Multi-Participant Identity Figures in Indonesian Animated Films

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Abstract. The purpose of this research is to find Indonesian multiculturalism in animated film characters. Fictional characters are human copies of the real world. Characters are positioned to live life in the world of animation. The relationship between characters is manifested when there is an attachment of cultural identity. The characterizations in Indonesian animated films show the complexity of creation. This concept refers to the view that the more complex the characters are, the more memorable the audience will be. This research uses ethnographic method, given that the characters have a cultural identity. Characters are placed as objects that have mental and motivational qualities. In addition, there is the use of cultural symbols, which indicates multiculturalism. The identity of the characters refers to the unified heuristic of Stets and Burke's theory of identity. Meanwhile, the apparent multiculturalism refers to Ricardo L. Garcia's theory of multiculturalism. The condition of Indonesia, which has been based on pluralism from the start, really understands the existence of differences. So that consciously accept the occurrence of cultural syncretism. The results of this study indicate that Indonesian animated film characters tend to show the application of multiculturalism. And, multiculturalism has become an identity. Multiculturalism is proof of acceptance of this condition, and is manifested through animated film characters.

Introduction

Movie characters are made to perform roles in films. Including animated films, which are run by fictional characters. What is meant is a character that is not an interpretation of the actor, but is created by a person or group of people. Since their inception, the characters have gone through the stages of interpreting their traits, habits, and appearance to fulfill roles in the film. This concept is based on Stanton's statement (trans. 33) that characterization refers to two contexts, namely the characters who appear in the film and "the mixture of various interests, desires, emotions, and moral principles" [1]. These characters are shown to act in the film, and this is called motivation. Lee and Heeter (4) cited Mateas (8) as asserting that a character is "the artistic abstraction of man, in the vision of the maker, whose behavior, motivation, and internal life have been simplified or exaggerated in such a way as to engage the audience" [2]. This specific motivation underlies the character to carry out his function in the narrative. The interesting thing is when this motivation is motivated by the attachment of "ethnicity" to the characters.

The next context is narrative, which is contained thematically. In his research, Wikayanto (2018) compiled data in the form of animated film titles made in Indonesia. During a period of 60 years there were 83 animated film titles, in the format of series films and feature films [3]. However, these titles do not include animated films packaged on hard disks (CD / DVD). The specific thing that is observed in this research, from the 83 titles, there are 11 films that carry the theme of happiness. The context of

ethnicity is interesting, considering that Indonesia is a country where there are many ethnic groups, languages, and have an impact on the meeting of various cultures. Multiculturalism requires at least three components (Parekh in Irhandayaningsih 3), namely culture, cultural plurality, and how to respond to this plurality [4]. Saefurrahman (para 5) explains that etymologically, syncretism comes from the words syin and kretiozein or kerannynai, which means mixing conflicting elements [5]. It is understood as a movement in the fields of philosophy and theology that prioritizes compromise on different, even contradictory things. Syncretism (Gatti 67) describes the involvement of interactions, dialogues, and special power relations in the form of partiality and the opportunity to maintain a distinctive identity [6]. Syncretism itself has a flexible meaning (Lambropoulos 228) considering that there is flexibility in culture and beliefs and practices [7]. The idea of syncretism is the mixing or mixing of entities that exist in society. The concept of syncretism has also been adopted by religions, including in Indonesia.

Understanding of culture in this context is not limited to the culture that is owned by a particular ethnic group. Thematically, the implementation of ethnicity is attached to the characters in the animated film. As an illustration, in a film there are characters who come from certain areas, so that they become representatives of certain ethnic groups. This depiction can be seen in the film Adit Sopo Jarwo, in which there are Javanese, Sundanese, Chinese and Betawi figures. These four ethnic groups occupy a position as the main character and peripheral / support. In particular, the Javanese ethnic group was positioned as the main character, and the other ethnic groups as the peripheral force. This is based on personal communication with the CEO of Mpic Animation Studios, Eki N.F, indirectly as a form of criticism of the Javanese who are the largest ethnic group in Indonesia. This means that criticism is aimed not at Javanese culture, but on the excesses of its number and position in society which allows it to be linked to all the problems that occur.

This idea of criticism is interesting, because apart from the existence of Javanese or other ethnic groups, the figures show that there are relationships created based on multicultural ideas. The fact that Indonesia consists of various ethnic groups has an impact on the existence of plurality and diversity. And this is implemented through the movie characters Adit Sopo Jarwo. The special highlighted figures are Jarwo (Javanese), Ujang (Sundanese), Baba Cang (Chinese), and Haji Udin (Betawi). The placement of different ethnic groups is based on the concept of plurality and difference. For filmmakers, character creation is a way to present the human world in an animated film. However, the growing representation is the implementation of the concept of multiculturalism as identity. The depiction of the character in the animation world of Adit Sopo Jarwo can be seen in Figure 1.

Figure 1. An atmosphere of thanksgiving for Jarwo after getting a job

Method

Ethnographic method was used to produce this research. This method refers to Spradley's (2007) statement that ethnography is a job of describing a culture, with the aim of understanding how people

organize culture in their minds and use it in life [8]. In this theory, culture is seen as a symbolic system that issues meaning in the human mind, however, both symbols and meanings divide and exist between, not within, and are general in nature, not personal (Wijaya, 2018) [9].

The implementation of this research was carried out in the following stages: first, questionnaires were distributed to obtain data in the form of characters who were the object of discussion and representative episodes. The second stage is observing the film and finding key words through dialogue between characters. The third stage, personal communication with filmmakers, to explore the relationships between characters in animated films. The fourth stage analyzes the characters in the selected episode.

Efforts to deepen the character are carried out using a theoretical approach, in the form of a unified heuristic identity theory by Stets and Burke. It is highlighted through the character's self-concept, and the excess relations that arise when dealing with characters of different ethnicities. Stets and Burke (2000) explain the results of the unification of these two theories, based on basic ideas, namely: 1) self-categorization is a cognitive association of oneself with different social categories with other categories, 2) identity is self-categorization in terms of roles or groups ; 3) self-concept is the collection of all one's identities, and 4) identity is activated situational [10]. Furthermore, it is explored again in the context of multiculturalism. Multiculturalism adopted is the theory of Ricardo L. Garcia in the form of cultural pluralism: mosaic analogy [11]. Given that in creating the animation world of Adit Sopo Jarwo, there is an involvement of democratic attitudes in individuals of various backgrounds (religion, ethnicity, language and culture) so that they have the right to express them without marginalizing the cultural identity of minority groups.

Result

The characters in the film Adit Sopo Jarwo are representatives of ethnic groups in Indonesia. This is based on the fact that there is a plurality of cultures. The excess of plurality is a difference, which, although it departs from the fact of ethnicity, is also covered by the existence of stereotypes that apply in Indonesia. This means that when a character stands alone as an ethnicity, there are qualities that show the characteristics of being an ethnicity. The strongest features are accent and speaking style. Basically, this attachment is an attempt to give the character's identity as himself. The interesting thing is actually obtained when the characters are made to face each other and interact. The dialogue that appears is accompanied by expressions and gestures, showing that each character gains self-respect and self-achievement. The concept of the role that is placed on a character is a form of self-positioning. When juxtaposed with other figures, what emerges is the placement of self-esteem and achievements.

Characters appear to resemble humans, equipped with attributes that complement them. Attributes to a character can be seen in two types, namely those that are attached as part of a character such as a haircut or wearing a mustache. The next type is the attributes worn by the characters, such as clothes, caps, vests, and pants. These two types of attributes reinforce identity, but do not merely indicate ethnicity. This means that ethnicity is an identity loan to strengthen the narrative, namely one that contains criticism of Indonesian society.

The next context is that a character is seen as an object that has character qualities in the form of traits and motivation. Identity does not stop at something that is visually recognized, but also gestures, expressions, and words. At this stage the attributes attached to the characters are a form of cultural organizing, making these objects a cultural implementation. In this case, cultural syncretism has occurred, in the form of compromise on cultures that gather in one place, namely the animation world of Adit Sopo Jarwo. This condition is interesting, considering that animated films are a product of spectacle, which began as a way to present the human world. In its manifestation, expressions are formed in which symbolic representations of the minds of the Indonesian people are formed.

Discussion

People live in the formations of identity which are used as a way of living. In the book Identity and Violence, Amartya Sen highlights that the symbol of identity is often interpreted as something singular, only owned by one group. Ignoring that the identity is very likely to come from a plural

group. This raises a tendency to create cultural exclusivity, even in this pluralistic society. As an illustration, for Indonesians, the use of the hijab is only for women who are Muslim. Hijab has been identified with dress only. Meanwhile, Islam views the hijab function as appropriateness and modesty in dressing, as a condition for covering oneself through clothing. In this context, religions other than Islam also have a concept of propriety according to their respective ways, especially when worshiping. This means that the concept of covering the head using a cloth is also shared by other religions in different countries. This is only one example of many perceptions of identity.

Symbols are artifacts produced by society to support cultural systems, which depart from thoughts and behavior. In fact, people often make cultural symbols as identity. Animated filmmakers responded to this, one of which was entitled Adit Sopo Jarwo. The initial thought was that culture was formed from cultural elements, including the religious system, society, and language. Meanwhile, animated films contain elements of animated films, such as narration, characters, and settings. The elements of these two parties meet to form an animated film character formed from a fusion of cultures, resulting in cultural diversity (see figure 2).
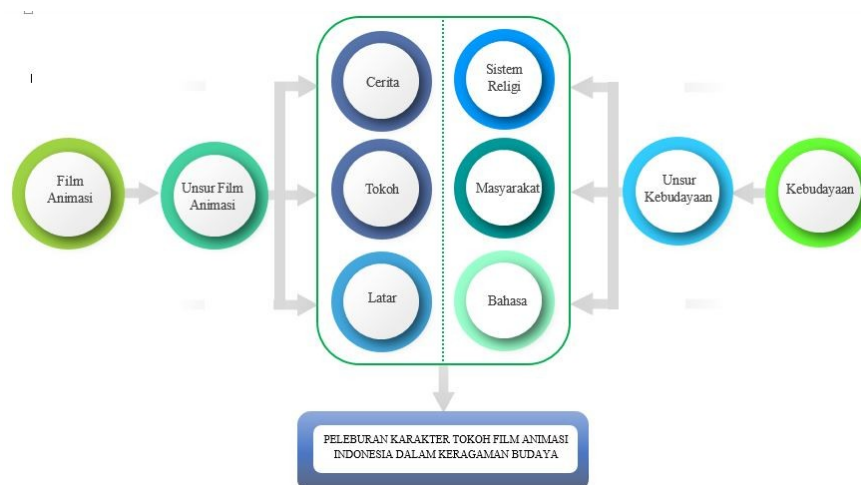

Figure 2. The amalgamation of animated film characters in cultural diversity

The animated film Adit Sopo Jarwo is produced by Mpic Animation Studios. It began airing in 2014 on a private television station, until now it is still consistently playing on television or the internet. When this film was shown, it received appreciation for being a nominee in national competitions, such as the 2015 Panasonic Gobel Awards, 2015 Indonesia's Kids Choice Awards, and the 2015 Indonesian Broadcasting Commission Award. 2017 was the highest achievement of this film, namely winning the Panasonic Gobel Awards and the Commission Award. Indonesian Broadcasting. This award is an appreciation of the emergence of the film, which seeks to show the life of the Indonesian people.

Refers to the creation of animated films, which are a response to people's culture. Thus, it can be seen that there are parallels between real people and characters. The embodiment of a character is described as an imitation of a human, so that it gets an identity patch and uses symbols to form cultural identity. Cultural identity or what is called a cultural identity is formed by humans as symbolic creatures, to gain recognition from other humans. This view refers to Cassirer's statement that humans are animal symbolicum. A view that responds to Aristotle's biological thinking that humans are intelligent animals. A condition that makes humans able to make responses that are not only instinctive and direct, but also "able to control biological reflexes into interpretative and even manipulative responses" (Kiding 2) [12]. Symbolism in humans can be categorized into thinking, having substance, existence, creative, living (conscious) beings, having affection, and deepening spirituality. This mental quality is an affirmation of human existence in the world in which he lives. This, in the context of identity (identity), manifests into the use of cultural symbols. The concept of

identity is formed by ethnicity, habits, and stereotypes that are accepted by society as commonplace. In the animated film character, this identity is in the form of a sticky identity (see figure 3).
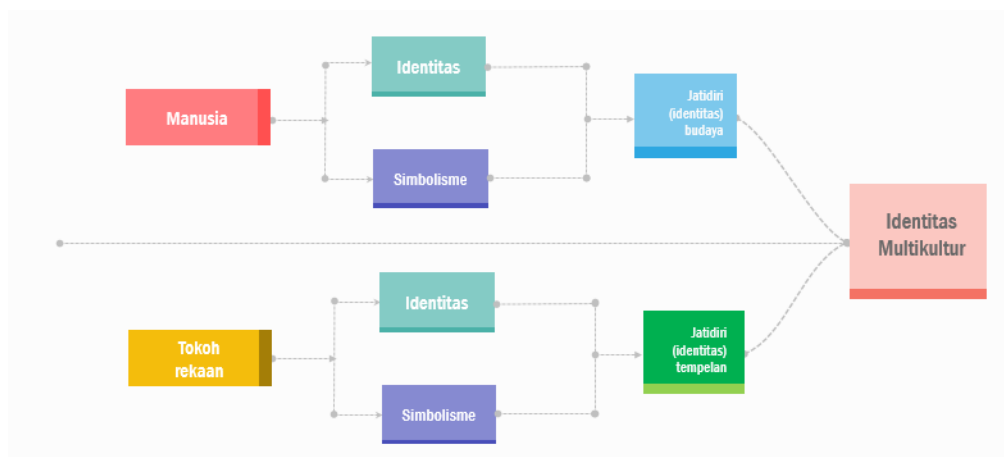

Figure 3. Comparison of humans and fictional characters

Stets and Burke (23) argue that "cognitive consequences for role membership and behavioral consequences for group membership, as well as emotional consequences for group roles and membership have not been systematically explored in the past" [13]. The identity formation in the animated film character Adit Sopo Jarwo refers to the use of accent, profession, and the existence of symbols. The accent is adapted to the ethnicity of the characters, namely Javanese, Sundanese, Chinese, and Betawi. In addition, accent is accompanied by expressions in the form of words or sentences that characterize the character. Slang is synonymous with accent, which is a way for speakers to pronounce the sounds of the language. The characteristics of the character's expressions can be seen in table 1 below.

Table 1 Slang and character expressions

No	Name	Slang	Phrase
1	Jarwo	Jawa	Halah
2	Ujang	Sunda	Ati-ati atuh kalau jalan. Boleh pelan-pelan, tetapi pandangan harus tetap ke depan
3	Baba Cang	Tionghoa	Haiya… Jalwo… Jalwo…
4	Haji Udin	Betawi	Ane udah bilang…..

The use of an accent is basically a character's identity through voice and speech. The language used is Indonesian, so that it is still recognized as a film made in Indonesia. The special thing that is inherent in the characterization of this animated film is the use of an accent to show joy. Slang is an inherent access to language. So, when a language is used using a regional accent, the language that accompanies it is the regional language. The characters in this animated film use Indonesian, so here is a decision that is a compromise on the use of language. The following is one of the conversations Jarwo had with Ujang.

Jarwo: Bro, how about this, there are more guests ... just add on, bro.
Ujang: Wow, what do you know, Jarwo. It's not that I don't want to, but I have to be on guard always. So that all, not easy to pass ...

The language used in the conversation is Indonesian. In personal communication with animated film makers, it is explained that the choice of Indonesian is a strategy so that this film can be accepted by all Indonesian people. However, in a cultural context, this is a form of cultural fusion that is carried out through language. The next discussion leads to the idea of multiculturalism found in this animated film. The concept of multiculturalism according to Richardo L. Garcia is referred to as a melting pot. The term melting pot indicates the relationship between individuals in society with various religious, ethnic, linguistic and cultural backgrounds. In the context of this animated film, the multiculturalism model applied is Cultural Pluralism: Mosaic Analogy, which is the involvement of democratic attitudes in individuals of various backgrounds (religion, ethnicity, language, and culture) so that they have the right to express them without marginalizing the cultural identity of minority groups.

The character in the film Adit Sopo Jarwo is given a symbolic attribute. There are two types of attributes, namely attributes that apply as part of the body, such as haircuts and the use of a mustache. The next attribute is what the character wears, such as a cap, shirt, pants, and vest. This addition strengthens the character's self-identity, especially those who want to be shown in the film (see table 2)

Table 2 Unsur Simbol pada Tokoh

Symbols		**Adit Sopo Jarwo**	**Explanation**
Ethnicity	Java	Jarwo	
Gender		Male	
Facial elements	Mustache	Thin	
	Mustache has become a symbol of virility and power for men in several cultures.		Part time workers doing all kinds of work. Occasionally helps Ujang washing cutlery
	Hair	Touching the nape of the neck	
	Hair, apart from being a biological phenomenon, is also a social and political symbol		Anthropological research explains that hair occupies a function of symbolism that has been going on for centuries.
	Clothes	Red long sleeves, sleeves rolled up in my session (all episodes)	In personal communication with filmmakers, the color red is interpreted as courage. Jarwo, who did have the courage to express his thoughts or feelings.
Ethnicity	Betawi	Haji Udin	Ketua RW di Kampung Karet Berkah
Gender		Male	
Facial elements	Cap		The attribute of Haji Udin gives the impression of a person who is pious, pious, and has charisma. The cap used by Haji Udin, for the people of Indonesia is

			synonymous with Islam.
	Kumis	Tipis	Haji Udin is the only character who has a mustache and a short gray beard. The addition of a beard is associated with a Muslim and Muslim. Maintaining a beard refers to a hadith which states that it is sunnah to maintain beards for men. Having a beard is the identity of a Muslim, as stated in the hadith
Ethnicity	Sundanese	Ujang	Meatball seller
Gender		Male	
Facial elements	Fedora hat		The fedora hat underwent a change in meaning during its appearance. It started as a hat for women. currently used for events that are not formal.

The three characters, namely Jarwo, Haji Udin, and Ujang, represent culture in the context of multiculturalism. Attributes worn on characters indicate a union of cultural symbols. In this case represented through leadership through the figures of Haji Udin, profession through the figures of Ujang and Jarwo. In the context of appearance and mode of communication, there are efforts to show multiculturalism in characters.
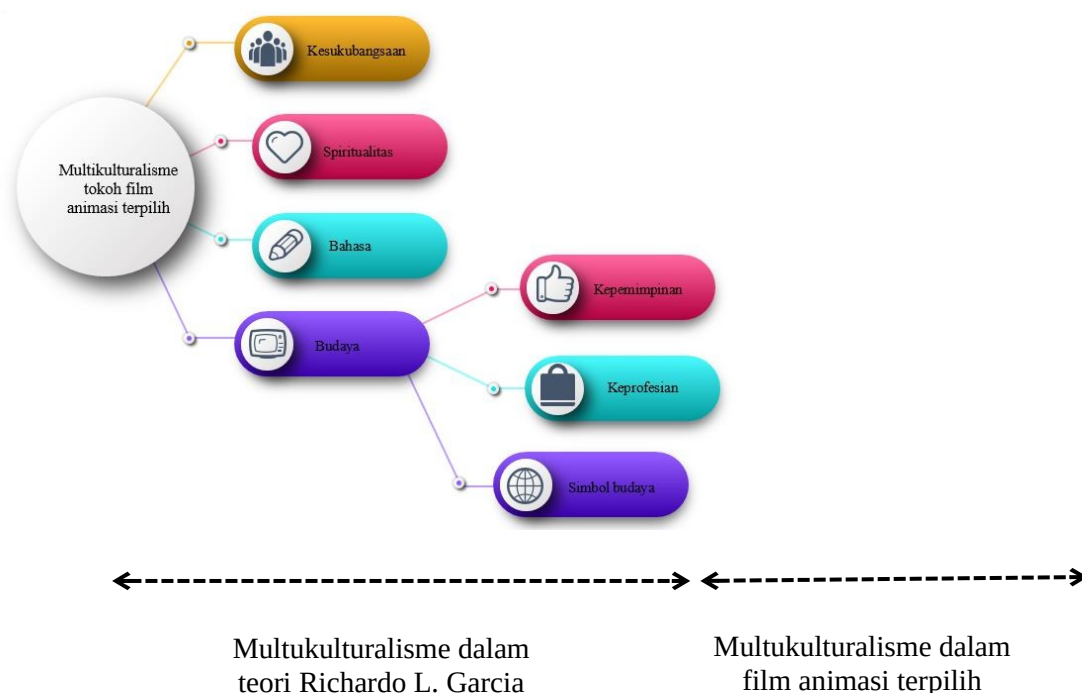

Multukulturalisme dalam teori Richardo L. Garcia

Multukulturalisme dalam film animasi terpilih

Figure 4. The pattern of multiculturalism in the animated film Adit Sopo Jarwo

Conclusion

Selected animated film characters who were originally affixed with ethnicity, grew to respond to the conditions of society. Sukubangsa are borrowed to create thematic conflicts, even understood as stereotypes of narrative repetition, including in other media such as films or soap operas. However, what is shown through the characters is a form of multiculturalism in the animated film media. The special thing that can be seen in the character, when referring to Ricardo L. Garcia's theory of multiculturalism is the existence of aspects of ethnicity, language, religion, and culture. However, the selected characters in the film show a special thing, three aspects, namely religion, language and culture, appear in a more neutral form. The complexity given to the characters is a response to various cultures formed through cultural syncretism, so that the version of the selected animated film character's version of multiculturalism is formed. The multicultural identity of the chosen characters is a picture that is shown in the animated film Adit Sopo Jarwo. This comes from the interpretation of the shift from the concept of 'religion' to 'spiritualism'. Furthermore, the use of the Indonesian language, as an abortionist of plurality and diversity of languages based on ethnicity. Finally, there are three types of culture being reduced, namely leadership, professionalism, and cultural symbols.

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