

Analysis of Kinesic and Proxemic Signs Structure in the Animated Music Video "Sabda Alam"

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ABSTRACT. Media campaigns are designed to attract the attention of their audience, including through animated music video media. In an animated music video, the delivery of messages is combined through narration, characters and music. This research discusses "Sabda Alam", an animated music video about protection for endemic Indonesian birds. This animated music video is the final work of the students of SMK Raden Umar Said (RUS) Kudus which received appreciation at the Balinale International Film Festival 2021. The visualization of endemic bird life presented in "Sabda Alam" is an illustration of the existence of wild animals in relation to nature and humans as an effort to survive in their habitat. The visualization of these endemic birds is interesting to study as messages packaged through visualization structured nonverbal. The analysis in this study uses qualitative methods with a nonverbal communication theory approach, namely kinesic studies related to visualization as a language of movement, and proxemic studies as visualization of space which becomes the setting of the narrative. The results of the study explain that there is an arrangement of facial and postural signs in the sign structure kinesic, in the form of character expression and bird appearance. Meanwhile, in the proxemic sign structure, signs are presented through the relationship between the character of the bird and the time and space of events. The relationship between kinesic and proxemic signs structure is proven to represent messages about the importance of protecting endangered wild animals. This research can be an academic reference in the field of visual communication design, especially the sensitivity to read visual signs as messages.

KEYWORDS: signs structure; kinesic; proxemic; messages

1 INTRODUCTION

Environmental issues are one of the priorities in the government's campaign program, especially regarding the protection of endangered wild animals. This is stated in the guideline data for identifying protected wild animal species, especially songbird species from the Ministry of Environment and Forestry, Indonesian Institute of Sciences (2019), that there are 557 bird species protected in the Minister of Environment and Forestry Regulation Number P.106/MENLHK/ SETJEN/KUM.1/8/2018, namely 140 species of birds of which are songbirds. Indonesia is also positioned as the country with the highest diversity of wild birds in the world, however ten percent of these birds' population continues to decline (Prawiradilaga, 2019).

Efforts to socialize these problems include conducting environmental campaigns. One of the campaign models is an animated music video, the work of Raden Umar Said Vocational School student, Animation Department, in Kudus, Central Java, entitled "Sabda Alam". The narrative "Sabda Alam" about the life of endemic birds in Indonesia is designed in 2D animation and uses a popular song from the legendary singer Chrisye. This animated music video won appreciation from international filmmakers, producers and journalists at the Balinale International Film Festival in November 2021. In the same year, the animated music video with a duration of 6 minutes 14 seconds has also been watched by 3.2 million people, via the RUS Animation Studio YouTube channel, with 25 thousand subscribers.

In a socio-cultural context, the animated music video "Sabda Alam" can be positioned as a work of art that carries a message about the relationship between humans and nature. As a media campaign, this animated music video narrative conveys a message about the importance of raising awareness for each individual to work together to protect endangered birds, because it has an impact on preserving the ecosystem on earth.

Barthes (2016) says that everything in the narrative signifies or means something. Even if a statement appears to be devoid of any function, it still has meaning. In other words, the narrative building in this animated music video is also composed of meaningful visual signs. This is also said by Hall (in Setiawan, 2014) that the narrative structure of a work presents a variety of narrative events that produce meaning and represent something.

Littlejohn (in Wardani, 2011) explains three main things that can be studied in nonverbal communication research, according to Abne Eisenberg and Ralph Smith's theory, namely the study of body activity (kinesics), the study of space (proxemics), and the study of sounds (paralanguage).), namely the sounds produced during communication. The animated music video "Sabda Alam" is a spectacle product that does not use dialogue, so based on this approach, the message conveyed can be communicated to the audience through nonverbal visualization, especially from the body language of the characters as kinesic signs, as well as the depiction of the setting of space and time as proxemic signs.

Therefore, the research question in this study is: How can the kinesic and proxemic signs structure in the animated music video "Sabda Alam" convey a message about the environment? It is hoped that this research can provide an academic reference on the reading of visual signs structure in animated products, as well as a reference in packaging complex ideas into design elements, so that campaign messages can be easily understood, and conveyed in interesting ways.

2 APPROACH AND METHOD

This study uses a descriptive qualitative method, with reference to the structural semiotic approach according to Ferdinand de Saussure's thought. Reading the structure of signs in the context of human communication means dividing signs into signifiers and signifieds. According to Sobur (in Fanani, 2013), a signifier is a sound or streak that is meaningful (in a material aspect), namely what is said and what is written or read. Meanwhile, signified is a thought or concept, as a description of the mental aspect of language. Structural semiotics used in this study is a way to analyze the arrangement of signs contained in animated music videos. Analysis of the animated music video "Sabda Alam" can show how the visual signs in it are processed, so that they are able to construct certain meanings.

The analysis in this study is focused on the choice of visual signs as nonverbal communication texts. According to Fiske (2018), nonverbal communication can take place through presentational code, namely signs that are visualized as body language, and can also be displayed as representational code, namely signs that convey information or ideas into a meaningful message. Thus, the visual signs in animated music videos can present both presentational and representational codes, when each sign is read by the audience and is able to build perceptions that convey meaning.

In the nonverbal communication approach, visual narratives that function as representations can be divided according to two sign structures, namely kinesics and proxemics:

1. Kinesics, is the study of activity or movement as body language and has meaning like words in language. In the context of this animated music video, body language can be presented through visualization of the characters' activities and expressions as representational messages. The kinesic sign structure includes facial signs and postural signs that are visualized by the character (Ray Birdwhistell in Rachman, 2021).
2. Proxemics, referring to Edward T. Hall's thought (in Rachman, 2021), is the study of how someone or something is involved in the spatial structure or physical distance that governs it. In the context of this animated music video, the structure of the proxemic sign includes the reading of the visual sign as a spatial and temporal setting depiction of events. In space semiotics, there are three important elements in proxemics, namely space-time-object. Space indicates the setting, time indicates the atmosphere, and objects indicate the character's role. The relationship between the three can build perception and meaning.

This research limits its analysis to kinesic and proxemic studies, and does not include sound (paralanguage) studies, because the type of animation is without dialogue. For musical elements and sound effects, these two elements are classified as nonverbal messages that are auditive in nature.

3 ANALYSIS

The animated music video "Sabda Alam" features four bird characters that are included in protected species, namely the Yellow-crested Cockatoo, Bali Starling, Ivory Hornbill, and Ekek Geling. Through the animated music video "Sabda Alam", the representation of the life of wild birds is presented as a reality of space and time in three parts of the storyline, namely the opening part, the content or climax part, and the closing part.

The opening part describes the free life of wild birds in their fertile habitat. The content or climax section describes the arrival of poachers who catch the birds to be traded in the illegal wildlife market. Furthermore, the closing section describes the end of the life journey of these birds, as well as the condition of the bird's habitat which is threatened with destruction, due to the breaking of the life chain that builds the ecosystem.

The visualization of events that occur in the four bird characters, including the visualization of the setting as a representation of the event space, can be analyzed through the structure of kinesic and proxemic signs. Analysis of these two sign structures can help the audience to understand the meaning contained in the visual signs as a visual communication design model.

3.1 Analysis of Kinesic Signs Structure

In the kinesic sign structure, a form of conveying nonverbal messages using body language is interpreted through facial presentation and postural presentation. In the facial presentation, the analysis focuses on the visualization of the bird's eyes as a meaningful expression of body language. Meanwhile, in the postural presentation, the analysis focuses on visualizing the bird's body as a condition or appearance experienced as a result of the incident.

3.1.1. Facial Signs

Eyes are an important facial sign in a bird's character. As animal characters in nonverbal communication shows, the shape of the eyes can be a meaningful sign. The eye sign element functions to convey a message about the feelings experienced by the birds, as an expression that can touch the emotions of the audience. According to Sugiarno and Ginting (2019), the expression of eye contact is a visual connection that depicts one party's gaze into the eyes of another party. Eye gaze is able to convey the most intense messages because it emphasizes emotions. Functionally, eye contact has two nonverbal communication functions, namely a regulatory function and an expression function. As a regulatory function, eye expressions can inform others about the desire to interact or avoid. Meanwhile, as an expression function, eye expressions can tell other people about feelings.

Based on the results of the researcher's interview with Sigit Hermawan, as the cinematographer of the animated music video "Sabda Alam", the illustration style for the birds' eyes actually uses the human eye style to present a more humanistic eye expression, because it is considered capable of representing the emotions felt by the audience. The analysis of the facial signs of the eyes on the four bird characters can be described as follows:

- a. The eye presentation represents happiness when the birds can live, breed, and fly freely in their habitat
- b. The eye presentation represents fearful, sadness and helplessness, when the birds are threatened by the arrival of poachers, caught, trapped and traded in the illegal animal market, so that they are separated from their families and natural habitat, and are threatened with death.

3.1.2. Postural Signs

Bird's body appearance is also an important postural sign in visualizing the character of birds. Postural signs are signs that are displayed as a meaningful picture of the character's posture or body. However, the postural signs here are only limited to the bodily activities that are experienced as a representation of the state. Visualization of the body through scenes of events also aims to build perceptions of happiness, fearful, sadness and helplessness. The analysis of the postural signs on the four bird characters can be described as follows:

- a. The presentation of the body represents happiness, when birds can fly freely in the sky, so they are presented as a strong and healthy body.

- b. The presentation of the body represents fearful, sadness and helplessness, when the birds are caught and trapped in a trap, so they are presented as weak and sick bodies

Based on the analysis of these two sign structures, the message that can be conveyed through facial and postural signs structure is the importance of building public awareness of the survival of wild birds in their habitat. This protection is a shared responsibility to safeguard human and natural resources as an ecosystem.



Figure 1: Visualization of the eye and the bird's body as facial and postural signs

Table 1: Analysis of Kinesic Signs Structure

Facial Signs	Postural Signs	Representation	Messages
Expression of the eyes of birds that live freely and can breed in their habitat	Free-flying bird's body	Happiness	The importance of protecting wild birds in their habitat
The expression in the eyes of birds threatened by poachers, trapped and traded, separated from their families, and facing death	The body of a bird caught and trapped in a trap	Fearful, sadness, helplessness	The importance of building public awareness of the importance of the survival of wild birds

3.2 Analysis of Proxemic signs Structure

The structure of the proxemic sign in the animated music video "Sabda Alam" is conveyed through the depiction of three spatial settings, which are simultaneously related to the depiction of the time of events. The three spatial settings as proxemic signs consist of forest and nest spaces, spaces in illegal animal markets, and barren natural spaces.

According to Wardani (2023), setting visualization tends to be presented in a rectangular area to depict the natural environment or atmosphere of a natural habitat. The setting space is also presented in a landscape manner to give the impression of a broad and dense forest. While the time setting, visualization is presented in the form of events in the opening scene, conflict scene, and closing scene.

Visualization of space and time can produce meaning, because space becomes a place for objects, especially the habitat of birds which is depicted as a place to live freely and breed. Meanwhile, time shows the movement of objects, where the birds have to struggle to avoid poachers, day or night, until they are finally caught and traded in the illegal animal market. Forest spaces and nests in lush trees become spaces of past events. Meanwhile, the space in the illegal animal market and the barren natural space have become spaces for current events.

The existence of a setting in space and time helps the viewer to imagine the scene of the event. Timing gives meaning to the scene, the movements of the characters, directs the audience to form perceptions and interpret them, while evoking emotions and strengthening the story (Halas and Whitaker, 2009). In this proxemic sign structure, analysis is seen based on the relationship of objects with space and time, as a sign structure that builds perception and carries messages about the importance of preserving natural resources as part of the ecosystem for human survival on earth. It would be better for the public to obey Law Number 32 of 2009 concerning Environmental Protection and Management, and Law No. 5 of 1990 concerning the Conservation of Living Natural Resources and their Ecosystems.

Table 1: Analysis of Proxemic Signs Structure

Visualization of Space and Time	Representation	Messages
Forest and nest space	Natural habitat for wild birds to live freely and breed	The importance of preserving natural resources
Illegal animal market space	Where birds are traded and killed	The importance of wildlife protection laws
Barren natural space	The living habitat of wild birds has been damaged	The importance of ecosystems for human survival

4 CONCLUSION

This study concludes that the structure of signs in animated music videos is able to present the complexity of ideas into messages that can be understood in interesting ways. As a media campaign in the form of non-verbal communication, the animated music video "Sabda Alam" is an important reference showing that kinesic and proxemic signs structure can carry messages that have the potential to change people's perspectives or attitudes towards the problems of endemic birds in Indonesia. As messengers, kinesic signs structure are mainly visualized through facial signs, namely eye expressions in the style of humanist illustrations of the four bird characters, so as to be able to build perceptions of happiness, sadness, fearful and helplessness from these birds. Meanwhile, postural signs are mainly visualized through the appearance of the bird's body. Presented as a body that can fly in the sky and a body that is caught and trapped in a trap. Postural signs on the body carry messages about a strong and healthy body, as well as a weak and sick body. Furthermore, on the proxemic signs structure, this animated music video presents the relationship between space and time signs with the four bird characters, namely the character's relationship with the dense forest space and the nest space in the trees, the character's relationship with the illegal animal market space, and the character's relationship with the barren natural space. as a degraded habitat. The animated music video "Sabda Alam" through the relation of its kinesic and proxemic signs structure can be an informative, communicative, as well as persuasive media campaign, as well as being able to represent environmental issues in society. This research is expected to encourage the sensitivity of creators in creating other animated works, through the packaging of visual signs structure that do not solely rely on technology, but also raise narrative themes that can help provide solutions to problems in society, as well as being able to increase creativity. competitive original works.

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