

Landscape As Cultural Identity In Cau Bau Kan Movie

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Abstract. *The aim of this research is to investigate the landscape as forming identity in the Cau Bau Kan movie scene. However, the landscape depicted is often symbolic, and often contributes to social formation, impacting on human associations and social norms. The purpose of this study is to know the meaning of landscape into a cultural identity from the Cau Bau Kan movie. This study uses texture analysis to reveal surface quality in a film. The use of textural analysis to interpret and analyze the interrelations of narrative, style, and meaning of the strategy of applying aspects of landscape as cultural identity.*

Keywords: *Landscape, cultural identity, Ca Bau Kan film*

INTRODUCTION

The development of Indonesian films in the era of reformation has increased, especially films that adapt stories from novels. One of the film adaptations of the first novel in the reformation era is the film Ca Bau Kan. The era of reformation is an era in which the stage of Indonesian reality opens a new habitus, from a monolithic nature and a highly hierarchical value system, to a distributive form of habitus. According to Huntington in Buwono X, (2007, p. 5) at this time there has been a phenomenon of increasing awareness of ethnic, cultural, and religious identity. Increasing ethnic identity in Indonesia, became the basis for the emergence of films that raised locality or locality. According to Bordwell and Kristin Thompson (2005) in the book Film Art: An Introduction, film is a system that consists of interdependent elements and influences one another. The elements that make up a film are the form (style) style (style). Form (form) associated with the significance of the material (concept, principles) and narrative structure as a formal system, namely the relations between events and the development of plots, stories, space, and time. Whereas style relates to the characteristics of technical aspects namely, cinematic. Cinematic consists of several components namely, mise en scene (settings / settings, costumes / make-up, lighting, actor / object movements), cinematography, editing, and sound. The form and style are essential in the film as well as an evolutionary approach to film language called the stylistic approach and give rise to various discourses.

One part of the cinematic is the use of landscape as a reinforcement of identity in film. Landscape in the film has a relationship with the audience, both individually and collectively that will shape cultural identity. The fundamental relationship between culture and Landscape, has local knowledge. In addition landscape usually sets the scene, creates context, sets the mood (mood), against or in which the human agency acts as a narrative (Britton. 2010, p. 179). However, until now, there has been very little scientific research on how landscapes are conceptualized. According to David, (2011, p. 1) how the continuation of land surface, a land-scape, becomes a cognitive entity, and how these entities are classified, represented in language and thoughts or ideas. Thus a landscape is not value-free, and will be related to visual politics. This research tries to uncover the landscape meaning of the Ca Bau Kan movie which forms cultural identity.

RESEARCH METHODS

1. Qualitative Research Method

The method in this study was carried out qualitatively. Writing follows the correct method by describing carefully the ways / procedures for collecting data on information, processing data or information, drawing conclusions and formulating suggestions and opinions. The schedule for the stages of the research activity to be carried out includes the name of the activity and the time of the detailed implementation of the activity. In landscape research as a cultural identity in this film, the method used is an interpretative qualitative research method. The qualitative approach provides a deepening of information and is presented in narrative in detail. A qualitative approach is not free of values, it is a condition of values. In qualitative methods, with the diversity of data, with methodological sensitivity, a researcher, as a bricoleur, seems to be able to do anything (Ratna, 2010, p. 244).

2. Film Texture Analysis

In the interpretive analysis of the Ca Bau Kan film carried out on cultural identity as a marker. The interpretation is intended to understand the meaning of landscape as a cultural identity. The text analysis uses textural analysis (texture analysis). The purpose of using texture analysis is to reveal the surface quality in a film. Although the film is seen as texture, but not in terms of texture in cinematography, but texture in terms of cultural politics. The use of textural analysis to interpret and analyze the interrelations of the narrative, style, and meaning of the strategy of applying the phenomenal aspects of cultural identity. The first stage, will first interpret the surface texture (surface texture) which includes the composition or objects in framing called mass. mass; form of understanding the depiction of weight (pictorial weight) of the object, a direction, a person or group (Mascelli, 2010, p. 399). intensity and intonation; something that is interesting or the center of attention through the level of density or openness in the object, lighting, color, while intonation; the center of attention through the emphasis on accents, dialogue on characters in scenes, moments; change the relations between objects through the point of view, type, angle, distance from the camera, as well as the time and movement of characters as a point of view that evokes the impression and

emotional response as cinematographic features. Furthermore, the meaning of landscape texture as a process of meaning of landscape as cultural politics.

2. Film Texture

The use of textures in film discipline still not widely used, because textures are more commonly discussed in relation to visual arts and design, music and literature than film. The texture in the film is two dimensions that can not be touched but can only be seen, namely to see the quality of the surface that can evoke a response and give an impression. Donaldson (2014, p.14) term Texture The origin of the word 'texture' emphasizes the relationship between word making and word order, literally and meaningfully. In its Latin root, the literal meaning of 'weaving' unites the material construction of the fabric, involving the reciprocal relationship of weaving. In meaning including designing and planning, linking textures to literal arrangements: tissue, texture, style. Lucy Fife Donaldson in her book *Texture in Film* (2014), said that the texture in the film is the fine detail and materiality of the film design, the experience experienced in the film's visual style, the quality of the material chosen for its function and expression. The texture in the film is formed through the details of production design, costumes, make-up, sound design, all of which determine the look and feel of the surface, decoration and body. Other elements of filmmaking that color and shape the perception of texture in film may include: the use of rear projections and matte paintings equally; lens width; quality and type of film stock; camera type; types of microphones, lighting and colors, as well as various post-production processes, such as coloring, sound mixing and foley work.

3. Identity

Identity is a set of meanings that define who a person is when someone becomes a resident and has a special role in society, a member of a particular group, or claims certain characteristics that he or she identifies as unique (Burke and Stets, 2009: 3). Furthermore Burke and Stets (2009) explained that a person has many identities because they occupy many roles, namely being a member of several groups, and claiming some personal characteristics, but the meaning of this identity is shared by members of the community. Identity theory seeks to explain specifically the meaning that individuals have for some of the identities they claim; how these identities relate to one another for one person; how their identity influences their behavior, thoughts, and feelings or emotions; and how their identity binds them to society in general.

In a broad sense, the relationship between individuals and society always exists in the context of social structure. However, to do so, it requires us to understand the agents or actors that produce actions, patterns that shape social structures (Burke and Stets, 2009, p.6). Cooley (1902) shows, individuals and society are two sides of the same coin. Like Coleman (1990), Stryker (1980 [2002]), and others, it is our view that society (social structures) are created by individual actions, although it is recognized that these actions are produced in the context of the social structures they create and are influenced by this context.

Burke and Stets divides the basis of identity into three features, namely, role, social (social) and personal identity (person). There are more basic identities than roles. Each individual can also have social identities (social identities) and personal identities (person identities). To distinguish it clearly, that role identity is based on differences in the position of social structures of individuals, such as spouses, workers, and parents, social identity is based on individual membership in certain groups such as those who are Democrats, Latino, or Catholics (Burke and Stets, 2009: 112). Meanwhile, person identity (person identity) is based on the view of that person as a unique entity, and different from other individuals.

Roles provide structure, organization, and meaning for themselves and situations. Furthermore (Burke and Stets, 2009) explain that to understand the role of Identity (role identities), we first need to give a brief overview of social positions and roles, which are tied to social positions. Social position is a category in society or an organization that is individual. Positions are categorization based on one's interests, activities, or habits (for example, "activist", "hockey player", "dreamer", or "maverick"). Social positions are known as "social types" or "it may be that type of person to be in a particular society" (Stryker and Statham 1985, p. 323 in Burke 114). A role is a set of expectations related to social positions that guide people's attitudes and behaviors.

RESULTS AND DISCUSSION

In the discussion of this chapter, analysis is based on sample scenes or scene representations to be analyzed according to the perspective of cultural identity. All the phenomena related to the identity of the landscape do not necessarily appear in the scene or sequence in each phase and also not always in sequence. The representation of the scene will be analyzed according to the sequence in the scene. In the film *Cau Bau Kan*, the representation of these scenes, researchers found 3 scenes consisting of 2 scenes in the exposition phase and 1 scene of the complication phase which is considered to strongly represent cultural identity. Analysis sample the scenes of *Cau Bau Kan*'s film correspond to cultural identity:

3.1.Landscape analysis of scene 6 of sequence 3 in the exposition phase.



Photo Source: Capture Ca Bau Kan film

Tabel 1. Analysis of the elements
visual phase exposition

Event Scene:

A flashback story, Kalijodo Batavia 1933. The atmosphere of a brothel at night. In an instant Tinung was nicknamed Sie Ti san which means famous and sought after (interior monologue).

Surface Texture:

The quality of expression in this scene illustrates a composition of a person and a group of people, as well as rivers and various other objects in the form of costumes and properties. Density of intensity becomes the focus of attention on groups of people who move to show group identity and dark lighting to build atmosphere or mood, deep, and cold. Strengthening intensity through attributes on costumes and make-up to emphasize there is a group of people who dominate each other between ethnic Betawi and Chinese. The use of these costumes determines the motives of each character as ownership of identity in the social structure. The use of the lantern property in red, is a reinforcement of one of the symbols of the ethnic Chinese. The intensity is then strengthened through moments, taking objective camera types through long shot distances to show breadth, aggregation, unity, and dominance as objective reality. Use this type to build sympathy from the audience by showing an event. While the use of the close-up extreme on shot 9 is more concerned with statement of the subject or subject statement, the Tinung character has the nickname Sie Ti san, which means famous. Tinung's spatial position as a Betawi was under the authority of the Chinese, and also became a class differentiator with them. Dynamic screen direction (body move) is the movement of the player from right to left more widely used to show something unusual or resistance, and suggests a process of arrival at a place.

The meaning of landscape scene 6 from sequence 3 in the exposition phase:

The meaning of landscape scene 6 of sequence 3 in the exposition phase as a space of representation of body boundaries through the practice of hegemony of power through the use of landscape as a territorial area, namely the attempt of domination by the ruler (ethnic Chinese) undertakes a social authority in placing subject boundaries (indigenous) as the formation of collective identity ownership. In addition, the emergence of subordination and domination of ethnic Betawi women. Landscape is forming identity and at the same time a memory for Tinung figures, because in some other scenes Tinung figures returned to the territorial realm of power.

The process is a movement from the periphery to the center, namely strengthening the identity of Tinung's character earned the nickname Sie Ti san which means famous and sought-after is one form of resistance that forms a strong identity and social identity of Tinung. Even though all these women have been marginalized by the cultural system and power that makes the female body a social body. Landscape becomes a space of contestation and symbolic struggle for ethnic Betawi and ethnic Chinese.

The shift of the landscape of space into the landscape of places carried out by the Chinese has changed the order of life or value systems and structures that exist in the river area as a source of life, which was finally named the Kalijodo river. The ethnic

Chinese use power to change the values, norms, meanings, symbols, legitimacy and regulation of the Kalijodo river.

3.2.Landscape analysis of scene 15 from sequence 6 in the exposition phase.

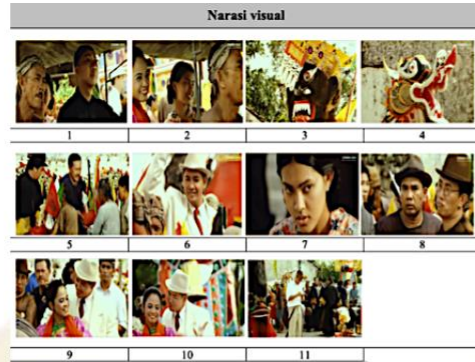


Photo Source: Capture Ca Bau Kan film

Tabel 2. Analysis of elements
visual phase exposition

Event Scene:

Tinung was invited to the Batavian Cioko Festival by Saodah and Njoo Tek Hong, where he met Tan Peng Liang.

Surface Texture:

The dynamic screen direction (moving body) in shot 1 and 2 shows the departure at a place from left to right which forms the strength of one ethnic group, and is reinforced with shots 3 and 4 in the form of a visual dragon head reinforcing on one of the Chinese ethnic symbols. The quality of expression in this scene displays the mass of several groups, as well as several figures to show collective identity. Bright lighting intensity to clarify the atmosphere or mood. The intensity of the costumes and make-up used emphasizes as a differentiator from each character, both socially and culturally, and shows the motives driving the story, social status, image, and personality of each character.

The moment used through the contrasting angle is the use of camera angles in the opposite direction and repetitious angle, which uses the same angle used for the same subject matter as another. The use of this point of view is to convey the relation of each character, both the protagonist and the antagonist. While the use of medium shots and close-ups on the 7 shots close up through subjective camera types, are more concerned with the subject's cheaters or subject's statements regarding the attributes or expositions of each character. The use of objective cameras in the scene to illustrate territorial formation through the dominance of symbolic space and power to form the strength of identity. There have been attempts to articulate a number of localities, both marginalized and dominating in the public sphere, to form class distinctions as a strong identity between the Chinese and Betawi ethnic groups.

The meaning of landscape scene 15 from sequence 6 in the exposition phase:

The meaning of landscape scene 15 from sequence 6 in the exposition phase is territorial formation through the dominance of symbolic space and power to form the strength of identity. There have been attempts to articulate a number of localities, both the marginal and the dominating in the public sphere. The landscape forms class distinctions as a strong identity between the ethnic Chinese and the ethnic Betawi. The struggle for space through symbolic domination was carried out by the Chinese as social legitimacy.

Landscape becomes an aesthetic transfiguration for Tinung's character, Tinung is a famous person and changes his appearance while changing his social strata. This is inseparable from the relationality between Tinung and Tan Peng Liang.

The representation of scene 15 from sequence 6 in the exposition phase represents issues, such as ethnicity, race, sexuality, gender, identity, class differences, and power dominance.

3.3.Landscape analysis of scene 18 from sequence 7 in the complication phase.

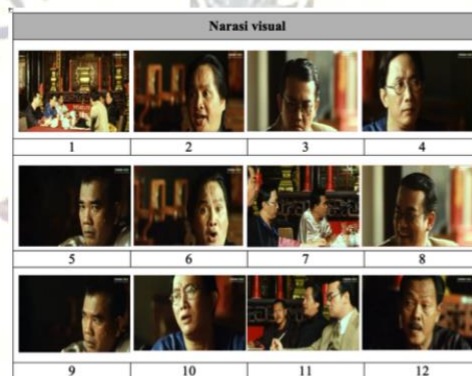


Photo Source: Capture Ca Bau Kan film

Tabel 3. Analysis of elements
Complicated visual phase

Event Scene:

Conflict of competition arises between Tan Peng Liang and Kong Koan.

Surface Texture:

Surface quality with little use of mass, which is only in a group of ethnic Chinese and architectural and interior. Strong pictorial intensity of objects, directions, individuals and groups gives the impression of being single, strong, and dominating each other. While related to the strategy of accentuation in a typical Chinese property setting that features red, gold and brown colors to bind the identities of each character in placing social relations and arousing emotions.

Moments with the use of close-ups and medium close-ups to show the subject's cheatability in articulating something more specific to each character's statement. Strengthened with depth of field techniques to create symbolic strengths in characters. The change from close-up to three-shot reacts to what other actors say or do. The moment used through the contrasting angle is the use of camera angles in the opposite

direction and repetitious angle, which uses the same angle used for the same subject matter as another to illustrate disputes or disagreements between each subject. The use of this point of view is to convey the relation of each character, both the protagonist and the antagonist.

The meaning of landscape scene 18 from sequence 7 in the complications phase

The meaning of landscape scene 18 from sequence 7 in the complication phase shows the will to power of each character. Landscape binds and shapes characters in a context as strong, decisive, and competitive characters. Through the landscape it reinforces one of the main ethnic Chinese identities that are not descendants.

The landscape in the scene focuses on the landscape in the concept of place, that is, as a cultural meaning for specific groups. Cultural representations in the form of make-up costumes and property settings become an identity and symbol for ethnic Chinese who are not descendants. This form of cultural representation ultimately binds every ethnic Chinese figure, as well as a form of ethnic cultural restoration in a new place. Chinese ethnic identity and symbols form a value system that is related to aesthetic processes, but also epistemologically. The aesthetic value in the landscape becomes a legitimate value system as a form of power in regulating social life. The representation of scene 18 from sequence 7 in the exposition phase represents issues, such as ethnicity, identity, class differences, and dominance of power.

CONCLUSION

This Ca Bau Kan film research can find several answers related to texture regarding surface quality and understanding the meaning of landscape in film subtitles.

1. Based on the analysis of the tendency textures in the film much emphasis on object intensity, depth, density, and color, as an effort to show the strength of ethnic communities and to convey an articulation of identity. While the use of moments, distance and time are more concerned with the subject's cheat or the subject's statement as the strength of each character involved in the film.
2. Analysis of the meaning of landscape, there is a transfiguration of the concept of landscape space (space) to the concept of place (place). The change of landscape as a spatial identity becomes a cultural identity, namely the aesthetic transfiguration, knowledge, and experience as a social representation of the community which is legitimated by the dominant community or which carries out hegemony. There have been attempts to articulate a number of localities, both the marginal and the dominating in the public sphere. The landscape forms class distinctions as a strong identity between the ethnic Chinese and the ethnic Betawi. The struggle for space through symbolic domination was carried out by the Chinese as social legitimacy. The entire sample of scenes related to landscape represents and shapes cultural identity. The film also shows an open criticism and advocacy of ethnic Chinese in Indonesia.

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