
The Panginyongan Film Identity: Narrative and Cinematic Approaches of Local Cinema

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Abstract

This study examines how narrative and cinematic constructions in the short films of Banyumas Raya, Indonesia, contribute to the formation of a distinct Panginyongan film identity. Focusing on three fictional film works, *Dolanan Layangan*, *Pur*, and *SETAN: Seni Tani*, this research employs a qualitative content analysis method grounded in Bordwell's film concept, integrated with theories of realism (Bazin), creative improvisation (Sawyer), and identity representation (Hall). The findings reveal a synergistic construction of identity through three interconnected themes: (1) narratives centered on everyday conflicts resolved through communal values, (2) a realist-improvisational aesthetic using long takes, natural lighting, and non-professional actors to achieve authenticity, and (3) the use of the *Ngapak* language and local cultural symbols as markers of identity and symbolic resistance. The study concludes that these films function not merely as cultural representations but as active sites of identity negotiation. Furthermore, it proposes a Panginyongan Film Identity Model that synthesizes these elements, offering a framework for understanding similar practices in other Indonesian regional cinemas. This

research underscores the significance of local cinema as a vital cultural practice that challenges mainstream aesthetics and contributes to Indonesia's diverse national cinematic landscape.

Keywords: *Panginyongan Film, Banyumas Raya, Identity, Narrative Analysis, Cinematic Analysis.*

1. Introduction

The cinematic landscape of Indonesia has undergone a significant transformation over the past two decades, marked by the burgeoning emergence of regional film productions outside the mainstream industrial hub of Jakarta. This decentralization signals a new dynamic in which cultural identity is no longer solely articulated by a centralized industry, but is increasingly negotiated through community-based cinematic practices (Han, 2017; Suryadi, 2014). In the Banyumas Raya region of southwest Central Java, this phenomenon is exemplified by the development of a distinct film tradition, locally known as "Panginyongan cinema." Characterized by its use of the *Ngapak* dialect, depictions of rural everyday life, and a modest yet meaningful cinematic style, this local cinema has become a crucial medium for articulating a unique cultural identity and a form of aesthetic resistance to central dominance. Studying these films is therefore vital for understanding the broader dynamics of identity construction in the Indonesian archipelago, as it highlights how local communities actively use media to represent themselves and assert their place within the national narrative.

Existing scholarship on Indonesian cinema has provided valuable insights; however, its focus remains predominantly on mainstream national films or independent productions from established urban centers, such as Jakarta, Yogyakarta, and Bandung (Han, 2017). While studies on regional cinema are growing, they often prioritize industrial, historical, or distribution aspects over in-depth narrative and cinematic analysis (Abidin et al., 2025; Arindi et al., 2023; Ferdinanda et al., 2021; Mediarta, 2007; Permana et al., 2019; Suwarto et al., 2021). For instance, research has explored audience fragmentation (Suwarto et al., 2021) and community perspectives (Belasunda & Sabana, 2016; Permana et al., 2019), but these areas are still lacking. This creates a significant gap in the literature, overlooking the sophisticated cultural work achieved through the form and style of these local films.

Theoretical frameworks for understanding identity, representation, and marginal cultural production are well-established. Stuart Hall's seminal work emphasizes that cultural identity is not a fixed essence but a

process of "becoming," constantly constructed and negotiated through acts of representation (Hall & Gay, 2003). This perspective is crucial for analyzing how Panginyongan films actively produce identity rather than merely reflect it. Furthermore, the concept of "minor literature" by Deleuze and Guattari (1986) provides a powerful lens for understanding cinematic practices that emerge from marginalized communities, using a major language (in this case, the medium of film) to express a distinctly local, collective voice. To appreciate the unique aesthetic of these works, the theories of André Bazin on cinematic realism, which champion techniques like long takes, natural lighting, and on-location shooting to reveal reality with minimal manipulation (Bazin, 1971), and Keith Sawyer's insights into collective creativity and improvisation (Sawyer, 2007), are indispensable. However, the integration of these specific frameworks, Bordwell's narrative theory, Bazinian realism, Sawyer's improvisation, Hall's representation, and the concept of minor cinema to analyze the specific case of Panginyongan cinema remains absent from academic discourse.

This gap is further evidenced when examining contemporary literature. For example, Boyd discusses universal narrative arcs (Boyd et al., 2020), and Liu analyzes the three-act structure in short films (Liu, 2021); yet, their application to the simple yet symbolically rich narratives of Panginyongan films remains unexplored. Jia highlights the motivations of short filmmakers and their dialogue with audiences (Jia, 2023), a perspective that helps explain the persistent output of the Banyumas Raya community despite its limitations; however, this has not been applied to this specific context. Studies on other regions, such as Putri's work on Yogyakarta independent films negotiating national identity (Putri et al., 2023), affirm the importance of regional cinema but also highlight the need for similar, specific studies on Banyumas. The issue of language as identity is well-acknowledged (Khotimah, 2017; Prabowo & Diniyanto, 2022), and the context of globalization and hybridity is highly relevant (Basri & Afifulloh, 2025), as seen in the film *Pur*. However, a study that synthesizes these dispersed insights into a cohesive analysis of Panginyongan cinema's narrative and cinematic identity is missing.

Therefore, a clear research gap exists: despite the region's relatively intensive film production since the early 2000s, there is a lack of a focused, theoretically rigorous study that examines how the integrated construction of narrative and cinematic form in Banyumas Raya's short films produces a unique "Panginyongan film identity." This study aims to fill this gap. It moves beyond isolated observations to ask the central research question: How do narrative and cinematic constructions in the fictional short films of Banyumas Raya shape and represent Panginyongan identity?

To answer this, the study employs a qualitative content analysis method, drawing on David Bordwell's framework for narrative and cinematic analysis (Bordwell et al., 2024) integrated with the theories of realism (Bazin, 1971), creative improvisation (Sawyer, 2007), and identity representation (Hall & Gay, 2003). Three films, *Dolanan Layangan, Pur, and SETAN: Seni Tani*, are analyzed as primary samples for their thematic and aesthetic relevance. The significance of this research is threefold: (1) it enriches the study of Indonesian cinema by shifting the focus to an understudied regional cinema; (2) it offers a nuanced theoretical model for understanding how local identity is constructed through specific narrative and cinematic strategies; and (3) it demonstrates the potency of "minor cinema" as a space for cultural affirmation and resistance. Ultimately, this research argues that Panginyongan cinema is not a peripheral footnote but an integral part of Indonesia's cinematic mosaic, whose identity is forged through a unique synthesis of everyday narratives, a realist-improvisational aesthetic, and potent local symbols.

2. Method

This study employs a qualitative approach, utilizing a content analysis method that focuses on the narrative and cinematic dimensions of the short film Panginyongan. This approach was chosen because the object of study, namely film, is a cultural text rich in meaning, which cannot be reduced simply to quantitative aspects such as the number of shots or the duration of dialogue. Film is a formal construction that conveys meaning through the flow of events and the choice of cinematic style (Bordwell et al., 2024). Therefore, qualitative analysis is considered most appropriate for revealing how narrative and cinematic strategies shape Panginyongan's cultural identity.

Bordwell's framework is employed because it offers a clear analytical tool for examining the film on two levels: narrative and cinematic. Bordwell defines narrative as a chain of events that occur in cause-and-effect relationships over time and space (Bordwell et al., 2024). This perspective enables researchers to examine how the film Panginyongan constructs plot, characters, and conflict through a close causal relationship with the social context of Banyumas. Meanwhile, the cinematic dimension, which encompasses mise-en-scène, cinematography, editing, and sound, is understood as the filmmaker's primary instrument for conveying experience. For this study, Bordwell's framework is considered relevant because it enables a connection between the film's form and the cultural meaning it constructs. Thus, narrative-cinematic analysis is not

only an aesthetic study but also an entry point for understanding cultural identity.

To explain the distinctive style of *Panginyongan*, this analysis is also combined with the theory of realism that emphasizes the power of long takes, natural lighting, and real locations in presenting reality on screen (Bazin, 1971), as well as the concept of improvisation that sees creativity born from spontaneous collaboration in collective work (Sawyer, 2007). This integration not only highlights the formal structure of the film but also relates it to the local identity that is brought out through the realistic-improvisatory aesthetic.

In film studies, qualitative content analysis is seen as one of the most suitable approaches for uncovering the meanings contained within film texts. Klaus Krippendorff defines content analysis as a research technique for making replicable and valid inferences from texts to the contexts in which they are used. (Krippendorff, 2004). This definition emphasizes that films can be treated as cultural texts, where narrative and cinematic elements reflect broader social, political, and cultural contexts. In other words, content analysis allows researchers to not only describe a film's formal structure but also interpret its cultural messages.

Christian Metz emphasizes that film is a system of signs rich in meaning (Metz, 1991). Within this framework, qualitative content analysis is a relevant method because it allows for the reading of film as a semiotic practice that functions to represent social reality. Therefore, this approach is particularly suitable for studying the short film *Panginyongan*, which conveys local identity through a simple narrative and a realistic, improvisatory cinematic style. Through content analysis, researchers can connect the film's text with the cultural practices that underlie it, thereby obtaining a more comprehensive understanding of the construction of cultural identity.

The film samples were selected purposively, considering thematic relevance, representativeness, and their contribution to local identity discourse. Three films were analyzed: *Dolanan Layangan* (directed by Riyanto Husnoh), *Pur* (directed by Nanda Barokah), and *SETAN: Seni Tani* (directed by Dismas Panglipur). The selection of these three films was based on several reasons. First, all three were produced by local filmmakers from Banyumas Raya who are active in the regional film community, thus representing contemporary *Panginyongan* cinematic practices. Second, each film presents a distinctive cultural issue: *Dolanan Layangan* depicts the world of children and traditional games, *Pur* highlights the hybridity of young generation culture with K-pop globalization, and *SETAN: Seni Tani* represents the reconciliation between art, spirituality, and agrarianism.

Third, aesthetically, all three films consistently employ the realistic-improvisatory style characteristic of Panginyongan. Thus, although the number of films analyzed is limited, this selection is based on clear theoretical criteria and is relevant to the research objectives.

The research data consists of: (1) film texts as primary data, (2) interviews with directors and audiences, and (3) field notes from observations of community film screenings. Films were obtained from local film community archives and direct access from directors. Interviews were conducted in a semi-structured manner to explore creative motivations, artistic choices, and local audience perceptions. Field notes document observations of the atmosphere during film screenings and accompanying community discussions. Data analysis was conducted through several systematic stages:

- a. Narrative Identification: mapping the plot, characters, conflicts, and resolutions within Bordwell's framework.
- b. Theme Analysis: highlights emerging cultural issues (childhood, cultural hybridity, and agrarian arts).
- c. Cinematic Analysis: evaluating mise-en-scène, cinematography, editing, and sound to identify aesthetic strategies.
- d. Integration with Context: linking narrative-cinematic findings with theories of local identity (Hall), realism (Bazin), and creative improvisation (Sawyer).

With this scheme, the analysis is not only descriptive but also emphasizes the consistency between the film's formal elements and the cultural identities it represents. Triangulation was conducted by combining film text, interviews, and field notes. In this way, triangulation strengthens the validity of the findings by comparing the researcher's interpretation, the filmmaker's perspective, and the audience's reception.

This research addresses ethical aspects of cultural research. First, the film's copyright was respected by obtaining permission from the director. Second, interviews were conducted with the informants' consent, and quotes were used in context. Third, community representation was considered to prevent the creation of harmful stereotypes. Fourth, a critical reflection on the researcher's position was conducted to avoid excessive bias. Thus, this research aims to strike a balance between appreciating local culture and maintaining academic objectivity.

This study acknowledges its limitations. Only three films were analyzed, making it impossible to represent the entire Panginyongan production. Interview triangulation was limited to a few directors and audience members; thus, audience reception remains understudied. Furthermore, this analysis focuses primarily on the film's text rather than

its production or distribution practices. However, these limitations highlight the potential for further research that could expand the data coverage, involve more informants, or compare it with other regional cinemas.

Table 1. Research Method Flow

Stage	Description
Research Approach	Qualitative approach to explore cultural meanings and the construction of local identity.
Theoretical Framework	Bordwell (narrative & cinematic), Bazin (realism), Sawyer (creative improvisation).
Content Analysis Method	Qualitative content analysis (Krippendorff, 2013; Metz, 1974) to interpret film as a cultural text.
Film Sampling	Purposive sampling: three short films from Banyumas Raya (<i>Dolanan Layangan</i> , <i>Pur</i> , <i>SETAN: Seni Tani</i>) selected for thematic and aesthetic relevance.
Data Collection	Primary data: film texts. Supporting data: interviews with directors and audiences, field notes from community screenings.
Data Analysis	Narrative analysis (plot, character, conflict), cinematic analysis (mise-en-scène, cinematography, editing, sound), and integration with cultural context.
Triangulation	Validation by comparing film analysis, interview data, and field observations.
Ethical Considerations	Film usage with permission, informed consent for interviews, safeguarding community representation, and reflexivity on the researcher's positionality.
Limitations	Limited number of films, restricted audience reception data, and focus mainly on film texts rather than distribution/production practices.

3. Results

This study's analysis of three fictional short films from Banyumas Raya *Dolanan Layangan*, *Pur*, and *SETAN: Seni Tani* reveals a consistent and interconnected pattern through which Panginyongan identity is constructed. The findings are organized not as individual film summaries but into three emergent thematic patterns that operate across all samples: (1) the representation of everyday life as a narrative of identity, (2) realist-improvisational aesthetics as a strategy of authenticity, and (3) local language and cultural symbols as markers of distinction and resistance. These themes demonstrate how narrative and cinematic elements work in concert to visualize a distinct cultural identity.

3.1. Narrative of the Everyday: Grounding Identity in Communal Experience

The narratives of Panginyongan films are profoundly rooted in the mundane, yet symbolically rich, experiences of village life. This aligns with Bordwell's definition of narrative as a chain of events in a cause-and-effect relationship occurring in time and space (Bordwell et al., 2024), where the causality is intrinsically linked to the local social context of Banyumas Raya. Each film presents a simple conflict derived from daily practices, which is ultimately resolved through a reaffirmation of collective values.

Dolanlan Layangan transforms a children's kite-flying competition from a simple game into a narrative about solidarity and harmony. The conflict arises from childish mischief but is resolved through togetherness. As director Riyanto Husnoh stated, "Village kids are mischievous, but when they play together, there is a sense of togetherness. That is what I want to show; our uniqueness lies there" (Interview, Husnoh, November 5, 2024). The film's narrative arc, while simple, effectively condenses a universal social experience, childhood rivalry and reconciliation, into a specific cultural context, affirming a local identity built on communal bonds.



Figure 1. Thumbnail of the *Dolanlan Layangan* film
Source: YouTube Riyanto Husnoooh, 2020.

Pur explores a more contemporary dilemma: the cultural hybridity experienced by the region's youth. The protagonist, Ayu, embodies the tension between globalized K-pop obsession and local traditions, a conflict manifest in her financial entanglement with online lending. The narrative's resolution does not reject globalization outright but negotiates it through the symbolic return to local roots, represented by the *wayang suket* (traditional grass puppet) made by her brother. This narrative strategy

visually demonstrates Stuart Hall's concept of identity as a process of negotiation rather than a fixed state (Hall & Gay, 2003). Director Nanda Barokah confirmed this intent: "I deliberately used *wayang suket* as a sign that our roots are still important. Young people may be global, but they must remember their own culture" (Interview, Barokah, November 6, 2024).

SETAN: Seni Tani chronicles the journey of Ki Titut, who harmonizes art, spirituality, and agrarian life. The narrative conflict stems from the initial underestimation of her artistic pursuits, which is resolved through her successful integration of these domains, thereby elevating the dignity of farmers. This story affirms Panginyongan's identity as an agrarian society where art is not a separate entity but an embedded part of everyday existence.

Across all three films, the narrative pattern is consistent: low-stakes, everyday conflicts are resolved through a return to communal values. This simplicity is not a weakness but a deliberate narrative strategy that grounds Panginyongan identity in the relatable, shared experiences of its community.

3.2. Cinematic Authenticity: The Realist-Improvisational Aesthetic

The cinematic style of Panginyongan films is characterized by a realist-improvisational aesthetic, which functions as a primary strategy for conveying authenticity. This aesthetic is achieved through techniques that align with André Bazin's principles of realism, long takes, natural lighting, and authentic locations that allow reality to appear on screen with minimal manipulation (Bazin, 1971), combined with Keith Sawyer's concept of creativity born from spontaneous, collaborative improvisation (Sawyer, 2007).

Dolanan Layangan employs a largely static camera and relies exclusively on natural light, allowing the children's interactions to unfold in real-time without directorial intrusion. The ambient soundscape of the countryside, including the wind, roosters, and children's shouts, is captured diegetically, presenting an unvarnished and authentic auditory experience. *Pur* utilizes contrasting lighting to visually metaphorize its central conflict: the cool, artificial glow of a smartphone screen, representing Ayu's entrapment in globalized digital culture, is juxtaposed with the warm, natural light illuminating the *wayang suket*, symbolizing a return to local values. *SETAN: Seni Tani* uses extended long takes to document the rhythm of agrarian work, forcing the viewer to experience the slow, deliberate pace of village life in real-time.



Figure 2. Poster for the movie *SATAN: Seni Tani*

Source: Cakrawala Cinema, 2023

An improvisational approach to production enhances this commitment to realism. The use of non-professional actors and the encouragement of spontaneous dialogue lend the films a palpable sense of authenticity. Director Dismas Panglipur emphasized this method: "We let many scenes flow. The actors are not professionals, so they speak as they are. That is where authenticity emerges" (Interview, Panglipur, October 29, 2024). This aesthetic is not merely a byproduct of budgetary constraints but a conscious artistic choice that reinforces the films' closeness to the social reality of Banyumas Raya. The cinematic style itself becomes a marker of identity, challenging the polished aesthetics of mainstream cinema.

3.3. Symbolic Articulation: Language and Culture as Resistance

The *Ngapak* dialect and specific cultural symbols serve as crucial diegetic markers of Panginyongan identity, functioning as what Bourdieu termed an arena for symbolic struggle (Bourdieu & Thompson, 1991). The consistent use of *Ngapak* as the everyday language of the characters grounds the films firmly in their local context. In *Pur*, this is complicated by the hybridization of *Ngapak* with K-pop jargon, which visually and audibly represents the fluid, negotiated identity of the younger generation. An audience member noted the accuracy of this portrayal: "It is funny and true, kids these days are really mixed up, they speak *Ngapak* but also speak K-Pop" (Discussion Notes, Audience, December 4, 2024).



Figure 3. *Pur* movie poster
 Source: festivalfilmpurbalingga.id, 2024

Beyond language, key cultural symbols act as narrative turning points that reaffirm local values. The *wayang suket* in *Pur* is not merely a prop; it is a symbolic object that resolves the protagonist's crisis. Similarly, the agrarian tools and practices in *SETAN: Seni Tani* are central to the narrative's resolution. As Shohat and Stam emphasize, the representation of minor cultures functions as a strategy of resistance (Shohat & Stam, 2014). These symbols operate precisely in this way, asserting the presence and validity of local culture in opposition to the dominance of national and global narratives.

3.4. Synthesis of Findings

The following table summarizes the core findings, illustrating how the narrative, cinematic, and symbolic dimensions interconnect to construct Panginyongan film identity.

Table 2. Summary of Findings

Theme	Narrative	Cinematic	Constructed Identity
Everyday life representation	Simple conflicts based on daily experiences (play, cultural hybridity,	Static camera, natural lighting, ambient sound	Identity of solidarity, communal life, rural everydayness

Theme	Narrative	Cinematic	Constructed Identity
	agrarian life); Communal resolution.		
Realist-improvisational aesthetics	Flowing narrative, spontaneous dialogues	Long takes, non-professional actors, improvised scenes, responsive shooting	Authentic identity, closeness to social reality
Local language & cultural symbols	Use of <i>Ngapak</i> wayang suket, and agrarian practices	Diegetic rural sounds; Traditional mise-en-scène; Hybrid language soundscape.	Resistance to central dominance, affirmation of local culture

The results demonstrate that Panginyongan identity is not constructed through a single element, but through the powerful synergy of its narrative focus, authentic aesthetic, and potent cultural symbols. This integrated approach results in films that audiences recognize as authentic reflections of their own experiences, as one viewer succinctly put it: "These (Panginyongan) films are simple, but they feel very close to us. It feels like watching ourselves" (Discussion Notes, Viewer, December 4, 2024). This statement confirms the successful construction of a relatable and resonant on-screen identity. The interaction and cause-and-effect relationship between these three thematic findings are synthesized and illustrated in the figure below, which provides a conceptual model of the Panginyongan film identity construction process.

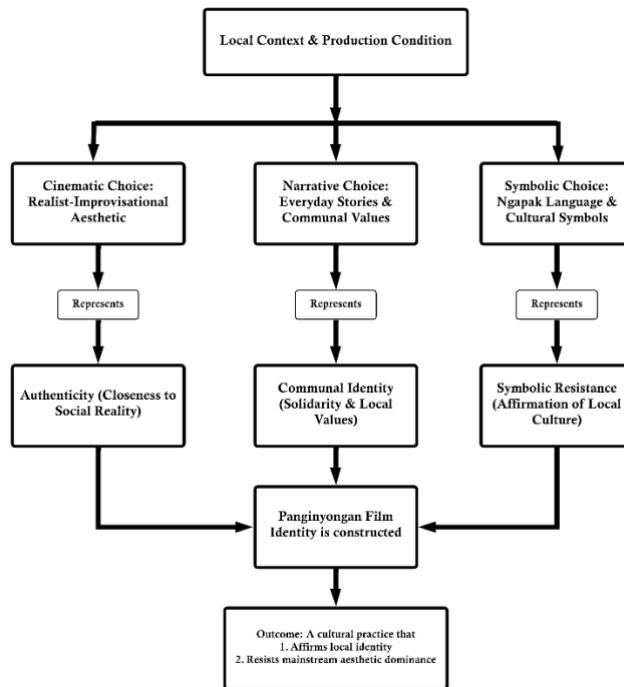


Figure 4. The Construction of Panginyongan Film Identity

4. Discussion

The results of this study reveal that the identity of the Panginyongan film is constructed through a synergistic interaction between narratives of everyday life, realist-improvisational aesthetics, and the articulation of local cultural symbols. This section discusses these findings by placing them within the theoretical framework outlined previously, while also addressing the research question of how narrative and cinematic construction influence the representation of Panginyongan's identity. This discussion not only reviews the findings but also explains the mechanisms and broader implications of this identity construction process.

4.1. Realist-Improvisational Aesthetics and Authenticity Strategies

The finding that the narrative of the film Panginyongan is rooted in the simple conflicts of everyday life reinforces Bordwell's perspective, which views the film's narrative as a series of causes and effects across space and time (Bordwell et al., 2024). However, what is unique about Panginyongan is how this cause-and-effect relationship is consistently linked to the socio-cultural context of Banyumas Raya. The conflict in *Dolanan Layangan* is not simply a child's dispute, but a representation of the

values of solidarity and togetherness. Similarly, the identity crisis in *Pur* and the cultural struggle in *SETAN: Seni Tani* are resolved through the strengthening of collective values.

This narrative pattern clearly supports Stuart Hall's (2003) concept that cultural identity is not a static entity, but rather is continually negotiated through practices of representation. Panginyongan films become an arena for this negotiation; they do not reject modernity or globalization outright, but instead negotiate to find common ground between the global and the local. The use of *wayang suket* in *Pur* as a symbol of cultural roots, for example, demonstrates that identity is not lost but rather adapts and transforms. Thus, the simplicity of the narrative is not an indication of a lack of complexity, but rather a representational strategy that effectively conveys deep and meaningful cultural messages.

4.2. Realist-Improvisational Aesthetics and the Search for Originality

The findings regarding the realistic and improvisational visual aesthetics of the film Panginyongan bring two key theoretical perspectives, Bazin (1971) and Sawyer (2007), into the context of local Indonesian media. Cinematic techniques such as long takes, natural lighting, and the use of authentic locations not only fulfill the principles of Bazinian realism but also serve as strategies to create a sense of authenticity and closeness to the social reality of Banyumas Raya. The long takes in the working scenes in *SETAN: Seni Tani*, for example, not only capture the action but also convey the rhythm of authentic agrarian life, allowing the audience not only to see but also to feel the experience.

The improvisational dimensions expressed by the directors, such as the use of non-professional actors and spontaneous dialogue, enrich this realist aesthetic. This approach aligns with Sawyer's (2007) view that creativity often arises from spontaneous collaboration in collective work. In the context of Panginyongan, this improvisation does not reflect the production's unpreparedness, but rather a deliberate creative approach to capturing social reality more honestly and organically. The collaboration between the director and the local community (who also acted) in this creative process resulted in a work that was not only about the Banyumas people, but also made by and with them. The resulting aesthetic became a strong differentiator from the hygienic and standardized aesthetics of mainstream films.

4.3. *Ngapak* Language, a Marker of Resistance and Critical Reflection

The consistent use of the *Ngapak* language and local cultural symbols, such as *wayang suket* and agrarian landscapes, serves as the most direct marker of Panginyongan identity. As Bourdieu (1991) emphasizes, language is not only a means of communication but also an arena of symbolic struggle. The use of *Ngapak* in these films is a political act that asserts the presence and legitimacy of a local dialect often marginalized by the dominance of national Indonesian (Bahasa Indonesia).

Furthermore, the hybridization of *Ngapak* with global terms, such as K-pop jargon, in *Pur* visually and audibly represents the complex identity negotiations undertaken by the younger generation. This finding aligns with the phenomenon of cultural hybridity discussed by Basri & Afifulloh (2025), showing that local identity is not rigid but fluid and adaptive. Cultural symbols like *wayang suket* serve as narrative turning points, recentering the story on local values and traditions. This practice is a form of what Shohat and Stam call "resistance through representation" (Shohat & Stam, 2014), where marginalized communities use media to assert their identity and challenge centralized cultural dominance.

4.4. Panginyongan Film Identity Model

Based on the discussion above, this study proposes a conceptual model for understanding the identity of the Panginyongan film. This model synthesizes three main interrelated aspects:

- Narrative aspect: Characterized by everyday cause-and-effect and communal resolution.
- Cinematic aspect: Characterized by Bazinian realism and Sawyerian improvisation.
- Symbolic aspect: Characterized by the *Ngapak* language and local cultural symbols.

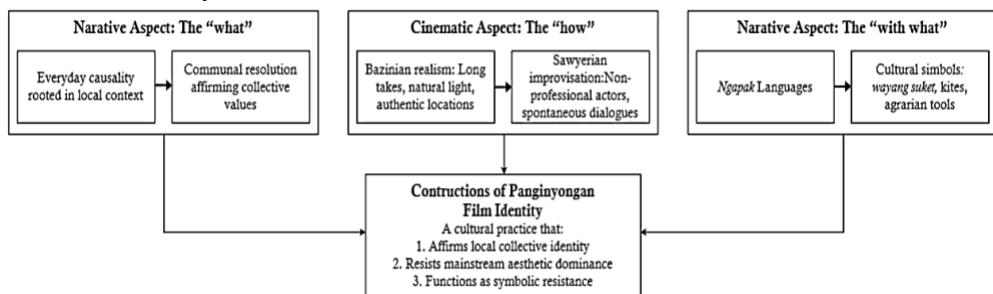


Figure 5. The Panginyongan Film Identity Model

These three aspects converge and interact in a synthesis that produces the Panginyongan Film Identity, a cultural practice that affirms local uniqueness while challenging mainstream aesthetics. This model is not intended to be rigid, but rather as an analytical framework that can be applied to understanding other local Indonesian cinema.

Table 3: Model of Panginyongan Cinema Identity

Aspect	Dominant Features	Examples from Films	Constructed Identity
Narrative aspect	- Everyday causality (conflicts rooted in daily practices) - Communal resolution (restoring collective values)	<i>Dolanian Layangan</i> : conflict over kite play resolved through togetherness. <i>Pur</i> : youth crisis resolved by return to local values (<i>wayang suket</i>) <i>SETAN: Seni Tani</i> : reconciliation of art and agrarian life	Identity of solidarity, rooted in everyday rural life, collective rather than individualistic
Cinematic aspect	- Bazinian realism: long takes, natural lighting, authentic rural locations - Sawyerian improvisation: non-professional actors, spontaneous dialogues, responsive shooting	<i>Dolanian Layangan</i> : static camera, ambient sound of children. <i>Pur</i> : contrast between the digital screen light and the natural light of the <i>wayang suket</i> . <i>SETAN: Seni Tani</i> long take of farming rhythms	Authenticity, closeness to social reality, alternative aesthetics to mainstream spectacle
Symbolic Articulations	- Local language (<i>Ngapak</i> dialect) - Cultural symbols (kite, <i>wayang suket</i> , agrarian practices)	<i>Ngapak</i> as everyday language; hybrid with K-Pop jargon (<i>Pur</i>); agrarian soundscape (<i>SETAN: Seni Tani</i>)	Affirmation of local culture, symbolic resistance to centralized/standardized identity
Synthesis (Model)	Integration of narrative and cinematic access through symbolic articulations	Stories of childhood, hybridity, and agrarian harmony are visualized through a realistic-improvisational style	Panginyongan Film Identity : a cultural practice that resists mainstream aesthetics while

Aspect	Dominant Features	Examples from Films	Constructed Identity
			affirming local collective identity

These findings reinforce the position of Panginyongan within the framework of "minor cinema" (Deleuze & Guattari, 1986). Minor cinema is not about small-scale production, but about attitudes and positions towards the dominant culture. Panginyongan utilizes the "major language" (the medium of film) to convey "minor experiences" (local life in Banyumas Raya). By rejecting the dominant spectacular aesthetic and opting for a simple narrative and realistic visual style, Panginyongan performs a form of "internal decolonization" by shifting the center of representation from the national urban to the local rural experience. Thus, the film not only represents local identity but also actively shapes and affirms it, contributing to a more pluralistic mosaic of Indonesianness.

5. Conclusion

This research has comprehensively addressed its central question regarding how narrative and cinematic constructions in the fictional short films of Banyumas Raya shape and represent Panginyongan identity through an in-depth analysis of three sample films *Dolanan Layangan*, *Pur*, and *SETAN: Seni Tani* it is concluded that this identity is constructed through a synergistic and consistent interaction between three main pillars: (1) a narrative of simplicity rooted in the conflicts and resolutions of everyday life, (2) a realist-improvisational aesthetic born from production limitations and a commitment to authenticity, and (3) symbolic articulation through the *Ngapak* language and local cultural symbols that function as markers and an arena for symbolic resistance. This configuration not only portrays the life of *Wong Banyumas* (Banyumas people) on screen but also actively forms, asserts, and strengthens their cultural identity in the face of globalization and the dominance of centralist culture.

The study's main findings reinforce and operationalize several major theories within the context of local Indonesian media. First, the simplicity of the narratives aligns with Bordwell's concept of narrative as cause-and-effect relationships in time and space. However, these relationships are characteristically and consistently bound to the socio-cultural context of Banyumas. Second, the process of identity negotiation, as visible in the film *Pur*, where local and global values intersect, empirically supports

Stuart Hall's theory that identity is a continuous process of "becoming" that is constantly negotiated, rather than a static entity. Third, the realist-improvisational aesthetic that characterizes the visual style of Panginyongan films is a tangible manifestation of Bazin's ontological realist principles, which view film as a medium capable of capturing reality. This is enriched by Sawyer's theory of creative improvisation, which sees creativity as born from spontaneous collaboration. The convergence of these theories in a single study provides a solid theoretical foundation for understanding the phenomenon of local cinema in Indonesia.

The theoretical implication of this research is the construction of a conceptual model termed the Panginyongan Film Identity Model. This model provides an analytical framework that can be applied to examine other local Indonesian cinemas, such as those of the Minang, Bugis, Sundanese, or Balinese communities, in the context of short films. The model argues that the identity of local cinema is not merely about the use of regional language or locations, but rather the result of a cohesive integration of what is told (everyday narratives with communal resolution), how it is told (realist-improvisational aesthetic), and with what it is coded (local language and symbols). Thus, this research does not create a new theory, but it provides a significant contribution in the form of theoretical adaptation and operationalization. It adapts and tests global theories within a specific local context to produce a richer and more contextual understanding.

On a practical level, this research has several important implications. For local filmmaker communities, these findings confirm that budgetary and resource constraints are not obstacles to creating quality and meaningful works. However, they can instead become the foundation for building a distinct and authentic aesthetic. For the community and regional policymakers, Panginyongan films can be viewed as a vital cultural resource for preserving local values, character education, and strengthening cultural identity pride among the younger generation. For entities such as the Ministry of Education (Kemendikbud) and Culture or the Indonesian Film Agency (Badan Perfilman Indonesia, BPI), this research provides a foundational argument for advocating policies that better support the regional film ecosystem, through support for festivals, funding, digital distribution, or the integration of local content into educational curricula.

Although it offers several contributions, this research has some limitations. First, by analyzing only three films as samples, the findings

may not be generalizable to the entire corpus of Panginyongan works. Second, the audience reception data collected is limited to community discussion audiences, thus not representing the responses of a broader and more heterogeneous viewership. Third, the research focuses on film text analysis and its production context. At the same time, aspects of digital distribution and transnational reception, which have become increasingly important in the era of digital platforms, have not been thoroughly explored.

These limitations open opportunities for future research. First, subsequent studies could expand the sample size of films to test the consistency of the proposed identity model. Second, more comprehensive audience reception studies, using surveys or in-depth interviews, could be conducted to gain a deeper understanding of how this identity is interpreted and experienced by viewers from diverse backgrounds. Third, future research could explore the dimension of digital distribution and circulation of these films on platforms such as YouTube or international online film festivals to examine how local identity is negotiated in a global arena. Finally, comparative research contrasting Panginyongan films with local cinema from other regions (e.g., Sundanese or Minang short films) would be invaluable for mapping the similarities and differences in strategies of cultural identity representation across Indonesia.

In conclusion, this research asserts that the Panginyongan short film is not merely a marginal cultural product but an active and dynamic cultural practice. It functions as a vital negotiating space where Banyumas' identity is continuously renewed and affirmed. Its presence enriches the Indonesian cinematic mosaic by demonstrating that national identity is built from the strength of diverse local identities, not from uniformity. By proposing the Panginyongan Film Identity Model, this study not only provides a deeper understanding of Banyumas cinema but also offers an analytical tool for appreciating the complexity and richness of Indonesian local cinema as a whole.

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