



VISUAL ANALYSIS PUPPET OF “SI UNYIL” FILM AS INDONESIAN CULTURAL IDENTITY

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Abstract

"Si Unyil" is a television series for Indonesian children, created by Suyadi and in production by the National Film Production Center (PPFN). "Si Unyil" belongs to the hand puppets category, consisting of the head, body, and hands. The attraction of the film "Si Unyil" lies in the facial expressions of the doll called *Wanda*, and is supported by the strength of the story contains elements of humor, joy, tension, to sadness. This study uses a semiotic approach that focuses on the analysis of *Wanda* "Si Unyil", as the central character in the film "Si Unyil"; and several supporting characters in the film, i.e. Pak Raden, Pak Ogah, Cuplis, and Meilani. *Wanda* can represent certain facial characters for certain roles in certain storylines. Therefore, *Wanda* can carry comprehensive meanings that indicate emotional conditions, physical conditions, and environmental conditions. Analysis of "Si Unyil" through the visual of the puppet, concluded that "Si Unyil" contains educational values, morals, and social ethics that are displayed in various daily activities, through dialogue and the behavior between "Si Unyil" and his friends. "Si Unyil" film also possible to be a representation of the Indonesian people, which is guided by the ideology of Pancasila.

Keywords: doll facial expressions, hand puppet, Si Unyil, *Wanda*

Introduction

In the early 1990s, Indonesian children were very familiar with one of the television series, "Si Unyil". This series is shown through a puppet named Unyil, a child who is in elementary school and has friends named Ucrit, Cuplis, Usro, and Meilani. However, in this digital era, there has been a shift in viewing. Television, which used to be the first medium for audio-visual, is now starting to be marginalized by digital platforms such as YouTube. Television programs that were widely watched in the past, such as the Unyil puppet series, are no longer of interest to the current generation. There are many positive values that we can get from the Unyil puppet show.

Amid the current onslaught of television shows and social media which are considered to be no longer educational for children because many film shows are dominated by foreign serials such as those from Japan and cartoons from the West



(Chen, 2005). Several reasons why "Si Unyil" is still worth watching today are because the story of "Si Unyil" is an educational children's story and is native to Indonesia. Various scenes in "Si Unyil"'s narrations depict positive messages, such as inviting children to worship and children's friendship full of innocence and sincerity. "Si Unyil" also teaches children to obey worship according to their respective religions, develop tolerance in making friends, respect parents, and give examples of disciplined, creative, honest behavior, studious, happy to work, and various other values (Hawadi, 2001).

"Si Unyil" is an original Indonesian story with a storyline closely related to Indonesian cultural life which is based on the ideology of Pancasila "Unity in Diversity", and is the philosophy of our ancestors. Several themes of the story describe cooperation, tolerance between tribes and religions, commemoration of Youth Pledge Day, and teaching children to be more responsible, as depicted in the scene where Unyil and his friends take Pak Raden's mangoes. In that scene, Pak Raden would reprimand them and advise them to be responsible for their actions.

Not so many researchers take "Si Unyil" as the main topic. So, in this research, visual analysis of "Si Unyil"'s story aims to highlight various characters with their uniqueness, from Pak Raden's mustache to Pak Ogah's bald head; and what codes that can be developed to represent Indonesian. However, as first assume, we could say that "Si Unyil" important as be analysis unit, because of its consistency with up Indonesian story, and even nowadays in the digital transformation era, "Si Unyil" still be able to remain funny without ridiculing the physical appearance of other characters, as is often the case on social media broadcasts or television comedies nowadays.

Method

This qualitative study uses a semiotic approach that focuses on the analysis of *Wanda* Unyil, as the central character in the film "Si Unyil". Other characters in the film, are positioned as supporting characters its visual analysis will become an alternate argument to interpret Unyil' *Wanda*. As for the meaning of Semiotics is a science that studies the relations of sign elements in a system based on certain conventions, and examines signs as part of social life (Sachari, 2002). Text semiotics is a branch of semiotics that specifically examines texts in various forms and levels. Meanwhile, text analysis is a branch of text semiotics that specifically examines text as a product of language use in the form of a collection or combination of signs (Mulyana, 2003). Text is defined as messages, both using verbal and visual signs. A visual text is a text that involves visual elements, such as pictures, illustrations, photographs, paintings, or computer-created images (Piliang, 2003). Among those included these visual texts include advertising text, fashion text, television text, art text (sculpture, painting, dance, theater), object text (commodity), and architectural text (Piliang, 2004).

Expressions in puppet shows or puppets are called *Wanda*. *Wanda* can represent certain facial characters for certain roles in certain storylines. Therefore, *Wanda* can carry comprehensive meanings that indicate emotional conditions, physical conditions, and environmental conditions. This causes the number of dolls for the same character role to be many. So, the *wanda* is an expression of the puppet's visual appearance that has been "coded" on each doll's expression itself,

so that it can be studied or interpreted by the puppeteers, what kind of character of the doll (Suryana, 2002).

Findings and Discussion

As one of the educational media for children, "Si Unyil" film tells a lot about national events and interesting things that add insight to children, such as telling about the natural event of a solar eclipse, how to protect the environment, and so on (Muliawati, et.al., 2019). In "Si Unyil"'s story, good suggestions are inserted for children, such as how to be smart and study hard, how to be a child who is useful to the environment and the village, how to respect parents and teachers, and how to help others (Purwadarminta, 1991). "Si Unyil" film presents a very interesting storyline and is easily digested by children aged 6-12 years. After that, the child begins to see the events around him and wants to imitate many things so that he can be accepted as a member of the group by his peers (CNN Indonesia, 2022). Children aged 6-12 years can consider other people's points of view so that children can develop a sense of empathy and prosocial behavior. Empathy consists of four aspects which include aspects of warmth, tenderness, caring, and pity. Meanwhile, prosocial behavior or altruism is the desire to help others without thinking about self-interest (Arniansyah et al., 2018). These positive things are embedded in the film "Si Unyil".

"Si Unyil" puppet is included in the category of hand puppets or hand puppets which only consist of the head, body, and hands (Ismunandar, 1988). Hand puppets are used as educational media or aids used in learning activities. They are larger than finger puppets and are inserted into the hand. These hand puppets are in the form of imitations of humans and animals (Erlina, 2020, pp. 17-18). How to hold and play dolls is to move hands and fingers. In "Si Unyil"'s film, it is necessary to arrange equipment to support the appearance of the film, including miniature houses and household appliances, decorations for the foreground and background, as well as other tools that are made in small sizes according to size from dolls (Sulistiyono, 2017).

Even though at that time many soap operas had been shown for children in many kinds form of films and animations, the expressions in "Si Unyil"'s films had their peculiarities because they were shown in the form of dolls. In the film "Si Unyil" there are several characters involved, including "Si Unyil" as the main character, who is a farmer's son from a village who is full of initiative, smart, diligent, like to make friends and leadership spirit. There are also "Si Unyil"'s school friends, namely Cuplis, Meilani, Usro or Ucrit. In the "Si Unyil" puppet film there are several characters who are quite popular, such as Pak Raden the incarnation of a character from the colonial era, angry and stingy, or Pak Ogah who is described as a lazy person whose only job is to beg from everyone he meets.

The dolls displayed for each character have a shape consisting of a head structure, and facial and body features that are unique to each character (Clayton, 2005). The head has a shape and facial expression consisting of the shape of the eyes, eyebrows, nose, mouth, mustache, color, and attitude. The characteristics of the body can be seen from the clothing and attributes. Wanda on the face can give an idea of the character of each *wayang* character, such as the faces of "Si Unyil", Cuplis, Pak Raden, and so on. In the study of the "Si Unyil" figure, it is not only

seen from the appearance of *Wanda's* face, there are also puppets that depict signs that indicate the mood of the doll characters which are also influenced by physical conditions or existing environmental factors. affect it (Mukhaer, 2022). This expression usually appears at certain times, such as happy, sad, or confused (Darmaprawira, 2002).

Environmental factors as expressions of the daily life of the puppet characters in the film "Si Unyil" cannot be separated from environmental conditions which are closely related to Indonesian culture which is based on the ideology of Pancasila "Unity in Diversity", which is the philosophy of our ancestors. Some of the story themes describe the attitude of cooperation, tolerance between tribes and religions, commemoration of Youth Pledge Day, and so on. In this film, a character named Ucrit who is a Christian is also created; Characterized by the strength of religious harmony, there is also a figure named Meilani, a child of Chinese descent who represents assimilation.



Figure 1. Unyil, the main character

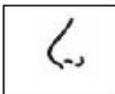
The main character of the "Si Unyil" puppet (Figure 1) is an ideal child at that time, a farmer's son from a village who tells stories for elementary school-age children. In the film, "Si Unyil" is shown as a person who is easy to get along with, friendly, and has a leadership spirit as well as a child who is full of initiative. he is an active child, has a healthy body, and likes to play sports, but prioritizes study and work. "Si Unyil" plays a role in supporting messages about morals (Sunarti, 2005).

Unyil displayed various facial expressions. A doll character can have more than one kind of expression, and the character "Si Unyil" himself has expressions such as smiling, laughing, angry, crying, sleepy, sleeping, surprised, and sad. Wanda, the expression on "Si Unyil"'s smiling face is almost similar to a normal facial condition, the difference between a normal smiling face is especially in the area of the mouth where the corners of the lips are curved and the midline of the mouth is slightly circular. However, certain smiles are shown with slightly parted lips, so that the teeth are slightly exposed. This attitude occurs when Wanda "Si Unyil" is in a happy and happy condition.

The expression on "Si Unyil"'s face when he is laughing can be seen especially in the area of the open mouth with curved lips. A laughing expression is seen with slightly parted lips so that the teeth are slightly visible. This attitude

occurs when Wanda "Si Unyil" is in a state of hearing or seeing funny things. Expression of astonishment when seeing or hearing something that feels odd. For example, when "Si Unyil" was surprised to hear Cuplis' complaints, he always had problems with his family every day. Wanda "Si Unyil" was in a state of astonishment seen in the shape of her eyes which were round with black eyeballs in the middle. On the circular eyebrows away above the eyes with the mouth slightly gaping and open.

Table 1. Wanda's characteristic in Unyil's Doll

Wanda's characteristic in Unyil's doll						
Head	Eye-brows	Eyes	Nose	Skin Color	Mouth	Facial Expression
						<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p>Smile</p>  </div> <div style="text-align: center;"> <p>Laugh</p>  </div> </div>

The depiction of the figure's facial expressions can look like Wanda when laughing, angry, crying, sleepy, sleeping, surprised, and sad. Analysis of the depiction of expression in this presentation through the most prominent and well-known figures in society at that time and relevant to current conditions, namely the figures "Si Unyil", Pak Raden, Cuplis, Meilani, Pak Unyil (Unyil's Father) and Pak Ogah. After the characteristics that can be seen on the head of the doll have a distinctive head shape and facial expression on each of the characters, then it can be seen on the body. The characteristics found on the body are clothes and attributes. After the doll is formed with these characteristics, it will show the expression or *Wanda* figure, which is an expression that describes the signs that indicate the mood of the doll character which is influenced by the physical condition. This expression occurs at certain times, such as happy, sad, confused, angry, and so on.

Wanda describes the mood, physical condition, or environment of certain popular characters so that they are featured in various stories. *Wanda* is not just an expression that can be perceived visually, it has a comprehensive meaning, which shows the mood, physical condition, and environment of the puppet character. Visually, the characteristics of *Wanda* can be seen in the elements of the doll's face. The expression of a doll can have a certain color if all the elements of the expression, such as the attitude of the head, eyebrow pattern, eye pattern, nose pattern, mustache pattern, and mouth pattern, still refer to one unit. The characteristic of Unyil's expression has similarity with universal emotional expression, so, that the representation has been more easily identified. Refers to

Stuart Hall in *The Question of Cultural Identity: In Modernity and Its Futures* (1992), representation is a very important concept in the culture; more similar representation to the universal meaning, then, clearer mutual understanding could be gained (Dewi, et al., 2020)



Figure 2. The new concept of the "Si Unyil" doll accompanied by Mr. Ogah (left) and Mr. Raden (right) is displayed in 3 dimensions

After the characteristics that can be seen on the head of the doll have a distinctive head shape and facial expression on each of the characters, then it can be seen on the body. The characteristics found on the body are clothes and attributes. After the doll is formed with these characteristics, it will show the expression of the Wanda doll, which is an expression that describes the signs that indicate the mood of the doll character which is influenced by the physical condition. This expression occurs at certain times, such as happy, sad, confused, angry, and so on. This is adjusted to the main roles played by "Si Unyil" and his friends his age, such as Cuplis, Usro, Ucrit, and Endut. The clothes worn by children in general are everyday clothes, not having the characteristics of certain regions in Indonesia.

The messy state of *Wanda* "Si Unyil" is the condition after "Si Unyil" has done something. For example, after a fight, there are two possibilities. Winners usually feel satisfied, happy, or relieved, with facial expressions such as smiling or laughing. The loser feels miserable and in a disheveled state, with disheveled hair or an untidy face, with a sad or crying expression. But the disheveled condition can also occur due to many problems, when you are in trouble so you don't have time to take care of your body condition or when Unyil just wakes up from sleep According to Suyadi who creates "Si Unyil", the puppet character "Si Unyil" has 12 facial features, in addition to the six common faces, such as normal facial expressions, smiling, laughing, angry, crying, and disheveled conditions, there are also facial expressions: sad, brooding, dumbfounded, surprised, sleepy.

Another supporting character that is also important to analyze is Pak Raden, the incarnation of a figure from the colonial era, with noble blood, who until now has not been able to adapt to the changing natural conditions of Indonesia. His nature is that he cannot die the feeling of aristocracy and still feel superior among the villagers. He lives awkwardly in the realm of development among rural people, so it is not clear what should be and what should not be. His appearance is unsympathetic and stingy but can stimulate the audience to look forward to his

return. Pak Raden's full name is Raden Mas Singomenggolo Jalmowono, (*singo* = lion; *menggolo* = leader; *jalmo* = human; *wono* = forest).

From the illustration above, the figure of Pak Raden is a character from East Java. This can be seen from the model of traditional Javanese clothing, namely wearing a 'blangkon' which is worn on the head (Our Hope Foundation, 1998). His speaking style is with a strong Javanese accent and at certain moments he always hums Javanese songs, although sometimes his songs are mixed with Dutch. *Wanda* Pak Raden depicts an antagonist character and displays many past Indonesian human *Wandas*.



Figure 3. Pak Raden's puppet figure in "Si Unyil"

Pak Raden's character, for example, is temperamental, feudal, and stingy. The expression on Pak Raden's face that often appears is between anger and laughter, even though when in normal conditions his facial expression still looks angry. The elements of a laughing face are generally seen when the eyebrows are in a symmetrical circular oblique position with the shape of the eyes narrowed which is strengthened by the shape of the open mouth so that the teeth are visible. This lip shape is in a crescent-like position with both edges of the lips curling upwards. Pak Raden's *Wanda's* condition was considered to be insulting and belittling other puppet characters, such as being arrogant and arrogant. In almost every episode, when he appears, he always plays an angry *Wanda*. Angry character *Wanda* will be stronger with thick eyebrows, big eyes, and a thick mustache. An angry facial expression is the opposite of a laughing expression. This *Wanda* happened when he was emotional, feeling very unhappy and hot because he was insulted, and treated badly, for example. The elements of this facial expression are visible on the eyebrows in a slanted position and the two ends of the middle meet, almost together. Strengthened by a round eyeball with black eyeballs in the middle. The mouth is in the shape of an inverted crescent, with the corners of the lips facing down.

Another character Unyil's friend, Cuplis, is a person who is not smart. His distinctive physical appearance is his bald head. Cuplis is a child who is often made fun of by his friends. Cuplis is a little more unique, because he always causes trouble, likes to see other people fight, likes to pit one against the other, and is reluctant to take responsibility for his actions, decisions, and behaviorhis. Among his friends, Cuplis is known for always causing trouble. He is the same age as "Si Unyil".

When observed from the physical characteristics that appear striking from Cuplis are the shape of his bald head with facial features that have round eyes with black pupils in the middle. Thin eyebrows curved in rhythm with the arch of

the forehead slightly widened upwards. In the gaping mouth slightly pulled forward. The facial features on the cheeks are rounded so that Cuplis's face looks like a balloon. Cuplis's nose has a characteristic, round shape. These facial features represent a stupid person, even more towards the facial features of an imbecile. However, as mentioned above, Cuplis has a unique personality, even though he seems stupid, he tends to cause trouble and likes to pit his friends against each other.



Figure 4. Cuplis's figure doll

The special circumstances of Cuplis' role and character can be a source of various situations and conflicts in the film. Cuplis' interesting role often creates conflict due to family conditions. Cuplis is the oldest child. He has to look after his younger siblings, except for the youngest sibling who is still a baby and still has to be carried by his mother. Cuplis' three younger siblings are still small, Ciner, Caplin, and Cimot, All of them are brothers and all have bald heads. The second younger sibling is still in grade one, while the third and fourth younger siblings are still not at school. In the early episodes of the stories, the backbone of the family still relies on the income of Cuplis's father. His family's economic situation was mediocre. However, Cuplis' father still hopes to have another daughter. Because according to him "many children is a lot of fortune".

The facial expression of *Wanda* Cuplis is somewhat unique. Cuplis is a character who plays a role in the film "Si Unyil" as part of a family with burdens of life that are always in trouble, so when normal Cuplis' face appears with a sad impression. The facial expression of the Cuplis character is generally not owned by other characters. The elements of Cuplis' facial expression when normal (sad impression) are seen when the eyebrows are in a symmetrical circular position above the eyes with round eye shapes which are strengthened by the slightly open mouth shape (Boeree, 2004).



Figure 5. Meilani's figure doll

Meilani in "Si Unyil" plays a girl of Chinese descent who is useful for carrying messages to encourage reform. The common features of Meilani's figure are the shape of her slanted eyeballs and white skin. Even though she is of Chinese descent, Meilani likes to help her friends so she hopes to become a character that can attract children's sympathy. What is evident from her daily demeanor is that she is always dressed fashionably and luxuriously. This condition strengthens the picture that Meilani is a child from a wealthy family. Meilani herself is Protestant. Wanda Meilani's facial expressions often appear in normal conditions. Meilani who plays a girl of Chinese descent brings messages to encourage reform. The common features of Meilani's figure are the shape of her slanted eyeballs and olive skin. Meilani's character acts as a good child and likes to help her friends so she is expected to be a character who can attract children's sympathy. The look on her face can be seen in the position of the eyebrows that curl over her narrow eyeballs, and her thin mouth gives the impression that she is talking because Meilani often acts as a smart, outgoing child and often hosts shows and likes to greet people she meets.

Pak Ogah is one of the figures who are familiar in the community with the jargon "Cepek first and don't mind it" which he often says. In "Si Unyil"'s broadcast, Pak Ogah is depicted as an unemployed figure with a characteristic smooth bald head. As a lazy person, Pak Ogah hangs out at the Ronda Post more often than looking for work. He is also described as someone who often gets bad luck every time he wants to try something. Pak Ogah's facial expression, which generally has a pitiful impression, is seen when the eyebrows are in a symmetrical circular position above the eyes with round eye shapes with visible eyelids which are reinforced by the slightly open mouth shape.



Figure 6. Pak Ogah's figure puppet

Pak Ogah is described as a person who is not smart, his physical appearance has a shaved head similar to Cuplis's physique, and is a person who is often made fun of for his stupidity. Mr. Oagah is a picture of a lazy man. His job is just to beg everyone he meets. Pak Ogah's well-known saying is that when asking for services, the words "*Cepe* (one hundred rupiahs) first, please" Every dialogue between Pak Ogah and anyone he meets always ends in the hope of getting something in return.

Unyil's father (Pak Unyil) plays the role of a farmer who is firm and honest. *Wanda* can be seen in the shape of the eyes which are three-quarters round with a black eyeball in the middle. Above the eyes you can see circular eyebrows with medium thickness, showing sharp eyes. This picture is enhanced by the appearance of a thick mustache under the nose. Pak Unyil always wears traditional Javanese clothing complete with a 'blangko' on his head.

The clothing worn by the "Si Unyil" puppet actor reflects Indonesian clothing, such as on the uniforms of elementary school-age children. This is adjusted to the main role played by "Si Unyil" and his friends who are the same age, such as Cuplis, Usro, Ucrit, and Endut. There is an exception for "Si Unyil"'s cousin friends, namely Si Kinoy whose age is below "Si Unyil"'s age, ranging from pre-school to grade one or two in elementary school.



Figure 7. Indonesian elementary school's uniform used on "Si Unyil"

The clothes worn by the child dolls are generally in everyday clothes and do not have specific regional characteristics in Indonesia. As for what is meant by the notion of everyday clothing here is a set of clothes worn at home, at school, or while playing. Except for the set of clothes worn by "Si Unyil", there is a difference, namely with his trademark "cap" as a head cover and sometimes wearing a sarong over his body. Visually, the appearance of the clothing will affect the doll's appearance. "Si Unyil"'s appearance gives the impression that he is not only a village boy but also a child who is "nyantri", pious or devout in worship.

The characteristics that will be formed on dolls and doll faces such as eyes, nose, and mouth, are guided by a sketch by Suyadi as the first step in the formation of a character study of the visual elements of dolls and doll faces (Tabrani, 2005). The stage when the doll's head has been formed, the next stage is painting and giving more detailed colors, namely eyebrows, eyes, ears, mustache, lips, hair, and ears. This stage is the final stage that will determine the character with a particular doll. Furthermore, the doll's body is given clothes. Based on the observations, people in rural areas, including children, are always seen wearing a sarong around their bodies in their daily lives. For example, the children in the Tengger area, who also have the same way of wearing the clothes "Si Unyil" wears, wear a headband and wear a sarong. Men in Priangan and Cirebon generally also wear a poleng/polecat sarong.



Figure 8. Children at Tengger use “ikat” and “sarong” as their everyday clothing. It also describes their cultural identity.

How to wear a sarong varies according to habits. Sometimes it is veiled, tied to the waist, or wrapped around it. On the front of the bendo or blangkon worn in Priangan and Cirebon, there is a 4 cm wide line that gets smaller and smaller. The clothes or clothes worn on doll figures with adult characters, some of the main characters display clothes that represent the characteristics of certain regions or ethnicities (Suhardiman & Sujadi, 1970). Like the clothes worn by Pak Raden and Pak Unyil, they are clothes that come from Java (Figure 8). This is very strongly seen in the use of blangkon with a combination of typical Javanese clothes with batik motifs; similar to the clothes worn by Engkong Meilani. On the other side, Unyil's mother, who has a distinctive appearance, always wears a kebaya. On the head hair that is always in a Javanese bun, there is a prototype of a mother who is diligent in taking care of the household and loves her children very much, obedient to her husband, so that she often troubles herself.

Wanda has developed to be an expression of every character, becoming a code of cultural identity, represented by the clothes that have been worn by all the figures on “Si Unyil”. The element of “nuance” in the various aesthetic cultural elements in works of art and culture in Indonesia in “Si Unyil” are not needs to be contrasted, however, it can contribute to shaping and developing the uniqueness of the work (Dewi, 2023). Visual analysis of puppet figure possible to gain knowledge about cultural identity in some tribes, or, Indonesian. Even though not every film that has used figure or puppet represent Indonesian culture briefly and consistently; the “Si Unyil” film from its first release until now, has kept a strong commitment to representing the value of Pancasila; and visualizing many good values of Indonesian society.

Conclusion

“Si Unyil” film released in the 1990s, which was once a film popular with children, now no longer attracts the interest of the millennial generation. In fact, “Si Unyil” has many positive values that we can get, and has a strong impact on inspiring programs showing children nowadays. “Si Unyil” has become an inseparable part of popular culture in Indonesia, and many people cannot forget the various elements of this series, which have become a societal idiom to date. The description of the story themes presented is closely related to Indonesian culture which is based on the ideology of Pancasila, Bhineka Tunggal Ika. The

film also creates characters representing various ethnic groups in Indonesia, such as a character named Ucrit who is a Christian, representing a message of religious harmony; and a figure named Meilani, a child of Chinese descent who represents assimilation.

Following the motto *Bhineka Tunggal Ika*, all the figure in "Si Unyil" seeks to unite ethnic groups, through clothing displayed with various symbols that reflect the cultural norms and values of an ethnic group in Indonesia. The clothes worn by the puppet figure also affect the figure's *wanda* or the figure's expression. However, clothing also has the function of being able to distinguish each role or character of the figure, including the identity of regional origin in Indonesia, helping to bring the figure character to life in its role and to add to the beauty of the appearance. Analysis *Wanda* of Unyil and other supporting characters such as Pak Raden, Pak Ogah, Cuplis, and Meilani bring the conclusion that all the figures shown have a unique head structure and facial and body features for each character.

The depiction of *Wanda* (the figure's facial expressions) concludes that the shape of the eyes, eyebrows, nose, mouth, mustache, color, and demeanor create communication's function, depending on what situation developed on the scene. Meanwhile, the characteristics of the body can be seen from the clothing and attributes that represent typical Indonesian clothing, such as in the uniforms of elementary school worn by Unyil, Cuplis, and Meilani; and the clothes of adult figures that use cultural attributes that can be seen as representation from certain tribes and regions in Indonesia.

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