

The Culture of Showing Off and the Hegemony of Social Status in the Short Film Pemean by Paniradya Kaistimewan

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Abstract

This study aims to analyze how the culture of showing off is displayed through the character of Bu Sumirah and how social status is negotiated through objects, language, and communication relations with the character Asih in the short film Pemean by Paniradya Kaistimewan. This study uses a qualitative approach. The main data are dialogues, character actions, object symbols, and the setting of the drying room in the film Pemean. The analysis is carried out by reading key scenes that display expensive clothes, branded batik, expensive coffee, and motorbikes as symbols of social status. Antonio Gramsci's theoretical framework is used to understand the hegemony of social status, while Jürgen Habermas's thoughts are used to read unequal communication in the relationships between characters. The results show that the culture of showing off in Pemean does not only appear as a personal trait of Bu Sumirah, but as a social phenomenon born from the pressure to appear capable, classy, and worthy of admiration. The items on display function as markers of prestige and a tool to build social distance with Asih. However, when the items are proven to be borrowed, Bu Sumirah's social image begins to collapse. The film ultimately critiques the culture of appearance that judges people based on possessions, the price of goods, and social recognition, while also showing the fragility of social status built on falsehood.

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1. INTRODUCTION

The short film Pemean by Paniradya Kaistimewan is a compelling Javanese audiovisual work that serves as a mirror of social life. The film presents a simple story: a conversation between two women while hanging out laundry. However, from this seemingly ordinary domestic space, Pemean portrays social issues that are relevant to everyday life, particularly the culture of showing off, social prestige, and the need for recognition from those around them. Produced by Paniradya Kaistimewan, Yogyakarta Special Region, it was released in 2020 and directed by Thomas Kris. Through the characters of Mrs. Sumirah and Asih, the film demonstrates how relationships between neighbors can become a platform for displaying social status. What initially seems like a lighthearted conversation slowly transforms into an arena where individuals build their self-image, demonstrate ownership, and position themselves as if they hold a higher social position.

As a short film, Pemean doesn't employ major conflicts or elaborate settings. Instead, its strength lies in the simplicity of space and conversation. The activity of hanging out clothes becomes a gateway to seeing how domestic life can transform into a meaningful social space. The clothesline in this film is not just a household object, but also a symbol of the openness of private space to the public. Around the clothesline, Mrs. Sumirah discusses

the belongings, experiences, and possessions she wants to present to Asih. The film can be understood as a social text because the dialogue, gestures, settings, and conflicts that arise within it not only build the story but also record how society interprets itself and its environment (Asri, 2020). In this way, *Pemean* can be read not just as a short comedy, but as an audiovisual that shows how social status works in everyday relationships.

The main issue in the short film "*Pemean*" lies in the culture of showing off through conversation. Mrs. Sumirah repeatedly creates the image of herself as possessing nice things, a comfortable life, and a higher social status than Asih. On the surface, these actions seem humorous because they are delivered in a relaxed atmosphere and in everyday Javanese. However, upon closer examination, Mrs. Sumirah's behavior demonstrates a social urge to appear successful in front of others.

Ownership of goods is no longer a functional necessity, but has become a sign of status. In a consumer society, goods are often used as symbols to demonstrate one's social class, self-esteem, and standing within their social circle (Oh, 2021). Therefore, the culture of showing off in the short film *Pemean* cannot be understood simply as a personal trait of the characters, but rather as a social phenomenon born of the pressure to appear more capable, classier, and more respected.

The culture of showing off in this film is also closely related to the issue of social status hegemony. In Antonio Gramsci's thinking, hegemony works when a value is accepted as normal by society without direct enforcement. Power operates not only through physical pressure, but also through the formation of habits, agreements, and ways of thinking that are considered normal (Roberto, 2020). In the context of the short film *Pemean*, the value that appears hegemonic is the assumption that a person will be more valuable if they are able to display signs of stability. Bu Sumirah attempts to build her image through stories about goods and lifestyle, as if social recognition can only be obtained if someone is seen to have something more than others. At this point, Bu Sumirah is not only a perpetrator of the culture of showing off, but also a subject who is controlled by social standards of prestige, ownership, and recognition.

The hegemony of social status in the short film *Pemean* operates subtly through language. Mrs. Sumirah does not command Asih to acknowledge her status, but she continually directs the conversation so that Asih listens, pays attention, and indirectly acknowledges the image being constructed. Language becomes a tool for demonstrating social position. Conversations that should be a space for closeness between neighbors instead become a space for self-display. In this case, Jürgen Habermas's thinking can be used to interpret how communication deviates from the goal of mutual understanding. Habermas emphasized that healthy communication should occur equally and be directed towards shared understanding, not manipulation, pressure, or one-sided interests (Hove, 2024). In the short film *Pemean*, Mrs. Sumirah's conversation is closer to strategic action because she uses communication to construct a certain impression of herself.

The relationship between Mrs. Sumirah and Asih demonstrates that the culture of showing off never exists in isolation. It requires listeners, comparisons, and a social space where images can be displayed. Asih is a key figure because, through her responses, the audience can see the gap between modesty and the desire to appear superior. Mrs. Sumirah dominates the conversation with stories of possessions, while Asih is more often in the position of listening and responding.

The relationship above demonstrates that the hegemony of social status is not always present in relationships between large, powerful groups and those being dominated. Hegemony can also be present in smaller relationships, such as those between neighbors, when individuals attempt to assert their social position through everyday symbols. Thus, the

short film *Pemean* demonstrates that the domestic space of Javanese society can become a social arena where prestige, image, and status are negotiated.

Previous research has examined the short film *Pemean* from different perspectives. Safitri examined the film using Roland Barthes' semiotic approach and found that *Pemean* contains a moral message that encourages people to avoid excessive talk without reality and to avoid easily forming negative assumptions (Safitri, 2023). Hanif reads *Pemean* through Ferdinand de Saussure's semiotics and highlights the representation of moral messages in the film, particularly through a character who likes to show off things that are not entirely real (Hadi, 2022). Nurhaliza and Dadela examined the speech of the character Mbak Sum in *Pemean* and showed a tendency towards conversational narcissism, namely the dominance of conversation through speech aimed at eliciting admiration and envy from the interlocutor (Nurhaliza & Dadela, 2022). Meanwhile, Wijayanti et al. read the *Pemean* script through a sociological approach and found that this work represents social reality, class differences, cultural pressures, and critiques the culture of showing off (Wijayanti et al., 2024).

The study shows that the short film *Pemean* has been widely read as a film containing moral messages, social signs, and problematic communication patterns. However, discussions that specifically position the culture of showing off in the short film *Pemean* as a form of social status hegemony are still rare. Most previous studies stop at explaining that the film criticizes the behavior of showing off or depicts characters who speak inconsistently with reality. However, the behavior of showing off in this film can be read further as part of a cultural structure that makes image, goods, and social recognition as measures of self-worth. In other words, the important question in this film is not only why Bu Sumirah likes to show off, but what social values make showing off feel important, how these values are accepted as normal, and how everyday conversation contributes to the reproduction of social hierarchies.

Based on this gap, this article offers a reading of the short film *Pemean* as a cultural text that demonstrates the relationship between the culture of showing off and the hegemony of social status. The focus of this article is not only on the moral message that showing off is bad behavior, but also on the social mechanisms that make someone feel the need to build a self-image through objects, stories, and the recognition of others. Using Gramsci's perspective, this article examines how social status functions as a hegemonic value accepted as a measure of normality in everyday life. Meanwhile, through Habermas's perspective, this article examines how communication between characters does not fully proceed as an equal dialogue, but rather as a space for displaying social images. This reading is important because seemingly simple neighborly relations actually harbor issues of power, prestige, and recognition that operate subtly.

2. RESEARCH METHODS

This study uses a qualitative method because the object of research, a short film, is not only understood as a work of entertainment, but also as a social text containing values, symbols, power relations, and societal perspectives. In qualitative research, researchers seek to understand the meaning that emerges from a phenomenon in depth through interpretation of the data studied (Creswell, 2011). Therefore, the film *Pemean* is read as a cultural text that represents the issue of the culture of showing off and the hegemony of social status in Javanese neighborly relations. This reading is not directed at measuring the audience's response quantitatively, but rather to interpret how the dialogue, gestures, objects, and social space in the film shape meanings about prestige, self-image, and social recognition.

The primary data source in this study is the short film *Pemean* by Paniradya Kaistimewan, released through the Paniradya Kaistimewan YouTube channel. The film was chosen as the object of study because it can be read as a text that conveys a message through a series of images, dialogue, storyline, characterization, setting, and symbols present in it (Asri, 2020). The data collection technique was carried out through repeated audiovisual observations of the film *Pemean* by Paniradya Kaistimewan. Data grouping was carried out to find recurring patterns of meaning in the film, as thematic analysis is used to identify, interpret, and develop important themes from qualitative data (Braun et al., 2020).

The data analysis technique in this study used textual analysis supported by critical discourse analysis. Critical discourse analysis views language not only as a means of communication but also as a social practice that can shape, maintain, or challenge certain power structures (Mayr et al., 2026). The analysis process was carried out in three stages. First, the researcher identified scenes and dialogues directly related to the culture of showing off. Second, the data was interpreted using Gramsci's concept of hegemony to see how social status, ownership, and self-image operate as values considered normal in social life. Third, the conversation between Mrs. Sumirah and Asih was read through Habermas's thinking to understand how communication that should be equal turns into a space for image formation and symbolic domination.

The validity of the data is maintained through repeated reading of the film and comparison with previous research discussing *Pemean*. Repeated reading is carried out so that the researcher not only picks up scenes that match initial expectations, but also pays attention to the relationships between scenes as a whole. In addition, the use of previous studies helps researchers see the position of this research among other studies that have previously discussed moral messages, semiotics and communication patterns in *Pemean*. Thus, it is hoped that this research method can produce a sharper analysis of how the culture of showing off and the hegemony of social status works in the short film *Pemean* by Paniradya Kaistimewan.

3. RESULTS AND DISCUSSION

Mrs. Sumirah : *"Dhik Asih, lho klambine apik ta? Iki 700 ewu lho, dhik. Ra enek kortingan. Nek ngenteni kortingan ya nganti udune Pak Lurah pecah ya ra entuk ngene iki. Lho iki, semene iki, kaya ngene iki, 300 ewu."*

(Asih, you know, the clothes are nice, right? This one is 700 thousand, Dhik. There's no discount. If you wait for a discount, you'll get something like this until the village head's boils burst. Hey, this, this much, like this, 300 thousand).

Asih : *"Nek aku ya ra kuwat tuku nek regane semunu"*

(If it were me, I wouldn't be able to buy it if the price was that much.)

Mrs. Sumirah : *"Woo ya cetho."*
(Yeah, that's clear)

This scene depicts a culture of ostentation through an object closely associated with everyday life: clothing. Initially, clothing appears to be merely a domestic activity, drying clothes. However, when Mrs. Sumirah explicitly states the price, "700 ewu" (700 thousand rupiah) and "300 ewu" (300 thousand rupiah), clothing transforms into a symbol of social status. The value of clothing no longer lies in its function, but in its ability to demonstrate the economic ability, prestige, and social standing of its owner. In a consumer culture,

goods are often used not only to fulfill needs but also to signal class and gain social recognition (Oh, 2021).

The phrase “*ra enek kortingan*” (no discount) also indicates that Mrs. Sumirah wants to emphasize the prestige of her item. Discounts seem to be positioned as something that can lower the social value of the item, while buying at full price is considered to indicate higher economic ability. Here, price becomes the language of status. Mrs. Sumirah does not need to say that she is more capable than Asih, because the stated price already works as a means of social differentiation. When Asih replies, “*Nek aku ya ra kuwat tuku nek regane semunu*” (if I can’t afford it at that price), she indirectly acknowledges the economic distance between herself and Mrs. Sumirah. This response reinforces Mrs. Sumirah’s position as the one who appears to be socially superior.

From Gramsci's perspective, this scene demonstrates how the hegemony of social status works. Hegemony works when a value is accepted as normal without being directly enforced. In Data 1, the value considered normal is the assumption that expensive items can increase one's self-esteem. Ms. Sumirah and Asih both fall within this logic. Ms. Sumirah wears expensive clothes to build her image, while Asih accepts high prices as a sign of abilities she lacks. Thus, social status is not conveyed through formal power, but through objects, prices, and everyday conversations (Roberto, 2020).

Mrs. Sumirah's final remark, “*Woo ya cetho,*” (woo ya clearly) marks the point that the conversation is not proceeding on an equal footing. The statement is not merely an agreement, but also carries a condescending tone, emphasizing that Asih's inability to afford expensive clothing is obvious. In Habermas's view, healthy communication should be directed at mutual understanding, not at building an image or comparing others (Hove, 2024). In this scene, Asih functions more as a listener, which Mrs. Sumirah needs to validate her social image. The conversation then turns into a strategic act, where Mrs. Sumirah speaks not to build closeness, but to gain recognition.

Thus, data 1 shows that the culture of showing off in the short film Pemean works through clothing, price, and conversational relations. Clothing becomes a symbol of status, price becomes a marker of prestige, and Asih becomes a comparison that strengthens the image of Mrs. Sumirah. This scene is important because it shows that the hegemony of social status does not always appear as a major pressure, but rather is present subtly in everyday conversation. Mrs. Sumirah appears as a perpetrator of the culture of showing off, but at the same time also becomes a subject dominated by social values that demand someone to appear capable, classy, and worthy of admiration.

Mrs. Sumirah	:	<p><i>"Dhik Asih, ngerti apa ora. Bojoku kuwi, nek nukokake aku ora tau sing ora ber-merk. Kae, batik kae, aku nduwe batik anyar. Kuwi tukune ning Cekoslovakia. Nah, iki, iki sing tak kandhani mau. Lho apik banget ta! Iki sing ngibasne kudu."</i></p> <p>(Asih, do you know? My husband, when he buys me something, never buys anything unbranded. That batik, I have a new one. I bought it in Czechoslovakia. Well, this, this is what I was talking about earlier. It's really nice, isn't it? You have to rinse this gently, because it's batik from Czechoslovakia.).</p>
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This scene demonstrates that the culture of showing off in the short film Pemean is not only reflected in the price of goods, but also in the brand and origin of the goods. Mrs. Sumirah emphasizes that her husband never buys her goods that are “*ora ber-merk*” (unbranded). This statement demonstrates that brands are positioned as markers of social value. Goods are considered more valuable not solely because of their function or quality, but because they are associated with a certain image. In consumer culture, owning branded

goods is often used to establish status, self-confidence, and social recognition from others (Oh, 2021).

The mention of "*batik saka Cekoslovakia*" (batik from Czechoslovakia) is the most interesting part of this scene. Batik, which in the cultural imagination is closely associated with local Javanese identity, is instead claimed to originate from abroad. This claim demonstrates a logic of status that assumes goods will appear more prestigious when associated with something distant, foreign, and difficult to reach. In other words, the value of batik is no longer built on its proximity to local culture, but on Bu Sumirah's story of its foreign origin. Here, the film presents a subtle critique: something local is actually considered elevated when labeled foreign.

From Gramsci's perspective, this scene demonstrates the operation of social status hegemony through seemingly natural ways of thinking. Mrs. Sumirah appears to believe that branded, foreign goods will earn her greater respect. This value is not directly imposed, but has become part of social common sense, implying that expensive, branded, and foreign goods are more worthy of admiration. Hegemony operates when such values are accepted as normal in everyday life (Roberto, 2020). Therefore, Mrs. Sumirah is not only showing off batik but also demonstrating that she adheres to social standards that link self-worth to brand and origin.

From a communication perspective, this conversation does not proceed as an equal dialogue. Mrs. Sumirah dominates the conversation with stories about her husband, brands, new batik, and foreign origins. Asih is positioned as a listener who is expected to be impressed. In Habermas's view, healthy communication should be directed at mutual understanding, not a one-sided effort to build self-image (Hove, 2024). In this scene, communication turns into a strategic action because Mrs. Sumirah uses the conversation to gain social recognition. This finding also aligns with Nurhaliza and Dadela's study, which observed a tendency towards conversational narcissism in Sumirah's speech, namely the tendency to dominate the conversation to emphasize oneself (Nurhaliza & Dadela, 2022).

Thus, data 2 shows that the culture of showing off in the short film Pamean operates through branding, claims of foreign origin, and conversational dominance. Batik appears not only as clothing, but also as a symbol of prestige worn by Mrs. Sumirah to establish social distance from Asih. This scene also demonstrates a significant irony: local identities like batik are used to pursue recognition through foreign imaginations. This scene critiques a society that easily associates self-worth with branded goods, stories of luxury, and recognition from others.

Mrs. Sumirah : " *Adhuh, sik, sik, sik. Bojoku kuwi mesthi arep njaluk kopi, Dhik Asih. Bapak kuwi, le njaluk ngombe mesthi ra gelem kopi saset. Geleme ki kopi-kopi sing larang kuwi lho, Dhik Asih. Ngerti ra kowe kopi sing larang-larang, ngerti ra? Hayo ngertine sing kopi sasetan tok sih, ya*"

(Oh, hang on, hang on, hang on. My husband will definitely want coffee, Sis Asih. Sir, if you ask for a drink, you definitely won't want coffee sachets. What you want is expensive coffee, you know, Sis Asih. Did you know that expensive coffee is expensive? Come on, just squeeze coffee, okay?).

This scene demonstrates that the culture of ostentation in the short film Pamean is not only present through clothing or batik, but also through consumer tastes. Mrs. Sumirah differentiates between "*kopi larang*" (expensive coffee) and "*kopi saset*" (sachet coffee) to establish social distance between herself and Asih. Expensive coffee is positioned as a sign of higher taste, while sachet coffee is positioned as a symbol of lower consumption. In this

way, everyday food and drink are no longer understood as ordinary necessities, but become tools to mark social status. In consumer culture, consumed goods or products are often used to indicate a person's class, self-esteem, and position in their social environment (Oh, 2021).

Mrs. Sumirah's statement, "*Bapak kuwi... ra gelem kopi saset,*" (That father... doesn't want sachet coffee) shows that social status is not only attached to her, but also to her husband. Mrs. Sumirah builds the image of a family with high consumption standards. Her husband is depicted as someone who doesn't want to drink ordinary coffee, but only wants expensive coffee. In this way, Mrs. Sumirah not only displays goods, but also shows off her family's lifestyle. This lifestyle is used to show that her family is different from the consumption habits of ordinary people. Here, the culture of showing off works through stories about taste, not just through directly visible objects.

The sentence "*Ngerti ra kowe kopi sing larang-larang?*" (Do you know expensive coffee?) is crucial because it demonstrates the power relations in the conversation. Mrs. Sumirah is not simply asking a question, but also testing Asih's knowledge. The question positions Asih as the party who is considered ignorant, unfamiliar, and outside the realm of consumption that is considered higher. The follow-up sentence "*Hayo ngertine sing kopi sasetan tok sih, ya*" (Let's just know sachet coffee, okay) further emphasizes the condescending tone. Sachet coffee is used as a symbol of economic limitations and perceived low taste. In this way, Mrs. Sumirah uses language to establish a hierarchy between herself and Asih.

From Gramsci's perspective, this scene demonstrates the hegemony of social status through consumer tastes. Hegemony operates when a value is accepted as normal, including the notion that expensive products are more deserving of respect than cheap ones. Ms. Sumirah appears to accept this value as normal and then uses it to judge herself and others. The hegemonic value at work in this scene is the belief that expensive tastes signify a higher social class. Therefore, Ms. Sumirah is not simply talking about coffee but asserting her social position through consumption measures (Roberto, 2020).

This scene demonstrates an unequal conversation. Mrs. Sumirah dominates the conversation by constructing a narrative about her family's consumption standards, while Asih is positioned as a listener who is perceived as being below her level. In Habermas's view, ideal communication should create a space for mutual understanding, not become a tool to pressure or humiliate the interlocutor (Hove, 2024). In data 3, communication instead becomes a strategic act. Mrs. Sumirah uses the conversation to reinforce her image as someone with superior tastes, while simultaneously positioning Asih as a lesser comparison.

This scene also aligns with Nurhaliza and Dadela's findings, which indicate a tendency toward conversational narcissism in Sumirah's speech. Sumirah's conversations are constantly directed toward herself, her family, and the things she wants to highlight to garner attention or recognition from her interlocutors (Nurhaliza & Dadela, 2022). In data 3, expensive coffee serves as a tool to maintain this pattern. Sumirah isn't really discussing the need for coffee, but rather constructing a narrative about status, taste, and prestige.

Thus, data 3 shows that the culture of showing off in the short film *Pamean* operates through the hegemony of consumer tastes. Expensive coffee is used as a status symbol, while sachet coffee is used as a marker of a class considered lower. This scene is important because it shows that social status is not only displayed through large items such as motorbikes or expensive clothes, but also through everyday consumption. Through a simple dialogue about coffee, the short film *Pamean* shows how humans can create social distance, demean others, and seek recognition through things that seem small but are loaded with social meaning.

- Mrs. Sumirah : " *Dhik Asih* "
 (Asih).
 Asih : "*Pripun, Mbak?*" (How is it, Miss?)
 Mrs. Sumirah : "*Apik ora e motore, Dhik?*"
 (Yes, it's good, Miss)
 Asih : "*Ya apik, Mbak.*"
 Mrs. Sumirah : "*Ya jelas apik, wong swarane wae kaya ngono kuwi kok, ora poliponik. Ngerti ra kuwi bayare kontan, ora kredit, ora nyicil, ya sorry... Hehehehe*"
 (Yes, it's good. The sound is just like that, not polyphonic. Did you know that you paid in cash, no credit, no installments, sorry... hehehehe)
 Asih : "*Kuwi rak ya padha nggone Mbak Warsi ta Mbak motore kuwi?*"
 (sn't that the same motorbike Miss Warsi has, Miss?)
 Mrs. Sumirah : "*Lho, lho. Kowe ngerti ora, Dhik Asih? Warsi kuwi bisa nduwe motor padha aku mergane apa kowe ngerti ra? Merga dheweke kuwi nduwe ingon-ingon!*"
 (Oh, you know. Did you know, Miss Asih? Warsi can have the same motorbike as mine because, you know? Because she has a black magic spell)
 Asih : "*Ahh mosok ta, Mbak?*"
 (Oh, are you serious?)
 Mrs. Sumirah : "*Alah alah kok ora percaya karo aku ta, Dhik. Ra mungkin ta Warsi kuwi bisa tuku motor padha aku, bayarane wae semunu. Lha nek bapakne cetho ta? Ya amit sewu, bayarane ki dhuwur'e.*"
 (Oh my, why don't you believe me, Sis? There's no way Warsi could buy a motorcycle like mine, paying that much. But if it's your father, it's clear, right? Well, I'm sorry, his salary is higher)

Father came bringing Mrs. Sumirah's motorbike

Mrs. Sumirah	:	" <i>Lho, lho, ameh digawa ning ngendi?</i> " (Oh, where are you taking it?!).
Father	:	" <i>Ya dibalikake ta ya</i> " (es, return it to me)
Mrs. Sumirah	:	" <i>Lha iki aku meh tak nggo nggotong Pemean</i> " (Well, I'm going to use it to hang up the laundry)
Father	:	" <i>Lha omahe kae wis rampung le renovasi</i> " (The house has been renovated." Mrs. Sumirah: "So what?)
Mrs. Sumirah	:	" <i>Lha trus?</i> "

		(So what?)
Father	:	" <i>Kuwi rak ya padha nggone Mbak Warsi ta Mbak motore kuwi?</i> "
Mrs. Sumirah	:	" <i>Ya makane tak balikake ning Pak Sugeng. Eh trus kae, mesin cuci, spring bed, diresiki ya. Mengko tak golekake kol nggo ngangkut, ben ndang dibalikake ning Pak Sugeng.</i> " (That's why you're not returning it to Mr. Sugeng. Oh, and then, the washing machine and the spring bed, clean them. I'll find a Colt to transport them, so I can return them to Mr. Sugeng soon)
Asih	:	" <i>Wooo lha kabeh ki nyilih ta, Mbak?</i> " (Wow, all of this is a loan, isn't it, Miss?)
Mrs. Sumirah	:	" <i>Ya ora ta, Dhik Asih, mosok aku nyilih. Eee, anu.. kekarapanmu apa? Pupur? Lipstik? Panci? Eee aja kandha sapa-sapa ya, Dhik.</i> " (No, no, Sis Asih, yes, I borrowed it. Eee, um... what do you want? Make up? Lipstick? A saucepan? Eee don't tell anyone, Sis.)

The scene above demonstrates the pinnacle of ostentatious culture in the short film *Pemean*. Motorcycles are treated not merely as a means of transportation, but as a symbol of social status. Mrs. Sumirah's statement that the motorcycle was paid for "*cash, ora kredit, ora utang*" (cash, no credit, no installments) demonstrates that status is constructed not only through ownership of goods, but also through the means by which they are acquired. Paying cash is positioned as a sign of higher economic capacity, while credit or installments indirectly confer a lower status. In a culture of conspicuous consumption, goods are often used to signal status and gain social recognition from others (Oh, 2021).

The comparison with Warsi makes it clear that the culture of showing off always requires others as a comparison. It's not enough for Mrs. Sumirah to say that her motorcycle is nice; she also needs to emphasize that Warsi couldn't possibly own the same motorcycle given her equal economic ability. The references to "*ingon-ingon*" (pecuniary wealth) and Warsi's income demonstrate how Mrs. Sumirah constructs a social hierarchy through language. Mrs. Sumirah positions herself as more deserving of the motorcycle, while Warsi is positioned as someone who should be suspected or belittled. This pattern aligns with Nurhaliza and Dadela's study, which shows that Sumirah's utterances in *Pemean* tend to contain boasts of wealth to arouse admiration and envy (Nurhaliza & Dadela, 2022).

From Gramsci's perspective, this scene demonstrates how the hegemony of social status works. Ms. Sumirah appears to believe that one's self-worth can be enhanced through the ownership of expensive items, the ability to pay cash, and the recognition of neighbors. These values operate as social norms that do not need to be directly enforced. She feels compelled to appear more capable, more established, and superior than others. Thus, Ms. Sumirah is not only a participant in a culture of ostentation but also a subject dominated by social standards of status. Hegemony operates when someone accepts dominant values as a reasonable measure for judging themselves and others (Roberto, 2020).

However, the presence of Mrs. Sumirah's husband becomes a turning point that dismantles this image. The statement that the motorbike, washing machine, and spring bed must be returned to Mr. Sugeng shows that the stability that was initially displayed was actually built on loans. This scene makes the culture of showing off lose its power because

the gap between appearance and reality is exposed before Asih. This is where the film's social critique works, the items previously used to establish status are instead transformed into evidence of a false image. Wijayanti et al.'s research also reads Pemean as a comedic story about Mrs. Sumirah's boasting, who often shows off in front of Asih through expensive and branded items (Wijayanti et al., 2024)

From Habermas's perspective, Mrs. Sumirah's conversation with Asih is not aimed at mutual understanding, but at managing impressions. Mrs. Sumirah speaks to maintain her social image, not to convey the truth honestly. Even when the lie begins to be exposed, Mrs. Sumirah still tries to cover it up with offers of "powder, lipstick, pan" to keep Asih from telling others. This action demonstrates that communication has become a strategy to preserve prestige. Habermas emphasizes that healthy communication should open up a space for equal dialogue, not become a tool for manipulation and impression control (Hove, 2024).

Thus, data 4 shows the collapse of the hegemony of social status built by Mrs. Sumirah. The motorbike, washing machine, and spring bed initially appeared as symbols of stability, but eventually turned into symbols of falsehood. This scene emphasizes that the culture of showing off not only creates social distance but also traps someone in the pressure to constantly maintain an image. Through this scene, Pemean criticizes the way society judges people by their possessions, prices, and outward appearance, while also showing that a social image built on falsehood is ultimately easily cracked.

4. CONCLUSION

Based on an analysis of Paniradya Kaistimewan's short film "Pemean," it can be concluded that the culture of showing off in this film is not only depicted as the personal behavior of Mrs. Sumirah, but also as a social phenomenon related to the hegemony of social status. Through expensive clothing, branded batik, expensive coffee, a motorcycle, a washing machine, and a spring bed, the film shows how everyday objects are used as symbols to construct self-image. Items are no longer present solely for their practical function, but instead become markers of prestige, economic ability, and social standing in the eyes of others.

The hegemony of social status in "Pemean" operates subtly through conversations between neighbors. Mrs. Sumirah attempts to position herself as more capable and classy, while Asih is often positioned as both a listener and a comparator. From Gramsci's perspective, this demonstrates that values of stability, expensive goods, and social recognition have become accepted as normal. Mrs. Sumirah is not only a participant in the culture of showing off but also a subject who is controlled by social standards that demand a sense of success.

From a communication perspective, the relationship between Mrs. Sumirah and Asih demonstrates how everyday conversation can become a space for image management. Communication is not entirely directed at mutual understanding, but rather at maintaining prestige and gaining recognition. However, when the items on display turn out to be borrowed, Mrs. Sumirah's social image begins to crumble. Through this ending, Pemean presents a critique of the culture of display that judges people based on goods, price, and ownership. This film shows that social status built on falsehoods can easily be shattered when faced with reality.

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