

THE REPRESENTATION OF MULTICULTURAL VALUES IN NUSSA: THE MOVIE

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ABSTRACT

Nussa: The Movie is present in the midst of the lack of entertainment with education and multicultural values. Indonesian children and parents need to be provided with entertainment with this content. The researcher displays the multicultural values contained in the film in qualitative descriptive research using the Critical Discourse Analysis method by Norman Fairclough. As a result, there are several multicultural values contained in the film, primary Islam and Indonesian culture in general and particularly local cultural values, that are; Betawi, Batak, and Javanese.

INTRODUCTION

Nussa: The Movie is the first step in the production house of Visinema Pictures in releasing an animated film. They collaborated with the animation creator, The Little Giantz in working on the story. This film directed by Bony Wirasmono, tells the story of Nussa, the winner of the annual Ramadhan Science Fair who is preparing to take part in a science competition this year. He already had several ideas about his rocket which were praised by his teachers and friends. Nussa is a disabled nine-year-old who is surrounded by supportive friends and family. Nussa is a good brother to Rara, a funny friend to Syifa and Abdul, and many others (Anon 2021). Based on report from filmindonesia.or.id Nussa: The Movie had 446.482 views, this is the second rank of the most viewed film at the Indonesian theatre on 2021.

Previously, this animated film available on Nussa Official YouTube Channel premier on 20th November 2018, with series format and short story film. The study conducted by (Universitas Muhammadiyah Sumatera Utara and Demillah 2019), concluded that Nussa and Rara animated films provide teaching or knowledge which is beneficial for children. Movies like this are good for children to consume specifically in Indonesia. (Sayekti 2019), analyzed analysed one episode of Nussa and Rara Series (Baik itu Mudah), stated that this an alternative show for children in positive term. It has characters value such as religious, social care, curiosity, care for the environment, hard work, and respect performance.

This animated film showed in Indonesia where the country identically of multilingual, with over 700 languages spoken across the country's 17,000 islands. The Indonesian language acts as a unifying force in the country, according to the Founding Fathers, while local languages are a remarkable resource. In truth, the 1928 Youth Pledge proclaimed the youth's belief and dedication to One Nation, One People, One Language: Indonesia, long before political independence in 1945. The endoglossic national language strategy was quickly recognized as a symbol of the political independence movement as well as a means of uniting the country's various ethnic groupings. One of the most crucial aspects in its acceptability was its function as a unifying language, providing Indonesians with a sense of belonging and speeding up the country's development. According to (Paauw 2009), the threat of ethnic divides and wars in such a huge and diverse country made it

necessary to unite the country through a shared sense of nationhood, and the Indonesian language served as both the symbol and the vehicle for such unity. Since film is one of communication tools, and Indonesia is multicultural country, the intercultural communication is crucial for preventing potential cultural misunderstandings (Padmadewi 2022).

Indonesia also a multicultural country with its own specific kind of multiculturalism based on Pancasila's cultural joints. Multiculturalism in Indonesia is a source of richness for the Indonesian people, not a hindrance. Multiculturalism recognizes the need of maintaining, caring for, and preserving Indonesia's variety (Tilaar 2014). In recent years, Indonesian society has experienced a moral crisis. Harassment, disdain for others, violence, injustice, and corruption are all topics in the news on a daily basis. Moral degradation is one of the detrimental consequences of the current period of globalization in Indonesia. Moral coaching in the home context, which does not work, is one of the factors. Morals are not developed quickly, but they must be acquainted when a person is still living or has been living with his family since a young age (Iskarim 2016).

Multicultural values stem from the concept of pluralistic ideology, which appreciates the existence of cultural differences of peoples from different ethnic, religious, socio-economic and geographic backgrounds. Multicultural values are defined as ones that recognize the cultures of people from different sociocultural and geographic backgrounds. This research is designed under 2 main objectives, namely: 1) to analyse multicultural values that presented in *Nussa: The Movie*; 2) to discover how does *Nussa: The Movie* provide viewers with opportunities to enhance their intercultural knowledge and awareness.

Culture and Language

The term culture has been debated and defined by a number of academics. There are "as many definitions of culture as there are disciplines of inquiry concerning human civilizations, groups, systems, behaviors, and activities," according to Times New Roman 12 points with 1 line spacing (Hinkel 1999). These definitions can be somewhat different from one discipline to the next. Culture, according to (Porto and Byram 2018), is about how people see their lives and act, and it occurs everywhere. They also say that people's actions, thoughts, and emotions are influenced by their culture, as well as their lives, society, and history.

Furthermore, culture and language are intertwined. According to (Wagner and Byram 2017), language and culture have a "inescapable link." Many scholars, including (Hilliard 2015), argue that "since culture is such an intrinsic part of language, it would be difficult, if not impossible, to teach a language without imparting at least some aspects of its culture" when it comes to language education (p. 238). But which cultures should be incorporated in foreign language instruction? This subject becomes even more problematic when it comes to ELT. What role does the native or source culture play? No culture is "better than another... no culture is superior or inferior, richer or poorer, bigger or smaller than any other," according to (Porto and Byram 2018). As a result, language programs and textbooks should integrate the source culture so that students may appreciate their own culture while also learning about the distinctions between them (Dahmardeh and Kim 2021). Culture also aids in tracing the local and global dynamics that shape the incentive to give a language more political or constitutional support, as well as the allocation of language-related power across society's many strata (Cushing 2019). Indonesia is one of magnificent country in the world, the culture represent trough *Batik*, *Rumah Adat*, *Wayang*, and many more (Ansori and Taopan 2019).

Multicultural in Indonesia

The term "multicultural" comes from the words "many" and "culture," which refers to "a way of life; the framework in which we exist, think, feel, and interact to others." It's the "glue" that holds a group of individuals together. As a result, multiculturalism is about understanding one another's cultures despite their many disparities. Furthermore, multiculturalism is a concept that refers to individuals of many cultures respecting one another and accepting diversity as something that connects them, regardless of whether they are members of the majority or minority groups. Multiculturalism, according to (Gollnick and Chinn 2013), can exist in a country that recognizes its cultural diversity and benefits from it, such as Indonesia. In theory, no one in Indonesia is requested to alter his or her cultural identity into that of another group; rather, it is more about how members of one group can engage equally within their own group and with other groups. To put it another way, being a part of a multicultural society means that one cannot feel superior or correct while others are considered or judged as the weakest or worse (a phenomenon known as ethnocentrism) (Gollnick and Chinn 2013). Promoting varied ethnic, gender, sexual orientation, linguistic, religious, and other group identities is a goal of multicultural societies (Gollnick and Chinn 2013).

Multicultural ideology accepts cultural differences among people of varied ethnic, religious, socioeconomic, and geographic backgrounds, resulting in multicultural principles (Setyono and Widodo 2019). These ideas are a research project that respects, appreciates, and tolerates a wide range of cultural, ethnic, religious, social, political, and economic cultures that exist or exist in different geographical regions (Samsudin, Ansas, and Triarisanti 2021). The goal of teaching English as a foreign language (e.g., training EFL students to be global and multicultural citizens) is aligned with multiculturalism (Hajisoteriou and Angelides 2016). Multicultural values are those that acknowledge the cultures of people from various socioeconomic and geographic backgrounds.

To categorize the cultural traits in "Nussa: The Movie," this study uses the terms "products" (Big C), "practices" (small c), "perspectives" (subjective culture), and "persons" (National Standards in the Foreign Language Education Project, cited in (Yuen 2011)). Formal culture refers to social, political, and economic institutions, as well as notable historical figures, literary, fine arts, and scientific accomplishments. Culture deals with the manner of life of a specific group of people (daily life studied by sociologists and anthropologists), such as housing, clothing, food, and patterns of behavior that members of a culture regard as necessary and appropriate, using a symbol (small c) (Setyono and Widodo 2019).

Previous Studies On Multicultural In Animated Film

The film is one of the media that exemplifies the concept of multiculturalism. Film representation can generate a paradigm that influences the audience's mindset in an indirect way (Fatryana 2021). The film is described as a kind of communication in which messages are conveyed through a scene (Kernodle 2009). The cinema is a form of entertainment that serves to promote ideology or persuade the audience to see social reality in a different way (Renckstorf, McQuail, and Jankowski 1996).

Several research on multiculturalism in animated films have been conducted, particularly in Indonesia. (Rosana Febriyanti 2018) described her research, "Multiculturalism Represented in Adit and Sopo Jarwo Animated Series," in her article. The animated series has done a great job of promoting Indonesia's cosmopolitan society while also providing multicultural education to

children. Through the portrayal of the people, scene, and narration, it has conveyed good themes about the value of understanding and solidarity with one's own and others' cultures.

(Cahyono and Susanti 2019), analyzed an episode of Upin-Upin Animated Film to investigate multiculturalism (Esok Hari raya, Gong Xi Fa Cai, and Deepavali). According to them, this animated picture is not only a spectacle or a show for enjoyment, but it also has a lot of instructional value. It is intended that children will not only be entertained but will also learn something from this animated short. Tolerance, democracy, assisting, pluralism, fairness, equality, humanism, and promoting discussion were also described as significant multicultural values.

The Representation of Multicultural Education in Film "Raya and The Last Dragon" was a descriptive qualitative study in animated film undertaken by (Ulya and Rezaian 2022). The researchers classified their findings on a number of levels, one of which is ideological level. They claimed that this film demonstrates the assimilation of multicultural values such as mutual respect, mutual trust, and mutual understanding on an ideological level. The values of diversity are absorbed as a result of this film's global distribution, allowing the viewer to grasp the concept of multiculturalism with ease. In terms of attitude, appearance, atmosphere, plot, conflict, and character, this film depicts a multicultural notion.

RESEARCH METHOD

The purpose of this research is to show how multicultural ideas are depicted in the film "Nussa: The Movie." Fairclough's CDA (Critical Discourse Analysis) method was utilized to solve the research question (Fairclough 2013). Three interconnected analytical processes are linked to three interconnected discourse aspects in the CDA paradigm. These three dimensions are: 1) the object of analysis (which may include verbal, visual, or verbal and visual texts), 2) the processes by which the object is produced and received by human subjects (writing/speaking/designing and reading/listening/viewing), and 3) the socio-historical conditions that govern these processes.

Each of these dimensions, according to Fairclough, necessitates a separate type of analysis: 1) text analysis (description), 2) processing analysis (interpretation), and 3) social analysis (explanation). This method is advantageous because it allows the researcher to concentrate on the text's signifiers, such as precise linguistic selections, their juxtapositioning, sequencing, and arrangement (Janks 2020). This method was chosen because it allows researchers to look at how texts can represent and construct social realities using both verbal and nonverbal elements (Widodo, 2018). It's also an interdisciplinary discourse analysis approach that sees language as a social practice with values and meanings (Fairclough 2013).

CDA is an interdisciplinary discourse research that emphasizes the environment in which language is used and regards language as a social activity (Fairclough 2013). According to Halliday (1978), a discourse as text is both a process and a result that is generated, embedded, and interpreted in a particular social context. CDA finest elucidates how a book communicates and develops social realities contextually tied to a certain ideology (values) system through the creation of covert and overt signals (Setyono and Widodo 2019). CDA also demonstrates how texts and social behaviors (re)shape this ideological framework by excluding or promoting particular ideals in society (de los Heros 2009). Systemic functional linguistics (SFL) can provide a relevant and beneficial technique for studying such ideologies through lexico-grammatical or micro-language analysis (Halliday 1978). This research looks at how textual, linguistic, and visual choices are used to portray multi-layered meanings in a dialogue (Kress and Van Leeuwen 2020).

Film is treated as text in critical discourse analysis. Text analysis, in this sense, is concerned with the meaning and structure of a given text. "In the case of the press and television,

text analysis must be multisemiotic, involving study of photographic images, layout and overall visual organization of pages, and analysis of film and sound effects," (Fairclough 2013). How these additional semiotic modalities interact with language to produce meanings, and how these interactions establish diverse aesthetics for different media, is a significant question." As a result, when employing critical discourse analysis to analyze films, a multi-modal analysis is required to see the dynamic multi modalities and their interactions in the production of meaning (Bateman and Schmidt 2013).

FINDING AND DISCUSSION

In this analysis, researchers focus on multicultural values presented in the "Nussa: The Movie". Researchers present multicultural values that stated on the film, in term of visual and verbal, both implied and express through several categories of descriptions, that are social group and identity, social interaction and behavior.

1. Social groups and identity

Nussa, Rara and their cat Anta, merged identically with Nusantara, Indonesian archipelago. Nussa and his family doesn't represent a particular tribe in Indonesia, meanwhile the others character does. The highlight of this family is an Islamic family that live simple and harmonic in urban complex. Nussa, Rara and Umma lived in harmony in a small house and Abba is an overseas worker. On the other hand, Jonni presented in a wealthy family with busy mother and father in career. Jonni doesn't get lots of attention from his parents, and Bibi Mus (the nanny) fulfil his daily need. These social group of family often found in Indonesia.

Several characters highlight with their social identity, mostly based on particular ethnic group. The first character is Abdul, shown as kid with dark skin and curly hair, there is no particular tribe both implied and express on this character, also from the media publication. From its appearance it possibly represents of Melanesian (Eastern Indonesia) or Arab ancestry. The next is Pak Ucok, obviously he is Batak people, his heavy dialect prove it. (Fansuri 2021) on detiknews stated that in Mandailing, Karo, Simalungun, and Angkola North Sumatra the term "ucok" is often used, also anywhere is possible. Ucok is a common call for man in these places and tribes. Bibi Mur and Babe Jaelani also the characters that came up with its heavy dialect. Bibi Mus is Javanese and Babe Jaelani is Betawi people.

Indonesia and Nusantara are inseparable thing, Nusantara is a name for all Indonesian archipelago. Nusantara belong to all ethnic, culture and people in Indonesia. Nussa, Anta, and Rara appear to be abbreviations of Nusantara, which explains why Nussa and his family do not represent a single ethnic or tribe in Indonesia, but rather become the center of local cultures surrounded by a diverse range of ethnic groups. Moreover, the setting of place doesn't mention in the film, the characters live in the Indonesian typical housing area. The viewer will directly believe that the characters live in Indonesia but where is the specific setting is unknown.

2. Social interaction

Although Nussa's family highlight with Islamic family, such as call Umma to the mother and Abba to the father, several common Indonesian interactions still emphasized. Rara call Nussa "Kak Nussa" as respect to elder brother. "Kak", is common honorific call for boy or sometimes also for man in Bahasa. Another is Nussa and Rara call "tante" to their aunt.

A different way of interaction showed at Jonni's family, he called his father "Papa" and mother "Mama". These are common interaction in Indonesia that applies in many tribes and religions.

Bibi Mus call Jonni with “Den” or “Den Jonni”, according to KBBI (*Kamus Besar Bahasa Indonesia*) (Anon 2016), “Den” or “Raden” is a call to a young man who is considered younger in degree. It’s common use by Javanese, in accordance with Bibi Mus as a Javanese character. Next character is Babe Jaelani, Bibi Mus and Babe Jaelani are not the full name, it just Mus and Jaelani. Bibi or aunt in English, actually uses in different interaction in the film, based on KBBI (Anon 2016), “Bibi” is a call to female housemaid, since Mus or Bibi Mus is a housemaid in Jonni’s family. Babe means close call to parents (male) in Melayu Jakarta language. It also an honoured call for Betawi people (male) for leaders.

3. Behavior

As an Islamic family, Nussa and family member behave and act in Islamic values. Nussa depicted as a devout Muslim, with Islamic typical clothes. He uses white Muslim cap that common use for Muslims in Indonesia. The green thobes combine with pants, green is a common colour for Muslim, because it’s the favourite colour of The Prophet Muhammed (peace be upon him) (Beam 2009). Islamic behavior also emphasized by Umma and Rara, they always use hijab, even they are at home. The last is Abba, this character is depicted with beard, this is a mandatory for Muslim also as the identity (Khan 2020). Meanwhile, this family remaining behave Indonesian culture, that is kissing hand of parents and older people (Haryono and Putra 2017). Nussa and family member often express Islamic behave on their daily routine, such as greeting, thankful, pray before eating and many others.

On the other hand, Jonni and his family represent a western culture of family. Jonny and his father mostly wear suit, even Jonni wear bowties. Although Jonni is a Muslim, unlike Nussa or other characters, he behaved differently. When first time introduce himself as new student, he greet with “Hello, Aku Jonni” (Hello, I am Jonni), not even add Islamic Greeting. Jonni often mix his language with English conversation, such as “O.K”, “not bad”, “can I have one more”, “what should I do” and “oh my God”.

Another supporting characters that represent its own culture are Pak Ucok, Bibi Mus and Babe Jaelani. In the film, they behave as their culture background both speak and act. Pak Ucok represent the Batak People that assertive (Asni and Fajri 2020), even it, he always help Nussa along the film. There is a scene in the film that Pak Ucok singing (or mumbling) Batak song hwile riding motorbike cart, knowing that Pak Ucok passing through, Nussa and Abdul were yelling on Pak Ucok, suddenly at the same time there was a cat crossing the road. Pak Ucok get shocked and shouted “Amboi Amang!”. Bibi Mus is a Javanese, that behave passionate, tolerant, and concerned about others (Sutarman et al. 2021) particularly to Jonni. The last is Babe Jaelani, he represents Betawi ethnic, particularly Suburb Betawi which has more straightforward characteristics, with practically all words ending in "e" vowels and high pitch and intonation. Betawi suburbs are used by Betawi people with a low educational level in same manner (Ramadhan et al. n.d.). It’s been long history that Betawi ethnicity is marginalized due to societal shifts that have occurred over time, as well as the expansion and development that has occurred in the city of Jakarta, which has further marginalized the Betawi ethnicity (Pangesti 2021). All these characters consistently expose their culture, the way they speak, they act even their mumbling.

CONCLUSION

The film dominated by Islamic values, even so the multicultural from several culture of Indonesia deliver successfully. The multicultural values that exist in the film, hopefully can be one of the solutions in dealing with conflicts that often occurs in society because of a lack of tolerance for every difference that exists in society both in terms of culture, culture, race, and religion.

Instilling multicultural values from an early age needs to be given to children and even parents in Indonesia. The presence of this film gives the audience a choice of entertainment that contain education specifically multicultural education, even the researchers believe that even though the audience is not from the Muslim community, they can still enjoy the presentation of various cultures in it. Although, almost every character in the film is Moslem except Pak Ucok, along the film this character didn't present any of religion, in it's act. But in term of culture there are three main ethnic that presented, they are Batak, Java and Betawi ethnic. Those three ethnics are popular for Indonesian, from the way its character speak and act the viewer (Indonesian) directly notice the culture background.

The researcher draws the conclusion that Nussa: The Movie not only provides amusement but also conveys implicit and explicit educational principles, including multicultural education. This movie serves as an example of how multicultural societies may coexist peacefully. The values of multicultural education that are presented in Nussa: The Movie are, of course, founded on religion and Indonesian unity. They include the values of tolerance, democracy, assisting others, pluralism, justice, and humanism.

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