

## Representation of Seniority Role in Animated Video “Anima Si Nopal”

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**Abstract.** Seniority Role is a social phenomenon that has long been embedded in the social life of the Indonesian people. Indonesian people uphold politeness and respect for older people in interacting in their daily lives. The level in the aspect of age is the most visible feature applied in various environments. Regardless of the morally good or bad behavior of older people, younger people tend to be more guarded. On the other hand, older people tend to be more dominant. The world of animated films today has been enlivened by local animation whose popularity is not inferior to animation made by well-known studios. Local animation is a work that deserves appreciation because it can emerge from a small studio with a very personal style representing the creator. In addition to being an indicator of the achievement of national animation film technology, local animation is also able to represent the social phenomena and phenomena of society at the time the animation was broadcast. Characters that appear in animated films can represent characteristics in terms of physical and mental and emotional society in general at that time. This research produces a qualitative analysis to examine the social relationship in terms of ageism between the character Nopal and his sister Cutie. What is going on in the relationship between Nopal and Cutie when they function as brother and sister roles. Preliminary data involve three episodes of Animasinopal animated video. The method used is visual language.

**Keywords:** Seniority, Anima Si Nopal, Representation

### 1. Introduction

Seniority is a common phenomenon and a habit that commonly accompanies interactions between Indonesian citizens, be it among the smallest groups such as family, to larger and more formal groups such as neighbors, school institutions, offices, and government. Seniority according to the KBBI means a state of being higher in rank, experience, and age [1], in other words, there are attitudes and priority actions towards groups or individuals who are born first, have experienced first, get positions, or because of higher position status in the organization by a person or group who is younger or a position below it. Views and attitudes like this are seen as virtues in Indonesian culture. The attitude of respecting, appreciating, and prioritizing elders is part of the values that are maintained from time to time. Respect for those who are more in terms of age, experience, social strata, and position informal institutions, is part of the ethics that are inherent in the lives of local Indonesian people. Even though they have never been involved in the same time and event together, two people who did not know each other before can

apply the principle of seniority naturally as the application of virtue values in the kinship hierarchy that was previously taught in the family circle.

Previous research stated that seniority relationships occur because humans impose levels in their interactions with other humans in life [2]. Seniority is closely related to family relations, especially in ethnic and family kinship. The family is believed to have a hierarchy of roles based on age, experience, and contribution in carrying out roles in the family. There is a dependency relationship both in terms of morals, norms, and finances that are maintained by each family member, for example, the role of the father as the head of the family has the power as a decision-maker in family affairs accompanied by the role of fulfilling the needs of other family members. The role of children and mothers who depend on the father is accompanied by the obligation to obey and obey the instructions and decisions of the father. Then under certain conditions, later this role will be passed on to the first child, especially if he is a boy. The role of the older brother is in charge of guiding, directing, and maintaining the younger brother in virtue. So that the role of the younger brother is accompanied by obeying, respecting, and obeying the instructions of the older brother, although sometimes in practice with or without the basis of virtue. The principle of hierarchy in the family that accompanies and influences the relationship between family members also exists in Japanese culture. According to Davies, Roger J, and Ikeno Osamu (2002) when discussing the topic of seniority prevailing in Japanese society, According to the Ancient Chinese text, The family system also influenced the development of the seniority Rule. The family system based on Confucian codes of conduct had two main principles: the father as chief male, had absolute power in the family, and the oldest son inherited the family estate. In the inheritance system, only the oldest son had the right to inherit at that time. This is about hierarchical values within the family [3]. As in Japan, this family system is attached to every daily activity in establishing relationships with family members.

The relationship between brothers and sisters with all the clashes and the manifestation of seniority as an outcome of the hierarchy in the family system is reflected in "Anima Si Nopal". Nopal and Cute girl are the two main characters in the short video animation named Anima Si Nopal by Naufal Faridurrazak, an animator from Indonesia. This short video animation has gained high popularity among Indonesian and Malaysian audiences through publicity on Youtube, Instagram, and Tiktok platforms. It is known from another episode, that Nopal is the older sister of Cute girl who is in her early teens and is currently studying. While Cute girl is a young child who is still in elementary school. The context of seniority in brother-sister relationships can be seen in the video episode "The Song I Don't Know What Possessed You, Cute Girl Version" which was uploaded by the official Anima Si Nopal account on Youtube in 2019. Until now, 2022 has been watched by 25 million times and has received 557,000 likes. Anima Si Nopal's account itself has 6.65 Million Youtube Subscribers [4]. According to Senocak et Ayyildiz, topics such as family relations, communication, opinions on right or wrong, good or bad in fictional mediums are conveyed with the sympathy of the cartoon characters and become the focus of the child's attention. [5].



**Figure 1.** Initial frame, bumper Animation of Nopal on the official Animasinopal channel on Youtube.

Local animation in addition to its popularity among animation connoisseurs, its quality is also able to compete with animation made by well-known studios. Local animation is a work that deserves appreciation because it can emerge from a small studio with a very personal style representing the creator. In terms of story and image content, *Anima Si Nopal* has short, light, witty, intelligent, entertaining stories with fresh humor values that are close to the daily lives of Indonesian teenagers and children today. Presented with unique, cheerful, and simple images typical of the tastes of children to teenagers. All of these aspects make this animated short easily accepted by large audiences. The characters that appear in the animated videos can represent the physical and mental and emotional characteristics of society in general at that time.


Previous research was conducted by Aisyah who examined the relationship between educational, entertaining, and easy-to-understand children's animated films, with the principles of child development psychology through analysis of semiotic elements. The theory used was Peirce's semiotic approach [6]. Research in the field of semiotics in animated films has also been carried out in the film *Raya and The Last Dragon* by analyzing the moral message contained in every dialogue spoken by each character using the Roland Barthes approach [7]. This study will analyze the signs that appear to represent the dominance of one character over another that leads to seniority in sibling relationships. How signs visually lead to acts of domination over other characters.




## 2. Method

This study aims to determine whether the seniority role exists in the relationship between the two brothers, Nopal and Cute girl, and how the seniority role is represented through visual elements that appear in the animation. The method uses Roland Barthes which applies Saussure's elements to form (Signifier), Concept (Signified). Saussure's semiotics, according to Fiske in Nawiroh sees signs as physical objects that have meaning, and each sign consists of a signifier and a signified. The signifier is the image of the sign; Signs are mental concepts that are referred to by signs, are broader, and are argumentative [8]. One type of code that plays a role in a text according to Barthes is the Semiotic Code. Semiotic code is a code of relations which is the connotation of people, places, objects, the sign of which is a character (nature, attribute, predicate) [8]. Visual elements are placed as Semiotic codes which can be interpreted as connotative meanings.





## 3. Results and Discussion

Table 1. Table of analysis of nonverbal signs the theory Ferdinand De Saussure

ADEGAN	Gambar dalam Video	Signifier (Penanda)	Signified (Petanda)
Nopal is considering getting Cute Girl to buy Sugar		Nopal figure by highlighting the head to the chest, using the Close Up method, depicted the face area, some features of the head and shoulders cover. The main focus is	Nopal was considering something, the expression showed on his facial features.  The eyes are enlarged as the most important and most telling feature of Nopal's character, to tell what he feels and thinks. The pupil of the eye constricts (dilates) and shifts to the right, expressing that he is considering something.

ADEGAN	Gambar dalam Video	Signifier (Penanda)	Signified (Petanda)
		<p>exposing the face area.</p>	<p>The pupil of the eye shrinks, in an expression of gasping, surprised to remember something.</p>
		<p>Nopal figure by highlighting the head to the chest, using the Close Up method, depicted the face area, some features of the head and shoulders cover. The main focus is exposing the face area. Nopal figure by highlighting the head to the chest, exposing the facial area. Nopal's mind versions of angel and demon characters appear on the left and right of Nopal's ears.</p>	<p>The mouth feature is not open, Nopal is focusing on the contents of his head.</p> <p>The demon and angel figures from head to toe, are described as having features in the outfit that Nopal is currently wearing. Demon's whole body is red, while the angel's whole body is bright gray. states that this thought applies only to this moment.</p>
<p>Nopal's version of Angel and Demon is influencing Nopal's mind.</p>		<p>Features part ear and part eye up to Nopal's cheek on the left, half body of a demon figure on the right</p>	<p>The demon version of Nopal looks red all over, with a head covering usually used by the chef profession with two sharp horns curved upwards like a bull's horn. The bat wings on his back and the same piece of the top he was wearing at the time.</p>



ADEGAN	Gambar dalam Video	Signifier (Penanda)	Signified (Petanda)
			Nopal's version of the Angel is a pale light gray with light blue wings.
		Nopal with a chef's hat holding a recipe book, his small pupils turned to the left while calling Cute girl with a friendly facial expression. Glass on table strap tea bag. A mug-like glass is stored on a coaster. In the background, you can see the silhouettes of large pots and pans.	Nopal calls Cute girl, the medium shot camera is intended for the glass element to be told.
		Nopal's facial expression turned angry, showing teeth and gums. Nopal's form still didn't seem to move from its place, only his pupils shifted.	The features of the teeth and gums shown serve as emotional affirmations.
		The figure of a girl with ponytail hair (A cute girl) is sitting cross-legged while listening to	The atmosphere of the environment where Cute girl is located has a pink background giving it a warm and soft feeling. The concept of color that surrounds the Cute girl gives the impression of

ADEGAN	Gambar dalam Video	Signifier (Penanda)	Signified (Petanda)
		music through a music player and a listening set in her head. Cute Girl is wearing a pink t-shirt.	being cheerful and young at heart. Cute girl here can represent teenage girls and their color taste preferences. Yellow hair can also represent the nature of young people who like to attract attention.

From the table of markers and markers above it can be concluded that :

1. In The scene when Nopal is considering whether or not to order his sister, the image focuses on his facial expressions and the appearance of Nopal's version of the angel and demon. In other words, facial expressions and moments of monologue in one's mind are an important part of Nopal's personality. From this moment alone it can be concluded that Nopal is an older brother who pays attention to his sister's feelings, there is a desire to order for his own sake along with that there is also a consideration if his actions could not benefit his sister. Her role as a guiding older sister is emphasized in her dialogue. Although in the end, the perception that an older brother has the right to order his younger brother for his own sake becomes a decision he makes. Nopal's version of the demon, which is single-drawn red with a black outline, emphasizes that in this case, it is absolute, an older brother is very natural and has the right to order his younger brother. The red color which represents the value of power or dominance confirms this argument. It's different from the angel's color, which is made up of pale gray and combined with light blue on the wings. This color composition can state that angels in this case do not have firmness, hat the argument does not have a clear direction on whether they are opposite to demons or not.
2. The scene when Nopal calls his sister while sitting and holding a recipe book, and the camera is set on a medium shot so that the glass filled with tea and objects that add to the atmosphere in which Nopal is located are also told. The elements that are present around Nopal, give a conservative impression. Homemade tea drinks, large pots, and pans add to the impression. From these arguments, it can be concluded that when it comes to ageism, the interacting age groups have gaps in terms of preferences and thoughts. Has a clear difference. Nopal that does not move from its place can represent the gesture of someone who has power. In this animation, it seems as if he wants to tell the attitude of someone who has power towards other people he considers to be under him. Even though he has an interest and wants to give instructions to his subordinates, it is his subordinates who must meet his calling.
3. Cute girl is a distinctive figure, one of which is her facial features that are very different from her sister, described as having yellow hair and wearing a pink T-shirt. The object behind him, which seems to be a supporting element of his personality, is depicted in pink as well. All of these visualizations lead to the preferences of today's youth. Cute girls can represent the youthful spirit of today's teenagers who prefer things that are unique, different, non-normative, and busy with things they like. The musical instrument he wears also supports this argument. This visualization also supports the argument about the gap in preferences and thinking with different age groups from him, in this case with older ones.
4. The scene of Cute girl's head being thrown by a book is classified as slapstick. According to Tribic 2005 in Harun, et all, in the context of visual entertainment, Slapstick is a type of comedy that derives from physical action [9]. Sometimes it depicted the act of violence which is exaggerated to give the audience the effect of humor or laughter. In terms of seniority, Anima Si Nopal confirmed the phenomenon that those who have more power, in this case, are older, tend to feel entitled to take acts of physical violence against people who are considered inferior.

5. The pink background behind Cute girl and the visual characteristics of Cute girl which are made up of many curved lines and the basic shapes of ellipses and circles represent the naive, friendly, and cheerful nature of teenage girls. It is different from the Nopal figure, which when advising Cute girl is accompanied by a blue square background that represents the impression of firmness and rigidity. When turning the body the background changes color to gray with darkened values. Dim dark brown eyelids tend to give the impression of being old and the gesture of drinking homemade unsweetened tea can represent a rigid and conservative impression and action. The dialogue reflects the dominance of an older brother who emphasizes his important role as if it were for the good of his younger brother, but visually emphasizes the arrogant nature of domination that his argument must be justified.

#### 4. Conclusion

From all the signs as signifiers and signified based on Barthes's approach, it can be concluded that in terms of seniority that refers to dominant actions towards other characters which involve the relationship between Nopal and Cute girl, it is visually told that there is dominance and a gap between the two. Nopal and Cute girl both have different preferences or tastes for enjoying me-time. In terms of strength, there is the dominance of an older brother over his younger brother, but there is also a strong resistance of a younger brother to remain himself. At the end of the scene, when both are in the same frame, it looks like the proportions in the frame are equal or 50% each. Nopal in a state of vomiting is described as a tendency to reduce the square shape, turning it into a rounded shape. The square shape of the pink wardrobe behind actually makes Cute girl look more contrasted and stand out so that it can represent a dominant impression. In other words, in the end, ageism is not something essential in this short video animation.

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