

## **Angkara Movie Based on Bali Traditional Art**

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This research aimed to discover how the *Angkara* movie is based on Balinese traditional art and to find out the mise and scene in the pre-production, production, and post-production processes. *Clekontong Mas* for the Balinese people is a comedian studio (Bondres), which is well known and admired by the community. *Clekontong* is translated as ritual media, and *Mas* means noble. This studio was founded in Denpasar in 2012 and pioneered by I Komang Dedi Diana (Tompel), I Ketut Gede Rudita (Sokir), and I Nyoman Ardika (Sengap). Bondres profoundly has the opportunity to be the inspiration for innovative film productions. However, there is no related research that has examined it further. The data sources used *Angkara* movies, film directors, cultural experts, and the audience. The method of data collection was conducted through observation, interviews, and documentation; online and offline. The *Angkara* movie was analyzed from the initial scene to the final scene qualitatively using the approach of setting, directing style, blocking, costumes, lighting, and revealing the aesthetics of the *Angkara* film. The result found that *Angkara* is a comedy genre film based on Balinese traditions. Directing style, and blocking the placement of *Clekonteng Mas* were successful role measurements in acting. The costumes of *Angkara* actors with traditional Balinese characteristics can describe the comedian's situation based on Balinese's local wisdom. The social phenomenon in the production of the *Angkara* movie was produced and won national and international festivals. Presenting local Balinese cultural identity can be a source of film creation and characteristics to enrich the aesthetics of Balinese's local wisdom in the form of films.

*Keywords: Angkara, Clekontong Mas, Balinese Traditional Art*

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## INTRODUCTION

The main purposes of producing a film besides being enjoyable entertainment, are to provide information, educate, build awareness (persuasive), and others. If it's just to get information, maybe social media supplies more of that need [2]. Film is the main need for public entertainment in today's digital era [3]. The fiction film, *Angkara*, is a short film in the genre of action comedy providing alternative entertainment. The story of the *Angkara* film is based on the comedian, namely Clekontong Emas. Clekontong Emas [4], the phenomenon of social organizations that spread in 2018, has become a public concern. Attention to this phenomenon was also felt by a group of Film and Television Production students at the Indonesian Institute of the Arts Denpasar. In the Integrated Practical Course class, a student group called Dream House Production (DHP) presented the idea of creating a fiction film based on a phenomenon wrapped in local Balinese traditions. There are several studies related to fictional films based on local Balinese wisdom, including Film *Kole nak Nusa* (I am a Nusanese) as a short film [5], this film tells about people who use their own culture without being ashamed of being criticized. Aryadi's film depicts a distinctive accent as the locality of the Balinese people. This film is thick with nature with a cute Balinese accent. Javanese Opera film music by Garin Nugroho" is an attempt to reveal a methodology for creating film music that bases its creative process on Javanese musical media or *gamelan* music [6]. Similar to Garin's film, the theme is local wisdom. Garin tells about Javanese music, and *Angkara* tells about comedy in Balinese social phenomena. Aditya Triadi's research entitled *Manak Salah* in the film *Sekala Niskala* [7] describes the meaning of *kembar buncing* (fraternal twins) as people believe that they would experience bad luck in life, but fraternal twins also have a strong bond with each other, they live without carrying the stigma of bringing bad luck. The similarities with this research are both explore local traditions. The difference is *Angkara* explores comedian short films like never before.

Short films have become a trend and the center of public attention to watch during the Covid-19 WFH (Work From Home) pandemic in Bali. The various

local themes explored have content that can bring the short film to various festivals. Several short films that won festivals are: "*Angkara*" (2018) Dream House Production, "*Lintang Ayu* (2017), and "*Nganten*" Sri Redjeki Film (2016). This short film is a film produced by an integrated Practicum course. The integrated course is one of the courses in the ISI Denpasar Film and Television Production Study Program. Semester 7 courses, group production based on the main or major competencies chosen by students in the integrated production course. Every Integrated Practicum lecture is always determined by a theme. The theme chosen in 2018 is a locality (local wisdom). This theme explores social phenomena, arts, and culture in Balinese society. Exploration was also carried out on local wisdom in Indonesian society. The integrated practicum course is a fictional film production project as an evaluation of major student competencies. The course also evaluates how students work in groups (teamwork). The learning of the Integrated Practicum Course is a case study. Case studies train student competence in production in a professional manner. Professional production stages from pre-production to post-production. The pre-production stage starts with exploratory research, ideas, and brainstorming to determine and align the themes and ideas being worked on.

## METHOD

The research approach used in this writing is a qualitative approach. A qualitative approach is a procedure for producing descriptive data in the form of written or spoken words. [8]. A qualitative approach is a research procedure that produces descriptive data in the form of written or spoken words. The qualitative approach has natural characteristics as a direct data source and descriptive, that is, the process is more important than the results. Analysis in qualitative research tends to be carried out in an inductive manner and meaning is essential (Lexy Moleong, 2006:04). This research is qualitative descriptive using video recordings of the *Angkara* film. Then several scenes related to *Mise En Scene* were analyzed. Analysis of research data was done using the creation theory of *Mise En Scene*. *Mise En Scene* Baudrillard to find out the setting, directing style, blocking, costumes, and lighting in this film frame. The following is the poster for the *Angkara* film with the several awards it received.



Figure 1. The Angkara film poster

Source: Dream House Production (2022).

## RESULT AND DISCUSSION

Angkara film is the result of an academic learning process using the case study method which has succeeded in attracting the attention of several film festivals both nationally and internationally. When watching this film in a single story, of course we are talking in the narrative dimension. This dimension is important because in it we will talk about the characters, the conflicts that plague them, the goals that the characters want while escaping from their conflicts, and also the comedic action or *Mise En Scene* from the Satria character [9]. The film identity is as follows: Title: Angkara, Theme: Balinese Culture, Genre: Action Comedy, Target Audience: Teenagers to Adults (17-25 years), Premise: Rescue of Balinese Comedians from the threat of *Ormas* (in this context: gangster organization), duration: 22 minutes, with a plot: non-linear.

## PRESENTING THE RESULT

**Synopsis of the Angkara film,** Satria, an 18-year-old teenager has the mandate to save one of the *Bondres* or comedian groups (*Clekontong Emas*) in Bali. In this mission, Satria fights several members



of the *Ormas* who want to get in his way to save the comedian. The *Ormas* headquarters is also fairly untouched by security forces. This is exacerbated by the fact that the place is used as a nest of killers, a gathering place for gangsters, thieves' headquarters, and drug transactions. Satria, who had been given the power of invulnerability by his grandfather, felt a little arrogant because he easily defeats the members of the mass organization. Until finally Satria is met with Bala who has the same ability as him. Then there is a very fierce battle between them. By taking advantage of the opponent's weakness, Satria manages to defeat Bala and is able to save the comedian.



In this mission, Satria fights several mass organizations that want to get in his way to save the comedian. The *Ormas* headquarters is also fairly untouched by security forces. This is exacerbated by the fact that the place is used as a nest for killers, a gathering place for gangsters, thieves' headquarters, and drug transactions. Satria, who had been given the power of invulnerability by his grandfather, felt a little arrogant because he easily defeated the *Ormas*. Until finally Satria is met with Bala who has the same ability as him. And then there is a real fight between them. The Angkara film won national festivals in 2019 including 1st place at the Surabaya Fiction Film Festival, 2nd place at the Nusantara Culture Festival, and the nominee for the Cirebon Film Festival. In 2020: Best Film Nomination - Malang Film Festival. Asian Film Festival Netpact Jogja 2021. 2022: nominated for Best Director, nominated for Best Actor, Nominated for Best Picture Arranger, Nominated for Best Supporting Actor, Nominated for Best Editor, Nominated for Best Sound Director, and Nominated for Best Film in Lampung Festival Film.




At the International Festival level, the Angkara film in 2019 won the following: Cinema without walls, Ubud Writers & Readers Festival, Bah Nale International Film Festival. In 2020 it won the following: Cheongju International Short Film Festival 2020-South Korea, Make Art Not War Teater Future Film Festival – California, Lift Of Global Network England,

## CREATE A DISCUSSION

**The following are the *Mise En Scene* analysis of the plot of the Angkarafilm;**

| The main plot of the Angkara film   |  |
|---|--|
|          |  |
| The opening of the film: Satria receives a call from his mother and his balance runs out. | Satria was trained in martial arts by his grandfather.                             |
| Satria meets his grandfather, he is given an immunity belt that has power.                | Satria's father is being held captive by <i>Ormas</i> .                            |
| Sub Plot  |  |
| Satria saves his father ( <i>Clekontong Emas</i> )  | Satria is fighting with the Bala (community organization)                          |
| The scene where Satria is on the phone is set in Satria's room.                           | The scene where Satria is on the phone is set in Satria's room.                    |

| Analysis <i>Mise En Scene</i> Fim Angkasa   | Elements   |
|---|--|
|  | <b>Acting:</b> An actor should be able to explore the character properly so that he/she is able to act well. It takes practice and deepening of the character of each character. The process to deepen the role is also not as easy as imagined. Especially if one has to play a character who has the nature and personality of his/her original nature. As in the fight scenes, martial arts training is needed in the acting of the Angkara film. |
|  | <b>Blocking:</b> Blocking is a term used in the world of theater, blocking is often interpreted as placing a position to equalize the stage so that the right and left remain balanced. However, it turns out that blocking is not only meant for theater, blocking is also applied in the Angkara film, but the actors are also arranged harmoniously with other elements.  |
|   | <b>Costumes:</b> and elements such as style, textiles, and colors can indicate an era at a particular location.  |

|  |  |
|--|--|
|   | <p>Costumes can also signify character changes over the course of the Angkara film. uses traditional costumes which give a strong character to this film.</p>  |
|   | <p><b>Lighting</b> can be adjusted in the form of intensity, and quality, as well as the direction of shooting, which will later indicate the time, shape, distance, and atmosphere. We sometimes don't realize the importance of lighting in an image/film. Lighting is here not only to illuminate sets and actors. Lighting can determine the mood of a scene. For the director, lighting is more than just lighting to see the set and actors. Lighting is used to give more meaning to a character or situation through accent. The Angkara film is able to display light which can add to the atmosphere in the scene.</p> |
|  |  |

## CONCLUSION

The Angkara film (2018) is a film based on the Balinese traditional arts. The film was produced by students who have roles as; Director, Producer, Camera Stylist, Picture Stylist, Sound Engineer, and Artistic Arranger. In its production, Angkara cooperates with Bondres or Balinese Comedy Clekontong Mas which is popular in the community. Angkara films can become student portfolios and win various film festivals both nationally and internationally: Cheongju International Short Film Festival 2020-South Korea, Make Art Not War Teater Future Film Festival – California, Lift Of Global Network England,

Angkara film has the action comedy genre that is explored from Balinese traditional art. This film is also in Balinese with Indonesian and English subtitles. The Balinese language gives Balinese characteristics. Angkara also uses Balinese costumes which are able to strengthen the Balinese identity in this film. Acting in the main role Satria (18), the director succeeded in directing the role of a young man saving his parents (Clekontong Mas).

The film blocking that was done with harmonious compositions is capable of displaying attractive visuals. Tradition can be an interesting source of exploration to be used as a source of film creation. Several Hollywood films produced in Bali, such as Eat Pray and Love, have been successful in attracting audiences. Bali as an Indonesian tourist destination has the potential to become a world film production destination.

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