
Global Culture Reproduction through The String Orchestra' Repertoire

(The Role of Brandenburg Concerto III BWV 1084 J.S Bach toward the Skills and the musical Spirit of Strings Ensemble Students at the Pasundan University Music Study Program)

Ferry Matias, Abraham Lutfiansyah.
Music Study Program, Faculty of Arts and Literature
Jl. Setiabudhi 193, Bandung, 40154, Indonesia
ferry.matias@unpas.ac.id

Abstract

The selection of repertoire on a musical ensemble is quite important, especially in the context of rehearsal in the non-professional string ensemble community. It is very common if there is a diversity of skill levels in each member. Such diversity will usually be a common obstacle when it comes to determining a shared repertoire. An overly difficult repertoire (advance) will be difficult for some members otherwise an easy one will create a bored atmosphere for members who are already proficient. Even the role of unbalanced work will make some members may struggle while others will become bored so that the rehearsal atmosphere is not conducive. The author observed that there is an interesting repertoire that is often used as an ensemble rehearsal material in the bowed string's formation, namely Brandenburg Concerto no. III BWV 1048 Part III in G Major by Johan Sebastian Bach for 3 violins, 3 violas, 3 cellos and 1 double bass. This work is often used as an alternative work together in the community environment of string orchestras in Bandung, and based on the observation of the author of this work is often used in several workshops and ensemble learning materials, with a relatively balanced role, this complex-sounding work has techniques and finger positions that can still be reached by players in the skill range level 3-5 ABRSM. The authors collected data through observations, interviews and documentation on Unpas Music Study Program students who had played this work. After being described and analyzed, the authors found that this work had a significant role in improving ensemble skills playing in string ensembles that would indirectly also improve their individual skills especially for advanced entry-level string instrument students.

Keywords: Brandenburg Concerto III, String Orchestra, Music Ensembles, Baroque, Bach.

1. Background

The musical ensemble is a group of people who play music together, Pono Banoë (2003:133) explains that the meaning comes from French which has the meaning of a musical troupe playing together using certain musical instruments. In

general, ensembles are grouped into two i.e. similar and mixed ensembles.

As the definition of ensemble is to play music together, it is necessary to have togetherness, in the context of musicals, togetherness is interpreted as an attempt to create unity, the unity of sound is defined as the ability of

individuals in the group who consciously play a role together mixing different musical components into one musical purpose. Unity is created if accompanied by technical capabilities and understanding of the work presented, the technical ability to create balance, blending, even at the top level (advance) is the ability to process or bring the collective role to the level of detail.

In addition to technical ability and understanding, playing ensembles requires musical awareness both individually and collectively. Individual awareness in groups is a vital part of other technical abilities. The performers in the ensemble should be aware of the musical roles performed by themselves among other roles as well as the overall results of the sound in groups. Individual consciousness should be able to sense how much sound the instrument produces in a group, in the context of time even an individual should be able to sense how fast or slow the tempo is in his group, not to mention if it

extends to the territory of his musical expression or interpretation and so on.

String ensembles is included into Similar Ensemble, this ensemble has a wide spectrum of sound ranges, certainly in the context of auditive aesthetics or that can still be heard by the human ear, it should meet the lowest sound range or low register namely contrabass, bass accommodated by double bass instruments as well as Violoncello, tenor region which is also mostly accommodated Violoncello and or middle register namely Alto violin or viola , and the high register of soprano regions by violin, to sopranino is the area of violin instruments on the high register.

The characteristics of the string ensemble choir tend to be more homogeneous when compared to the sound characteristics of wooden inflatable ensembles for example; bassoon, standard flute, Bb clarinet, oboe and French horn in F, the ensemble tends to be more heterogeneous because it is a combination of various instrument

families (oboe family, flute family, clarinet family, horn family etc.) although generally categorized in the inflatable family of wood, but the homogeneity of the string ensemble does not necessarily make this ensemble easier in making the mix of sounds or balance of sounds collectively.

Good balance and mixing as a successful unity in the string ensemble must be supported by its fundamental capabilities both technically and nontechnically. Technically the players should be able to master how to produce good sound using the instrument, how to position the right and effective fingering, how to use the correct bowing technique, etc., while non-technical things include how to express or play it according to the context of the musical interpretation etc.

To achieve good ensemble quality is also not enough if only through the improvement of individual capabilities, there needs to improve groups/collective capabilities as well. It is not uncommon to see groups of

string ensembles that are good in individual capability but still not producing good ensemble quality. Both in a unified sense and a mixture of sounds in playing together. This is because the ability to play individually with the ability to play in an ensemble are two things that each need special attention.

Individual skill improvement can be achieved through individual technical rehearsal, through gradual rehearsal using etude or lesson or even using small works to concerto adapted to the development of the individual's abilities. While the capabilities on ensemble are generally initiated through ensemble works, from the easy to the hardest, but the ensemble skills as described earlier are sometimes not specially trained as well as individual rehearsals (through technique, etude, pieces to concerto) but through the work chosen to be trained and worked directly and repeated, certainly with rehearsal records done with the correct supervision, thus making our muscle memory and motoric become not only

trained but skilled, as well as having sensitivity affectively.

Choosing an ensemble work is not as easy as choosing an individual work, for individual works we can easily select it by measuring the ability of the individual, while in the ensemble, the selected work sometimes has varying difficulty levels, the skill level of the work does not necessarily match the ability of each member of the ensemble, sometimes the work of the ensemble is too difficult (advance level) can only be played by a few people and will certainly make other members difficult, whereas overly basic work (beginner) can cause boredom for the already proficient, although there are also mix levels (varying difficulty levels) but the diversity is not automatically suitable in the situation and conditions in the ensemble members, so sometimes there are other ways through adaptation or instrumentation (customization) but this becomes a new problem in terms of instrumentation, instrumentation of existing works that are oriented solely

on skill alone sometimes even damaging the aesthetic sound or instrumentation alignment of the work.

Some works that tend to be texturally homophone are usually chosen to be material for community ensembles, but textures like this have a static role that is the distribution of melodic roles and accompaniment (melody with accompaniment) in the same instrument continuously so that it tends to be unbalanced, sometimes players who get more difficult roles will be more likely to be worked on and noticed by coaches, whereas those who play static roles (bottom line) usually violoncello or other roles (inner voice) usually viola or violin to long for waiting and this brings boredom so that it becomes the reason for absence at the next rehearsal.

The above illustration does not apply to professional orchestras, but the above is common in ensembles community which in the context of the continuity of community management of non-professional ensembles, the repertoire becomes an important

variable. Inappropriate strategies in determining the repertoire will result as mentioned above, boredom due to the difficulty or uninterested towards the work played, especially for amateur groups which the formation in ensembles that tend to change as in the student orchestra community or other non-professional communities.

The above is a factual condition at a time when writers have been observing string ensembles since 2013. First, when the author began to join the student activities of the string ensemble held outside of the academic activities of Unpas, scheduled every night and arranged regularly, secondly through the activities of string ensemble in the Animé String Orchestra community, third when joining other orchestra community groups in Bandung. Other information was also obtained through interviews with senior alumni of Unpas Music Study Program who had participated in the workshop by performing the same repertoire, namely Brandenburg Concerto III, JS. Bach Part I.

The work attracted the author's attention since it had always been used as a joint work trained on various generations of generations both in the student ensemble community and in the aforementioned non-professional community ensemble groups. The baroque work had a polyphonic texture that characterized composition in the 16th century, the polyphonic texture tended to give a balanced role to every instrument in the ensemble. Balanced means that between violin 1.2 viola, cello and double bass have the same portion, each accommodating the role of melody, harmony, ornamentation, and equality in each of its registers.

Another concern is that this work sounds complex due to the intertwining of independent roles that form polyphonic sound effects but is still in a fingering position that can be reached for entry-level players, but is still challenging to play for advanced players in the range between grade 3 and grade 5 when referring to ABRSM.

The balance is also something that corresponds to the name of the

concerto's work, a group of solos by Pono Banoe (2003:92) defined as a solo instrument with a complete orchestra, consisting of 3 parts such as the form of a sonata. The concerto for a group of solos is known as the Grosso concerto. This is what the author then focused on, it is about the material used to enhance the ability of the string ensemble that is the work of Brandenburg concerto III in G By J.S Bach part I for the string orchestra by providing an equally important role for each member, with the research objects are students of Music Study Program Unpas who take major or minor string instruments, whether it is violin, viola, cello and double bass.

From the above thought the author intends to further examine that Brandenburg's work has a role in improving individual and ensemble skills. And the authors want to examine the problems with students in the Music Study Program Pasundan University who take the Ensemble String Courses that have played or departed from the work mentioned as a role to improve the individuals and

ensemble skills. This research aims to elaborate more on the role of Brandenburg's work on the ensemble skills of the Music Study Program Pasundan University students' in the following title, The Role of Brandenburg Concerto NoIII BWV 1048 Part I In G Major Johan Sebastian Bach towards the String Ensemble Students' Skills on the Music Study Program, Pasundan University.

2. Method

This research uses a qualitative approach with descriptive methods. The data supporting the assumptions of the above authors is then systematically described and discussed in writing for matters relating to the role of Brandenburg concerto III Sebastian Bach's work towards improving the skills of the String Ensemble Students on the Music Study Program, Pasundan University.

The design of this research was done by explaining the detailed and sequential events of students while playing this work of concerto III Brandenburg, along with its role in

improving ensemble playing skills. Data collection is carried out by conducting observation during routine rehearsals, interviews with speakers as well as the collection of documentation of recordings and notes.

3. Discussion

Based on the authors' observation result, on Pasundan University campus there is an evening activity that is an ensemble rehearsal out of the String Ensemble course. The evening activity is held because students like to play the string ensemble and they want to unite all students of string instruments in this campus. This is in accordance with what Widyatun said (2005:24), motivation is something that evokes a desire within a person to perform various actions. In this case, the students were motivated and moved to create an evening activity, which was an ensemble rehearsal out of the String Ensemble course.

During the program, students then planned to play the ensemble

works beyond the teaching materials given in the String Ensemble course. The ensemble's rehearsals include classics such as Divertimento Mozart Cannon Johann Pachelbel and Capriol Peter Warlock, not only classical works that are used as rehearsals but combined with arrangements of popular songs.

As time went on the students felt the works were unbalanced for them, such as the role of the Violin section which was too difficult while the role of cello and contrabass which was as accompaniment was quite easy to play. This condition makes the rehearsal become unproductive, Then the students decided to choose a balanced work. The balanced work here means not one accompanied by the other but each instrument is as important as having its own melodic role and also has the same level of difficulty. They finally select Brandenburg Concerto No.III.

Refer to ABRSM, at least participants must pass grade 4 to play concerto work. In the ABRSM ensemble syllabus, the ensemble work

is divided into three level namely Primary, Intermediate and Advance. The three levels divided by the difficulty of a work. Because in the ABRSM ensemble syllabus list the Primary works such as Concerto was absent. While the Advance list began to play the works from classic and romantic era. The Brandenburg Concerto No.III was included into the work before the classical and romantic era called the baroque era, hence this work is categorized as Intermediate ensemble, because it is in the midst of the difficulty of Primary and Advance. What these String Ensemble students do is a learning activity that skips its stages. To play on this work students starts by looking at references at YouTube, observing other communities and invite alumni to give technical and nontechnical advice.

It corresponds to what Prastowo mentioned (2011:24-25) about the functions of teaching materials for teaching participants, such as: A) Students can learn with the absence of a teacher or friends B) Students can learn anytime and

anywhere they want. C) Students can learn at their own pace. D) Students can study in their own chosen order. E) Help the students to become independent. F) As a guideline for students that will direct all of their activities in learning and as the substance of competence that should be learned or mastered.

From the selection of the work, this teaching material also plays an important role towards the students' skills. The data from interviews and observations then being analyzed, which reveals that there are some student skills that have been mastered from the Brandenburg concerto No.III In G Major part I, according to Robbins (2000:494-495) the skills are divided into 4 categories, namely:

3.1. Basic Literacy Skill

Basic skills that must be possessed by everyone such as reading, writing, counting and listening. In playing the work of Brandenburg Concerto No. 3 In G Major part I, a player must surely have

mastered the basic techniques in playing string instruments, the most basic thing in playing a string instrument is to know how to hold the string instrument with well and proper posture, know how to swipe the string instrument properly and correctly, and also has to know the tone in the string instrument. In this basic skill one must understand how to read music scores and also be able to calculate the rhythm, tempo and the rhythm in music score. Because the student has decided the play the work as a rehearsal material, it can be concluded that the student has mastered the basics skill in playing string instruments and reading music scores.

3.2. Technical Skill

Technical expertise that gained through learning technically. After mastering basic skills in playing string instruments and reading scores, one must also know the basic techniques swiping such as *detache*, *legato* and *staccato*. By mastering the basics of playing string instruments, the

detache, *legato* and *staccato* techniques have been understood by the students of the StringEnsemble-course.

3.3. Interpersonal Skill

Everyone's skills in communication each other such as listening to someone, giving opinions and working as a team. In playing ensembles, one must be able to interact socially with other while doing a work. This skill of course is acquired when students do the work, because it shows how each individual understands each other's roles and listens to each other's opinions.

3.4. Problem Solving

A person's skill in solving problems by using logic or feelings. In playing the ensemble sometimes the problem can affect the effectiveness of rehearsal. One's expertise in solving problems while working on work for example: can identify problems and come up with ideas to help other individuals to open their minds in solving problems. Problem Solving

skills are needed so that the conditions during rehearsal remain conducive and effective.

After the author has observed and analyzed the above data, Brandenburg concerto NoIII In G Major part I has an important role towards the students' skills, covering the technique as well as non-technique capacity. It can be seen in the following table.

SKILLS	
Technique	Non-Technique
<ul style="list-style-type: none"> • Bowing • Crossing Strings • Combination of bowing legato and detache • Combination of bowing legato and sparate bows • Detache barok • Technique in holding baroque bow • Fingering • Knowing position 1st, 3rd& 4th • Knowing to use shifting • Intonation in G Major tone • Expresion • Dynamic • Tempo Expresion 	<ul style="list-style-type: none"> • Understand the role of melody and music accompaniment • Knowing the influence of era towards a work • Knowing the baroque music character • Knowing the baroque music style • Knowing polyphonic texture • Knowing harmony background • Listening to each other

Table 4.2 Skill in Brandenburg Concerto NoIII In G Major part I (source: private)

4. Conclusion

After a long analysis process, the researchers finally came to some conclusions for the research conducted on the work of Brandenburg Concerto NoIII In G Major Part I Johann Sebastian Bach who became teaching and rehearsal material to be worked on jointly by the Ensemble String students of Pasundan University as the subject of the reserach. Analysis conducted on student skills. This work is quite important to the skills of students, because in this work there are aspects that can develop the students' skills in terms of technique and non-techniquecapacity.

In terms of technique, this work can develop students' skill such as, Bowing techniques on string instruments that include Crossing Strings, Combination of bowing legato and detache, Combination of bowing legato and separate bows, Baroque Detache and how to hold a bow in baroque era.

In non-technique part, students can develop an understanding of ensemble play and interpretation of the work such as, understanding the role of melody and accompaniment, hearing each other, knowing the influence of the times on a work, knowing and understanding the character of baroque music, knowing the texture of Polyphony, knowing the interval of tone in harmony background textures and students know the style of the work in baroque times.

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First Author, Ferry Matias Was Born in Semarang Jawa Tengah Indonesia, on 6 March 1985. He studied in Program Studi Musik Fakultas Ilmu Seni dan Sastra Universitas Pasundan Bandung Indonesia in 2004 and graduated in 2010. He took a Cello as his major instrument, since 2006 He was active regularly in a community named Animé String Orchestra (ASTRO) in Bandung until 2018 and joined in many group of ensembles in Bandung, He often work together with music vendors either for a commercial, music entertainment, Orchestra Church or community that for sake of Art. In the Current He played with the Sonklang String Quartet Bandung for a several recording session. After He got a bachelor degree he continued his magister for two years since 2013 at Institut Seni dan Budaya Indonesia (ISBI) Bandung till he graduated in 2015 resulted the thesis researched titled “Eksistensi Animé String Orkestra Dalam Arena Kesenian Orkestra Gesek di Kota Bandung” as He knew through the study that orchestral topic is very wide rather than a technical issues, He did the sociologist and music-teachings perspective researches especially for string ensembles. Several article that had been

published locally and internationally consist of; Teaching Music Musically (Study of Anime String Orchestra) published by Atlantis Press; The Value of Music Creativity Based on Computer Learning and Artificial Intelligence Published by Scite Press, as an Author in International conference titled Meretas Jejak-Jejak Budaya Serumpun Published by Lemlit Unpas Press; and other publication relate to the music value and ensemble study.

Second Author, Abracham Lutfiansyah was born in Jakarta, Indonesia, on 2 October 1993. He studied in Program Studi Seni Musik Fakultas Seni dan Sastra Universitas Pasundan Bandung Indonesia in 2012 and graduated in 2019. He took the major instrument as a viola player and His interest was the study of string ensemble group. Since in college He had joined in many orchestra community in Bandung such as Animé String Orchestra (ASTRO), Acacia String Youth Orchestra (AYSO), Association Violin Community (AVC) and even in occasion He often invited in several professional orchestras group for a recording and concert session.

The Meaning of *Tri Tangtu* Value in Sundanese Traditional Game “Oray-orayan”

¹Erna Nurmalinda

Design Study Program, Faculty of Arts and Literature
Setiabudhi 193 Bandung West Java Indonesia
ernanurmalinda76@unpas.ac.id

Abstract

In West Java (Bandung) there are copious traditional games that are actually still played by children. But because of technological advances and the absence of fields for playing, the traditional games is now sidelined and even forgotten. Games are offered now, not only traditional games but also the games that sophisticated technological based derived from abroad. The traditional games of West Java that used to be played have been put aside. Traditional “Oray-orayan” game is a game of boys and girls known since ancient times. Besides educational elements (choir, sports and sensitivity) this game is also containing a fun entertainment for children. In Traditional Games “Oray-orayan” the desires can arise from thoughts or deeds, then the mind or knowledge evokes desire, after that there is a process of thought so that desire can manifested in action. The pattern of the three relationships in *Tritangtu* can be known from the structure of objects or artifacts. *Tritangtu* reflects and is represented in all systems and sub systems in Sundanese culture such as the State system, Social system, Legal system, Art system and others that relates to *Tritangtu* principles.

Keywords; *Game, Traditional, Oray-orayan, Meaning, Tritangtu*

BACKGROUND

Children's games in Indonesia are increasingly evolving according to the development of the times, this is due to the increasing needs of human life; clothes, food and education. In West Java (Bandung) there are traditional games that are actually still played by children. But because of technological advances and the absence of fields as a place for playing, the traditional game is gradually become more sidelined and even forgotten.

The lack of media of playing, as well as the lack of socialization from their parents about the variety of games and how to play them, makes children in this era reluctant to play traditional types of games. Their main concern is mostly about the current technology based games.

RESEARCH METHODS

Research is carried out by doing observations, gathering information about The Meaning of Tri Tangtu Culture in the

Oray-orayan Game Furthermore the understanding of Tritangtu is associated with meaning in the game and several sources of articles taken on how to find the right in-game meaning to be associated with Tritangtu. From the results of the analysis can finally be seen how the application and role of Tritangtu meaning in oray-orayan game becomes so interesting therefore can be taken a lesson why the value of Tritangtu can give attraction, experience and understanding to the person who plays the game as well as the person who sees it.

Discussion

The word “Permainan” (games) derives from prefix “per” that has the meaning: one, each, after; after that, since. While “main” is a verb that has a meaning: do something that pleases the heart by using tools or without tools. The prefix “ber” is added to word “main” becomes the word “bermain” (playing) that has meaning: an activity that is done with or without the use of tools that generate understanding or provide information, give pleasure or develop information to the child. The

meaning of “permainan” (the game) as a whole is: Something done for sports activities or for fun.

Types of Games

Because there are numerous kinds of children games, experts try to distinguish the type of those games. Below are the results of the discrepancy.

1. Motion or function game

This is a game that prioritizes motion and contains excitement in moving.

2. Destructive games

This means that children play by destroying the toys as if there is a secret inside and the children try to figure it out. Stern mentioned that by destroying toys the kids found the fun.

3. Constructive games

In this game the children found the excitement in building something. The beams, stones, boxes are arranged into something new and with it the child find his joy.

4. Role playing or illusion

Within this game a child becomes an important one. For instance: Siti who plays a doll is Siti who act a mother. Amin who plays the ship toy, is Amin who act a sailor and so on.

5. Receptive games

It is a kind of game that if the parents are telling a story, the child follows the story by placing them self as the character. Whatever the experiences happened towards the character in the story, they feel it deeply.

6. Achievements Game

This is kind of game where the children shows their strength in power, skill and their dexterity.

Traditional games

Traditional is derived from the word tradition which means custom that is done hereditary and still continues to be done in communities in every place or tribe differently; the habit of doing something (not customs). While the definition of traditional is: according to tradition (customs) has become a habit, still done as

it has been for generations from time to time.

History of Oray-orayan Traditional Game

Oray-orayan is a repetitive word using suffix “an” which means to mimic resembling oray (Snake). This boys’ and girls’ game has been known since long time ago. Besides containing educational elements (choir, sports and sensitivity) this game is also a fun entertainment for children. The game exists in almost all-over West Java with the same rules usually played in the yard of a spacious house or field.

Participants / players

The game is performed by boys and girls aged 5 to 12 years old which can be done during the day, in the morning, in the afternoon or at night in the bright night of the moon. The number of participants about 7 to 20 the more people is much better, because the snake will be longer and the game will much more amusing.

Oray-orayanGameAccompaniment

The game is accompanied by the following chants:

Version 1 :

Oray-orayan luar leor mapay sawah,
Entong kasawah parena keur sedeng beukah,
Oray-orayan luar leor mapay sawah
Entong ka sawah parena keur sedeng beukah,
Mending ge teuleum dileuwi loba nu mandi
Saha nu mandi
Anu mandina pandeuri.....
Kok.....kok.....kok.....

English translation version:

The Snakes along the rice paddies, drifting
Don't go to the rice fields, it's ripping
Would better go the river, diving
Because many people bathing
Who's bathing?
The ones who become the latter.
Kok..... Kok..... Kok

Version 2

Oray-orayan luar leor mapay sawah
Tong ka sawah parena keur sedeng beukah
Oray-orayan luar leor mapay kebon
Tong ka kebon aya barudak keur ngangon
Oray-orayan luar-leor mapay leuwi
Tong ka leuwi, di leuwi loba nu mandi.

English translation version:

Snakes along the rice paddies, drifting
Don't go to the rice fields, it's ripping
Snakes through the garden, drifting
Don't go there coz' many boys shepherding
Snakes along the river, diving
Don't go there coz' many people bathing

Version 3:

Oray naon
Oray bungka
Bungka naon
Bungka laut
Laut naon
Laut dipa
Dipa naon
Di pandeuri, ri, ri, ri, ri . . . blos!.

English translation version:

What snake is it?
It's Bungka snake
What bungka is it?
Its's Sea bungka
What sea is it?
It's Dipa sea
What dipa is it?
Di dipandauri (the last person), ri, ri, ri, ...
blos!

The rules of Oray-orayan game

After the children gathered, they made a row that lined up backwards, while the hands are on their friend's shoulders. The hand of the one who is in the first line is free. The tallest kid usually becomes the head of the snake, and the shortest and the agilest kid become the tail.

The values on the Oray - orayan Game

Judging from the lyrics of the song itself this oray-orayan game gives a message to children not to play in dangerous place, as mentioned in the lyrics namely rice fields, do not play "di sawah" since the rice is yellowing because the farmers fear the

harvest is failing given that all the rice is damaged. Then kebon, the word kebon in the lyrics of the song means garden, do not play in the garden because there is a gardener who is herding his animals, afraid to disturb his shepherd animals who are eating. Then there is leuwi, the word leuwi in the lyrics means river, children are not allowed play in the river without adult supervision because the river is wide and deep, besides many wild animals hunting for the prey there.

Values Contained in the Oray-orayanGame

1. Aesthetic value
Lines or formations that form the snake contain its own beauty if people see it. Rows are arranged by height so that each other has a strong defense and protection.
2. Cognitive Value
Train your child's dexterity, technique/ strategy and creativity.
3. Moral/affective Values
In this game, children not only gain pleasure but also learn to practice group skills, solidity, cooperation,

leadership, responsibility, protect and support among members.

4. Literary value

The lyrics of the song form a rhyme.

Example: oray-orayan luar leor
mapay saw[ah] tong kasawah pare
na keur sedeng beuk[ah]

The Meaning of Oray-orayan Game

Sundanese people have repetitive expressions that are the unity of the three: Tekad, ucap, lampah. (demeanor, saying, determination) Silih asih, silih asah silih asuh. (caring, sharpening, nurturing) Resi, Ratu, Rama (the gods) Buhun, nagara, sarak.(the land, the soil) Guru, ratu, wong atua karo. Buana nyungcung, buana panca tengah, buana larang. These symptoms indicate that there is something hidden, some rational basis, which leads to the circulation of these folk expressions. If that is the case, then there is one aspect of the local wisdom of sundanese society, which can be used as a holding in the unification of the so-called Sundanese Philosophy.

A philosophy that doesn't change people and doesn't change is useless. That is why the king Mangkunagara IV, stated that "the science (philosophy) was realized through practice". In Sunda it is called "lampah". It's just the actions that changed this world. Determination and Saying, desire and thought, will not change anything if it is not reflected in the real deeds. The philosophy for sundanese is the unity of determination, saying, and deed. The unity of Hyang Keres, HyangMaha Karana (cause) and Hyang Kawasa (Will, Mind, Power).

Tekad, Ucap, Lampah is derived from the one who has Keres, who has Maha Karana, who has Kawasa. If his determination is right and good, his thinking is also right and good, then consequently his actions will be similar. All three are the law of causality. Therefore the human is also need to follow the concept in balance because for example if his determination is not good while the thought is good, the results will not be good.

So these three units come from a transender, something that Meta cosmic. If sundanese nature is right and good, of course the pattern of its relationship is the same as the Meta cosmic. That is the unity of nature between the sky, human and the soil. . The sky is Keresa, human is his thought, and the Earth is Kawasa (powerful), they grow the plants that Sundanese people need to live prosperously. Furthermore sundanese people symbolize The Sky as Water, Human as Stone (which can be scratch for writing the mind), and Earth as Soil. Thus there is a unity of three meta cosmic, macrocosmic, and microcosmic (this man). Sundanese people translate the unity of the three in their culture.

The concept of Tritangtu is basically the marriage of an opposition partner of all things. The basic opposition pair is the division of "men" and "women" for everything. The second marriage resulted in the birth of the third existence of the "child". The child Category is an ambivalent world, containing the "male

and "female" This is the middle world that serves the medium for the two parties.

The traditional game oray-orayan is played by about 5 to 20 children or more "boys and girls". The children gathered, they made rows lined up backwards, their hands stretched out on the shoulders of their friends who were in the front. While the hand of the kid that becomes the head of the serpent is free). In forming the line, the tallest usually becomes the head of the snake, while for the other players the shortest one act as the tail. Even though the child is the shortest but he/she should be the most agile.

Other children act as bodies. Accompanied by the song the players lined up elongated backwards, imitating the movements of a snake, circling the arena. At the end of the game, the sound kokkok.....kok is imitating the sound of chickens crowing, then the child who acts as the head of the snake, catches his friend who is in the next most vulnerable line until all the children are captured. When the head of the snake or the leader of the game, catch the tail,

the player who becomes the tail will feel frightened and try to avoid the head.

The concept in the Oray - orayan game is seen in the famous cosmic division of Sunda, namely The Upper World (Buana Nyungcung), Underworld (Buana Larang) and The Middle World (Dunia panca tengah which borrows the concept of rice fields). In forming the line, the tallest usually becomes the head of the snake, while for the other players the shortest one act as the tail. Even though the child is the shortest but he/she should be the most agile.

The Upper World is include into category "woman" (Sunan Ambu, Mother of the Gods), the Underworld is include into category "man", while the Middle World (human world) is include into farmers, because the rice field is really dependent on rain (not river irrigation). The upper world is a wet sky (containing the rain), while the underground world is the soil (dry).

Tritangtu or Tilu Tangtu (three tangtu) is probably derived from Sanskrit that is

tangtu. The term is derived from tan which means spider (web), and tangtu which means thread or cord. Thus the tangtu has paradoxical connotations that are inward movement, inflating outward, inward work and outward stillness. From the outside is looking calm, firm, one; while has an active movement inside. As well as the traditional oray-orayan game, Tangtu consists of three entities, three existences. If the three become one then there will be a relationship system that is non-linear dynamics. In Oray-orayan game established a relationship that will bring a change to the parties involved. The pattern of the three relationships in the Tritangtu can be known from the structure of objects or artifacts as can be seen in the lyric of *oray-orayan* game.

<p>Versi 1 : <u>Oray-orayan</u> <i>luar leor</i> <i>mapay sawah.</i> <i>Entong</i> <i>kasawah</i> <i>parena keur</i> <i>sedeng</i> <i>beukah,</i> <u>Oray-orayan</u> <i>luar leor</i> <i>mapay sawah</i> <i>Entong ka</i> <i>sawah parena</i> <i>keur sedeng</i> <i>beukah,</i> <i>Mending ge</i> <i>teuleum</i></p>	<p>Versi 2 : <u>Oray-orayan</u> <i>luar leor</i> <i>mapay sawah</i> <i>Tong ka</i> <i>sawah</i> <i>parena keur</i> <i>sedeng</i> <i>beukah</i> <u>Oray-orayan</u> <i>luar leor</i> <i>mapay kebon</i> <i>Tong ka</i> <i>kebon aya</i> <i>barudak keur</i> <i>ngangon</i> <u>Oray-orayan</u></p>	<p>Versi 3 : <i>Oray-orayan</i> <u>Oray</u> naon <u>Oray</u> bungka <i>Bungka naon</i> <i>Bungka laut</i> <u>Laut</u> naon <u>Laut</u> dipa <i>Dipa naon</i> <i>Di pandeuri,</i> <i>ri, ri, ri, ri . . .</i> <i>blos!</i></p>
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<p><i>dileuwi loba nu mandi</i> <i>Saha nu mandi</i> <i>Anu mandina pandeuri.....</i> <i>Kok.....</i> <i>kok.....k</i> <i>ok.....</i></p>	<p><i>luar-leor mapay leuwi</i> <i>Tong ka leuwi, di leuwi loba nu mandi.</i></p>	
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<p>Version 1 : Snakes along the rice paddies, drifting Don't go to the rice fields, it's ripping Would better go the river, diving Because many people bathing Who's bathing? The ones who become the latter. Kok..... Kok..... Kok</p>	<p>Version 2 : Snakes along the rice paddies, drifting Don't go to the rice fields, it's ripping Snakes through the garden, drifting Don't go there coz' many boys shepherding Snakes along the river, diving Don't go there coz' many people bathing</p>	<p>Version 3 : What snake is it? It's Bungka snake What bungka is it? Its's Sea bungka What sea is it? It's Dipa sea What dipa is it? Di dipandeuri (the last person), ri, ri, ri, ... blos!</p>
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Words in the *oray-orayan* game lyrics is called blank Science. The two verses describe the world "an empty contents" (The snakes along rice paddies, drifting, empty in empty) and the world "empty that is actually filled" (Don't go to the rice fields, it's ripping). There is a difference between the *Tritangtu*"empty contents" and the "empty that is actually filled".

Tritangtu "an empty contents" contains *pare* or paddy (water), rice fields (soil) and stones. Whereas *Tritangtu* "empty that is actually filled" contains river (water), shower (stone), the latter (soil).

"The empty contents" are the earth that has male characteristic (dry) and "the empty that is actually filled" is the sky that has female characteristic (wet). The earth is under the sky. The Earth is the land, the sky is raindrops. And the stones are human beings who talk and think. In "the empty contents" the sequence of relationships are Water, Stone, Soil. The middle world of empty contents is the Land, while the middle world of the empty that is actually filled is the Stone. The empty contents are this mortal world, while the empty that is actually filled is the hereafter. The empty contents are just containers, while the empty that is actually filled are the contents.

The contents are the womanhood and the containers are male. It reflects the harmonies between the metaphysical and the physical. If an individual questions about his or her own existence in the

question; Who am I?, where am I?, and where am I going?, this is a search for identity. The process of self-searching is heavily influenced by nature and its environment, so from what it sees and feels will come to the conclusion that all of this has a creator it is God. What and who is God is the main concept of the Godhead. This concept of godliness will create a philosophical and religious understandings, I do not know which comes first between philosophy and religion. But from philosophy and religion will then produce disciplines or systems, the system will construct various subsystems and all aspects, ranging from the search for identity to sub systems, this is called Culture or *adab* which at the end build the civilization.

Sundanese culture is certainly very closely related to nature and its environment. In the search for the identity of a Sundanese man that live in a rich realm, lush affluent, where hundreds of the high mountain that provide thousands of kinds of plants and thousands kinds of animals, provide ease and enjoyment of life for Sundanese

people, then this pleasure and ease will be seen as a grace of something that created by loving and holy; and perfect nature is certainly created by something perfect and he is the All-mighty.

So the conclusion of this creator is called God or *Gusti*, *Gusti Anu Maha Asih*, *Anu Maha Suci*, *Anu Maha Agung* and *Asih* is the main energy of God's will. In this process of loving creation God first created the universe or nature. This so-called nature consists of 5 elements namely Air or space, Earth, Water, Plants and Animals. In the sense of acceptance of the grace of this life, realize that all things are not his, even though he himself belongs to God, all are the nursery of God and all will return to Him, to His will and all will return to Him, this is called *Wiwitan*, which is the concept of returning to the original.

The awareness above raise the understanding that man must take care of all the possessions and nursery of God, in other words man obliged to nurture, himself, his fellow and his environment. In short the above understandings become.

- *Gusti Anu Asih*
God that compassionate
- *Alam Anu Ngasah*
Nature that sharpen
- *Manusa anu Ngasuh, ngasuh Kujur, Batur jeung Lembur.*
Man that nurture; himself, his fellow, and his environment

This *Asih-Asah-Asuh* value we know as the basis of God's will or the law of nature is the law of God. The core of the law of nature is the law of certainty or *Tangtu*. Surely or *Tangtu* is contained in the *wiwitan* process and in the law of causation which in Sundanese terms is called “*pepelakan*” law.

In Sundanese poems and spells we often hear there are three elements in the universe or the supernatural namely *Wenang, Kala, Wening*.

Wenang: something that only God has or God's authority, so this universe is called the *pawenangan* universe.

Kala: is a process in creation that contains the will or program of the creator, the

journey of this process takes time or time, therefore often called time.

Wening: is everything that is created and it is the one who accepts and remains in the sense of *Tauhid* or Know to the will of the creator.

The three elements are manifested into God, Nature, and Man who are the three main elements of the universe, perhaps from the above understandings that the expression *Tritangtu* was born.

Tritangtu reflects and is represented in all systems and sub systems in Sundanese culture such as the State system, Social system, Legal system, Art system and so on covers by *tri tangtu* principles.

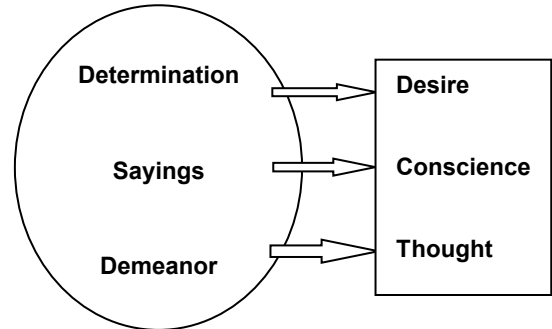
Demeanor, Saying, Determination and Determination, Saying, Demeanor is the *Tritangtu* bridge that connects man with the One. The wisdom of this *Tritangtu* wants to state that what we see, understand and value depends on where the subject is and the object. But *Tritangtu* recognizes the differences in separation, but lets the different remain in each other's differences, only united in the

relationship system. There are always boundaries as entrances and exits. The "limit" is characteristic of *Tritangtu*. Thus *Silih Asih, Silih Asah, Silih Asuh* is the same as the Will, The Mind and the Deeds in man.

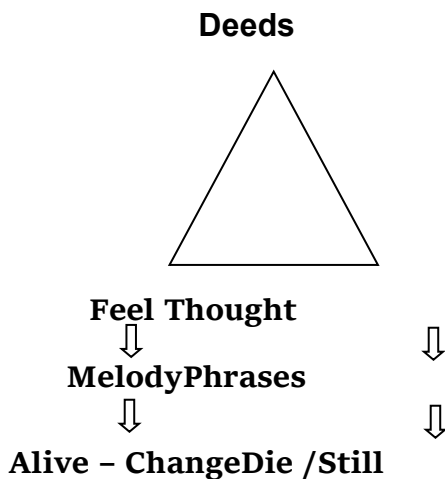
Conclusion

In *Oray-orayan* traditional games desires can arise from thoughts or deeds. The mind or knowledge evokes desire, there is a process of thinking so that the desire becomes an action. Nevertheless, the pattern or self-arrangement in the unity of the relationship is fixed, namely determination, sayings, and demeanor. Determination becomes demeanor through saying.

Feels should be interpreted by thoughts, feels being controlled by thought.



The child who win in *oray-orayan* game feels happy, as well as the loose one. The concept of *oray-orayan* game seen in Sunda's famous cosmic division of, namely The Upper World (*Buana Nyungcung*), Underworld (*Buana Larang*) and The Middle World (*Dunia Panca Tengah* which borrowed the concept of the farmer). In forming the line, the tallest usually becomes the head of the snake, while for the other players the shortest one act as the tail. Even though the child is the shortest but he/she should be the most agile.



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Biography : Erna Nurmalinda, S.Sn., M.Sn
Graduated from Bachelor of Visual Communication
Design in 2001 at Pasundan University, Completed
postgraduate studies at the Indonesian Arts College
in 2014. In 2002 as an assistant lecturer at the
faculty of fine arts, visual communication design
study program until 2005. From 2016 until now a
permanent lecturer at the Visual Communication
Design Study Program, Faculty of Arts and
Literature, Pasundan University. In 2016, a
lecturer who was seconded to the ITENAS Campus
for the Interior Design study program. In 2016
until now a lecturer who is seconded to the
Telkom University Campus for the Creative Science
Faculty of the Visual Communication Design study
program. As the author of the 2017 Sundanese
Illustration, the press publisher of Unpas. As the
author of Proceedings (2018) HATCHING THE
TRACK OF CULTURE. ISSN 978-602-51071-9-1. As
the 3rd author of the UNINDRA design journal As
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Illustrations for Encyclopedia Erupting Mountain Theme as Visual Culture

¹Purmaningrum Maeni², Firli Herdiana² and Asiah Hanifah Qudwatunna. ³
Visual Communication Design Study Program, Faculty of Arts and Literature
Setiabudhi 193 Bandung West Java Indonesia
purmaningrum@unpas.ac.id

Indonesia's geographical location in the growth zone of three plates namely Eurasia, Indo-Australia and Pacifica or commonly known as ring of fire, causes Indonesia to have many active volcanoes. The study intends to determine the design of illustrations in the encyclopedia of volcanoes as an alternative learning media for inspiring the students. To collect detailed actual information that describes the symptoms of nature as well as the situation of social symptom conditions then this research is carried out with descriptive qualitative and quantitative research methods. This study uses illustration theory and visual culture as the main reference literature. Visual culture is an interdisciplinary field with visual concepts as the basis for the study of knowledge and understanding. One part of visual culture that has a very important role in this research is illustration. Illustration design is conveyed through drawings, illustrations, or photos about disaster situations and conditions that are equipped with narratives through effective language. It is expected that by the illustrations through visual images and combined with the narrative the interest of students, especially children can be more aroused so that the information presented can be more quickly captured and understood. With the availability of the book Encyclopedia of Mount Erupting for elementary school students, it is expected that knowledge about the erupting mountain can be conveyed interestingly so that children can have better understanding of the causes and how to deal with the disaster of erupting mountains.

Keywords: *Encyclopedia, Illustration, Book, Mountain Eruption, Visual Culture.*

1. Introduction

Natural disasters are a condition that can be experienced by every human being that occur in certain areas and can cause damage to nature as well as existing facilities. Natural disasters can be caused by human actions such as floods, landslides and forest fires and also caused by the nature state itself, such as earthquakes, tsunamis, typhoons (angina nipple pickaxe) and drought. Natural phenomena are

natural events that occur caused by nature itself. There are natural phenomena that harming people and environment, destroying property even taking lives, but there are also natural phenomenon that give us benefit such as the occurrence of day and night, rain as well as dew.

Discussing the socialization of natural disasters and strategic in dealing with it is a way in order to reduce the victims and the impacts that occur

due to natural disasters. The phenomenon is our country is located in the growth zone of three plates namely the Eurasian plate, the Indo Australia plate, and the Pacific plate so that Indonesia has numerous volcanoes called ring of fire. Consequently Indonesia is always has lots of natural disaster such as earthquakes, erupting mountains, tsunamis and others. In that case, we must be ready to face various disasters and overcome them to minimize victims. In Social Science subjects we focus on social cases about natural disasters at the same time introduce to elementary school students on how to deal with natural disasters. The issues of teaching and learning conducted in public and private elementary schools are: (1) do not know or do not care in facing natural disasters. (2) Socialization media for natural disaster management (3) Alternative learning media for inspiring the students.

In the creation of this learning media, the targeted audiences are elementary school students grades 4, 5, and 6. They love the exposures that contain adventure stories, mysteries, tensions, and knowledge because they see images. The teaching method sometimes very limited and very monotonous which only focus to lecturing, question and answer, discussion and simulation so that the learning experience obtained by learners is very unvaried and they difficult to understand the message conveyed by the teacher. The color identification stage of the current alternative media is adapted to the taste of the targeted audience, so that students easy to comprehend and memorize the topic presented in the picture.

A volcano is a crater pit or cracks in the earth's crust where magma or other liquid gases come out to the earth's surface. Materials that are fused to the surface of the earth generally form a cone of baited.

Volcanoes are classified into two sources of eruptions, namely central eruptions which is eruptions that exiting through the main crater and side eruptions that is eruptions which coming out of the slopes of their bodies, slit eruptions which is eruptions that appear in cracks / faults and can extend up to several kilometers, eccentric eruptions is side eruptions but magma comes out not from the center that deviates sideways but directly from the magma kitchen through its own crater based on the degree of fragmentation and it's extent, also based on the eruptions strength and smoke poles height.

2. Literature Review

1. Illustrations.

Illustration according to experts has several definitions quoted from the journal, namely:

Rohidi (1984;87) argues that the definition of illustration in relation to fine art is the depiction of something

through visual elements in order explain or beautify a text, so that the reader can feel the impressions and traits of motion of the story presented directly through his own eyes,

Marta Thoma in Sofyan (1994:171) says that illustrations in relation to paintings develop along the same plot in history and in many ways, both are the same.

Soedarso (1990:1) explains that illustration is an image captured for some purposes which can provide an explanation or accompany a definition such as a short story in a magazine.

a. The Function of Illustration

Quoted from the journal, there are several illustration functions in general. The functions of the illustration are as follows (Kusrianto 2009:70-71):

1. Descriptive function is to replace the description of something verbally and narratively by using long sentences.

2. Expressive function in presenting and expressing an abstract idea, feeling, intention, situation or concept becomes real so that it is easy to understand.

3. Analytical function or structure can show details part by part of an object or system or process to make it easier to understand.

4. This qualitative function is often used to create lists, tables, graphics, cartoons, photos, drawings, sketches and symbols.

b. The Purpose of Illustration

Illustrations aim to explain or decorate a story, poem, writing or information. The purpose of the illustration is:

1. Illustration aims to clarify the message or information conveyed.
2. Illustration aims to give a variety of teaching materials to be more interesting, motivating, communicative, and also make the

readers understand the message easily.

3. Illustration aims to make the reader memorize the concepts and ideas conveyed (Kusrianto, 2009:70)

c. Illustrations Types

Following are the types of illustration is:

1. Naturalist illustration is an image that has the same shape and color as the reality in nature without any reduction or addition.
2. Decorative illustration is an image that serves to decorate something with a simplified shape or exaggerated with a certain style.
3. Cartoon image is a picture that has a funny shape or has certain characteristics.
4. Caricature image is a picture of criticism or satire that in its depiction has deviation of body proportions.
5. Pictured story is a kind of comic or picture accompanied by text.

6. Textbook illustration (Encyclopedia) has a function to elucidate the text or an event both scientific and part image.

7. Imaginary illustration is an image that produced through imaginative processing.

2. Definition of Book

Buku in Indonesian, books in English, *das Buch* in German and "*boek*" in Dutch or *bilbos* in Greek have the same meanings. The Great Dictionary of The Indonesian Language (2003:471) defines book as collectin sheets of paper with binding, written or blank. According to the Oxford dictionary (2010: 195) book is a work written or printed consists of pages that are glued or sewn together on one side and tied to the cover. Pictured books can be grouped into several types.

1. A concept book is a book that presents concepts using one or more examples to help understanding the concepts that are being developed.

2. Pictured storybook contains messages through illustrations and written text. These two elements are important elements of the story. These books contain a variety of themes that are often based on the experiences of children's daily lives.

3. Textbooks are mandatory references used in schools that contain learning materials in improving faith and piety, ethics and personality, ability to master knowledge and technology, sensitivity and aesthetic ability, physical and health potentials compiled based on national standards of education.

4. Encyclopedia book is a reference or collection of writings that explain a lot of information.

3. Encyclopedia

The definition of encyclopedia is a collection of writings containing explanations of various information concerning a particular knowledge or science that is presented broadly, completely, and arranged

alphabetically or in categories and equipped with illustrations, images, and other media elements that can help understand the concept. The term encyclopedia comes from the Greek, *enkykliospaideia* which means a circle or comprehensive teaching. Thus the initial meaning of the encyclopedia is a plenary education that encompasses all circles of science. Encyclopedias are often mixed with dictionary. Although the encyclopedia does develop from dictionary however it has its own differences.

Encyclopedias are often taken as reference material because they contain information about various things or fundamental and general sciences and supported by definitions, backgrounds, and bibliographic data arranged alphabetically and systematically. In addition, the encyclopedia is equipped with an index corner, which is a guide of a term to the number, volume, and page number that making it easier to use in

the search for information quickly and precisely.

4. Visual Culture

The term culture is a complex thing that ultimately leads every human being continuously to reach, research, and try to grasp how culture is defined, practiced, and embodied. One categorization of the culture that seemingly tries to make sense of all the rest which is visual culture.

Lauren Schleimer defines visual culture from an anthropological point of view. He stated that visual culture is a term that refers to the tangible, or visible, expressions by a people, a state or a civilization, and collectively describes the characteristics of that body as a whole.

Visual culture is an interdisciplinary field with visual concepts as the basis for the study of knowledge and understanding. Leah Houston articulates, “visual culture is a way of studying” the world and its relations through means of “art history,

humanities, sciences, and social sciences. This relates to everything that a person sees in their daily life, including pictures, photos, films, illustrations, paintings, and everything that exists and appears in our culture that is communicated through visual media.

Visual culture flows in every system of people's lives, including in the economic, social, political, and scientific systems. The life system of 21st century society is very visual and multisensory. Images (photographs, pictures, illustrations, videos, and so on) precipitate beyond the realm of contemporary art; they are active elements that coordinate functions of the internet, journalism, marketing, computer technologies, systems of surveillance, scientific practice, and more.

Illustrations, which contain many visual elements, are a part of visual culture which has an equally important role in the life and communication system of

society. Illustrations can be used as a means of communication that is able to express various scientific phenomena both naturally and socially. It includes pictures that are often used as a means of representing and explaining certain events that occur in our daily environment.

3. Research Methods

The research was conducted in Bandung, with the target audience is students aged 8-12 years old around grades 4, 5 and 6, because that age is the most important period in wanting to try new things. The research method used is combining the quantitative and qualitative technique. The aim is to create a systematic, factual and accurate description of the facts, traits and relationships between investigated phenomena (Nazir, 1998).

Based on the existing data, students' ignorance towards a natural disaster because of their lack of understanding that a disaster can lead to a loss of

property even life. Responsiveness in natural disaster events can be grown by learning from the childhood hoping that elementary school students can understand and be able to respond to disasters as far as they can. And teaching by using visuals or images with captions can be more or quickly understood by elementary school students because they will not only read boring explanation that difficult to understand.

1. Target Audience

Demographics: placed in the panyileukan city of Bandung, West Java.

- Gender: Male and Female
- Age: children (9-12 years old)
- SES: Top

Geographical: SDN 268 panyileukan, SDN 262 panyileukan, SD Al-Biruni and SD Juara.

Psychographic: elementary school children have difficulty in understanding about the response on Mountain Eruption Disaster.

2. Visual Analysis

Following is the results of the analysis taken from observations and questionnaires that have been done:

a. What visual tools do you usually use to learn?



Based on figure 3.2.above, the media that is often used is books and almost comparable to gadgets.

b. Among the following visual media, which one you like the most and often use, choose one of the

Based on the table above, it can be known that children who like comics as much as 65 are almost comparable to fewer animations. This suggests that children show more interest in images in visual media.

The table below shows an interest in the style of images and book media:

Picture Preference	SD Juara	SD Al-Biruni	SD N 262	SD N 268	Jumlah
Animasi	19	24	10	22	75
Comic	16	21	12	16	65
Children movie	12	7	9	6	34
Cartoon	9	11	15	11	46
Children serial	2	0	0	0	2
Game	10	14	17	7	48
Pictured book	20	25	12	23	80

1) Which one does the kids prefer?

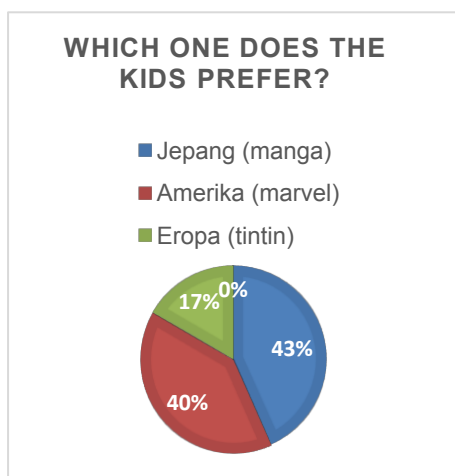


Figure 3.3. Illustration

The above chart reveals that children prefer the Japanese image style (manga), based on the observations, interviews and questionnaires that have been done it was divulged that children prefer semi-realist because it is simple like manga so that the visuals depicted are easier to understand.

2) Why do you like the book?.

Tabel 3.3. Media Visual



Figure 3.4. book media

Based on the data above, it can be known that children has more fun learning through the media book.

3. SWOT Analysis

SWOT analysis is an analytical technique that exposes the strengths,

weaknesses, opportunities, and threats to determine an alternative that has been chosen. The elaborations of SWOT analysis of alternative media in the form of visuals or images are as follows:

a. Strength:

The strength of this alternative media books is in the illustration so that students can understand faster the information given, furthermore the communicative strategy by using illustration can make them be more focus in reading the book.

b. Weakness:

The weakness is that visualization must always be supported by a description in the form of sentences in order to be understood. The sentence must be in concise and clear language.

c. Opportunity:

Alternative media in the form of visualization / images can widen the students' imagination so that that can

directly imagine how a natural disaster happened. Students will be able to feel natural and social events or symptoms as if they were at the location of the disaster.

d. Threat:

The threat that alternative media books face is digital media and gadget. Children today prefer playing games and watching youtube on the internet than reading books.

4. 5W+1H Analysis

Analysis of what - who - why - where - when - how (5W+1H) is required to know or to observe and explore the problems in this study covering what, who, how, where, when, and how much. Following is the explanation:

What	Who	Why
Recent years in Indonesia, there has been a phenomenon of various	early childhood, adolescence to adulthood become victims of natural	Because Indonesia is part of an archipelago geographically located between three large

types of disasters happened in the country. Starting from earthquakes, flash floods, erupting mountains, putting pickaxes and some other disasters occurred without knowing the seasons.	disasters. Five years ago, 2,479 victims from the web bnpb.go.id .	plates (Eurasia, indoaustalia, and the Pacific), the country is vulnerable to natural disasters.
Where	When	How
All over Indonesia there are natural disasters.	Since 5 years ago until now there are often natural disaster	Number of flood events 3,297, landslides 2,814, abrasion 71, putting pickaxe 3,169, drought 34, forest fires & land 459, earthquakes 78, tsunami 2, volcanic eruptions 29 times.

Based on SWOT/5W 1H analysis, alternative media in the form of visuals or images can be understood faster. However the weakness of alternative media such as visualization must always be supported by a description in the form of a sentence in order to be understood easily. The images can develop students' imagination further so that they can imagine how a natural disaster such as a volcano erupts.

Nevertheless visualization/image of natural disasters has an imperfection or incompatibly between drawings by latest technology with manual images, therefore since technology continues to grow rapidly the illustrator must be able to follow and utilize it.

4. Results and Discussion

A communication strategy to convey information about disaster mitigation by using drawing and illustration is expected to be suitable with targeted

audience that psychologically has a high curiosity and to provide a real impression of the effects. Hopefully the message to be conveyed can be liked by children and easy to be understood. The strategy presented is in the form of exhortation to give awareness about volcanoes. Therefore pictured book is chosen as graphic medium for delivery the messages, as well as the dissemination means of science and information, such as education and moral value.

1. Character Studies

The concept of character portrayal is based on several versions of character depictions that are used as visual references and from the results of questionnaires to children. Then the images that appear are depictions of *manga* and semi-realist image style versions because they are preferred by children and portrayed by wearing elementary school, teacher and BNPB (National Disaster Management Agency) uniform because it creates an

atmosphere close to children environment.

1. Zahra
2. Zayd
3. Teacher and BNPB

2. Storyline

Storyline below elucidate some expressions such as shock, fear and knowing:

1. Zahra and Zayd finds out what caused the disaster.
2. Mr. Rahman said look at the picture of the erupting mountain. Zayd says “Wow how come?”, Zahra says “so it looks like this”.
3. Zahra says “oh, the crater was from a volcanic eruption” and Zayd said “Yes, every volcano must have craters caused by eruptions”.
4. Zayd surprised knowing there are many types of erupting mountains.
5. Zayd says “This is scary, the lava was so hot”. Zahra and Zayd express

fear because of the aftermath of the volcano.

6. Zahra says Allahuakbar, because volcanoes have benefits.

7. BNPB (National Disaster Management Agency) agent Rahman explains how to avoid this kind of disaster. Zahra and Zayd say they understand.

8. Zayd says “Run away quickly from the volcano area because of recognizing the disaster alert status” Zahra says “run quickly and be hurry to evacuate”.

3. Layout

Layout used in the guidebook displaying more images because children like to read book with interesting pictures. The size of the text as a supporting media is 40x25 cm.

4. Picture Styles

The image style tha taken is Semi Realist which starts with drawing manually and then screened to

computer and being processed to digitalize by *Wacom* in *vector-vector* images in photoshop and indesign applications.

5. Coloring techniques

For coloring technique in using illustrations can be seen from the tone of the volcano with a digital vector process that was originally sketched manually and scanned and then inserted intothe computer and the final result is coloring.

<p><i>Dark blue</i> R:183 G:222 B:232</p>	<p><i>White</i> R:255G:255 B:255</p>
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6. Typography

The font used is the one that close to the children’s world while reading the pictured books, namely cartoon-style with readability level that corresponds to the child's visibility when reading.

Times new roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ
Z abcdefghijklmnopqrstuvwxyz
1234567890

DFPOP1-W9

ABCDEFGHIJKLMN**OPGR**STUVWXY
Z abcdefghijklmnopqrstuvwx**yz**
1234567890

7. Book's Content

The content of this encyclopedia are:

- Understanding
- What causes
- Traits
- Types
- Consequences
- benefits
- How to avoid
- Negative and positive impacts
- Get to know the status

8. Illustration Application on the Encyclopedia Volcano Eruption Theme

This encyclopedia is arranged into several parts to make it easy for children to learn and understand. The illustrations created will provide clear information about the erupting mountain.

a. Cover

The concept of designing the cover is using illustrations of children as well as people who are running away from the erupting mountain because it matches the impression of the erupting mountain. Typography for the font used still uses cartoonish nuances which intended to make children prefer this book. For other information such as the description in it still use the same letter with the cover to make the logo of the erupting mountain, namely by using the letter DFPOP1-W9.

Here are the cover results of the guidebook and layout of the inside section:

b. The First and the Last Pages

Illustration for the preface and the table of contents is the beginning part while the conclusion and the closing is the ending part. The font used in this book are times new romance similar to the contents of the book to highlight the consistency and

impression of font that cartoons can confirm the daily outline of children who always read books. Layout is using illustrations. The colors to be used are black typography, light blue and white cloud for background image, and color illustration in the location of the volcano.

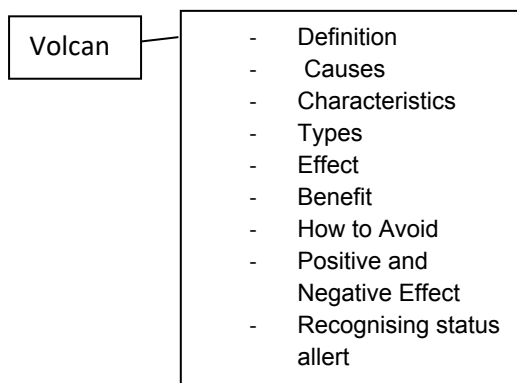


Figure 3.6. The first and the last pages

c. What is Volcano and What Causes Volcano Page

Illustration for the contents of the manual book is using 2 characters that have been created according to the target audience, namely Zahra and Zayd that will guide children in knowledge with additional photos of volcanoes and facts. The font used in

this book is times new roman similar to the contents of the book and the beginning of the typographic volcano text is DFPOP1-W9. The layout uses the bottom up illustration by taking 2 curious characters (See this image) the beginning above below to the last top below. The color to be used is light blue and white because the atmosphere of this color is accurate to describe nature.

d. The Types and Categories of Volcano Page

Illustration for the contents of the manual is using 3 characters that have been made according to the target audience, namely Zahra, Zayd and MrRahman who will guide the children in the knowledge of adding photos of volcanoes. The font used in this book are using times new romance similar with the contents of the book. The layout uses 3 curious and giving information character illustrations. The page is read from the left side to the right page (see this image) so the start and then go down

and then up and then 2 columns like z. The color to be used is light blue and white color because the atmosphere of this color is suitable for the natural environment and the texture color is due to the real texture of the volcano.

e. The Consequences and Benefits of Volcano Pages

Illustration for the contents of the manual is using 2 characters that have been created according to the target audience, namely Zahra and Zayd that will guide children in knowledge with additional photos of volcanoes to easily understand the drawings. The font used in this book is times new romance similar with the contents of the book. The layout uses the bottom up illustration taking 2 curious characters, and the page is read from the left side to the right page (see this image) free to read like a play box.. The color to be used is light blue and white because the impression of this color is exact with the natural environment.

f. How to Avoid the Disaster Pages

Illustration for the contents of the guidebook is using 3 characters that have been made in accordance with the results of the target audience, namely Zahra, Zayd and BNPB (National Disaster Management Agency) MrRahman who will guide children in knowing and informing, also adding the photos of volcano news to clarify. The font used in this book is times new romance similar to the contents of the book. The layout uses the illustration at the bottom up taking 3 curious characters (see this image) on how to avoid the disaster. The color to be used is light blue and white because the tone of this color is accurate with the natural environment.

g. The Negative and Positive Effects of Volcano Page

The illustrations for the contents of the manual add both negative and positive effects of volcano. The font used in this book are times new

roman similar with the contents of the book. The layout is using a curious illustration (see this image) beginning moving up like z and ended down decreasing. The colors to be used are light blue and white because the ambiance of this color matches the natural environment

h. Recognizing the Disaster Status

Page

Illustration for the contents of the handbook is using 2 characters that have been made according to the target audience, namely Zahra and Zayd characters who will guide the children in knowing and informing the disaster alert status. The font used in the contents of this book is times new romance. The layout draws using the top down illustration by taking 2 curious characters (see this image). The color to be used is light blue and white because the atmosphere of this color is defined the natural environment.

5. Conclusion

The illustration design of this encyclopedia is expected to add the knowledge of the erupting mountain disaster, which can be enriched and refined. A good understanding of the phenomenon in general is very necessary in order to be able to respond correctly and well prepared in facing the disaster. The existences of interesting media that describes the phenomenon of erupting mountains that consist of the initial symptoms, before, during the event, as well as post-event, including natural symptoms as well as social symptoms are very necessary. Therefore we created an encyclopedia book that can be useful and enrich students' knowledge about the erupting mountain. The encyclopedia book is very easy to understand and with semi-realist illustrations it is not too complicated to read.

This book is designed based on the results of questioner towards students on understanding the

natural disasters of erupting mountains, data collection, and enriched with semi-realist illustrated images. As for the semi-realist image style in this encyclopedia book is described clearly and structured that hopefully the message about the erupting mountain will be easily studied by the targeted audience that is elementary school children as a source of information other than textbooks.

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Biografi

Purmaningrum Maeni, born in Tulungagung, August 28, 1978, earned a Bachelor's Degree (S.Sn.) in the Visual Communication Design Study Program, Pasundan University in 2003 and a Masters Degree (M.Ds) in the Design Study Program, Bandung Institute of Technology in 2014. I work as a Lecturer in the Visual Communication Design Study Program, Pasundan University and as a teacher / therapist at the Art Therapy Center Bandung. Active as a member in AIDIA (Asosiasi Profesional Desain Komunikasi Visual Indonesia). Co-wrote in the books chapter "Olah Rasa IlustrasiSunda" entitled "Gaya Gambar Realis Hitam Putih pada Ilustrasi"

Firli Herdiana, Deputy Director of Special Education at Art Therapy Center Widyatama. In addition to teaching graphic design for disabled students at ATC Widyatama, and adjunct lecturer at Visual Communication Design Study Program, Pasundan University. Firli established an e-commerce platform for disability creators www.thespecial.id. This platform is a place for disabled creators to promote their work, so that they become productive and independent. Firli won the Start-Up Competition at UK Indonesia Tech Hub, Youth Economic Leadership Program by Bank Indonesia and ORBIT BEKRAF RI. Firli also created the Nyontex educational game to poke and remind people not to do bad things, like cheating. Firli won the 3rd place in Flash Game Creation - Student Category - National Level and Favorite Champion in Graphic Design - High School / Se-degree Category - West Java Level

Affixation Category of Palembang Malay Language Reviewed From Perspective of Morphological Typology

Husni Thamrin

English Department Pasundan University

Email: husnithamrin@unpas.ac.id

Abstract

This research is related to affixation category of Palembang Malay language, which is a regional part of the Sumatra region exactly South Sumatra. In particular, this study uses category of affixation in the form of prefixes and suffixes (suffiks) used by Dryer's (2013) in researching the Nualu language in Seram island which belongs to the Polynesian Malay ethnic. This research reveals that on Palembang Malay language affixation, the first affixation category was the form of 6 (six) categories of prefixes (awalan) in Palembang Malay language, among others; N-, di-, peN-, be-, te-, and se-. Second, there are found 5 (five) types of suffixes (akhiran) in Palembang Malay language, such as; -ke, -la, -an, -nyo, and -i. The third is found 3 (three) simulfix (awalan-akhiran) which is the type of bound form of the prefix one with another prefix, such as: ke-. . -an, pe-. . . -an, and be-. -an. Finally, there were found 3 (three) main categories of morphophonemic process prefixes in Palembang Malay language, such as; a) there are four types of prefixes N-in Malay language Palembang has many allomorphs: m, n, ny, ng. b) there are six types of prefixes peN- connected with words, so the prefix will change to: pem-, pen-, peny-, peng-, pel-, orpe-. c) there are four prefixes be- that has allomorphs bel-, ber, and be-. The Grand theory approach used in this study has been stated by Velupillai (2012) and Lieber (2009).

Key words: *affixes, prefixes, suffixes, simulfix, typology*

1. Introduction

Velupillai (2012, p.91) explains that there are four categories of affixation. The first is the prefix (*awalan*) which position is attached to the beginning of the word for example in English in the derivational prefix *un-*, in the word happy to be *un-happy*. Second, suffix attached to the end of a word, for example the

suffix *-ness* of the word happy becomes *happi-ness*. Third, infix which is a suffix whose position is in the middle of a word or morpheme which is considered the root word. For example in the language Leti (Austronesian (Central Malayo-Polynesian): Indonesia), in the verb in the form of infix (*sisipan*), this is, from the word *kakri* 'to cry' (cry) to *>kniakri* (*k-ni-akri*) '(the) act of

crying' (crying). From this explanation, it can be understood that Malay language belongs to a group of agglutinative languages, namely language which consists of more than one morpheme attached to the base of the word. At least the morpheme form consists of various types of word class forms that can be seen in terms of the phonetic form directly. Comrie (1989, p.43)

In Indonesian, there are four types of affixation, namely prefix, infix, suffix, and there is a combined embodiment of the prefix and suffix in a word called confix or some say it with simulfixes or circumfixes. There are many studies of various types of language typologies in the world that explain the affixation process in terms of inflectional and derivational morphemes, but from these various studies most only discuss one perception about prefixes or suffixes only (see, Blench, 2012. Marelli, 2012. Sailor & Mahajan, 2012. Hillips & Lewis, 2013. Jaques, 2015. Creemers, 2017. Wiemer & Serzant, 2017. Bunau,

2018. Cotterrell. et all, 2018. Regel & Opitz, 2018. There are only a few studies related to affixation that discuss about prefixes and suffixes, for example, examined by Dryer's (2013), prefixes by Romli & Wildan (2015) contrasting Indonesian and Sundanese languages, and Tambusai et.all (2016) examined affixation only in Riau Malay language. but there has not been a study that addresses the affixation of Malay language in Palembang in the regional regions of Sumatra. The proposed questions in this study are: what types of affixation categories appear in Malay Palembang language. How did the morphophonemic process occur in the Palembang Malay language?

2. Literature Review

Meyer (2002, p.154). Derivational morphemes can be prefixes or suffixes, whereas inflectional morphemes are found mostly only in suffixes. Generally, the explanation of inflectional

morphemes is to explain the form of the word suffix by not changing the basic meaning of the word, as the word 'book' is given a suffix -s into books which indicate the plural form of many books or books. While derivational morphemes can change the class group of words and word meanings. For example; addition of prefix *dis-* (meaning negation/no) to the basic words of verb 'like' so that it changes into a word - *dislike* - which means doesn't like, which is associated with the opposite word (opposite meaning); by adding a suffix *-able* to the word 'like' so that it brings changes in verb form *like* as an adjective: *likeable* which means it can be liked. It is understandable that there are significant differences from affixation in the form of inflectional morphemes which do not change much in the form and meaning of the basic words. Whereas, derivational morpheme influences the form and change of word class from the change in the basic form of the word.

Lieber (2009, p. 35) Prefixes and Suffixes are usually attached to basic words that are attached to the beginning of the word or at the end of the word. However, the attachment of the prefix and suffix forms is often based on the category of the form of the word structure. For example, the suffix *-ness* attached to an adjective like the following example. *-ness* on adjectives: redness, happiness, wholeness, commonness, niceness. While the prefix form tends to be in the form of negation, for example the prefix in English is more likely in the form of the connotation meaning of negation, such as; *un-fortune*, *un-lucky*.

Infixes are affixes that are stored or inserted in the middle of the root word on the base word. It can be seen in the example of the Tagalog language which is a Malay-Polynesian language in the Philippines. Derived from adjectives by inserting morphemes after consonants that are at the beginning of the base word, for example; *g-um-you* which means

becoming beautiful, *h-um-irap* which means becoming difficult. The morpheme in tagalog language in the Philippines is an infix form. Another type of affixation is circumfix is two parts, each of which is a prefix and suffix attached to the basic word that will form a new word. This circumfix can be seen in the example of the Dutch language, in the collective form of nouns from the category of nouns that can be calculated, the morpheme (prefix) *ge-* is located before the base word and morpheme (suffix) *-te* is located after the basic word, like the following example; 'Berg', which means 'mountain', is the circumfix of 'ge-berg-te' meaning 'mountain chain'. The basic word 'vogel' which means bird 'becomes the circumfix of 'ge-vogel-te' which means 'flock of birds'. Lieber (2009, p.76-79).

Complete vocabulary can consist of one or more prefixes or suffixes better known as affixation. There is a difference between derivation and inflection (derivation refers to making words, while

inflections create a type of word formation) Booij (2005, p.86-79). It is clear that there are significant differences when the morphophonemic process occurs in an inflection or derivation which will change the type of the word base.

Chaer (2008, p. 23). Affixation to the Indonesian language is divided into several types of categories, namely; 1) prefix (*awalan*), 2) infix (*sisipan*), 3) suffix (*akhiran*), and 4) circumfix (*gabungan*). Alwi (2003, p.26) explains that phonemes are sounds of language which have at least differences in form and meaning. Linguistics explains that the phoneme is written between two slashes: / ... /. As in Indonesian the letters / p / and / b / are two phonemes because the two sounds distinguish form and meaning. Although the phoneme is not a discussion in the form of word formation and it is a categorization of subdisciplines of phonological sciences. It will have a close relationship that cannot be separated

in the study of morphology, with strong reasons that words are a series of several phonemes that have their own meaning into the basic elements in word formation. Morpheme is the smallest grammatical unit that has the meaning. Chaer (2003, p. 146). It is quite clear that the morpheme is the smallest part which has a special meaning grammatically. In the standard form of the Indonesian language the word '*pe-nelpon*' or caller does not consist of a morpheme because it has similarities to the word of '*pe-nari*' or dancer. But the word caller separates us from telephone calls (the basic form of telephone is a phoneme / n / change to / t / at the beginning of the basic telephone word) so that each has no resemblance to other forms.

Chaer (1994, p. 195) states that morphophonemic or morphonemic, morphophonology or morphonology is the change in morphemic form in a morphological process consisting of elements, namely morphemes and

phonemes. Phoneme is the smallest unit of sound that distinguishes meaning, while morpheme is the smallest unit of sound that contains meaning. By phonemes and morphemes are still related to sound, the study or mediates between the two disciplines is morphophonology. Chaer also explains that there are 5 (five) manifestations of phoneme changes in the morphophonemic process, namely; (1) the appearance of phonemes that can be seen in the process of adding prefix to the basic reading form that becomes read; where a nasal consonant / m / appears, (2) phoneme merge can be seen in the process of filling the suffix *wan* in the historical word where the phoneme / h / in the historical word is lost, (3) phoneme leaching can be seen in the filling process with prefix to the brush word where the phoneme / s / on the brush word is melted and compounded with nasal sounds / from / the prefix, (4) phoneme changes can be seen in the process of adding prefixes to the words where

phoneme / r / changed to phoneme / l /, (5) phoneme shift is the transfer of a phoneme from one syllable to another, or the next. It can be seen in the suffix /an/ in the answer word where phoneme / b / which was originally in syllable/ wab / move to syllable /ban/ . Ja.wab + an = ja.wa.ban.

Suparman (2008, p. 5) explains that in Indonesian agglutination which is not found in the morphological process data in the form of internal changes, suplisi, and blank modifications. So, the morphological process in Indonesian is only through affixation in the form of affixes. Whereas Samsuri (1985. p.190) explains that affixation is a combination of root words from the prefix, infix, and suffix. There are three types of affixes, namely prefixes, infix, and suffix. The position is always in front of the basic form, the affix is called the prefix or prefix form. Affix is called insertion (infix) because it is located in the

word, while the suffix is located at the end of the word.

3. Methodology

In Indonesian, there are three types of affixation, namely prefix, infix, and suffix. The method of this research is carried out by a combination of qualitative and quantitative methods (mixed method) see (Cresswell 2008). Referring to the subject matter of the question in this study, as for the source of the data collected in the form of dialogue is the conversation of the Malay language of Palembang by means of literature studies and recording dialogue conversations directly from Palembang Malay-speaking families. The dialogue is then copied according to the original. This study involved several relatives of researchers who were taken purposively, namely those who every day often had conversations in Palembang Malay language.

4. Discussion

1. Palembang Malay Language Affixation

In Palembang Malay language, affixation of morpheme forms are free and some are bound. Dunggio (1983, p. 35) explains that in the Malay language there are many morphemes that can stand alone and there are also morphemes which are bound to other words. These stand-alone morphemes, among others: *wong, umo, idup, cari, dio, and tigo*. Morphemes that are bound to other words, for example; *N-, di-, -nyo, -ke, -la, be-, te-, se-, -i, ke-... -an, pe-... -an*.

1.1 Prefix (*awalan*)

Prefix in Malay language Palembang, among others *N-, di-, peN-, be-, te-, and se-*.

1.1.1 Prefix *N-*

In sentence No. 1 there is a word *nyari* consisting of two morphemes. Similarly, the word *nyekel* in sentence No. 2. Each

consists of a free morpheme: *nyari* and *nyekel* are added to a prefix. The prefix is denoted by *N-* which functions as the form of an active verb, that is, the principal sentence moves or acts stated by the verb, for example;

(1) *Dio besake anaknyo dengan nyari kayu api di utan.*

PRO_{3SG} grew_{PAST} child_{3SG}
PREF_{search} firewood PREP_{jungle}

(*la membesarkan anaknya dengan men-cari kayu api di hutan*)

'He grew his child by searching firewood in the jungle'

(2) *Dio n-yekel duet limopiah.*

PRO_{3SG} PREF_{gets} money five
rupiahs

(*Dia memegang uang limo rupiah*)

He gets five rupiahs of money'

1.1.2 Prefix *di-*

In sentence No. 3 there is a word *jingok* consisting of two morphemes. The same goes for the word *nyekel* in sentence No. 4. Each consists of a free morpheme: *jingok*

and *goco* are added a prefix (prefix). The prefix can also be represented by *di-* used as a passive sentence.

(3) *Ayin gi saket di-jingok Mak.*

Ayin PROGRESS ill PREFseen
mother

(*Ayin sedang sakit di-jenguk Ibu*)

‘Ayin is being ill seen by his mother’

(4) *Maling di-goco Mangcik di pasar tadi pagi.*

Thief PREFhit Mangcik
PREPmarket in the morning

(*Maling di-tinju Paman di pasar tadi pagi*)

‘Thief was hit by Mangcik at market in the morning’

1.1.3 Prefix *peN-*

In sentence No. 5 there is word *idupan* consisting of two morphemes. Similarly, the word *arepan* in sentence No. 6. On the prefix *peN-*, this is also influenced by the sound of the beginning of the morpheme where the morpheme is attached. So, the

morphophonemic *pen* will become a nasal sound with the next consonant if the prefix is attached to the forms that begin with the sound of the obstacle or the affricative.

(5) *Peng-idupan sehari-hari Udin cuma ngolake umo.*

PREF daily activities Udin just
work farming area

(*Peng-hidupan sehari-hari Udin hanya mengerjakan ladang*)

‘Daily activities of Udin is just to work at farming area’

(6) *Peng-arepan dio anaknyo jadi wong beguno galo.*

PREF hope PRO3SG child3SG be
good people

(*Peng-harapan Dia anaknya menjadi orang berguna semua*)

‘His hope is his child to become a good people’

1.1.4 Prefix *be-*

In sentence No. 7 there is a *cekel* word consisting of two morphemes. Similarly, the word *kelakar* in sentence No. 8. Each

consists of a free form: *cekel* and *kelakar* are added with a form of prefix. The prefix is denoted by *be-* stating that the work or action is taking place, besides it is forming an intransitive verb.

(7) *Dio be-cekel dengan tanganku.*
PRO3SG PREFhold with myhand
(*Dia ber-pegang dengan tanganku*)

‘He held with my hand’

(8) *Ulil lagi be-kelakar di Pos Ronda*

Ulil PROG(Present) PREF speak
PREP Pos Ronda

(*Ulil sedang ber-bicara di Pos Ronda*)

‘Ulil is speaking at Pos Ronda’

1.1.5 Prefix *te-*

In sentence No. 9 there is a *belah* word consisting of two morphemes. Similarly, the word *tetak* in sentence No. 10. On the prefix *te-* is also influenced by the sound of the beginning of the morpheme in which it is attached. It states that the action was done accidentally.

(9) *Meja belajar adek te-belah jadi tigo.*

Table Learn PRO3SG younger brother PREFcut become three

(*Meja belajar adik ter-potong menjadi tiga*)

‘Learning table of younger brother cuts to become three’

(10) *Bambunyo te-tetak jadi limo.*

Bamboo PRO3SG PREFcut become five

(*Bambunya ter-potong menjadi lima*)

‘His bamboo cuts to become five’

1.1.6 Prefix *se-*

In sentence No. 11 there is a *kecik* word consisting of two morphemes. Similarly, the word *arepan* in sentence No. 12. on the prefix *se-* is also influenced by the sound of the beginning of the morpheme where the morpheme is attached. So, morphophonemic is attached to forms that begin with vowel and consonant phonemes.

(11) *Dia sedekah se-kecikan.*

PRO3SG give charity
PREFsimple
(*Dia mengadakan kenduri
secara sederhana*)

'He gives simple charity'

(12) *Wak Zul ngomong se-adonyo.*

PRO3SG speak PREFsimple

(*Paman Zul berbicara se-
adanya*)

'Uncle Zul speaks simply'

1.2 Sufix (*akhiran*)

Suffix in Malay Pelembang language, among others; *-ke, -la, -an, -nyo,* and *-i*

1.2.1 Sufix *-ke*

In sentence No. 13 there is a *carike* word consisting of two morphemes. Likewise, the word *iduplah* in sentence No. 14. Each consists of a free form: *carike* and *iduplah* are added to a suffix (suffix). In example no. 13 the suffix form *-ke*, it functions as a commandment; in example no. 14 suffix *-ke* also means to have done something for someone else.

(13) *Cari-ke kayu pengidup api.*

Find SUFF wood light up fire
(*Carikan kayu penghidup api*)

'find some woods to light up
fire

(14) *Motor itu da kuidup-ke.*

Bike D.PRON. Turn on SUFF

(*Motor itu telah kunyala-kan*)

'that Bike has turned on'

1.1.2 Suffix *-la*

In sentence No. 15 there is the word *baco-la* which consists of two morphemes. Similarly, the word *sehat-la* in the sentence No 16. Each consists of a free form: *baco* and *sehat* are added to a suffix (suffix). In no.15 suffix *-la* is used as a verb form that expresses command, which confirms or weakens. Whereas in number 16 suffix *-la* can be attached or affixed to several words of circumstances or numbers that give meaning in the form of expectations or express offers

(15) *Baco-la buku resep caro masak pempek lenggang.*

Read SUFFbook receipe way cook pempek lenggang

(Bacal-ah buku resep cara memasak pempek lenggang)

‘Read the way of receipe book to cook pempek lenggang’

(16) *Sehat-la mang Udin, jangan sakitan bae.*

Get well soon SUFF uncle Udin, don’t be ill anymore.

(Semoga sehat mang Udin, jangan mengalami sakit terus)

‘Uncle Udin gets well soon, don’t be ill anymore’

1.1.3 Sufix -an

In sentence No. 17 there is the word *motor-motor-an* ending in a repetition. The *suffix -an* is usually associated with a repeated word, including compound word repeats and repeated word combinations with compound words that mean something. In sentence 18 said *bulan-an* which states each. on the suffix *-an*, it is associated with the root noun

which states the size, meaning in or each.

(17) *Lagi kecil dulu aku seneng main motor-motor-an.*

While kid was PRON.SG happy play bikeSUFF

(Semasa kecil saya senang bermain dengan mainan motor-motor-an)

‘While I was kid, I was happy to play bikes game’

(18) *Gaji bulan-an cuma cukup untuk makan seminggu.*

Salary monthlySUFF just enough eat a week

(Gaji perbulan hanya cukup untuk makan selama seminggu)

‘Montly Salary is just enough to eat in a week’

1.1.4 Suffix -nyo

There is word of *idup-nyo* consisting of two morphemes. suffix is denoted by *nyo-*, which states the case of someone's ownership. Whereas the word *limo-nyo* in sentence No. 20 states the total

number of stated or informed numbers..

(19) *Nasib idup-nyo selalu baik terus.*

Destiny lifeSUFF PRO3SG
always good forever

(Nasib hidupnya selalu baik terus)

‘His destiny life is always forever good’

(20) *Pempek lenjer limo-nyo kuborong galo.*

Pempek lenjer fiveSUFF buy all

(Limanya pempek lenjer saya beli semua)

‘I buy all five pempek lenjers’

1.1.5 Suffix *-i*

In sentence No. 21 there is the word *cekel-i* which consists of two morphemes. The suffix *-i* describes a third-person pronoun. While the sentence No. 22 The suffix *-i* states

the adjective of an object which means loosening or raising an object.

(21) *Cekel-i tangan iwan awas campak.*

Hold SUFF hand PRO2SG
carefull fall

(Pegang-i tangan iwan awas jatuh)

‘Be carefull, please hold a hand of Iwan’

(22) *Gek jangan lupo besak-i baju kaos adek.*

Don’t forget big SUFF T-shirt
younger brother

(Nanti jangan lupa besar-i baju kaos adik)

‘Don’t forget to make bigger younger brother’s T-shirt’

1.3 Simulfix (*Awalan-Akhiran*)

Prefixes and suffixes in the Malay language of Palembang can also be combined to form another

type of bound form, that is: *ke-.. -an*,
pe-.. -an, and *be-.. -an*.

1.3.1 Simulfiks {*ke-.. -an*}

In sentence No. 23 simulfix *ke-lupo-an* describes the nature of an object which means accident. While the sentence No. 24 on the simulfix *ke-malem-an* states the time statement of a situation.

(23) *Sampe di sekolah Adut ke-lupo-an bawa duet.*

Arrive PREP School Adut
PREFForgetSUFF bring money
(*sampai di sekolah Adut kelupaan membawa uang*)

'Arriving at school Adut forget bring his money'

(24) *Kito dah ke-malem-an sampe di Bandung.*

PRON3SG hasP.PERF.
PREFNightSUFF PREP Bandung
(*Kita sudah kemalaman tiba di Bandung*)

'We have arrived at late night in Bandung'

1.3.2 Simulfix {*pe-.. -an*}

In sentence No. 25 simulfix of *pe-.. -an* describes the basic combination of verbs into nouns. While the sentence No. 26 on the simulfix *pe-males-an* states the description of the condition of the adjective into a repetition form with the simulfix of *pe-.. -an*.

(25) *Dio ke rumah emaknyo cuma pe-singgoh-an bae.*

PRON3SG PREPhouse
motherPRON3SG just PREFstaySUFF
(*Dia ke rumah ibunya hanya per-singgah-an saja*)

'He goes to his mother just for staying'

(26) *Gawenyo pemalesan nian tiap hari.*

workPRON3SG PREFlazySUFF
everyday
(*Pekerjaanya hanya malas-malasan saja setiap hari*)

'His daily works just do a laziness'

1.3.3 Simulfix {*be-.. -an*}

In sentence No. 27 simulfix *be-cekel-an* explains the basic combination of verbs into nouns. While the sentence No. 26 in simulfix *be-limo-an* states the description of the whole number of nouns.

(27) *Kalu naek motor be-cekel-an yang kuat yo.*

If ride bike PREFholdSUFF
CONJ tight

(Kalau naik motor berpegangan yang erat ya)

'If ride bike please hold tightly'

(28) *Be-limo-an bae ke rumah wak cak tu.*

PREF.NUM. SUFF just
PREPhouse aunt Cak

(Berlimaan saja ke rumah Wak Cak itu)

'Just five people to go to Aunt Cak'

2. Morphophonemic of Palembang Malay language

In Malay language of Palembang also found many phoneme changes caused by the merging of two

or more morphemes. Changes caused by the merging of two or more morphemes are called morphophonemic.

2.1 Prefix N-

Prefix N- in Palembang language has allomorphs: *m, n, ny, ng*. This can be compared with changes in the nasal phoneme in the event of assimilation in Indonesian language. When forms that begin with africative sounds and voiced of prefix N-, then the forms will become a single nasal sound with a consonant. Like the example below.

N- + beli 'beli'
meli 'membeli'

denger 'dengar'
nenger 'mendengar'

jago 'jaga'
nyago 'menjaga'

gilo 'gila' ngilo
'menggila'

2.2 Prefix *peN-*

If the prefix *peN-* is connected with words, the prefix will change to: *pem-*, *pen-*, *peny-*, *peng-*, *pel*, or *pe-*. For example:

<i>peN-</i> + <i>baco</i>	' <i>baca</i> '
<i>pemaco</i>	' <i>pembaca</i> '
<i>tulis</i>	' <i>tulis</i> '
<i>penulis</i>	' <i>penulis</i> '
<i>cari</i>	' <i>cari</i> '
<i>penyari</i>	' <i>pencari</i> '
<i>goreng</i>	' <i>goreng</i> '
<i>pengoreng</i>	' <i>penggoreng</i> '
<i>ajar</i>	' <i>ajar</i> '
<i>pelajar</i>	' <i>pelajar</i> '
<i>raso</i>	' <i>rasa</i> '
<i>peraso</i>	' <i>mudah merasa</i> '

2.3 Prefix *be-*

Prefix has allomorph *bel-*, *ber*, and *be-*. Allomorph *bel-* only occurs at

the root of the teaching (*ajar*) word; for example;

<i>be-</i> + <i>ajar</i>	' <i>ajar</i> '
<i>belajar</i>	' <i>belajar</i> '
<i>oba</i>	' <i>ubah</i> '
<i>beroba</i>	' <i>berubah</i> '
<i>goco</i>	' <i>tinju</i> '
<i>begoco</i>	' <i>bertinju</i> '

5. Conclusion

In Palembang Malay language, the first affixation category is found in the form of 6 (six) types of prefixes in Malay language Palembang, among others *N-*, *di-*, *peN-*, *be-*, *te-*, dan *se-*. Secondly, there are also 5 (five) types of suffix (akhiran) in Malay Palembang language, including; *-ke*, *-la*, *-an*, *-nyo*, and *-i*. The third is found 3 (three) simulfix (prefix-suffix) which is the type of bound form of the prefix one with another prefix, namely: *ke-.. -an*, *pe-.. -an*, and *be- -an*. The last, there were

found 3 (three) main categories of the morphophonemic process prefix in Palembang Malay language, such as; a) there are four types of prefix *N-* in Malay language Palembang has allomorphs: *m, n, ny, ng*. b) there are six types of prefixes associated with words, the prefix will change to *pem-, pen-, peny-, peng-, pel-, atau pe-*. c) there are four prefixes have allomorph *bel-, ber, and be-*. It is understandable that from the three main categories of morphophonemic processes that occur, there are also detailed explanations of the three main categories of morphophonemics which are outlined in the detailed sub-categories of the occurrence of the morphophonemic process. In Palembang Malay language there is no infix form known as insertion. This could be the language spoken in the daily life of the Malay people is direct and spontaneity which has similarities in affixation in English which does not recognize the form of insertions (infix). Although there are also many forms of affixation in

Sumatra's regional Malay language as in the Aceh Malay language.

This finding is in line with Dryer's (2013) who examined prefixes and suffixes in the Nualu language on Seram Island, but Dryers only discussed prefixes and suffixes.. The research findings of Palembang Malay language affixation are also in line with Velupillai (2012) and Lieber (2009) which explain affixation in the form of (prefixes-infix-suffix) along with (Simulfix). This finding is also in line with Tambusai et.all (2016) who has examined affixation in Riau Malay language which also does not explain much about insertion. It can be understood that almost all of the Malay Malay regional languages know very little about infixation that are not as complete as infix discussions in Indonesian. This Palembang Malay language falls into one of the categories of agglutinative language where many Malay language morphophonemic processes occur inflectional and derivational

processes at the phoneme level and also in their morphemes.

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Husni Thamrin was born in Baturaja on the fifth of January 1975. His Sarjana Degree (S1) is in English Department of STBA-YAPARI ABA Bandung. His Master Degree is Linguistic of UPI Bandung. Right now, He is still finishing his Dissertation of Linguistic Doctoral at UPI Bandung. He is as English Lecturer at English Department of the Faculty of Arts & Letters (Fakultas Ilmu Seni & Sastra) Bandung. Some books

& articles that has been written by him as follows; Speech Act of a Person with Mental Disorders: A Clinical Pragmatic Analysis (2019); Sundanese Dialect in Sinar Resmi Traditional Village in Ciselok District, Sukabumi Regency (Phonological Perspective)(2020); Mutilasi Morfologi Pesan Teks Zaman Now(2018).

The Process Of Deepening The Character In Dokudrama “Film Perjuangan K.H. Muhyiddin”

Muhammad Faiz Bolkiah¹ Amalia Sabila²

¹Photography Study Program, Faculty of Arts and Literature, Pasundan University
Bandung, West Java, Indonesia
faizbolkiah@unpas.ac.id

²Photography Study Program, Faculty of Arts and Literature, Pasundan University
Bandung, West Java, Indonesia
amalyasabila@gmail.com

Abstract

Dokudrama is a non-fiction film that presents a story based on a true story. Besides being an entertainment medium, a film can also be a learning medium since film provides a good story content and messages. Therefore, it needs an actor as a subject to convey the message of the story that the director wants to deliver. To play a character in a movie, an actor must be able to delve into whatever character is given. Unlike documentaries, dokudrama films use actors as the main subject. An actor in a docudrama should be able to play a subject who has ever been real. An actor in a dokudrama film should be able to play a good role without removing the hallmarks of the original subject. A deepening process in a role, making every actor have their own way in learning the character. The differences in studying and delving into these characters is the focus of this research by using qualitative research methods, by re-describing the results of the researcher's analysis with the main theory. To create this study, the researchers used the presentation theory from Stanislavsky. The acting theory of this presentation has been used since the world of casting art entered Indonesia. This research aim is to find out the character deepening conducted by actors in the dokudrama film “Perjuangan K.H. Muhyiddin” based on the Stanislavsky’s acting presentation theory.

Keywords: Dokudrama, Qualitative, Casting, Stanislavsky, Biography

1. Introduction

To commemorate the services of K.H. Muhyiddin, Badalohor production house supported by the family of K.H. Muhyiddin made a dokudrama film about the struggles of K.H. Muhyiddin. Before the dokudrama was made, in early February 2018 was held the cabaret about the Struggle of K.H.

Muhyiddin. After successful cabaret making, finally the dokudrama “Perjuangan K.H Muhyiddin” was created.

Film at the moment is not just for entertainment. This audiovisual medium has become one of the media for historical learning. One of the histories that will be discussed by the

researcher is about K.H. Muhyiddin in the film dokudrama. Dokudrama requires an actor or actress who can play a character or figure.

The success of a film is also determined by the totality of an actor in playing a particular role.

Moviegoers pay little attention to the deepening process of the character; they do not understand the difficulties experienced by an actor in studying and deepening a particular character. In the process, each actor takes different times for character deepening.

Film becomes one of the media in learning, especially in history subject. From the interview with history teacher at BPI 2 Bandung High School Hadi Pratomo (2019) he said that by using audiovisual media, students could comprehend the learning materials better, this medium helps teachers in conveying material to students.

Hadi said that students are more motivated to get a direct impression of the context of historical events. From this statement, it can be argued that film is preferred in historical learning. This is because the film media can re-visualize the history.

In visualizing a history, a film requires an actor to be the subject of that history. Deepening a character in a film is important process in order to know and understand the focus of the material, especially by an actor or actor in a film. In the process, character deepening is rarely exposed by the general public.

Moviegoers do not know about the process of deepening the character, because in the screening of the film is not shown about this process. Thus, movie-watchers only know the end result of an actor playing the role. Therefore, the researcher interviewed 10 people with the same six questions for each respondent. This interview was conducted to find out the extent to which they know the process of

deepening this character. The process of deepening the character is also good for the general public to know, so that movie goers can also appreciate the efforts of the actors in portraying the characters in the film.

As in K.H. Muhyiddin's docudrama, the process of deepening the character is very important to apply because in this film the actors have to be able to delve into the characters to re-create the historical scenes to look like the real events. According to Rikrik El Saptaria (2006; 27), a figure or character is someone who takes part and experiences events, partly or in whole the story as described by the plot." The statement indicates that figure is the one who experienced a true event occurring. therefore, an actor who plays must explore the role as similar as the character who experiences the event.

Each actor who plays the role has a different level of difficulty. The researchers in this study will examine more about the character deepening

process conducted by the three main characters in the film Perjuangan K.H Muhyiddin. The process of deepening the characters in the film is considered more difficult, because the characters who were inspired by this film have passed away. Thus, the actor learned to study the role based on the story of one of K.H. Muhyiddin's surviving biological children. An actor who plays a role, in general, should be able to animate the role he or she accepts. The process of soulfulness is the process of making the deep world that has been built, namely when deepening the script into an acting presentation (El Saptaria, 2006; 27). Therefore, the researchers in this study will examine how the character deepening process in K.H. Muhyiddin's dokudrama film.

2. Research Methods

For this study, the researchers implemented qualitative research method. This method was chosen by the researchers because the qualitative

method is a method for re-describing the results of the research that has been obtained by the researcher. The description for each approach are as follows:

2.1. Library Studies

For library research, the researchers used Constantin C Stanislavsky's concept of acting, as described in Rikrik El Saptaria's Acting Handbook. The researcher took this reference as one of the sources, because this concept of acting is the most widely used concept by senior actors in Indonesia. Stanislavsky calls it the presentation acting system. This system is also one of the systems developed in Akademi Teater Nasional Indonesia (Anirun, 1998). Suyatna Anirun's book "Menjadi Aktor" was also used by the researcher as one of the references for this research.

The researcher also took the book by Nandang Aradea (2009) as reference. The researcher chose the book because it contained opinions

from senior Indonesian actors. They explain the elements that should exist in an actor based on their experience.

Besides the book above, the book written by Rikrik El Saptaria (2006) also took as one of the references because it contains some basic techniques in becoming an actor and playing a role.

2.2. Observation

In this observational stage, the researcher observed the dokudrama film entitled "Perjuangan K.H Muhyiddin" in order to be able to identify the core points to be analyze in the film. After that, the researcher interviewed three leading actors, director and screenwriter of "Perjuangan K.H Muhyiddin" movie.

From the observation, it was found that the three main actors in the film have different characters, namely:

- a) K.H Muhyiddin is played by Zulfiki Rafi: K.H. Muhyiddin is a boarding school leader who has

firm and noble characteristic. As a boarding school leader, he was also highly respected by the students and his entire family and relatives. K.H Muhyiddin also has a high sense of nationalism, and loves Indonesia very much.

- b) K.H Muhyiddin's first wife is played by Mia Yohanna: She is humble yet authoritative figure, she has a gentle feeling with a strong heart.
- c) Edeng is played by Angga Baruna: He is the third son of K.H. Muhyiddin who has a high spirit of patriotism. He fought against Dutch forces along with the Indonesian army. Edeng has a brave soul and galvanized emotions against the Dutch army.

2.3. Interview

In this study, the researchers used interviews as one way of collecting data. The technique used by writers are structural interviews. Interviews are conducted directly by the researcher to the respondent. The researcher chose four respondents for the three respondents were the main players in the dokudrama, and a director in the film was the one who directed the course of the film.

2.3.1 Respondents

The researchers in this study selected four main respondents, namely:

- A. Zulfiki Rafi as K.H Muhyiddin: K.H Muhyiddin was a founder of Pesantren Pagelaran, a training base for Hisbullah forces to fight the Dutch in Dutch Military Aggression 1. During his struggle, K.H Muhyiddin was captured by the Dutch forces because he led an army opposed to the Dutch government. Zulfiki Rafi was chosen for having more

experience in the world of performing arts such as cabaret and theatre. Therefore, the director chose Zulfiki to be the lead.

- B. Mia Yohanna as Siti Kuraesin: this character is one of the main characters from the film *Perjuangan K.H Muhyiddin*. K.H Muhyiddin's wife was a gentle-hearted lady and was highly obeyed and respected by her son, Edeng. Mia Yohana was chosen to play K.H. Muhyiddin's wife because Mia had an acting ability that was popular as a mother.
- C. Angga Baruna as Edeng: One of the children of K.H. Muhyiddin who fought in the defense of independence, and died while on the battlefield. During the casting process, Baruna has a good martial art ability thus the director decided to give the role of Edeng who was also good at martial art and war strategy to Baruna.

D. Rizki Putra as director: As a director, Rizki has duty for selecting actors and place them on the appropriate characters. In this film production Rizki also the screenwriter.

1. K.H Muhyiddin

As a *kiyai*, K.H Muhyiddin is highly regarded by his closest relatives.

His calm nature, and gentle character becomes a noble example by his students. The real name of K.H Muhyiddin was Sukaaji. However, after the establishment of the first boarding school in Cimalaka, Sukaaji was renamed as Kiyai Haji Muhyiddin which means religious livelihood.

K.H Muhyiddin was a husband, father, and grandfather, for his children and grandchildren. According to the family, K.H Muhyiddin, commonly called Mama Aki, has a high charisma and authority that made he was highly respected by his family, relatives, and students.

The thing that the family still remembers about Mama Aki's nature is his humorous characteristic. In addition to the humorous side, K.H. Muhyiddin was also good at making sharp weapons. And it was with the sharp weapon that he along with the students fought against the Dutch forces. K.H Muhyiddin also spread his da'wah area to several points. This was what made K.H Muhyiddin famous to many *pesantren*/ Islamic boarding house at that time.

The family also mentioned that K.H. Muhyiddin perform his da'wah in the casual preaching characteristic but has a deep meaning. K.H Muhyiddin with his calm nature always recited 'Allah Hu Akbar' three times, and was replied with the cheers of 'Allah Hu Akbar' once by the students. The content of the da'wah from Mama Aki besides about Islam and its history, also about indonesia's struggle for its independence.

2. K.H Muhyiddin's Dokudrama Film Cast

In Perjuangan K.H. Muhyiddin movie, the actors and actresses were directly selected by the director and screenwriter. In the casting process, the selection of the film's prospective cast was witnessed directly by representatives of K.H. Muhyiddin's family.

Experience in acting was also considered in the determination of the cast in this film.

The casting process itself takes three days. Casting selection is determined by the actor's ability to live the role.

- a) K.H Muhyiddin is played by Zulkifi Rafhi. The director chose Rafhi directly to play the character Mama Aki. This election was because Rafhi had the ability to change his voice. In addition, Rafhi also played the character on cabaret performances. K.H. Muhyiddin was a protagonist character. In his character, the director

portrays K.H. Muhyiddin as a “round character”.

- b) Edeng is played by Angga Baruna. During the casting process, the selection of Edeng's role has a requirement to master martial arts. Angga Baruna was chosen by the director, as he was very powerful on the casting process. Edeng is a protagonist character with the type of “round character”.
- c) Siti Kuraesin is played by Mia Yohana. Although Mia was originally cast to play Aya Hafsoh (Edeng's wife), eventually the director asked her to re-casting and the director saw that she was suited better to play Siti Kuraesin because she is considered to have a similar posture and maternal nature. Siti Kuraesin is a deuteragonist character with a type of round character depiction.

Based on interviews, the Actors have different ways in studying the roles

they will perform. The differences made in each role have been summarized below.

2.1 Zulfiki Rafhi as K.H Muhyiddin

A. Zulfiki Rafhi

Rafhi has been in acting since 2009 when Rafhi joined the theater, and continued in 2014. After graduating from high school, Rafhi joined the Badalohor cabaret club.

Before it was made into a dokudrama film, the story of Perjuangan K.H Muhyiddin's was performed in a cabaret show entitled 'Laskar Pagelaran'. The cabaret was held for two days on 14 and 15 February 2018. Starting from November 2018, docudrama “Perjuangan K.H Muhyiddin” film began to be worked on.

Filming began with the development of the script, then the casting process. Unlike the rest of the cast, Rafhi, who had previously played K.H Muhyiddin on cabaret, reprised the same role in the dokudrama.

B. The Role of K.H. Muhyiddin

Zulfiki Rafhi is trusted to played K.H Muhyiddin on cabaret and dokudrama films. Before getting the role of K.H Muhyiddin on the film, he also went through the casting process on the cabaret. With one month to go, he observes and deepens the character in the given role. He also claimed that many changes occurred after he played this character K.H. Muhyidin. The distance from the cabaret show with the film's production is approximately nine months away, it also affects Rafhi in playing Kiyai Muhyiddin.

He sensed that many things from K.H. Muhyidin were still attached to him. According to him, at first it was difficult to switch from K.H. Muhyiddin's character to himself. However, over time Rafhi became accustomed and was able to position himself while acting as K.H Muhyiddin and returning to Himself.

The difference from cabaret to dokudrama is not very significant, so

Rafhi plays the character K.H Muhyidin well. It is also recognized by Banin Muhyiddin as Executive Producer. He acknowledged that Rafhi gave his total performance in playing as K.H. Muhyidin. Abah Banin also argued that perhaps because Rafhi had been in acting for nearly 10 years, Rafhi could have put himself into any role. In this case it is the role of K.H. Muhyidin. According to Rafhi himself, acting is an emotional and processed process that can make the actor to be someone different. And to be a different person for Rafhi, it's a challenges and challenges that make him able to control emotions more at all times.

Along with the rest of the cast, Rafhi did a follow-up reading for 3 days. According to him, each of his good actors helped each other and built each other's character. And this is also what he did at the time of reading. Rafhi also felt awakened his character due to the help of several actors. Like Mia Yohanna, and Angga Baruna. According to him, the two actors are very helpful

in the development of K.H. Muhyidin's character.

For Rafhi, it was difficult to come by when he had to equate his imagination about K.H. Muhyiddin with the family's story. Rafhi not only delved into the qualities of K.H. Muhyiddin, but also how K.H. Muhyiddin's body gestured, the way it was going, and how K.H. Muhyiddin raised his hand when it would excite hisbullah students and troops. What's more, K.H. Muhyiddin is a man of high charisma in the eyes of relatives, students and his family. Rafhi reveals that charisma is not a character, for him charisma is an aura in a person. How to find that charisma that keeps him honing his acting skills. Rafhi also explained that in the name of charisma, one must be researcheritative and once the person has researcherity, his charisma will come out on its own. After delving into the role of K.H. Muhyiddin, Rafhi felt that the researcherity of K.H. Muhyiddin's character carried over him to this day.

One characteristic feature of K.H. Muhyiddin that Rafhi remembers most is when K.H. Muhyiddin preached in front of his students, K.H. Muhyiddin did not screams 'Allahu Akbar'. It was there that Rafhi learned about how the highly-concioned carrying of K.H. Muhyiddin could excite the Performance students against the Dutch forces.

3. Analysis

As the main character, the character K.H. Muhyiddin played by Rafhi has a type of prontagonis character. The main purpose of this character is to broadcast Islam and to against Dutch forces. K.H. Muhyiddin's character is also included in the Round Character type. Because according to researchers, Rizky as a director and screenwriter describes this character as the perfect character.

After doing cabaret Rafhi made further observations in this role for the production of the next dokudrama film. In this follow-up observation he made

several further efforts for this character, namely sports, vocal exercise and soul treatment. As Richard Bolesalvsky (2007) says in the explanation in chapter II of this writing, the intellectual power is how an actor learns the character they about to play. This intellectual power also includes how deep an actor digs in and observes about the role. Rafhi in his research and observation continued to practice with all his knowledge of K.H. Muhyiddin.

Based on what Ikranagara (2009) said, an actor must have two elements, a role that is inserted into the actor's body, and also have facial expression, voice intonation, and articulation of speech that must be clear. The vocal process was also one of the focuses of rafhi's efforts. The real form of this vocal process is that the researcher sees and hears firsthand the differences in voices issued by Rafhi while playing K.H. Muhyiddin and during interviews. This is also reinforced by Rafhi's assertion that one

of the special techniques he did for this role was to change his voice to be more 'heavy'. However, it does not eliminate the correct articulation and intonation of the pronunciation of dialogue. When the researcher conducted a live interview with Zulfiki Rafhi, he also practiced Kiyai Muhyidin's voice by uttering one sentence of dialogue that Rafhi remembered best.

By deepening the character performed by Rafhi, the researcher analyzed that there was a very significant change in the main cast of the film. This is felt by the researcher at the time of interviewing in person. The change was also seen by the researcher when Rafhi played K.H Muhyiddin on a cabaret show playing a role in the film. To see the changes in Rafhi, the researcher made a comparison by analyzing the cabaret performance with the dokudrama film. The change in Rafhi was seen after a seven-month investigation into the role.

The result obtained by the researcher after analyzing Rafhi's change in the

role of the character K.H. Muhyiddin is a change in the voice as well as a change in Himself. When compared to performances

Cabaret, Rafhi in this dokudrama film is wiser in arranging his vocals. The wise ness of the researcher is that Rafhi not only emits a loud voice, but he also inserts taste and emotion in his vocals. By inserting a taste in the vocals, the character K.H. Muhyiddin can easily show emotion about the situation in the film.

When viewed from one of the main points in the presentation casting system, the researchers analyzed that Rafhi was the controlling master of achieving a message that the screenwriter wanted to convey in the role of K.H. Muhyiddin. It is also supported by his saying that he wants to convey one of the characteristics of K.H. Muhyiddin, namely the dignity of a kiyai through gesture and voice.

However, Rafhi himself admitted that he was never satisfied in playing the

role of anyone. Including the role of K.H Muhyiddin, because he thinks there is still much to unearth in this character. Rafhi felt that there were still many sides of K.H. Muhyiddin that he had not explored in yesterday's dokudrama. Rafhi felt

by digging deeper into K.H. Muhyiddin, he will learn more about Mama Aki.

4.2.2 Angga Baruna as Edeng

Edeng is the third of four children of sukaeji and Siti Kuraesin, has a fiery soul. Edeng was a child who loved his family very much, especially his mother. Edeng had a rushing emotion, especially when he witnessed his father K.H Muhyiddin being captured by the Dutch.

A. Angga Putra Baruna

Since 2008, Baruna has started entering the acting world. He mantioned, acting is one of the best ways of communicating. Techniques in acting can also be applied when

negotiating with others. Baruna gets some acting references from the dramaturgy. Because according to Baruna, dramaturgy is the most basic thing in acting. Baruna added based on his experience, in acting the actor should also be able to master the science of psychology. Because from the science of psychology, they can distinguish some emotions. And it is also the science that helps Baruna to delve into Edeng's character.

B. The Role of Edeng

Angga Puta Baruna, a stunt man actor who also mastered in martial arts pencak silat was chosen by the director to play Edeng. Angga confessed that Edeng's role in the film was the role he desperately wanted. According to Baruna, the role of Edeng viewed from the actor's side, is a role that has a lot of emotion.

During the casting process, Baruna practiced martial arts techniques. With the director's negotiations, Baruna finally got the role of Edeng. Before

casting, Baruna had watched a cabaret show held in February 2018.

From the beginning, Baruna has been eyeing the role of Edeng. Because he thinks that the role of Edeng is a role with a 'complete package' means the role that has many emotions that can be developed by Baruna. Edeng in this film is portrayed as assertive, brave, and compassionate. Edeng also has martial arts skills that are also mastered by Baruna. Edeng is not the lead role in the film, but Edeng is the lead character in the story.

There are other things that make Baruna feel a different experience in this film. On the day that he did the reading process with the rest of the cast, he felt like being 'approached' by the character he will play. But this fact has not been scientifically revealed by researchers, as it has magical elements. Although the time given for the character deepening process is limited, Baruna admits by his 10 years of experience in acting, his understanding of finding emotions

suitable for various roles, as well as teamwork between the players and the team behind the scenes are helpful in shortening the time.

Baruna's character deepening process was carried out at the pre-production stage. However, before Baruna acted as Edeng's character he did a self-meditation for five minutes before entering the shooting location. This meditation process according to Baruna needs to be done to present Edeng in him. The crew and other players mentioned that if Baruna had presented Edeng in him, not a single person would dare to interfere with Baruna's concentration.

Edeng's role according to Baruna has two levels; difficult and easy. It is not difficult for Baruna to play this role, because this role is a role that is not very well known to the public, only a few people familiar to this story. And no one has ever played him in another movie. According to Baruna, it was an ease in which he could freely play with his imagination exploring Edeng's

character without the need to compare with other actors. Although there is one actor who has played in the cabaret show that was Elga, Baruna considers that Elga portraying Edeng's character is similar to what Baruna imagined.

C. Analysis

Angga Baruna in this Edeng character is a Lead Actor. According to the director, the role is considered a Lead Actor because the climax in the film is determined by Edeng's character. Edeng is also described as a protagonist figure. The characters are rich in dramatic messages, including round character types.

Edeng's character as a lead actor is determined directly the director to describe K.H. Muhyiddin from his son point of view. It was Edeng, the third child, who was chosen as the only successor as Hizbullah army commander. Edeng was the trusted man of K.H. Muhyiddin at the time of the battle, which was also become the

director's consideration to determine Edeng's character to be the lead actor. The director wanted to present about K.H. Muhyiddin through his third child point of view.

The researcher found that Edeng character is different from K.H. Muhyiddin's three other children. He has exactly the same nature and spirit as K.H. Muhyiddin. In fact, according to the family description Edeng is K.H. Muhyiddin with a younger age.

One of Baruna's efforts to explore Edeng's role is to find the right personality approach. According to Hippocrates (in Saptaria 2006; 14), the four cosmological elements that exist in humans are Chole which is dry, Melanchole - wet, Phlegmatic - cold, and Sanguinis - hot.

PSYCHIC CONSTITUTION'S

DISTINCTIVE NATURE

Choleric

(koleris) Optimistic, vibrant, strong fighting, easily overflowing his feelings, his actions are fast but

unstable, sometimes small-talk, well-dressed just in need of recognition.

Melancholic

(melancholy) Pessimistic, easily disappointed, weak, selfish, always suspicious of others, lacking trust and not easily accepting the hospitality of others, it is not easy to make promises

Phlegmatic

(flegmatis) Calm, diligent, slow hot, unaffected, prone to being faithful to what he loved, the shaybar, apathy towards his social environment.

Sanguinic

(sanguinis) Alive, friendly, supel, fast-acting and fast-acting, easy to accept impressions, easy to change direction, often promise but not kept like helping others, not cowardly type.

To play the character of Edeng, Baruna implemented a sanguinis personality approach since the director portrays Edeng in the film as being knighted, brave and not easily retreating from

the battlefield, also fast respond to protect abah and his family.

For an actor, according to Baruna, the most important must-haves are the ears (hearing), eyes (vision), and mind. Because an actor must be able to hear more than anyone else, must be able to look more out ward than others, must also be able to see what no one else can see and all of this is put together in the mind of the actor in which the imagination about the character to be portrayed is re-developed.

Baruna's acting techniques in playing Edeng is include into realist acting or presentation acting by Stanislavsky. Stanislavsky (in Sitorus 2002) mentioned that the presentation approach is to act the role not with the intention of illustrating the character as previously knowed. According to Baruna, in playing a role especially in a biopic role no one can imitate to being that person, but an actor must learn the character and re-portray him according to the actor's interpretation. That technique was used by Baruna in

playing Edeng. In this case, the process of imagination conducted by Baruna helped the process of bringing the role of Edeng into Baruna himself.

On another occasion, Yoyo C Durachman (2019) told the researcher that a work of acting such as film and theatre relies on the actor's play, in which an actor is a direct depiction of the director's idea. Therefore, in this film Baruna has a great responsibility to the public in portraying the story and personality of Edeng. Because Edeng is an important but little-known figure in society, Baruna remains cautious about conveying the message in the role he plays.

B. Siti Kuraesin's role

In the ongoing casting process, Mia was originally cast for the role of Aya Hafsoh, the wife of Edeng. However, the director asked Mia to re-cast with a different role, Siti Kuraesin. Finally, the director decided that Mia Yohana played Siti Kuraesin. There was some doubt in Mia, when she was asked to

repeat her casting. However, with all due consideration, Mia was eventually chosen to be Siti Kuraesin.

Siti Kuraesin's role portrays a mother who has maternal nature. And this is one of the considerations of the director to choose Mia Yohana who also has one child. Mia and the other roles have approximately three days to do the reading process together. Besides sharing with her fellow actors in this dokudrama film, Mia also conducted her own research and observations about this role. She sought information about Siti Kuraesin from Abah Banin, as Executive Producer as well as one of the family who knew about Siti Kuraesin. After Mia finds out about Siti Kuraesin's nature, she does research on how Siti Kuraesin walks, talks, and looks.

Mia admits one of the difficulties when she started acting in the film was about speaking differently to the way a broadcaster talks. According to Mia, a broadcaster should have a fast speech technique that is to speak quickly but

the information is still conveyed. While an actor should not use the technique. Mia began to adapt to Siti Kuraesin's nature by practicing dialogue and gestures in her daily life.

C. Analysis

Siti Kuraesin was described as over 60 years old at the time, then Mia as the actor who played Siti Kuraesin researched about it at the time. Siti Kuraesin is a Sundanese woman who has a distinctive Sundanese accent. In the process of deepening her character, Mia learns Sundanese accents from her mother-in-law. She continued to pay attention to the way his mother-in-law spoke.

As a mother as well as a wife who supports her husband, Siti Kuraesin belongs to the type of Protagonis figure. Her strong character, made Siti Kuraesin included into Round Character.

The effort made by Mia is a presentational approach as what Eka D. Sitorus said (2002). The portrayal of

the character by Mia, is not the intention of illustrating the behavior that has been remembered before but Mia brings back the picture of Siti Kuraesin from Mia's own research and observations.

With a small deadline, Mia Yohana should really be able to make the most of the time given. Mia applies POAC principles (Planning, Organizing, Actuating, Controlling). Basically, this principle is used for business, but according to Mia it can also be used in acting. Where in acting is required careful planning, while organizing is necessary to manage all such mature planning. Then there is self-actualization, and the latter is controlling. In this case, controlling is necessary to take into account all means to get the best character deepening.

Mia Yohana mentioned the importance of a character deepening for an actor, for Siti Kuraesin role Mia has some things to do in the pre-production stage of the film. Several efforts were

also made by Mia Yohana to deepen Siti Kuraesin's character. First, Mia conducts observation and research. This observation and research according to Mia is indispensable to an actor. Because from research and observation, an actor will get massive information from the role to be played. The story research was also done by Mia on the script she provided. Research into this story was done to find the right emotions for each scene.

With the limited time, character deepening process is not just research, observation, re-calling experience, but in the production process an actor must also be proactive. Knowing the schedule of shooting, this also include when the actor's turn to act, knowing the time of makeup and changing costumes, it is also considered as proactive attitude. Being proactive will be useful to save production time at the shooting site.

During the reading process, she asked the other players to criticize her acting. This criticism was used by Mia Yohana

to develop and revise her acting for Siti Kuraesin role. Mia said that the opinions and criticisms of her fellow cast members will add to the closeness of the cast. In addition, this criticism can also develop Mia's own acting.

According to Mia by making several efforts in deepening the character as well as being a proactive actor, the actor is said to have appreciated the filmmakers such as the directors and crew who have worked hard, because being proactive will certainly save time and speed up the film production process. This attitude is in accordance with what Yoyo C. Durachman meant about one of the scope of an actor's duties of the principle of work togetherness.

Mia Yohana is also very satisfied with her work in playing the role of Siti Kuraesin. Mia felt that she had to appreciate every result of her work. She is also proud to be trusted to play the role of Siti Kuraesin, the very authoritative mother. Not just to herself, Mia Yohana satisfied and

happy to work with the film production team. She felt that the team was very agile and responsive to every situation at the shooting site.

In accordance with the theory used by the researchers in this study, according to Stanislavsky about the method of presentation acting (Realism) is acting that seeks to present human behavior through the actor's self, through understanding him/herself with the result of understanding the character he/she plays.

In accordance with this theory, the researchers from his observations in the field found that the actors applied presentation acting techniques as the basis for their casting in playing characters that had been set by the director.

Supported by the statements of Yoyo C. Durachman and Willy, F. Sembrung in the book *Pengetahuan Teater* (2016; 88) the function of an actor is the inventor and lead interpreter of the role outlined by the director, as well as

the executor of the interpretation which involved the work of togetherness.

This is in accordance with the fact that was found in the field that the actors in the film "Perjuangan K.H. Muhyiddin" have implemented the functions and scope of an actor's duties in the form of realizing the concept of roles that have been outlined by the director as well as performing a good cooperative work with other actors and all elements of production that involved in it.

4. Conclusion

The process of deepening the characters performed by the actors in this dokudrama film involves many things, namely actors, directors, and family parties as the main source of observation and research of the film. The researcher uses Constantin Stanislavsky's presentation acting

theory, which is to present human behavior through the actor's self, from their research and observations as actors. In other words, this concept of acting by bringing a role figure into the body of an actor.

The three lead actors are cabaret performers as well as film performers who have started a career in acting for more than 10 years. It is also one of the factors of their expertise in acting. They can organize and share the right emotions and sense for each scene. Along with the other actors they also build each other's characters to get a good storyline. The researcher observes that the cooperation between the cast and the production team went smoothly.

The researchers found some differences in the three actors on how they delved into each other's roles as follows:

- a) Rafhi who plays K.H. Muhyiddin has particular way of deepening the character, that is by

processing the sense of the story he got. Rafhi did not immediately change his personality into K.H. Muhyiddin, in fact he always trying to present the aura of a *Kiyai* who is most respected in pesantren. Rafhi made a change of voice with the vocals. This was done as an attempt to portray the dignity of a K.H. Muhyiddin. The sound difference during the interview with the scene in the film makes the researcher know that vocals are one form of portrayal of a character. This sound change also has a considerable impact in portraying K.H. Muhyiddin's character.

b) Mia Yohana who plays Siti Kuraesin deepens her role by story research, and practices the character by applying the role to her real life. This is to deepen her understanding of Siti Kuraesin. In this movie, most of

the acting Mia has to play is grieving. From the interview, the researcher found that an actor should be able to make a difference in an act so that he/she could express a particular situation well.

c) Angga Baruna who played the role of Edeng also has his own way of playing this role. After doing research and observation about the role, before starting to act Baruna always took time to meditate even though it was only five minutes. He spent times alone in one room, he said this needed to be done to bring the role into him. Edeng's role in the film was chosen directly by the director in order to present another point of view to explain about K.H. Muhyiddin.

The efforts made by each actor have something in common. The similarity is that actors don't make themselves as ever before, but they bring the

characters who once existed and have a unique story through themselves to send the message they want to convey.

Therefore, it can be concluded that the three actors in the film have done the process of deepening the character well. The three actors have also observed and presented the roles they played in the film.

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First Author Muhammad Faiz Bolkiah, M.Sn. achieved art bachelor in 2013 at Photography Study Program, Universitas Pasundan and master of art in 2016 at Fine Art Study Program, Institut Teknologi Bandung; a lecturer at Photography Study Program, Faculty of Art and Literature, Universitas Pasundan; majoring digital photography and digital editing; current research interest in analysing work of art in photography or movie and also creating a work of photography fine art.

Second Author Amalya Sabila, S.Sn. achieved art bachelor degree in 2019 at Photography Study Program, Universitas Pasundan, Bandung; work as copywriter in television scenario production.