

THE MEANING OF VISUAL VALUES IN THE FILM "KACANG DARI"

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Abstract

The Film "Kacang Dari" is a musical film which is a mode shift from oral tradition in the form of a lullaby in Pujungan Village, Tabanan Regency, Bali entitled *Kacang Dari*. Mode shift for the Oral Tradition of *Kacang Dari* is a process of transforming a traditional song into a musical film, so it becomes a very interesting thing to study, considering that the constraints on the inheritance of cultural traditions are a problem that needs a solution. The purpose of this study is to describe the meaning of visual and verbal aesthetic values in the film "Kacang Dari". This research is in qualitative method with observation and interview techniques in collecting the research data. The meaning of visual aesthetic values is analyzed using the aesthetic value theory (Junaedi) and elaborated with Film Semiotics theory (Meltz in Marseli). The results show that the visual and verbal aesthetic values in the film "Kacang Dari" are analyzed through *mise en scene* aspects (setting, costumes, make-up, shooting, movement and character acting, lighting and dramatization effects) which become one unit to convey the message of the film. The research conclusion shows that the musical film "Kacang Dari" is the interpretation result of an oral tradition which is mode shifted as a film which produces a different shift accompanied by the use of a different language.

Keywords – *Meaning, Aesthetic Values, Visual, Verbal, "Kacang Dari" Film*

Introduction

Visual and verbal aesthetic values are the elements that become the strength of attraction for a film to be enjoyed and liked by the audiences. The visual elements in a series of moving visuals must be able to provide information related to the storyline in the film, while at the same time providing beauty to spoil the audience's eyes [1]. Film develops rapidly along with current technological development, thus enabling the emergence of various film genres that have different appeal with various themes. Existing film genres are developed with various innovations to respond to trends in society so that they are able to suit the tastes of film connoisseurs.

The choice of themes in films, especially in Indonesia, began to vary, not only regarding social, political, educational, but also arts and culture in Indonesia. Themes related to art and culture are one of the choices that continues to be made by filmmakers in Indonesia as an effort to strengthen artistic and cultural literacy, one of which is related to the existence of oral traditions in Indonesia.

The use of oral traditions as a source of ideas in films can be mode shifted by providing elements of innovation and development with interpretations of original source (oral tradition) by filmmakers presented in more interesting audio-visual work. Mode shift is as a transformation from one mode to another. This term essentially has a broader scope than ecranization. Ecranization is a change to or towards a white screen, while the mode shift can

be from various types of art works to another. The term mode shift does not conflict with the basic meaning and concept of ecranization as a process of changing from one mode to another. Many challenges may be faced by filmmakers when developing the form and structure of the source text [2].

Filmmakers must be able to maintain the values and messages that exist in the oral tradition to be transferred into visual form. The shift of values and meaning in film from oral tradition will certainly provide the potential for "disruption" of the oral tradition. The audience will have a different understanding of the values and messages in the oral tradition because they only draw conclusions from the films they watch. This could happen because not all audience will find out information related to the oral tradition that is mode shifted into film before they watch the film itself.

There are thousands of oral traditions in Indonesia, but only 822 oral traditions have been recorded and documented [3]. This phenomenon is an interesting thing to study because people must be more familiar with oral traditions which are cultural identities that become our pride as Indonesian citizens. The existence of oral traditions has been regulated by the government, both in central government and regional government regulations, as done by the Provincial Government of Bali. The Provincial Government of Bali emphasizes the types of oral tradition that have developed in Bali and the various protection and preservation efforts that are still being carried out, as an effort to anticipate the potential for the extinction of oral traditions in Bali. It of course can be taken into consideration in research as the reason for this research to be carried out that is as an effort to participate in providing studies related to the mode shift of other traditional modes into digital media called film.

Studies related to the meaning of visual and film aesthetic values which are the result of mode shift from oral traditions have never been done because other related references have different research objects. The research object in this paper is a film with a musical genre as a result of mode shift from an oral tradition (lullabies) from Pujungan Village, Tabanan entitled "Kacang Dari". The research objective is to examine the meaning of aesthetic values (objective values, subjective values and objective and subjective values) in the visual elements of the film "Kacang Dari". The visual elements to be analyzed in this paper consist of elements of *mise en scene*, such as setting, costumes, make-up, shooting, movement and characters acting, lighting and dramatization effects [4].

Several articles have raised the aesthetic value of films, one of which is entitled "Nilai Estetika Visual pada Film the Raid" [5]. This paper describes the aesthetic value of the visual elements in the film with the technical aspects of shooting, lighting and actors' voice. In addition, the used research object is not a film resulting from the mode shift of an oral tradition and the used film genre is the action.

The next article is also a study of a mode shift film from literary works in the form of a novel entitled "Susah Signal" into a film with the same title written by Ernest Prakasa & Meira and directed by Ernest Prakasa & Ikka Natasha. The article entitled "Alih Wahana Film "Susah Sinyal" examines the structure from the original source (novel) to a new media (film). The study results in this paper only look at the perspective of reducing and adding stories as part of innovation to meet the needs of film trends when films are released, without considering the study of the aesthetic value of visual and verbal elements in film [6].

The entire writing above has a research scope that is different from one another with the research object in the form of various genres film, as well as the research object in this paper. The focus of the previous studies is developed broadly in this paper so that it is able to provide studies related to the meaning of visual and verbal aesthetic values in the film "Kacang Dari" which is the result of a mode shift from the oral tradition of lullabies to a musical film.

Limitations on the study of visual and verbal aesthetic values in this writing include axiological studies on aesthetics which consist of objective values, subjective values and objective and subjective values. The objective value is the value that sees beauty as a characteristic attached to an aesthetic object. For example, painting is the beauty of lines, colors, shapes, textures, composition, proportions, and so on. The definition related to subjective value is the value of beauty that sees beauty in the response of feelings in the subject who sees the object; while the elaboration between objective and subjective values is the value that sees beauty arises because the subject gets a beauty experience generated by the property of beauty in objects [7].

Based on those mentioned reasons above, the state of the art of this paper is very clear, by seeing that the writing output will be different from previous similar writing. The meaning of aesthetic value through the elements of *mise en scene* in the film "Kacang Dari" apart from describing the visual aesthetic value, of course, it must be able to represent the message and moral values in the lullaby "Kacang Dari" which is transformed into a fictional film. It should be a concern, so that there is no shift in meaning from the oral tradition of the lullaby "Kacang Dari" to a new form in film with the same title, namely "Kacang Dari" [8].

This study aims to identify and describe the form and meaning of visual aesthetic values which include objective values, subjective values, objective and subjective values in the visual aspects of the film "Kacang Dari". Another expected aim in this research is an effort to strengthen the oral tradition in Bali, to maintain the existence of oral tradition as a Balinese cultural identity.

Methods

This research is in qualitative method by using observation and interviews techniques towards the director of film "Kacang Dari" and cultural practitioner and academics. The results of data collection are then grouped according to the needs of study which fall into the setting category (place and time); costume (design and type of clothing material); make-up (face and hair); shooting (composition shooting angles); character movement (acting, gesture and expression); lighting (natural and artificial sources); dramatization effects (visual and special effects).

The data that has been grouped according to the study needs, were analyzed using the hermeneutic method based on the interpretation of visual and verbal aesthetic values from the film "Kacang Dari". The grouped visual data consists of shots according to the category in the *mise en scene* aspect, while the verbal data is grouped into songs and narrations in the film. The result presentation will be described in descriptive sentences to make it easier for the reader to understand the presented explanation.

The theory used in the analysis is the theory of Semiotics by Meltz in Marseli (2020) which is elaborated by the Aesthetic theory of Junaedi (2018). The theory will be used to identify the visual aspects found in the film and describe the meaning and visual values found in the film "Kacang Dari".

Finding and Discussion

The obtained findings from the meaning of visual aesthetic values above show that the process of mode shift from oral tradition texts makes it possible for filmmakers to develop the story structures and present them in visual in a much broader context. The potential for shifting the moral message from the oral tradition of lullaby "Kacang Dari" emerges in the process of being transformed into a film. The moral message of the song "Kacang Dari" as a lullaby sung by a mother to her child as a form of love is reversed in the film, where the song "Kacang Dari" is sung by Kacang Dari as a child to her mother who is put to sleep in her final resting place.

The meaning of aesthetic value in the film "Kacang Dari" is a very interesting thing to study because it is an audio-visual work of mode shift process from a lullaby text. The lullaby song "Kacang Dari" is an oral tradition that lives and develops in Pujungan Village, Tabanan, Bali, which is passed down between generations with an inheritance system from mouth to mouth.

The inheritance process of oral traditions from mouth to mouth actually gave rise to the phenomenon of the emergence of many versions regarding the interpretation of meaning and message of song "Kacang Dari". Audio-visual media such as film is finally able to provide answers as an effort to strengthen literacy of oral traditions so that they can survive amidst the onslaught of digital literacy. The film "Kacang Dari" was developed into a 16-minute fiction film with a musical film genre. The musical film was chosen to maintain the song essence of oral tradition even though it uses a different language. As an embodiment of mode shift, the film "Kacang Dari" has a quite different interpretation from the original source text, a traditional Balinese song which functions to take children to sleep at night. The development of film story is an interpretation of the scriptwriter and film director, who adheres to the message and value aspects of the original source text, in the form of oral tradition.

Understanding the message from the original source (oral tradition) in the film can be obtained from the analysis of visual aesthetics which is studied through the *mise en scene* aspect (aspects of space and time). The existence of aspects of space and time becomes the value of a film work because through this aspect, the film is able to "speak" in conveying stories and messages to the audience. The importance of space and time elements defines film as a text that contains a series of photographic images which results in the illusion of motion and action in real life [1]. A film is made up of two elements, namely narrative and cinematic elements. Narrative elements relate to aspects of story or theme of the film. Every story film cannot be separated from narrative elements and every story must have elements such as characters, problems, conflicts, locations, times, and others. All of these elements form an overall narrative element [4]. The aspect of causality along with the elements of space and time are the main elements that make up the film, which consists of:

1. The Meaning of the Visual Aesthetic Value of Film "Kacang Dari"

The meaning of aesthetic value in this writing is focused on objective values, subjective values and objective and subjective values. The meaning of the three values is carried out to get a meaning that is able to properly represent the moral message of film "Kacang Dari".

The study of visual aesthetic values will be explained based on the elements in *mise en scene* (the concept of space and time), which will be described as follows:

A. Settings

Setting analysis in film will be grouped into place and social settings. Setting of place refers to the location where the events that are told in a work of fiction occur. The used place elements are usually places with certain names, initials or locations without clear names [9].

1. Location Setting

The choice of location in film "Kacang Dari" using the area in Abang Village, Kintamani Bali, because this area meets the criteria for setting needs that are mountainous and lakes areas.

The choice of location setting in the film shows the location of mountains and lakes which are identical to the character livelihood that lives from gardening. This setting is explained in a visual showing gardening and water-seeking activities carried out by the main character, a middle-aged woman named Men Putu. The visual and verbal aesthetic values in the scene above show the objective and subjective aesthetic values that formulate an understanding of the setting beauty in the form of a location so that the audience is

brought into the reality depicted in the visual elements. The audience can feel Men Putu's activities as a farmer who lives and is close to the nature around her.



Image 1.1 Location Setting in Film “Kacang Dari”
 (Source: Di Luar Kotak, 2023)

The location setting at the house which also serves as a gardening site shows Men Putu in the garden where she plants various types of plant. Men Putu's love for nature makes her mind see everything around him as her responsibility to always protect and care for every plant she grows. Her love for plants symbolizes a mother's love for her child.

The study of visual aesthetic values is represented through the location setting provides beauty that comes from personal experience which leads to the audience opinion that the most appropriate setting for farmers' livelihoods is mountainous location and around water sources. The visual power in the film which relies on the natural beauty of mountain and Lake Batur located in Kintamani is connected to the audience as if they were in the location and enjoying the presented natural coolness.

The visual aesthetic value presented in visual 1.3 depicts the atmosphere of Mount and Lake Batur in Kintamani with a calm and soothing situation. The study of visual and verbal aesthetic values appears in the scene which explains the background/setting in the film studied with an axiological aesthetic perspective based on objective and subjective values where meaning is obtained by aesthetic experience that understands the location related to the main character's livelihood.

b. Social Setting

The study related to the next setting is the character's social background in the film. The social setting is a description of the community condition, the condition of social groups and their attitudes, customs, habits, way of life, language, attitudes and so on that underlies the event. Social setting also includes the status of a character in social life which can be classified according to its level into low, medium and high social background [10].



Image 1.2 Social setting of Character in Film “Kacang Dari”
 (Source: Di Luar Kotak, 2023)

B. Wardrobe and Makeup

In the world of film, clothes are not only used to cover the body, but have several functions in accordance with the existing narrative context, as well as make-up. The use of appropriate clothes and make-up will be able to convince the audience to see the film, because the presence of costumes and make-up will help the audience know who the characters are and the background of the characters.

The meaning study of visual aesthetic values through the clothes and make-up used in the film "Kacang Dari" is oriented towards objective and subjective values. The elaboration of the 2 values in this study provides a very broad perspective to find out that the clothes and make-up need emphasizing the character and story settings in the film should indeed be able to make it easier for the audience to understand the story through the wardrobe used by the characters in the film.



Image. 1.3 Wardrobe in Film “Kacang Dari”
 (Source: Di Luar Kotak, 2023)

The use of clothes with details on traditional Balinese fabrics was chosen to emphasize that the film is a mode shift from oral tradition developed in Bali and of course using locations in Bali. The make-up is also adapted to the needs of story and characters, which depict Men Putu as a mother, a middle-aged woman; Kacang Dari, a

girl and I Lantang Cungguh: fictional character that has long nose and scaly facial skin. The meaning of visual aesthetic value of make-up and clothes in the film describes the social background of character's job and economic level depicted as a woman who lives in the countryside, works as a farmer and lives in simplicity. Likewise, Kacang Dari as a girl character is depicted with natural make-up according to her age. It is different from the antagonist in the story, I Lantang Cungguh who is described as a fictional character with a special effect of a long nose and peeling skin. The make-up for the character I Lantang Cungguh is also a representation of an evil that is always jealous and never likes to see Men Putu happy.

The aesthetic value obtained in this study stems from the elaboration of subjective and objective values based on personal experience and understanding of the story, which is then associated with knowledge of identifying the costumes details used by the characters in the film.

C. Shooting

Five things need to be considered in shooting techniques, namely camera angle, frame size, camera movement, object movement, and composition [11]. Regarding the meaning of visual aesthetic value in the film "Kacang Dari", the aspect that will be studied is the frame size.



Image 1.4 Frame Size of EWS in Film "Kacang Dari"
(Source: Di Luar Kotak, 2023)

The image above is an example of the frame size of a shot using the Extreme wide shot type, which is the type used to show an environment where the film subject is located. This frame size is often used to build the atmosphere of a scene, where the subject of the film is sometimes almost invisible in the visuals due to the use of an extreme wide viewing angle.



Image 1.5 Frame Size of VWS in Film “Kacang Dari”
 (Source: Di Luar Kotak, 2023)

Shooting with the Very Wide Shot type is still very possible to take many subjects in one frame. Even though, the subject of the film can already be seen with this shot, there is no emphasis yet, because this shot is still in the context of building an atmosphere of the environment where the film's subject is.

The aesthetic study of visual value in the 2 types of frame sizes described above has a purpose in accordance with the concept of film "Kacang Dari" which is to involve the audience more in the storyline as well as bring the audience closer to the characters so they can feel the emotions of the characters. In image 1.4 the audience is made to have question about the appearance of Men Putu as the main character who is not shown in detail. In image 1.5, the viewer is presented with a visual view of the lake and mountain which will bring the viewer closer to nature and environment where the characters live and carry out their daily activities.

D. Characterization

Characterization as story characters are the person(s) displayed in a narrative work, or drama, which is interpreted by the reader as having certain moral qualities and tendencies as expressed in speech and what is done in action [9]. The film “Kacang Dari” is a very simple short film in the use of characters in its story. This film only uses 3 characters namely Men Putu, Kacang Dari and I Lantang Cungguh.



Image 1.4 Characters in Film “Kacang Dari”
 (Source: Di Luar Kotak, 2023)

The meaning of visual aesthetic value of the main character as well as the protagonist in the film is Men Putu as Mother of Kacang Dari who is described as a middle-aged woman who is patient and simple. Men Putu never shows disappointment, sadness and anger over everything she has to go through.

The next protagonist is Kacang Dari, the daughter of Men Putu, who is very devoted to her mother. She has a sincere sense of affection to always look after and care for her mother well. The last character is I Lantang Cungguh who is described as a fictitious figure who has a long nose and scaly facial skin. I Lantang Cungguh is described as a person who always has feelings of envy and never likes to see Men Putu feels happy. I Lantang Cungguh always tried to destroy Men Putu's happiness by trying to take away Kacang Dari from Men Putu which is the source of Men Putu's happiness.

E. Lighting



Image 1.5 Lighting in Film “Kacang Dari”
 (Sumber: Di Luar Kotak, 2023)

The lighting technique used in the film "Kacang Dari": is to use light, where in filmmaking lighting can be sourced from artificial light and direct light from nature [12]. In image 1.5 we can see the difference in lighting, where natural light source is sunlight; it is used in the left image. Artificial light is from light rays, it is used in the right image.

The meaning of visual aesthetic value in the lighting of film "Kacang Dari" is to provide the reality of space and time in accordance with the time of events in the film. Another meaning that we can take is that there is happiness in image 1.5 on the left and the sadness experienced by Men Putu in the image on the right.

F. Dramatic Effects

The use of dramatic effects in film uses 2 aspects, namely visual and special effects. Visual effects are visual elements that are difficult to appear on camera through live recording, they can be designed using visual effects by performing digital manipulation in the post-production stage [13].



Image 1.6 Visual Effect in Film “Kacang Dari”
 (Source: Di Luar Kotak, 2023)

The meaning of visual aesthetic value in Image 1.6 is interpreted as the imagination phase of Men Putu, because of her loneliness she felt that in her life she was always disturbed by imaginary creature I Lantang Cungguh. In the final phase of the film, it is depicted after Men Putu's imagination ends, the character I Lantang Cungguh is also depicted as disappearing in the film, as well as Kacang Dari which is a manifestation of Men Putu's imagination of the presence of a child.

Meanwhile, special effects (SFX) are effects resulting from a set of equipment made during production, such as props, explosions, stuntmen, make-up, animatronics, pyrotechnics, and so on which are usually recorded directly by the camera [13]. The special effect used in the film Kacang Dari is to depict I Lantang Cungguh as a strange character who has a long nose and a scaly face through additional make-up.



Image 1.7 Special Effect in Film “Kacang Dari”
 (Source: Di Luar Kotak, 2023)

The meaning of social aesthetic value in the special effects used in the character of I Lantang Cungguh is a way to emphasize that I Lantang Cungguh is a disturbing character who has jealous traits so that he is presented in a strange visual form.

Conclusion

The conclusion from the analysis of the meaning of visual aesthetic values in film "Kacang Dari" are carried out through the aspects of space and time (*mise en scene*) by examining its application to the setting aspects (location and social), make-up and clothing, shooting (frame size), characterizations, dramatic lighting and effects. The meaning of the obtained aesthetic values includes objective values, subjective values and objective and subjective values that are able to represent the moral message in the film.

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