupatan tradition were carried out. This included the excavation of sources both directly in the field and through written literature, as well as the collection of images to acquire sufficiently significant data. Pre-production is conducted to plan and prepare all aspects related to production. The creators prepare everything associated with the documentary film production. The initial process undertaken by the creators involves research activities, which include gathering data or information and conducting observations related to the issues or events, subjects, and locations pertinent to the topic. This process was carried out by a team of three members.

The production phase constitutes the execution of the plans developed during pre-production. At this stage, the creators commence shooting by conducting interviews with the subjects. Additionally, several stock shots are taken of important events or occurrences to enhance the meaning and strengthen the message conveyed in the film. The final stage in film production is post-production, during which the editing process begins. Editing involves the selection and arrangement of shots, divided into two stages: offline editing, which is critical, and online editing.

RESULTS AND DISCUSSION

Tirta Mulya Village

Tirta Mulya Village is a transmigration area located in the province of Jambi, inhabited by various ethnic groups, with the Javanese community forming the majority. The primary economic activity of the residents involves managing oil palm plantations.

The morning atmosphere in Tirta Mulya Village resembles that of typical villages, where children depart for school and farmers head to their fields, a common and familiar sight. Currently, however, the villagers are busier than usual due to the observance of Kupatan, a traditional ceremony passed down through generations. This tradition is celebrated annually on the seventh day after the Idul Fitri holiday, both on the island of Java and among diaspora communities.

One notable participant, Mrs. Pon, eagerly prepares for the Kupatan ceremony with the assistance of several relatives. They carefully organize all necessary items for the event, which is held at her residence. Among the preparations is the weaving of coconut palm leaves into ketupat (rice cakes), accompanied by coconut milk-based vegetable dishes, which serve as the main delicacies. Various types of ketupat exist; in this instance, Mrs. Pon opts to make ketupat bawang due to its simpler preparation process. In addition to ketupat and the coconut milk vegetable dishes, other traditional foods such as apem, lepet, urap, botok, ingkung ayam (whole chicken), eggs, crackers, and rempeyek are also prepared. The entire process of preparing ketupat alongside the complementary dishes requires approximately half a day.

Once arranged in containers, the prepared food is distributed to relatives and neighbors. This act of sharing and giving alms exemplifies the harmonious social relations within the Tirta Mulya Village community. The food placed inside the home will later be served during the *kenduri* (communal feast) event. Children show great enthusiasm in assisting with the Kupatan preparations at Mrs. Pon's house. As neighbors and relatives begin to arrive for social visits and to participate in the *kenduri*, the event serves as an expression of gratitude to Allah SWT. The Kupatan tradition fosters effective communication and strengthens social ties, which is evidenced by the active participation and enthusiasm of the community members. This tradition, inherited from the ancestors, has been maintained through continuous practice and is regarded as a cultural heritage that must be preserved and sustained.

Symbolic Meaning of Kupatan

The symbolic meaning of Kupat is encapsulated in the concept of "laku papat," which translates to four actions. According to Amin and Salim [3], these four actions are as follows: 1). The first action is Lebaran, derived from the word meaning "finished" or "completed." In this context, Lebaran signifies the conclusion of the fasting period during Ramadan and the celebration of the victorious month welcoming the Eid al-Fitr festival. 2). The second action is Luberan, originating from the word "luber," meaning overflowing or abundant. Luberan symbolizes an invitation to share with others and encourages acts of charity. 3). The third action is Leburan, stemming from the word "lebur," which means to melt or eliminate. Leburan represents the acknowledgment of mistakes and serves as a symbol for mutual forgiveness. Through this act of forgiveness, past wrongdoings and sins are metaphorically dissolved. 4). The fourth action is Laburan, derived from "labur" or lime used to whiten house walls and clarify water. This action signifies the importance of maintaining both physical and spiritual purity.

Regarding the purpose of the Kupatan tradition, Subagya [4] identifies the following objectives: 1). As a means of communication and social bonding: The Kupatan tradition fosters effective communication and strengthens social ties. This is evidenced by the enthusiastic participation of the community, who collectively bring trays filled with *kupat* to mosques and prayer rooms. Reflecting the Javanese philosophical meaning of *kupat* as "admitting mistakes," the tradition also serves as a platform for mutual forgiveness. 2). As a means of charitable giving: Kupatan also functions as an avenue for charity. This is demonstrated by the community's practice of bringing their *ketupat* from home to mosques and prayer rooms for communal feasting, expressing gratitude for the blessings received and marking the completion of fasting during Ramadan and the Syawal fast. 3). As a means of preserving ancestral traditions. 3). As previously explained, the Kupatan tradition is a customary practice inherited from ancestors and passed down through generations within certain communities. Therefore, it must be maintained and preserved as part of the Kupatan tradition.

According to Subagya [4], several aspects of multicultural values significantly influence human life. These aspects are categorized as follows: 1). The religious aspect of the Kupatan celebration is the primary purpose of Kupatan itself. Kupatan serves as an expression of gratitude to Allah for the blessings received. 2). The first spiritual aspect is mutual forgiveness. The Kupatan tradition derives from the Javanese word "*kupat*," which means "*ngaku lepat*" or admitting one's faults through mutual forgiveness. The positive impact of this meaning is that communities celebrating Kupatan become accustomed to forgiving one another and shaking hands. The act of acknowledging faults is symbolized by handshakes and mutual forgiveness following the observance of Ramadan and Shawwal fasting. The subsequent spiritual aspect involves bringing light.

This concept is derived from the word "*janur*," rooted in the Arabic term *ja'a nur*, meaning "the arrival of bright light." The notion of bringing light signifies that after Muslims complete the Ramadan and Shawwal fasts, Kupatan symbolizes humanity's hope to receive light or guidance from Allah during these months [5]. 3). The social aspect of the Kupatan tradition centers on mutual cooperation (*gotong royong*). This is symbolized by the *ketupat*, which is made from woven *janur* leaves. The interlacing of *janur* represents cooperation. As social beings, humans require assistance from others; thus, the Kupatan tradition embodies the values of mutual cooperation and strengthening social bonds (*silaturahmi*) [6].

Work Development of the Piece

According to Hall, representation is the production of meaning concepts in the mind through language. It is the relationship between concepts and language that depicts objects, people, or physical entities. Referring to Stuart Hall's writing, Jiliastuti identifies three types of approaches to representation, namely: 1). Reflective Approach: This approach posits that meaning depends on an object, person, idea, or event in the real world, with language functioning like a mirror that reflects the true meaning as it exists in the world. 2). Intentional Approach: This approach challenges the previous perspective by asserting that the speaker or writer expresses their unique understanding of the world

through language. This argument is supported by the fact that as individuals, we use language to communicate special or unique perspectives of the world. 3). Constructivist Approach: This third approach recognizes the public and social character of language [7].

The conceptual framework for the design of this film work adopts the constructivist approach, which illustrates the social character of the socio-cultural meaning that society attributes to the Syawalan tradition, presented in the form of a docudrama film. Observations were conducted alongside interviews with members of the Tirta Mulya Village community, including elders or community leaders, religious figures, village officials, youth, and academic representatives. These interviews aimed to obtain empirical and concrete data. The Kupatan tradition demonstrates evidence of affection between children and parents. Furthermore, the sungkeman ritual is also performed for extended family members, neighbors, and friends, not limited solely within the family. Thus, the meaning of ketupat here also serves as a guide for Muslims to forgive one another sincerely (Poniyem, interview, May 16, 2022, RT 13, Tirta Mulya Village). *Janur*. The term is an abbreviation of 'Jatinining nur,' which signifies having the aspiration to attain divine light with a pure heart. To achieve this, one must consistently remember God, engage in dhikr (remembrance of God), and perform righteous deeds (Sunaryo, interview, May 7, 2022, RT 13, Tirta Mulya Village). According to Sunaryo, during the process of taking the young coconut leaf (*janur*), no specific recitation is required, only the utterance of the basmalah. The young coconut leaf is yellow, fresh, and uniform in size.

The ketupat wrapper is made from intricately woven *janur*. This complexity symbolizes the difficulty of seeking forgiveness and also reflects the diversity of Javanese society [8]. The interwoven *janur* represents an encouragement to strengthen social bonds regardless of differences in rank, position, or wealth. Ketupat is typically served with coconut milk-based dishes; hence, the phrase "kuat santen" is known as an acronym for "kulo lepat nyuwon ngapunten," meaning "I am wrong, please forgive me." In addition to ketupat, lepet holds symbolic meaning and was historically introduced as a traditional snack to Javanese society by Sunan Kalijaga (Poniyem) [9]. Interview conducted on May 18, 2022, in RT 13, Tirta Mulya Village.

Docudrama, also known as reconstruction documentary, is a subgenre of documentary film that combines factual elements with fictional components to create a unified narrative [2]. A docudrama can portray the lives of significant figures, important events, miraculous occurrences, reconstruct historical moments, and reveal the inner aspects of a character that have never been publicly disclosed. Such films may present their characters speaking directly to the camera in a talking head format. Notably, these characters may have passed away decades earlier, and during that period, motion picture recording technology had not yet been developed. While this technique is common in fictional films, it is particularly remarkable in documentary filmmaking, given the necessity for filmmakers to remain faithful to the available data without introducing imaginative elements into the storyline. This fidelity is maintained through extensive data, including personal diaries of the characters featured in the film.

Pre-production is a critical phase in which the process of designing and planning the story idea takes place. This planning stage is essential to producing a high-quality documentary work [10]. The idea behind a documentary is fundamental and requires special attention during this phase to develop a concept that is both engaging and informative. According to Gerzon R. Ayawaila, to capture an event effectively, one must delve into the root of the problem, which involves a complex web of cause and effect. Therefore, the content of the representation should not merely consist of a superficial overview of global information and issues [1]. Determining the central idea in a documentary can be challenging, as ideas tend to evolve and branch into numerous directions, many of which may appear equally compelling to explore. In selecting a specific idea, a strong personal motivation is necessary, alongside a clear recollection of the primary objective of the documentary's creation [1].

The idea for the documentary film originates from a Javanese cultural tradition known as the Lebaran Ketupat celebration. To this day, the Kupatan tradition is consistently observed by communities both on the island of Java and among those living abroad [11]. The documentary aims to depict how society practices the Kupatan tradition, while also incorporating several dialogues that explain the origins and meanings of the custom [12]. The filming location is set in Tirta Mulya Village, one of the villages in Bungo Regency, Jambi Province.

Gerzon R. Ayawaila explains that research in documentary filmmaking is a process of gathering data or information through in-depth observation of subjects, events, and locations that align with the intended theme. Conducting research helps to solidify and develop an existing idea [13]. Documentary ideas are derived from what is heard and seen, rather than from imagination alone. However, obtaining a compelling idea requires more than mere observation and listening, as all significant events can serve as potential themes for a film. One effective research method is conducting in-depth interviews, either directly or indirectly. In the production process, the filmmaker employed indirect interview techniques via telephone and WhatsApp, as well as direct interviews through personal visits to the informants' homes.

The realization of an audiovisual work inevitably involves collaboration among several individuals, each with distinct roles and responsibilities. Such cooperation significantly influences the final outcome of the audiovisual production. The selection of the crew for a documentary film production cannot be considered a trivial matter, as the involved personnel must not only be familiar with their respective duties but also possess a thorough understanding of the documentary's core purpose and narrative [14]. This understanding is crucial, particularly during production phases such as the capture of footage or stock shots, where each crew member needs to recognize the moments worth capturing beyond merely following the director's instructions. Consequently, crew selection requires individuals who not only have technical proficiency but also comprehend the primary objectives of the documentary and are capable of interpreting the director's vision.

Technical equipment constitutes a fundamental asset in the creation of an audiovisual work. Cameras and microphones are essential devices that must be prepared in advance. To enhance the quality of the audiovisual product, additional supporting equipment such as tripods, artificial lighting sources, audio recorders, and other relevant tools should also be arranged. Equipment preparation must be aligned with the predetermined production schedule, given the extended duration of the production process and its intermittent pauses. Production costs represent a critical factor in facilitating the realization of the work. Budget planning can be undertaken once the final treatment has been completed and the crew selection finalized. Particular attention must be given to locations that are considerably distant when drafting the budget. Employing financial resources judiciously is paramount to addressing the typically limited budget of a documentary.

The production process is carried out after the treatment has been completed and approved by the supervising lecturer. This documentary involves two stages of production: interviews and the collection of stock shots or footage. The interview serves as the process of gathering facts through a source or an individual who is competent in their field [15]. It is the core of a documentary film in conveying information that cannot be visualized, particularly in certain circumstances such as when the interviewee expresses feelings or past experiences for which no visual archives exist, as well as other elements that cannot be accessed visually. This renders the interview process an essential and indispensable component.

Interviews are conducted after establishing sufficient rapport with the interviewee; however, some interviews may suffer from inadequate preparation due to unfavorable situations and conditions, resulting in less than optimal outcomes. The primary objective of an interview is to obtain information from an individual who has the capacity to provide such information, thereby ensuring the factual integrity of an event. The interview process aims to acquire information, whether in the form of personal experiences or subjective perspectives on an event from the interviewee. Personal experiential accounts can serve to reinforce the information derived from subjective viewpoints regarding an occurrence.

This documentary reconstructs a tradition practiced by the Javanese community, known as Kupatan or more commonly as Syawalan. To this day, the Kupatan tradition continues to be observed by Javanese Muslims both on the island of Java and in diaspora communities [16]. The tradition is upheld across various regions where it is practiced. The variations in Kupatan traditions do not diminish or alter the essence of the Kupatan practice. Through the creation of this docudrama film, it is anticipated that it will serve as an informative medium for the community. This work presents how the residents of Tirta Mulya Village observe the Kupatan tradition, which occurs seven days after the Eid al-Fitr celebration. Activities such as maintaining social harmony, charitable giving, mutual forgiveness, and preserving personal purity exemplify the representation of the Kupatan tradition. This portrayal serves as a highly inspiring reflection aligned with the

objectives previously outlined, showcasing a sequence of Kupatan ceremonial activities. The final documented sequence is as follows:

Presentation of the final project for the TV/Film creation program at the Indonesian Institute of the Arts Padang Panjang. 1). The atmosphere of Tirta Mulya Village. 2). Title of the work: "Reconstruction of the Kupatan Tradition in Tirta Mulya Village in the Form of a Documentary Film: Performative Documentary." 2). The bustling morning activities of Tirta Mulya Village, including children going to school and farmers heading to the fields. 3). Housewives in Tirta Mulya Village preparing spaces for making and cooking ketupat. 4). The ketupat preparation process, which takes approximately half a day. 5). In addition to ketupat, the community also prepares lepet, apem, and vegetable dishes, typically coconut milk-based vegetables, as complementary traditional Kupatan cuisine. 6). Upon completion of all preparation processes, the ketupat along with its accompaniments is served in basins, trays, or plastic containers. 7). Acts of sharing and forgiveness serve to strengthen social bonds. As an expression of gratitude to Allah SWT, the community holds a feast at a residence. 8). The film concludes by depicting a villager hanging ketupat above the doorway, a practice believed to dispel negative energy.

Closing remarks express gratitude to various parties, including supervising lecturers, examiners, the director and deputy of the postgraduate program, postgraduate administrative staff, the production team, family members, and the residents of Tirta Mulya Village. After completing all stages of production, namely the capture of images and videos, and ensuring that the footage is comprehensive, the process advances to post-production, specifically video editing. For the editing process, the author utilizes Adobe Premiere CC software.

The preparation stage involves selecting each video clip individually and separating the usable footage into a designated "good" folder. This organization facilitates the editing process by distinguishing usable videos from those that are not required. Consequently, during editing, the author can focus on aligning the footage with the established storyline. In the video editing phase, Adobe Premiere CC is employed to maximize the quality of the final film. The author applies a narrative concept that is straightforward and consistent with the initial concept, ensuring ease of understanding for the audience.

The first step in editing involves importing the sorted video clips sequentially according to the storyline and assembling the interview segments from the sources. Regarding the placement of the background sound, the author selects audio that is appropriate and suitable for all audiences, aligning with the campaign video concept. This selection ensures that the campaign video is accessible and comprehensible to viewers.

The Outcome of Artistic Work

The film docudrama Kupatan centers on the cultural tradition of the Javanese community known as Syawalan. Kupatan is a tradition observed in the month of Syawal, specifically on the seventh day following Eid al-Fitr. Consequently, the plot structure of this docudrama film is constructed based on the representational meanings of the

Kupatan tradition, which include fostering social harmony, charitable giving, mutual forgiveness, and communal feasting.

Social harmony (*silaturahmi*) embodies the essence of Islamic culture; it is the fruit of all acts of worship within Islam. Prayer, fasting, and pilgrimage culminate in the establishment of *silaturahmi*, particularly when the individual's prayer reflects awareness of being a servant of Allah SWT, fasting is performed with the sole intention of earning Allah's pleasure, and pilgrimage is undertaken with devotion directed exclusively towards Allah SWT.

Charitable giving (*sedekah*) is considered especially meritorious when performed on sacred days, such as Eid al-Adha or Eid al-Fitr. Furthermore, *sedekah* is not limited to monetary contributions, thereby facilitating participation, particularly among children who are encouraged to engage in this tradition from an early age. Children often enthusiastically partake in the Kupatan tradition, frequently assisting in delivering charitable offerings to relatives.

The concept of forgiveness is universal and is found across various faiths and philosophical traditions throughout history and across cultures. All such teachings regard the act of forgiving as a manifestation of virtue. The tradition of communal feasting (*kenduri*) contains elements derived from Animism and Dynamism beliefs, subsequently enriched with influences from Hindu-Buddhist and Islamic traditions. Each incorporation of new elements inevitably transforms the nature of *kenduri*, illustrating that all cultural practices are subject to change. Innovation leads to the abandonment of old traditions in favor of the creation of new ones, thereby effecting shifts in human lifestyle patterns.

Texture of Artistic Work

According to Ed Sikov, *mise en scène* is a fundamental feature of cinematic representation. *Mise en scène* comprises all the elements visible in front of the camera, including setting, props, lighting, costumes, and actor movements. The setting in the film is the environment of Tirta Mulya Village, with a particular focus on Mrs. Pon's house. This location was chosen to correspond with the implementation of the Kupatan tradition and the commonly used cooking utensils as props.

The cinematographic aspect employed in the Kupatan docudrama includes the use of wide shots, wherein the subject is clearly identifiable as it occupies the frame, despite some space above the head and below the feet. This spacing is intentionally used to create a safe visual margin for viewer comfort. In addition to wide shots, cut-in shots are also utilized. These shots focus on detailed parts of the subject, such as hand or foot movements, to emphasize the subject's emotions.

The cameras used were the Sony A7 and Sony A7II, equipped with fixed 50mm lenses. The choice of a 50mm lens is justified by the APS-C sensor's focal length range of approximately 28-70mm, with 50mm serving as a midpoint within this range. The production employed two cameras supported by tripods. The sound in the Kupatan docudrama originates from narration and interviewees. The narration provides general information regarding the Kupatan tradition, while the interviewees offer detailed

explanations about the components and meanings of the tradition. Editing is the process of organizing and arranging a series of shots into a scene, a series of scenes into a sequence, and sequences into a coherent narrative. Editing represents the final stage of production, during which selected footage is combined to produce a meaningful informational output.

CONCLUSION

Fundamental Finding : The Kupatan dokudrama film represents the Syawalan tradition of the Javanese community as a cultural practice held on the seventh day after Eid al-Fitr, highlighting communal feasts with ketupat and coconut milk-based dishes alongside social gatherings, charitable giving, and mutual forgiveness as its core elements, while demonstrating that despite regional variations, the essential meaning of the tradition remains consistent across communities. **Implication :** The film functions as an informational and cultural preservation medium that not only educates audiences about the Kupatan tradition but also contributes to sustaining and promoting Javanese cultural identity among both local and diaspora communities. **Limitation :** The portrayal is specifically centered on the practices of the Tirta Mulya village community, which may not fully capture the diversity and complexity of Kupatan traditions across different regions. **Future Research :** Further studies can explore comparative analyses of Kupatan practices in various regions and diaspora contexts to provide a more comprehensive understanding of its variations, transformations, and cultural significance.

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