

Artistic Arrangement as Semiotics of Criminal Messages in the Film “Marlina Si Pembunuh dalam Empat Babak”

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Abstract: The purpose of this study is to determine semiotics in the artistic arrangement of criminal messages in the film “Marlina Si Pembunuh dalam Empat Babak” (Marlina the Murderer in Four Acts). It uses a qualitative descriptive method that describes in detail the problems shown in this study. The analysis technique used is Roland Barthes' semiotic analysis where this theory is divided into two i.e. signifier and signified. The concept used is criminal messages in the elements of artistic arrangement, then the theory is the semiotic theory from Roland Barthes. The messages in the film contains many criminal ones. The film has meanings of signifier and signified in each scene. The criminal messages include robbery, murder, rape, assault, and threats. The meaning of the criminal message in this film describes the mistakes in people's lives today. The film has applied good elements of artistic arrangement, which pays attention to the aesthetics of each shot, so that such a film is able to present messages that are in accordance with the reality in society.

Keywords: artistic arrangement, criminal message semiotics, film “Marlina Si Pembunuh dalam Empat Babak”

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Introduction

Film is defined as an audio-visual communication medium to convey a message to a group of people gathered in a certain place (Efendi, 1986: 134). Film contains informative, social, educative, and persuasive functions. All of these functions can work well because films have different characteristics from other communication media. In addition to conveying a good message to society, films also have an influence on the human soul. Therefore, film is the most powerful and quite successful medium in conveying issues that are developing in society. Realities that occur in society ranging from issues of religion, politics, social, education, and diversity become a source of ideas for filmmakers. It is not only imagination or fantasy that is used as a story. Sensitive issues also need to be raised, this is in accordance with the interests of producers and directors who have a specific target audience.

Films with the theme of crime in Indonesia are usually the main attraction for the audience. Because the discussion is quite sensitive, it describes the mistakes in people's lives today. The theme of the discussion, which is quite sensitive, actually becomes its own attraction when it is appointed to an

Indonesian film screen, because the theme is considered sufficient to represent the feelings of the victims. In the midst of this phenomenon, the film "Marlina Si Pembunuh Dalam Empat Babak" is here to bring social criticism in society. "Marlina Si Pembunuh Dalam Empat Babak" is an Indonesian film adapted from a true story from the Sumba area, West Nusa Tenggara, directed by Mouly Surya. This film is also widely recognized as one of the best suspense films ever made due to its exquisite cinematography. This film shows about the life of a young widow named Marlina whose husband died. This film emphasizes that there are 4 (four) acts which are immediately introduced to the audience. The first chapter discusses about the basic conflict of this film where Marlina kills 5 people at once. The second chapter is about Marlina's journey to the police station. The third act is about acknowledging what happened to him. The fourth stage is the stage where two friends of the murdered want to regain control of Marlina. The film "Marlina Si Pembunuh dalam Empat Babak" contains a criminal message, both from the cinematographic and cinematic aspects.

In making a film, one of the important roles in production is the artistic arrangement. Artistic design is the division that is responsible for the visual appearance of the camera. The artistic arrangement is headed by an artistic stylist or in a film production called an art director, who has the task of helping the director determine the appropriate atmosphere, color and lighting in the production of a film. Artistic arrangement can not be separated from the elements of color and lighting as a support that can beautify the atmosphere of the shooting location. One element that greatly influences the shooting location situation is the arrangement of colors and lighting arrangements. Each set requires more attention in each arrangement and management, in order to have a positive influence on the audience who is watching it. The choice of color and arrangement of lights in an artistic arrangement has its own reasons, because each color has a different psychology and influence. In addition, the tone of the lighting arrangement also affects the viewer's vision of the objects displayed according to the film's theme. Physically, color is the nature of the light emitted, while psychologically it is part of the experience of the sense of sight. Color is the impression that the eye gets from the light reflected by objects exposed to the light (Nugraha, 2008: 34).

In addition, films are generally built with many signs, an important semiotic system in films is the use of iconic signs that contain certain meanings in describing something. The semiotic method itself is used to analyze a film, because film is a relevant field of study for the analysis. The film semiotic approach was chosen because the method discusses the patterns and meanings of shooting, which is useful for sorting and reassembling the film "Marlina the Killer in Four Acts". Therefore, it becomes interesting to explore what signs are contained in this film by using the semiotics of Rolan Barthes' film.

Based on the explanation described above, that in the film "Marlina Si Pembunuh dalam Empat Babak" there are elements of artistic arrangement as the semiotics of the criminal message in the film which can be analyzed through its semiotic theory. Therefore, the film "Marlina Si Pembunuh Dalam Empat Babak" is interesting and deserves to be studied more deeply with the title

"Artistic Arrangement as a Semiotics of Criminal Messages in the film "Marlina Si Pembunuh dalam Empat Babak". It is hoped that this research can be used as a reference by students in reviewing another film work in terms of its artistic elements.

Methodology

This study used qualitative research methods. The qualitative method was chosen, because research on the film "Marlina Si Pembunuh dalam Empat Babak" did not look at the number of viewers or the calculation of the influence and rating of the film. Research on the film "Marlina Si Pembunuh dalam Empat Babak" wants to reveal the artistic arrangement as a semiotic crime message in the film. The analytical method used in this research is descriptive analysis, so that the analysis carried out can be explained in more detail. The form of analysis in this study is semiotic analysis, because semiotics can be used to analyze the sign system used in media studies, one of which is film.

The subject of this research is the film "Marlina Si Pembunuh dalam Empat Babak" by Mouly Surya, while the object of this research is a shot that contains artistic arrangement as the semiotics of the criminal message in the film. This study reveals the artistic arrangement as the semiotics of the criminal message in the film "Marlina Si Pembunuh dalam Empat Babak" based on the semiotic theory of Roland Barthes' film. Researchers want to reveal criminal messages including: robbery, murder, rape, persecution, and threats in the film.

Sources of research data by type consist of primary and secondary data. Primary data is data obtained directly from observations of the film "Marlina Si Pembunuh dalam Empat Babak", dialogues between dialogues, voice overs, series of scenes, and storytelling styles, artistic makeup, lighting, and make-up. Secondary data is indirect data obtained from various literatures such as books, journals, internet. This data is used to help researchers understand primary data.

The data collection techniques needed by researchers to collect data are observation, documentation, and literature study. Observations were made on the research subject, namely the film "Marlina Si Pembunuh dalam Empat Babak" by watching the film repeatedly to gain an understanding of the artistic arrangement as the semiotics of the criminal message in the film. The documentation in this research is the film "Marlina Si Pembunuh dalam Empat Babak" which has been released. The data obtained at this stage is the result of screenshots from films that contain criminal messages in the elements of their artistic arrangement. Literature study is done by studying and searching for data related to the problems in the research.

Results and discussions


This research explains about the meaning of signifier and signified according to Roland Barthes's view. According to Roland Barthes semiotics is a science or method of analysis to study signs. Roland Barthes examined several terms related to signs, namely signals, icons, indexes, and symbols. A sign or symbol that appears in the film is a form of message content that is poured in

the film to produce a meaning that can represent a sign, thus producing a meaning that will appear in the minds of the film's audience. Markers in the artistic arrangement are supporting elements in film production that have a function or purpose in delivering the script, so that the function of the artistic arrangement itself is a media or supporting element for delivering messages in films. In a film, the artistic arrangement must be visualized along with the markers so that the shape is not only a patch but must be able to convey a message.

This discussion presents data regarding the criminal message in the film "Marlina Si Pembunuh dalam Empat Babak" based on the scenes contained in the film, in the form of dialogue and the treatment of the characters that contain criminal elements such as robbery, murder, rape, persecution and threats. In addition, semiotics is discussed about the elements of artistic arrangement contained in the shot, the results of the research.

Robbery

Table 1. Robbery Scenes


Signifier	Signified
 <p>"Bruumm...bruumm...brummm..." (Suara motor dan truk anak buah Markus)</p> <p>Markus : <i>Selamat datang....</i> Anak buah : <i>Markus, maaf ya nunggu lama....</i> Markus : <i>Yang penting kau bawa minum saja, ayoo masukk... Franz kandang hewan ada dibelakang tuh...</i></p>	<p>Markus greeted his friends and showed Franz where the cattle pens were.</p>
<p>Analysis of elements of artistic arrangement</p>	
<p>Location : house Setting : from inside the house whose view is facing outside. Property : door curtain and truck Makeup : natural typical of the villagers Wardrobe : everyday wear Lighting : blue low key Meaning : deep thoughts and emotions from Marlina because her pet was robbed.</p>	

The scene above shows the arrival of a group of robbers at Marlina's house. The shooting of the film scene, which was taken at minute 9 past 42 seconds, uses a medium shot. In this shot, you can see the robber getting off the truck and Markus showing the location of the animal cage behind. In this scene, the lighting is a bit dark and blue, indicating that the incident took place in the late afternoon. The blue color itself has the meaning of deep thoughts

and emotions from Marlina because her pet was robbed. The artistic arrangement that is displayed is as natural as possible as a characteristic of the people of Sumba. The location of the film's scene is at home, with the setting from inside the house whose eyes are directed outward when Mark greets his fellow robbers. The clothes or wardrobe used are the daily clothes of the villagers, shabby colored t-shirts and shorts for the thugs or the skirt worn by Marlina. The meaning contained in the shot is when Mark shows the location of the animal cages to Franz, which means he is ordered to immediately return to take all the livestock owned by Marlina. The action in the shot scene is not worthy to be imitated, because the action is a criminal act, where the robber took all of Marlina's livestock and the action violated the Criminal Code with a maximum penalty of 15 (fifteen) years in prison.

Murder

Table 2. Murder Scenes


Signifier	Signified
 <p data-bbox="236 1102 995 1167">"Dukkkk...dukkk...." (<i>suara Novi memukul pintu untuk dapat masuk ke kamar Marlina</i>)</p>	<p data-bbox="1034 846 1332 1003">Novi, carrying a machete in her hand, immediately entered the room and killed a man who raped Marlina.</p>
<p data-bbox="533 1167 1058 1202">Analysis of elements of artistic arrangement</p>	
<p data-bbox="236 1202 1348 1453"> Location : house Setting : in the room Properties : dressing table, chair, makeup kit, bed, mattress, chandelier, hanging bag, hanger, pillow. Makeup : natural typical of the villagers Wardrobe : everyday wear Lighting : orange low key Meaning : passionate passion to kill the perpetrators of rape </p>	

In the cutscene above, it can be seen that Novi is angry and wants to defend her friend, Marlina. Novi came with a machete in her hand, who had just come out of the kitchen, immediately entered Marlina's room and killed a man who tried to rape Marlina. The shooting of the film scene, which was taken at 60 minutes past 20 seconds, used a medium shot. In this shot, robbers are seen trying to rape Marlina in a room. In this scene, the lighting is a bit dark and orange, which means Novi's passionate passion to kill the perpetrators of the rape of Marlina. The artistic arrangement shown is in Marlina's house, with a background setting in a room with not too many properties. The clothes worn are still simple and shabby in color. For Novi's clothes, she used a cloth wrapped around her waist because Novi was pregnant at the time. Very few properties are displayed, namely dressing tables, chairs, makeup kits, beds, mattresses, chandeliers, hanging bags, hangers, pillows, considering Marlina's

poor social life conditions. The makeup itself was left natural and almost not even given a beautiful polish, because the shot wanted to show Marlina and Novi's shabby condition because they had gone on a long trip.

Rape

Table 3. Rape Scenes


Signifier	Signified
 <p>Marlina : <i>Makan... Makan malam (sambil menepuk kaki Markus)</i> Markus : <i>Tunggu.. tunggu dulu (sambil menarik tangan Marlina)</i> Marlina : <i>Aaahhh...biar saya ambilkan yang baru (sambil ketakutan)</i> Markus : <i>Kau duduk.. kau duduk..buka..bukaa...</i></p>	<p>Marlina is delivering food to Markus. Then Markus grabbed Marlina's hand and forced her to take off her clothes so she could be served.</p>
<p>Analysis of elements of artistic arrangement</p>	
<p>Location : home Setting : in the room Properties : dressing table, chair, makeup kit, bed, mattress, chandelier, hanging bag, hanger, pillow, mat. Makeup : natural typical of the villagers Wardrobe : everyday wear Lighting : orange low key Meaning : passionate passion for a relationship</p>	

In this scene, Marlina is seen delivering food to Mark. Then when Marlina was about to stand up, Markus' hand pulled her so that the bowl she was carrying fell down. Here you can see the character Mark, the boss of a very rude robber. In this scene, only Markus and Marlina are shown in the room, while the other robbers are outside and were poisoned to death by Marlina's food. The artistic arrangement displayed is in the background of Marlina's room with the setting in a Marlina room. For shooting, the lighting is a bit dark or the low key is orange as well, so it makes the scene look like it has the meaning of a passionate passion for a relationship by Markus to Marlina. The shooting of the film scene, which was taken at minute 21 past 49 seconds, used a long shot. The properties displayed are still the same, namely very few, namely dressing tables, chairs, makeup equipment, beds, mattresses, chandeliers, hanging bags, hangers, pillows, and mats considering Marlina's poor social life conditions. The makeup itself was left natural and almost not even given a beautiful polish, because the shot wanted to show Marlina's shabby and incompetent condition. Markus' own hair is left loose like a mess, which can be interpreted that Markus is a person who can't be managed, can't take care of

himself, and acts arbitrarily. The action in the scene is not worth imitating, because the act is an immoral act that violates the law.

Persecution

Table 4. Persecution Scenes


Signifier	Signified
 <p data-bbox="236 857 1010 987"> Umbu : <i>Kau berani eh...berani kauu....Plaakkk..(suara tamparan)</i> Novi : <i>Ehh Umbuu...sumpah demi Tuhan saya tidak tidur dengan laki-laki lain...</i> </p>	<p data-bbox="1027 454 1361 987"> Novi's husband beats Novi many times because he thought his wife had an affair with another man. </p>
Analysis of elements of artistic arrangement	
<p data-bbox="225 1021 1361 1245"> Location : Sandy road Settings : home page Property : motorbike, bag and drying tables. Makeup : natural typical of the villagers Wardrobe : daily wear short sleeve t-shirt, pants and skirt Lighting : orange high key Meaning : feelings of disappointment that lead to persecution </p>	

This scene cuts the abuse that Umbu does to his wife Novi. Here, Umbu's character is seen who is stubborn and doesn't want to accept an explanation from Novi as his wife. Umbu's character suspects that Novi has slept with other men, so she never takes her husband's advice. Novi, who continued to try to explain to Umbu, was not heard, so there was persecution in the form of a punch to the face of Novi, who was pregnant. The shooting of the film scene, which was taken at the 70th minute past 15 seconds, used a long shot. The artistic arrangement displayed is set against a barren sandy road, where the picture is taken using very bright lighting so that it can be seen that the incident occurred during the day. The meaning displayed describes the feeling of disappointment that causes the persecution of Novi as Umbu's wife. The clothes worn are still the typical everyday clothes of the villagers, namely short-sleeved shirts and shorts. Novi wore a bag and a long cloth wrapped around her waist. This act of abuse is against the law and can result in a dozen years in prison for hurting a woman who is helpless, let alone is pregnant.

Threats

In this cut, there is a threat made by Marlina. Here, Marlina's character is very fierce when she puts her machete around the neck of the truck driver. In this scene, she tells that Marlina wants to ride a truck with one of the people passing by on a paved road. Marlina wanted to be taken to the police station but the truck driver refused because Marlina was carrying the human head of Markus which she killed, but Marlina threatened with a machete if the truck driver did not want to take her to the police station.

Table 5. Threat Scenes

Signifier	Signified
 <p data-bbox="236 920 815 949">Marlina: <i>Saya mau kekantor polisi, jalan sudah...</i></p>	<p data-bbox="1070 658 1342 786">Marlina draped a machete around Paul's neck as a truck driver as a form of threat.</p>
Analysis of elements of artistic arrangement	
<p data-bbox="236 987 533 1016">Location : Paved road</p> <p data-bbox="236 1016 533 1046">Setting : in the truck</p> <p data-bbox="236 1046 932 1075">Properties : machete, bag, necklace, human head, music.</p> <p data-bbox="236 1075 746 1104">Makeup : natural typical of the villagers</p> <p data-bbox="236 1104 1225 1133">Wardrobe : everyday wear short-sleeved t-shirts, brightly colored pants and skirts</p> <p data-bbox="236 1133 587 1162">Lighting : orange high key</p> <p data-bbox="236 1162 1182 1191">Meaning : passionate feeling of wanting to take the case to the police station</p>	

The artistic arrangement in this scene is set on a paved road on a barren hill, where the shooting uses bright lighting so that it can be seen that the incident occurred in the morning. The shooting of the film scene, which was taken at the 31st minute past 35 seconds, used a medium shot. The meaning displayed is the passionate feelings of Marlina who want to take the case to the police station by bringing Markus' head cut off. Marlina's outfit is a bright pink, while the truck driver's outfit is brightly colored with full motifs on each shirt. The property that Marlina brought was Markus' human head which was cut off for trying to rape Marlina, a small bag, and a necklace.

Conclusions

The film "Marlina Si Pembunuh dalam Empat Babak" based on Roland Barthes' semiotic analysis of its scenes has explored the meaning of the criminal message well. In addition, this research has applied the elements of artistic arrangement well, which of course pays attention to the aesthetics of each shot, so that the film is able to present a message that is in accordance with reality. Markers in the artistic arrangement are supporting elements in film production that have a function or purpose in delivering the script, so that the function of the artistic arrangement itself is a media or supporting element for

delivering messages in films. In a film, the artistic arrangement must be visualized along with the markers so that the shape is not only a patch but must be able to convey a message.

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Film

"Marlina Si Pembunuh dalam Empat Babak", karya sutradara Mouly Surya, rilis di bioskop Indonesia 16 November 2017, produksi Cinesurya Productions, Kaninga Picture, dan HOOQ.