



Nonverbal Communication Analysis in Animated Series

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ABSTRACT

The Bilu Mela animated film is a film produced by the State of Indonesia without using sound from human dubbing, especially in dialogue. The audience is required to understand the storyline through the body movements of the Bilu Mela film characters. In the Bilu Mela episode non water ghost animation, it tells about two blue (Bilu) and red (Mela) fish sleeping in their respective aquariums. Then the blue one woke up because he heard the sound of a chest moving from outside the aquarium. Then a genie appeared who came out of the magic teapot and cursed the blue one to become long and the mela to become fat. This genie will lose his body if doused with water, so the mela watered the genie's left hand and the genie's left hand disappeared. When Bilu wanted to wash the genie's body parts, the genie apologized to Bilu not to be doused with water, Bilu agrees with the condition that the genie changes their (Bilu & Mela) bodies back to their original shape. the researcher uses the theory of non-verbal communication which can also be interpreted as the creation and exchange of messages without using words, this communication uses body movements, gestures, intonation (pitch-lowness), eye contact, facial expressions, proximity and touch - feel.

Keyword: Communication, Non Verbal, Analysis, Animated Series

INTRODUCTION

This silent animation film can help build the imagination of the audience (Zarnuji, 2022). Currently, many animators in the world produce silent animation and experience many developments, such as Bearnad Bear, Larva, Oggy, Oscar Oasis. In the film industry, silent animation is still able to survive, plus this type of animation continues to experience development (Yanuar dkk., 2022). The packaging of the storyline that is interesting and doesn't make you bored is proud to make the audience laugh so that the selection of characters in the story that is conveyed is also a major factor in silent animation. In this case the writer chose the title of silent animation Bilu Mela as research because of the popularity of Bilu Mela which is liked and has a pretty good rating (Syah dkk., 2022). The popularity of Bilu Mela animation is an interesting phenomenon to study because as a silent animated film it has many fans (Oktri Permata Lani dkk., 2022). Bilu Mela tells the story of two fish that have human-like intelligence, creativity, and behavior and can walk outside the aquarium like humans (Zulfa & Yasin, 2022). This Bilu Mela animated film is loved by the public regardless of age category and rights. This actually also shows that silent animated films also have their own place in society because they are not only entertaining, but the messages contained in them are also very interesting and have meaning.

The Bilu Mela animation: Non Water Ghost was posted on YouTube on September 16 2016, with 3,898,696 views and 5.7 thousand likes (Rahman dkk., 2023). Without much media exposure, the domestically made animated series entitled Bilu Mela has penetrated the international stage (Ramadhani dkk., 2022). At least five countries have purchased licenses for this visual work, including the Encrypta Brasil network and the Al-Jazeera TV network. This is of course a good sign for the development of the Indonesian animation world. Bilu mela is the work of animator Fajar Nuswantoro who debuted in October 2014 and later aired on MNC TV (Fajar G dkk., 2022). Fajar started his animation business in 2012 (Agustanti & Astuti, 2022). He then created the characters Bilu and Mela, two fish with their own characters. Fajar chose fish because apart from being different from humans, fish have their own rules of life that are not known to many humans. The concept for the animated film Bilu Mela was offered to a number of international distributors. Bilu Mela turned out to be able to attract the attention of the international animation world (Indriani dkk., 2022). Distributor from Ireland, Monster Entertainment, interested in the concept offered. They work together to distribute Bilu Mela worldwide. However, due to consideration for international broadcasts, they asked for the title of Bilu Mela to be changed to Flip Flap. It made its international debut at the MIPCOM event, at Cannes in October 2014 (Razali dkk., 2022). Flip Flap became the first Indonesian animation to be screened. In the near future, Flip Flap will be screening on Kidscreen, New York, United States. This silent animation film can help build the imagination of the audience (Nida dkk., 2023). Currently, many animators in the world produce silent animation and experience many developments, such as Bearnad Bear, Larva, Oggy, Oscar Oasis. In the film industry,

silent animation is still able to survive, plus this type of animation continues to experience development (Teguh dkk., 2023). The packaging of the storyline that is interesting and doesn't make you bored is proud to make the audience laugh so that the selection of characters in the story that is conveyed is also a major factor in silent animation. In this case the writer chose the title of silent animation Bilu Mela as research because of the popularity of Bilu Mela which is liked and has a pretty good rating (Farid, 2023). The popularity of Bilu Mela animation is an interesting phenomenon to study because as a silent animated film it has many fans (Sitinjak dkk., 2023). Bilu Mela tells the story of two fish that have human-like intelligence, creativity, and behavior and can walk outside the aquarium like humans (Agus Triansyah dkk., 2023). This Bilu Mela animated film is loved by the public regardless of age category and rights. This actually also shows that silent animated films also have their own place in society because they are not only entertaining, but the messages contained in them are also very interesting and have meaning.

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RESEARCH METHODOLOGY

The research method is a regularly arranged technique that is used by the author to collect data in conducting research that is tailored to the research object (Jacob dkk., 2023). Methodology is also a general approach to studying research topics. which is influenced by a theoretical perspective that can be used to conduct research, while that theoretical perspective is an explanatory framework that allows researchers to understand data and relate complex data to other situations or events (Arifuddin dkk., 2023). The research methodology that the author will use is as follows (Hassan dkk., 2023): The method used in this study uses qualitative research methods with a nonverbal analysis approach which is a science or analytical method for studying messages to be analyzed without any dialogue at all (Adema dkk., 2023). Because nonverbal analysis is a meaning that is not inherent in every scene movement in film or theater without text (Louw dkk., 2023). The activities of the audience are in the center of attention, where they are considered not to lead to meaning but have meaning. Each

movement emphasizes the interpretation of the subject of the audience, by unfolding the folds of each scene in the film Bilu Mela to see the deepest meaning (Arumi Sunarta dkk., 2023). Thus the meaning of the scene, the researcher can reveal the messages embedded in the plot of the film. Nonverbal analysis has meaning and is conveyed by the communicator. The symbols referred to here are language, signs, pictures, colors and so on which directly describe the thoughts or feelings of the communicator to the communicant (Effendy, 2013:11). Which is one of the methodologies used to explore, interpret, and at the same time deconstruct the thoughts, values or interests that are behind a media text. With this knowledge base, textual analysis departs from the assumption that meaning is not singular but comprehensive or with meaning that is polysemy (Jelatu dkk., 2023). In this study, what is meant by the scene in the show is an image of each movement of the characters made from clay in the livestock area in the Bilu Mela film. colors and so on which directly describe the thoughts or feelings of the communicator to the communicant (Effendy, 2013:11). Which is one of the methodologies used to explore, interpret, and at the same time deconstruct the thoughts, values or interests that are behind a media text. With this knowledge base, textual analysis departs from the assumption that meaning is not singular but comprehensive or with meaning that is polysemy. In this study, what is meant by the scene in the show is an image of each movement of the characters made from clay in the livestock area in the Bilu Mela film. colors and so on which directly describe the thoughts or feelings of the communicator to the communicant (Effendy, 2013:11). Which is one of the methodologies used to explore, interpret, and at the same time deconstruct the thoughts, values or interests that are behind a media text. With this knowledge base, textual analysis departs from the assumption that meaning is not singular but comprehensive or with meaning that is polysemy. In this study, what is meant by the scene in the show is an image of each movement of the characters made from clay in the livestock area in the Bilu Mela film. at the same time deconstructing the thoughts, values or interests that are behind a media text. With this knowledge base, textual analysis departs from the assumption that meaning is not singular but comprehensive or with meaning that is polysemy. In this study, what is meant by the scene in the show is an image of each movement of the characters made from clay in the livestock area in the Bilu Mela film. at the same time deconstructing the thoughts, values or interests that are behind a media text. With this knowledge base, textual analysis departs from the assumption that meaning is not singular but comprehensive or with meaning that is polysemy. In this study, what is meant by the scene in the show is an image of each movement of the characters made from clay in the livestock area in the Bilu Mela film. at the same time deconstructing the thoughts, values or interests that are behind a media text. With this knowledge base, textual analysis departs from the assumption that meaning is not singular but comprehensive or with meaning that is polysemy. In this study, what is meant by the scene in the show is an image of each movement of the characters made from clay in the livestock area in the Bilu Mela film.

RESULT AND DISCUSSION

As it has been concluded in the analysis of nonverbal communication from the scenes that have been taken in the Bilu Mela animation show in the Non Water Ghost episode, according to the scenes the researcher has found that the broadcast has a message that contains laughter to the audience. According to what was observed by the researcher, the show can give messages that make the audience laugh and can convey messages from the show maker without displaying dialogue between the players and in accordance with the theory used by the researcher, it can be concluded that the nonverbal theory system code is, "a collection of behaviors used to convey meaning, or classify systems as they have some characteristic structure, nonverbal codes tend to be

analog rather than digital. Digital signals have their own characteristics such as letters and numbers, while analog signals are continuous, forming a level or spectrum, such as sound volume and light intensity. Therefore nonverbal signals, which can be seen such as facial expressions and voice intonation, cannot be simply classified into categories that have these characteristics, but are more viewed with differences. Nonverbal codes have a dimension that refers to a sign, and are often classified according to the type of activity that is often used in the code. It can be concluded in interpreting and interpreting the scenes in the Bilu Mela episode Non Water Ghost which have been researched and observed, by analyzing using nonverbal codes,

1. Kinesics (body movements and facial expressions)

A. Emblems

Signs that replace words or phrases directly.



Figure 4.1 scene 1.11

Non Verbal: shows the index finger down

Verbal : quickly apologize to me

Context : So, the bilu destroys the magic teapot (genie's house) then the genie is angry with bilu and tells bilu to apologize to him, the genie uses the emblem's nonverbal code by pointing his finger down and trying to say "quickly apologize to me"

B. Illustrator

Illustrator relates to efforts to describe a message.



Non Verbal: put on a confused expression

Verbal: showing confusion

Context: Mela is confused about what the genie will do to Si Bilu. Mela uses the illustrator's non-verbal code to show her confusion

C. Appearance of affection

Facial movements that express emotional meanings such as: anger, happiness, fear, surprise, fatigue, desire, etc.



figure 4.3 scene 2.09

Nonverbal : Mela furrows her eyebrows and puts her hands (fins) on her waist.

Verbal : why did you do that to the blue one.

Context: Mela is angry with the genie because he has made Bilu faint. Mela uses the nonverbal code of affection to show that she is angry with the genie.



Figure 4.4 scene 2.02

Nonverbal: fanning the blues by putting on a worried face.

Verbal : why you can be like this blue.

Context: Mela is worried about Bilu because Bilu doesn't wake up. Mela uses the regulator's nonverbal code to show her concern for Bilu.

E. Adapter

Behavior that is done to create a sense of comfort when facing a test.



Figure 4.5 scene 3.15

Nonverbal: the genie attacks Bilu and mela uses his power.

Verbal : the genie is afraid because he will be scorched when hit by water.

Context: Bilu and Mela tried to attack the genie by pouring the water on the genie's body, but the genie attacked them again. Jin uses the adapter nonverbal code to show his fear when he will be splashed with water by Bilu and Mela.

2. Appearance of the body

A. Body Type

1. Blue



Figure 4.6 scene 0.31

Mesomorph: has a proportional body shape. Bilu has a proportional body shape, not too thin and not too fat.

2. mela



Figure 4.7 scene 2.20

Mesomorph: Mela has a proportional body shape, not too fat and not too thin.

3. genie



Figure 4.8 scene 0.46

Mesomorph: a genie has a proportional body shape, not too thin and not too fat.

3. Physical Attraction



Figure 4.9 scene 4.10

Bilu and Mela have an attraction in the Bilu Mela animation because Bilu Mela has intelligence and creativity and can walk like a human and can breathe in the air and can solve problems that occur.

4. Touch



Nonverbal : mela touches blues.

Verbal : Mela touches Bilu to help Bilu get into the aquarium.

Context: because Bilu fainted, Mela came and touched Bilu to help Bilu. Mela uses the nonverbal code of touch to help Bilu.

5. Paralanguange

Are nonverbal sounds or vowels that are aspects of conversation.

A. Pitch



Verbal : blue screamed because he was afraid to see the genie.

Context: blue screamed loudly because he saw the genie. Bilu uses this nonverbal pitch code when she is scared and surprised.

B. Rate



Figure 4.12 scene 1.23

Nonverbal: blue pleading.

Verbal: Bilu begs the genie to be forgiven and not punished.

Context: Bilu came out of the aquarium and then begged the genie. Bilu uses the nonverbal rate code to show that he is apologizing.

CONCLUSION

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Based on the discussion, it can be concluded about nonverbal communication in the animation Bilu Mela episode Non Ghost Water. In the use of nonverbal communication, kinesic nonverbal codes (body and facial movements) are often used. kinesic nonverbal facial and body movements to convey emotion. To explain Bilu and Mela's fears to the genie. Bilu and Mela more often use nonverbal affection to express their frightened faces. affection is a facial movement that expresses the meaning of emotions such as: angry, happy, scared, surprised, exhausted, etc. Like when Mela was angry with the genie because the genie had made Bilu faint and changed Bilu's shape to become thin.

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