Discourse and Identity in the Indonesian Short Animation “Si Pitung”

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Abstract
This article discusses how discourse construction and Betawi identity were formed in the short animation Si Pitung produced by Kastari Sentra. Si Pitung is not only local folklore in Indonesia but also a symbol of the culture and identity of the Betawi people. Kastari Sentra was chosen as the research subject because it was a popular production house that consistently made historical and cultural animations specifically for children. The study used qualitative methods as a unit of interpretivism. Through textual analysis, the texts were employed as a basis for interpretation and correlated with the socio-culture in building discourse and Betawi identity. Laclau & Mouffe’s (2001) text analysis’s framework was used to examine the nodes between texts as constructs of discourse and identity. The analysis will unravel the idealistic constructions of the resulting cultural figures. The results of this study indicated that Si Pitung was represented as an ideal character of a hero who acted to carry out the values of justice and truth. Character idealism was formed through collective awareness and intensity in identifying local Betawi heroes. Subcultural conflicts that occur in the narrative were formed on social cognition to form heroism based on social imaginary. In addition, the short animation produced by the production house of Kastari Sentra used the Si Pitung folklore to maintain the local content of Betawi culture as well as to serve as preaching media.

Keywords
Si Pitung; folklore; discourse construction; betawi identity; short animation

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**Introduction**

The figure of *Si Pitung* leads us to folk tales, legends, or even historical events about phenomenal events in Batavia in the 19th century. The story of *Si Pitung* is not only a traditional folk tale for the Betawi people but also spreads widely as a national story. For Indonesian people, the figure of *Si Pitung* is still collectively anchored to the memory of a hero from the Betawi ethnic group, who upholds the values of struggle, politeness, perseverance, care, and cooperation. The story was re-told orally and passed down from generation to generation. The repertoire of *Si Pitung*'s adventures has also become a popular form among Betawi storytellers. The heroism of *Si Pitung* is shown in several pieces of literature such as in a fragment, *Lenong* (Grijns, 1976), and also in the ballad of *Rancag Si Pitung* or *Rancag Jali Putra*, who describes him as a character who has “courage” and is immortalized in the form of “spirit” (Knorr, 2014). On the *Rancag* which is displayed through *Gambang*, poetry, and rhyme, *Si Pitung* was a Betawi hero who robbed people, such as Haji Sapiudin. He ended up being a fugitive and *Si Pitung* died at the hands of the police or someone from Tanah Abang (Van Till, 2018).

One of the most famous reconstructions of oral stories into visual imagery is the film of *Si Pitung* released in the 70s. Lukman Karmani made a story script by depicting *Si Pitung*’s character as a resistance of the local community by presenting social and ethnic aspects in the story. The script was used for the making of a film entitled “*Si Pitung*”. It was produced by PT. Dewi Film and directed by Nawil Ismail in 1970. With the enthusiasm of the audience at that time, this film released a sequel episode in 1971 entitled “*Si Pitung: Banteng Betawi*”. Fuad (2019), the assistant producer at that time, commented that the story of *Si Pitung* was indeed adopted from folklore. However, as a commercial film, of course, the story was built to adjust commercial needs. It means that the transformation of the story somehow follows the willingness of the producer and the needs of the market. The first film that explored this character was actually recorded in a script that the researchers found in the archives of Sinematik Indonesia. The film was entitled “*SiPitoeng*” and produced in 1931 by Halimoen Film (Wong Bersaudara). The script was stored in Sinematik Indonesia. The script clearly mentioned people involved in film making such as the names of the director and the actors, namely Herman Sim, Ining Resmini, and Zorro. The synopsis in the script tells about *JagoanRawabelong* who is considered a Robin Hood, a character who robs the rich and shares his robbery with the poor. Unfortunately, the film archive (celluloid) was not found or has never been found until now.

Apart from the film, the depiction of the character *Si Pitung* is also presented in a novel written by Pramoedya Ananta Toer (2015) entitled “*RumahKaca*”. The novel describes *Si Pitung*’s actions with the situations of the Hindia nationalism movement. In the colonial eyes, the name of *Si Pitung* was often called *jagotoli* to illustrate resistance to the arbitrariness of the foreman, who was appointed by the landlord to the farmers in Batavia (Blackburn, 2012; Cribb, 2010). In line with research by Van Till (1996) which took the story of the character *Si Pitung* through data from the colonial era, it was revealed that *Si Pitung* was a social bandit. The stigma of the story of *Si Pitung* as a “big criminal” was presented in the coverage of the colonial-era newspapers. It was revealed that the character was a robber who was troubling the colonial police. His cunning and magical abilities made the Dutch police work hard to arrest him. Robbery seems to be one of the big acts carried out by *Si Pitung*. Darmadini (as cited in Al Fattah, 2018) writes a thesis that looks at oral literature. He mentions that Haji Sapiudin was robbed and deprived of his wealth. The results of *Si Pitung*’s robbery were shared with the poor people. The investigation revealed that evidence of the distribution of the proceeds of the robbery to the poor has no authentic evidence. In addition, there were many reports that the distribution of the robbery was donated to mosques. However, this was seemingly only a rumor because at that time the mosques only existed in Pekojan, LuarBatang, and Kampung Sawah. Saidi (2019) correctly expressed that the story of donating robberies to mosques once again has no strong evidence. For some Betawi figures, *Si Pitung*’s story as a robber certainly needs to be studied. The views regarding the action must have been seen in the colonial conditions at that time. This figure is a hero who is down to earth and loves the surrounding community. In particular, in that time, many landlords took indigenous rights for personal and even colonial interests. Saputra (2019), as the chairman of the Betawi Cultural Institute, said that Pitung was one of the local figures who dared to fight against injustice during the colonial period. He acted as a figure who took back the rights of the people. He continued that *Si Pitung* was a product of the agency. He explained that *Si
Si Pitung was a mysterious figure who existed in that era. In the context of the Si Pitung story, various interpretations are also presented, as exemplified by Yanti’s research (2016). She describes the narrative of Si Pitung by equating the Robin Hood story with the discourse of “social heroes”. Both stories share the same values which include the values of struggle, politeness, persistence, care, and cooperation. Van Till (2018) even give the title of “social bandit” to depict resistance to injustice, although his statement was still considered half-hearted. Meanwhile, Attas’ research (2017) prefers to stand in a neutral position to look at these two views. In 2018, Al-Fattah further illustrates Si Pitung’s identity as a religious figure, named the mujahid offi sabillillah. Research on Betawi identity is often associated with the Dutch colonial era (VOC) in Java, especially Batavia. For example, Blackburn (2012) reveals that the Betawi people were born in Batavia and formed their own community who wanted to be different from others. Taylor (2009) describes the Betawi community as a separate ethnic group led by individual village heads. In the colonial era, the Betawi people were considered to have the lowest structural positions in Batavia (Saidi, 1997).

Si Pitung continues to live among the citizens of Jakarta and has become a symbolic figure for the Betawi people to this day. As a figure who has a heroic side, he is even considered as one of the Betawi people’s resistance to the colonizers. His existence will continue to be maintained and defended. This is proven when there is a violent debate in a panel discussion held at the University of Indonesia. Several Betawi figures sharply criticize van Till’s term of “bandit” towards Si Pitung (kumparan.com, 2018). Si Pitung is an interesting study in communication science regarding how these stories are picked up by interpretations, or perhaps through the experiences of each group (Rizal, 2019). Hence, figures who become myths or legends of this community become a culture or even the symbols of the Betawi community. For him, Si Pitung indirectly urges the Betawi people to reflect who they are. The construction of stories that occur in the media, such as in films, can be a creation of those who want to elevate the Betawi identity or even to cover up crimes on the grounds of resistance, heroism, or purity.

From 1931 to 1977, films that feature a figure of the legendary Betawi start to disappear. The emergence of the story of Si Pitung returned to take the spotlight in 2018 through new animation media produced by Kastari Sentra. The name Kastari Sentra is well known in the creative industry especially in the entertainment and education segmentation. To date, Kastari Sentra has more than 2 million subscribers as an education channel and is placed in grade A- (socialblade.com, 2019). The discourse which raises the story of Si Pitung is an interesting thing for researchers to study. This is due to seeing the historiography of the production house. The discourse on truth and justice with the Islamic identity is very thick in the story of Si Pitung produced by Kastari Sentra. The re-translation (transformation) and the values of the story also experience additions, subtractions, and modifications to the story into a tool for certain purposes. This story change becomes the basis for how they capture, understand, and interpret each story style that has long been a legacy to be translated and reconstructed.

Method

The present research focused on the story of Si Pitung in a short animation produced by Kastari Sentra. With a qualitative method as a unit of interpretivism (Mulyana, 2018), this study used text analysis as an attempt to reveal the meaning of the text that was present in society (Berger, 1997). The text analysis used the social constructionist approach of Laclau & Mouffe (2001) to understand social phenomena as discourse construction. This approach provided three main concepts, namely the nodal point, the field of discourse, and the suffix (Riordan et al., 1995). In addition to conducting text analysis, researchers interviewed several sources, to gather additional information and strengthen the foundation of the analysis, namely, a) Ridwan Saidi as a Betawi cultural observer, b) Betawi Community Institution, c) JJ Rizal as a Betawi historian, and the founder of the Bamboo community, e) Sunardi as producer Kastari Sentra. In the context of the Si Pitung story, researchers aimed to explore and reveal Betawi discourses and how the identities were presented.

Results and Discussion

Communication as a reality construction process is communication in which the discourse development process takes place. In strategic action, each person wants to influence the other
party what he wants them to do, either using threats or by granting rewards and prospects. Language users not only form models of semantic situations or events called discourse but also reflexively build pragmatic models that are dynamic or highly communicative in situations in which they participate themselves (Givon, 2005). These models are very important for discourse management because they (actors) represent the way language users interpret their environment or where knowledge is acquired (Paul & Handford, 2012). Folklore has become a tool in communication action to construct discourse. Berger (1997) states that discourse can shape someone’s identity, morals, and instill ideology. As cited in several studies, the story which represents the moral awakening of the lower classes has been repeatedly retold such as the story of “Robin Hood” by Seaf (2009). Instilling the moral of Indian society through local stories was also recognized in the Indian society, namely “Panchatantra” and “Hitopdesha” by Dixit et al., (2017). Likewise, other parts of the world also have their own stories for instance the moral of Malaysian children through “Hikayat Land” by Masmuzidin et al., (2011) or the United Arab Emirates National Identity by Hourani (2015). In this study, the structure of the short animation story of Si Pitung lasted 10 minutes 45 seconds. The animation was divided into three story rounds, namely 1) identification, 2) action, and 3) climax. The division of this round was utilized to see the causality of Si Pitung's storytelling through the identification between texts that display actions, expressions, emotional strength, and statements. These texts were written as follows:

Text1: (Narrator) Si Pitung was one of the heroes who dared to fight against the Dutch colonialism

Text2: (Narrator) When Si Pitung was born, Jakarta was already called Batavia, and it was colonized by the Dutch for hundreds of years.

Text3: (Narrator) Pitung grew up as a child who every day witnessed the atrocities of Dutch colonialism against the people of Batavia

Text 4: (Preman dialogue) We are already poor, it’s hard to eat everyday. We pickpocket because of poverty. If we’re not poor, we didn’t pickpocket. So how can we help those poor people?

Text5: (Narrator) A few days after the meeting, Pitung and 3 pickpockets who had become his subordinates were seen robbing the house of a Dutch official. Si Pitung and his friends took the Dutch official’s property.

Text 6: (Narrator) Si Pitung and his friends did not enjoy the results of the robbery, they instead distributed the proceeds to the poor.

In the text above, the nodes are represented in several structures. First, nodal 1 covered national conditions through the repetition of texts on colonialism by the Dutch. Second, nodal 2 points to the condition of the surrounding community as adversity and poverty. Third, nodal 3 is an action as a result that may be connected from nodal 1 and nodal 2. Therefore, each nodal point creates a discourse field about the causality of the robbery, which is a form of truth justified to prosecute the invaders.

<table>
<thead>
<tr>
<th>Nodal1</th>
<th>Nodal2</th>
<th>Nodal3</th>
<th>Field of Discourse</th>
</tr>
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<tbody>
<tr>
<td>Dutch colonialism</td>
<td>Poverty</td>
<td>Rob Dutch officials</td>
<td>The causality of the true action of the colonized poor and adjudicate Dutch officials</td>
</tr>
<tr>
<td>Colonized by the Dutch</td>
<td>Poor people</td>
<td>Take the treasures of</td>
<td></td>
</tr>
<tr>
<td>Dutch colonization</td>
<td></td>
<td>Dutch officials</td>
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Source: Short animation of Si Pitung, 2020

The concept of truth and justice was avoided through the deterioration of the social, economic, and political status of the Indonesian nation. The occupation and atrocities carried out by the Dutch colonialists were justified as antagonists who deserved resistance. The text showed that the colonial occupation that was carried out for so long deliberately defined that no fighters or resistance occurred at that time. Hence, the heroic figure was present through the only character
in the story, Pitung's figure was legitimized as a hero by presenting an eye-catching visual. The visual style was displayed with a Pitung's character with a Pencak Silat gesture against a shining sunrise background. This sort of appearance showed the metaphor of a hero that was released in an animation video. The characterization of heroism is presented through text 1 to arouse the morale of the audience and is brought to the imagination as a character like a superhero. The following sentences framed the social activities that took place in Batavia. This action was based on the incident as a causality that befall the Batavian society by the colonialists as a concerning condition. Text 3 showed causality as the cause of Pitung's action, namely cruelty, and very long occupation. This shows the collective view of the Indonesian people as a country that has long been slumped due to being colonized by the Dutch. The dramatic element of the narrative was continued through the testimony of the figures on colonial atrocities as a personal relationship to their social. The text showed personal upheaval over what was happening in the surrounding community. As a child who always sees cruelty every day, it can cause various feelings, including resentment, anger, hatred, and others. With this causality relationship, Si Pitung created heroic values for justice and truth. What attracts attention occurred in text 4 which connects to text 5 as spontaneous action over forced action. The robbery action in the text 5 showed a form of justice and truth aimed at the Dutch colonial government and native landowners who were arbitrary against the little people. As Betawi people who felt marginalized, the actions taken by Si Pitung became the truth which was often experienced by the community. Such an experience not only existed in the Betawi people but also occurred to all people who felt the same way or those who were interpreted as equality of fate. Historically, this appalling condition was expressed by Blackburn (2012) who stated that the majority of Betawi people were tenant farmers who were subjected to arbitrary actions by the foremen appointed by landlords. In addition, the colonial police were often present and assisted the landlords in the event of disputes by the peasants. The lack of power of the Betawi against both the colonial government and rich landlords made the Betawi people perceived the robbery of Si Pitung as their moral strength. Robbery against people who tortured and hurt their own society was not only legitimized as the right attitude but also a form of “justice”. Justice is often considered as a punishment that should be addressed to people who act evil and inhuman. In this context, such a punishment was directed at the Dutch colonialists and rich indigenous people. Some of the visuals featured in the short animation showed a robbery action that was more “humane” and far from the robbery element echoed by the narrator. Si Pitung's action was visualized as someone closer to theft than robbery. The definition of a robber usually cannot be separated from acts of impulse, coercion, gunshot, or perhaps physical contact between the perpetrator and the victim. However, in this action, Si Pitung was illustrated as a “ninja” sneaking around without being noticed. In the colonial's data and oral stories, the Betawi people have traditionally used various forms of words for the actions taken by Si Pitung. Van Till (2018), for example, disclosed this action as an act of major robbery of Mrs. de C and Hajji Sapiundin, a Bugis descendant. The data indicated that the infiltration and threat to home owners were equipped with firearms. In the film, Si Pitung (1970) was also illustrated the same that was equipped with gunfire and fighting against the Dutch police. Nevertheless, in the Betawi community poetry, he was identified as someone who was “helpful” and interpreted as his stubborn characteristic (Saidi, 1997). The approach to the investigation of Betawi identity through Si Pitung's short animation is inseparable from its socio-culture. Stryker & Burke (2000) label identity as structural symbolic interactionism which has the aim of understanding and explaining how social structures impact oneself and how an individual impacts social behavior. Fiske (1989) considers that identity is understood as a cognitive schema that is stored internally. Identity theory generally focuses on role identity that is external, related to social position, and part of the social structure. Identity is the meaning that is presented or related to the role. From this perspective, social structures are made interconnected through positions and roles of events, stories, or shared meanings of cultural texts. These cultural texts have been distributed to the public to increase public awareness or draw attention to issues of culture and identity. Burke & Stets (2009) reveal that identity is a discursive construction, a product of discourses, or certain ways of talking about the world. As discursive constructs, speech and writing can be recognized and introduced the identity. In short, identity is created so that it is formed from the representation of a language (text). Several studies have articulated the relationship between media texts and cultural identity. Media texts carry rich cultural resources and allow audiences to interpret their culture (Orr, 1980). Hall et al. (2005) point out that audiences can construct
interpretations of story texts, scenes, and images, in particular concerning cultural issues such as the formation of identity and the preservation of local culture.

Shahab (2001, p.52-53) explicates that "Betawi culture and Islam are inseparable". Shahab not only explains the relationship between Betawi and Islam but also symbolizes the inseparable correlation between both. Everything that is not in accordance with the Islamic values will surely be rejected by the Betawi. Similar to Shahab’s explanation, Blackburn (2012) appreciates that the Betawi people have a distinctive feature that they have their own language and they are Muslims. They even have a reputation as “fanatic” Muslims. Of course, the word fanatic can be associated with negative meaning for the orientalists. However, for the Betawi people, Islam is a basic value of their lives that must be carried out. In the context of the story, Si Pitung was identified as a pious character, in the sense of someone who was truly obedient to Islamic teachings. In Islam, a Muslim is different from a Mukmin. Muslims are people who adhere to the religion of Islam and Mukmin are Muslims who really practice their religion. Thus, a Muslim is not always a Mukmin, and a Mukmin must be a Muslim. Si Pitung’s story provides moral and spiritual strength, namely the identity of a devout Muslim. In the narrative that the researcher built, I quote the following:

Identity 1

Text 7: (Narrator) When he was growing up, his father hoped that Pitung would become a good character, so his father sent Pitung to study at the Haji Naipin Islamic boarding school in Kemayoran.

Text 8: While at the Islamic boarding school, Si Pitung studied Al-Qur’an very day.

Text 9: Si Pitung was an intelligent child, so he could quickly master the lessons given by Haji Naipin.

Text 10: Apart from recited the Al-Quran, Si Pitung also studied silaf.

Identity 2

Text 11: (Narrator) Si Pitung had immune knowledge, not a single bullet has managed to penetrate Si Pitung’s body.

Text 12: (Pitung) hey, you Dutch soldier, tell your commander, I am the son of Rawabelong, I am not afraid of you guys, told your Dutch friends, as long as they are still here, I will teach them a lesson.

The construction of the text fragments above showed ushow this social representation of the Betawi community was interpreted. In the category of identity 1, Si Pitung was described as a student who diligently recited the Al-Quran at the Islamic boarding school. This information emphasized Si Pitung’s as a spiritual figure who really practiced the teachings of Islam. The main concern in the text was the word “mengaji/recited Al-Quran”. This word was not only part of a text form to the obligations of a santri/student at the pesantren (Islamic boarding school) but also as a symbolic commodity of the Betawi community. Saputra (in a personal interview in 2019) who serves as the chairman of the Betawi Cultural Institute claims that the Betawi people highly obey Islamic teachings and they usually practice religious “iarekat”. This utterance also means a symbol of Betawi. It is found in the films of Si Doel Anak Betawi (1973) and Si Doel Anak Sekolahan (2003) which use these symbolic words through their songs. The sentence fragments are “.. kerjaannyesembahyang mengaji/always pray and recite Al-Quran”.

The narrative strength built into the text focuses on the words “pesantren”, “mengaji”, and “intelligent”. This unconsciously wants to show how a Betawi hero is identified. Pesantren is linked not only as a place to study like a school but as a special institution for people who are Muslim, or who want to study Islam. Teachers in the pesantren are called ulama or Mualim. Anulama is defined as someone who has extensive knowledge of the Islamic religion. Ulama have a very close relationship as Betawi identity. This is expressed through historical books and genealogies of the Betawi people that ulama and Mualimare highly respected figures (Al-Fattah, 2018; Kiki, 2011; Saidi, 1996; Shahab, 2002).

In this study, the respect for Si Pitung was presented not only through the text but also through visual elements that constructed Si Pitung as a santri his teacher (ulama). The visual showed how Si Pitung showed his respect through body gestures to his teacher, Haji Naipin. This gesture was depicted through social positions. For instance, Haji Naipin was sitting on a bench while Si Pitung bent down and held his teacher’s hand (or maybe he was kissing his teacher’s hand). The moral
strength shaped from this scene was an attitude of respect for someone who has a higher "degree", both in terms of age and knowledge. The meaning contained in the visual shows love, devotion, and respect for the ulama who has taught goodness through Islamic teachings. It indicated that the culture of Muslims is shaped as someone obedient to religious scholars, older people, and people who have higher knowledge, especially Islamic sciences.

As a religious student, *Si Pitung* was also illustrated as someone who dared to face the invaders. In the narrative, identities built a correlation between religion, strength, and courage as a culture that is still relevant today. A person who practices religion properly, certainly has the power given by God and brings up courage in carrying out his shari'a. As long as they are obedient towsiphip, there is no need to be afraid of anything because God will always protect us with his strength. The characterization of a hero or superhero will show his abilities in such a way, such as his body strength like Superman. Tony Stark's intelligence as a technology creator in Iron Man, as well as his martial arts abilities such as the Teenage Mutant Ninja Turtle. *Si Pitung* is more than a westermade superhero. His strength is very close to spiritual which means his closeness to God which is represented through identity texts. The impenetrable power of invulnerability is the result of identity1 as a religious person. This is likened to a combination of body strength, intelligence, martial ability, and added spiritual strength as the foundation for all of it.

The myth of people who have magical powers has become a common culture in the colonial era. People who have martial skills related to magical and spiritual knowledge are often referred to as *jagoor jagoan* (Blackburn, 2010; Cribb, 2010). Although there is a conflict between the Muallimand the jago of occult sciences, for Saidi (1997), the relationship between the Muallim (a spiritual person) and the jago is not confrontational. Even provides a functional relationship between the two. This view is shown that to improve their abilities, experts recite prayers. In fact, this prayer is often given by the Muallim. The identity presented in the *Si Pitung* character was a Betawi person who was religious, obedient, and brave. Betawi identity identification appeared in the text12 which showed the natives as "Rawabelong children" and challenges the colonizers to use local Betawi dialects such as "lu/you" and "gue/me". The heroic action with courage in resistance became the moral awakening of the local Betawi people. In life, the value of truth and error is often a debatable subjectivity. A righteous relationship made in the wrong way or a wrong way can be justified. In a legal system, someone who makes a mistake will certainly be punished, but in a social order it can be an exception and even justified, or in religion, it can be forgiven as long as he realizes it is wrong and does not repeat it (repent). Through the context of the story of *Si Pitung*, the matter of truth and error leave a question, how can a religious student commit robbery and theft? Can this be considered the truth? Of course, answering this question is very difficult. However, the context of the story became a value that can determine such a statement, that truth or error is seen from the perspective of society, be it legal, social, or religion.

The strategy presented by Kastari Sentra in constructing the storyline of *Si Pitung* as a student who robbed was built with the form of nodal point causality between texts. The causality was related to the social phenomenon of the cruelty and downturn of the Indonesian nation and the powerlessness of society towards arbitrary invaders. This is one of the reasons why *Si Pitung* enforces his justice. The truth action carried out by *Si Pitung* wasa justified collective consciousness. Researchers borrow the term collective awareness and intensity as a sense of equality and togetherness in a society that needs justice from its inability to experience suffering (Jung, 1961, as cited in Ulanov & Rosen, 2013). In contemporary society, justice is needed by all people who experience it with power. A corruptor who takes people's rights, for example, for a lower class society who has no power against the corruptor, really hopes for justice through God's hands directly, such as a disaster, or by God through human hands. Researchers see that Kastari Sentra built a causality strategy through social phenomena in constructing the story of *Si Pitung*. The robbery that became the truth was presented with a visual that attracts the audience's eyes. One of the visuals was displayed by giving the proceeds of the robbery to the poor. As the consequence, this helps the audience's to build an interpretation where justice will come and return to people who need justice. Such an action can be considered as God's hand to provide justice for people who are weak with power.

The value of truth and justice through the way of Islam in *Si Pitung*'s story becomes a role model by the community and can even be appointed as a hero of Indonesia as a social imaginary. The social imaginary according to Taylor (2004) is a collective practice and shared understanding that allows a broad sense of legitimacy. It combines the sense of normal hope that one has with one another, a kind of shared understanding that allows us or society to carry out collective practices.
that shape their social life. This approach characterizes subcultures in which the audience shares values, meanings, and moral strengths. In this study, Si Pitung was described as a hero who adhered to Islam and dared to fight injustice by people who were cruel to the marginal people. In theory, social imaginary is how the image of certain identities and cultural groups defines the social world through the creation and representation of humans in their collective lifestyle (Thompson, 1984). Taylor (2004) more strongly affirms that social imaginary is in the way ordinary people "imagine" their social environment, and this is often not expressed in theoretical terms but is carried in pictures, stories, and legends. In some cases, this theory is often owned by a small minority, whereas what is interesting in social fantasy is that it is owned by large groups of people, even whole societies. To understand the formation of local identities that exist and appear in contemporary Betawi society, it is necessary to show how cultural products and public discourse define the Betawi social imaginary. Therefore, in this study, using textual analysis of local cultural products in Si Pitung short animation allows us to understand Betawi discourse and identity.

The ideal hero figure depicted in Si Pitung is an indigenous person who is devout to religion, scholars, and has confidence in the power given to God. Si Pitung was an ordinary young man who tended his goats and studied religion diligently in Islamic boarding schools, but this figure turned into a hero who dared to face the police and the Dutch colonial army, albeit in a radical way, such as robbing or stealing from others. This courage was shown when Si Pitung challenged the Dutch soldiers to shoot him. The shooting failed due to Si Pitung's immune power. The effect of this power made the Dutch very terrified leading them to look for information about how to defeat Si Pitung. The moral behavior that also shares the same feelings with the community is the action of Si Pitung which provides justice to rich people who are cruel, stingy, and do not care about their surroundings. For the poor, the moral strength presented by Si Pitung's action makes it an exaggeration for the feelings of lower-class people. Another example is the distribution of the results of the robbery to the poor.

In short, the story of Si Pitung produced by Kastari Sentra presents a cultural hero who is attractive to higher morals and spirituality as the core values of the Betawi people. In the stories of the Betawi people that are handed down in a generational manner, Si Pitung becomes a light, hope, and togetherness of feelings experienced by oppressed people. In today's society in Indonesia, rampant poverty, indifferent leadership, and rich and stingy people have become common views of everyday society. So that actions that are considered radical towards Si Pitung are seen from another perspective as heroes. However, in the story presented by Kastari Sentra, it emphasizes Islam as the main basis for the idealism of the Pitung character. In an interview with Sunardi (2019), the producer of Kastari Sentra, he revealed that the main vision and mission of their production house is based on an Islamic religious form. By using a short animation, the folklore that is produced makes it not only as a medium of entertainment but also to preach about the religious and moral aspects. As stated by Schramm (1964), the role of the media functions as a guard, forum, and teacher. He continued, with the mass media, communication is channeled quickly and constantly, information is broad and effective, and can maintain the existing social order.

Conclusion

Based on the review and examination of the discourse and identity of Si Pitung in the short animation produced by Kastari Sentra, this study concludes that first, Si Pitung is constructed as an ideal character through his story and visual style to elevate the values of the local Betawi community. Si Pitung's character becomes a social imaginary and a symbol of struggle and heroism in Indonesia. Second, the discourse that is presented about courage and justice uniquely takes religious values as the emphasis of the story, including obedience to their religion, respecting elders, and scholars. The storytelling strategy presented in the Si Pitung story is a combination of a devout and religious santri who has courage. It shows that moral strength is built through a spiritual foundation. The subcultural conflict between the truth of action and the wrong system is a social cognitive projection as a cultural identity that is still attached to people's minds. Third, Si Pitung can be transformed into various forms of content, from folklore to entertaining animation as well as da'wah media to invite and captivate the audience. Finally, digital media animation becomes a medium to preserve local content culture.

Limitation and Study Forward
As a self-reflective, this research is limited to examining discourse and identity constructed through the texts in Si Pitung story produced by Kastari Sentra. With this research, we hope to contribute to a new perspective in communication science, that folklore is not rigid, but flexible and develops with new discourses as a cultural guardian. It is hoped that it can contribute to future research related to the folklore of Si Pitung that has not been touched through several forms of approaches such as cultural or socio-political studies.

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