

BALINESE IDIOM REPRESENTATION IN LINE'S EMOTICON VISUAL EXPRESSION

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ABSTRACT

This research reveals and represents the idioms of Balinese in the form of the expression emoticons (stickers). The issue which is the main focus of research is about idioms, visual language, and its relation to the aesthetics and industry of culture. The main objective of this research is to create a set of stickers that convey idioms of Balinese to popularize these idioms. Besides being useful in arousing the love of Balinese idioms, especially among Balinese-Indonesian teenagers, another benefit of this research is that it enriches Balinese cartoon literature circulating on an international scale. This research was carried out through methodological steps: (1) Identification of the problem, (2) Collecting and selecting idioms of Balinese that circulated in the community to be realized in LINE stickers by the Participatory Rapid Approach method, (3) Observation of other sticker products that were already using Balinese idioms. After the data is obtained, the next stages were: (4) Aesthetic construction in the pre-design stage (preliminary design), in this stage conducted a study of theoretical literature and concepts related to the discussion material, (5) compiling the design concept, (6) realizing idioms in the specifications customized for the sticker format that will be published in LINE marketplace. The writing of this paper uses descriptive-qualitative methods. The results of this study are 1 set of LINE stickers, which will then be responded by respondents, in cultural discourse. Some idioms are used, such as metonymy, metaphor, and hyperbole. Aesthetic approaches use parody idioms as a postmodern aesthetic idiom.

Keywords: Balinese idioms, visual expression, LINE emoticons, postmodern aesthetics, industry of culture

INTRODUCTION

The first thing that appears in the minds of ordinary people when they want to define 'language' is mostly related to verbal language, letters, words, sentences, sounds. Not many people realize that 'language' is also related to visual signs (visual language) (Cohn, 2013). This visual language is used effectively by humans to communicate from the hunt for gathering to the present (Figl, K., et al, 2010). Nowadays what is meant is the time when Salamoan (2016) calls it a paradoxical phenomenon of communication (between) humans with screens (through screens), or virtual communication.

It is interesting to note that communication applications in cyberspace are now not only bridges of messages but also bridges of emotion through stickers, emojis and visual symbols. It further suggests that the cartoon-like Line sticker may better convey positive than negative emotions because the detailed illustration is more similar to real-life nonverbal behavior expressing humor and happiness and that

may facilitate imagined closeness between communication partners when moving through space (Wang, 2016).

In contemporary times, in the paradigm of pop culture, the use of language - in its essential role in communication - is widely used as an industrial commodity. The industry in question is the telecommunications industry. With a 203% year-over-year growth in 2013, the adoption of mobile messaging / communication applications (apps), such as Line, WhatsApp, WeChat, KakaoTalk, and Facebook Messenger, is increasing rapidly (Wang, 2016). LINE Corp, based in Japan, called the emoticon series in the term 'sticker'. Line sticker, a social media, it allows users to exchange multimedia files and engage in one-to-one and one-to-many communication with text, pictures, animation and sound. Liu's research (2019) shows the mediating effect of three mediators (brand awareness, brand attitude, and brand attachment), download willingness and product purchase intention. The findings demonstrate that both brand attitude and brand attachment are important mediators of ad effectiveness in mobile campaigns. It is also reveals in research of Liao, S.-H. and Hsu, S.-Y. (2019); Mahawerawat, N. and Khamwon, A. (2015); Prasasti, W. (2014); and Franzia, E.(2019).

Stickers actually have very good potential in the delivery of culture, but apparently there are not many stickers that really show a specific cultural identity. LINE sticker in 2015 began to open the contestation of cultural identity by holding a sticker design contest in Indonesia. Cultural representations in each sticker from the contestants are quite interesting to watch. The challenge is, no one has yet tried to bring Balinese-language idioms to the sticker design. This research reveals and represents the idioms of Balinese in the form of the expression emoticons (stickers). The issue which is the main focus of research is about idioms, visual language, and its relation to the aesthetics and industry of culture. The main objective of this research is to create a set of stickers that convey idioms of Balinese to popularize these idioms. Besides being useful in arousing the love of Balinese idioms, especially among Balinese-Indonesian teenagers, another benefit of this research is that it enriches Balinese cartoon literature circulating on an international scale.

Research Method

This research was carried out through methodological steps:

1. Identifying research problems;
2. Collecting and selecting idioms of Balinese that circulate in the community to be realized in the LINE sticker. The idiom is collected using the Participatory Rapid Approach method;
3. Observe other sticker products that have used Balinese idioms.
4. Constructing aesthetics in the pre-design stage (preliminary design), in this stage a study of the theoretical literature and concepts related to the discussion material is also carried out;
5. Develop a design concept;
6. Realizing the idiom in the picture whose specifications are adjusted for the sticker format that will be published LINE. The writing of this paper uses descriptive-qualitative methods.

DATA DESCRIPTION

Andikayani and Wedayanti (2017) used the classification of idiom based on part of speech theory by Yutaka (1990), meaning theory by Muneo (1992), and description of meaning idiom relations by Momiyama (2003). The result of the study found 33 Japanese *kanyouku* (idioms) with their equivalent in Balinese language. Description of the relation between meaning in idiom are metaphor, metonymy, and synecdoche. The results revealed that Japanese language idioms can be paired with more than one idioms in Balinese language because the way of disclosure of

idioms is different, but the meaning has the same purpose. This is the basis of this research, that Balinese idioms can actually be paired with other language idioms that have the same meaning, only with different languages.

Liu et al's research findings stress the important role of visual image interpretation on the formation of user's perceptions and attitude toward sticker features before designing their own stickers, bearing in mind perceptios can vary with individual differences (e.g., frequent sticker users versus infrequent sticker users) (Liu et al, 2019).

The idioms which have confirmed their existence in the verbal language space are very possible to be transformed into visual language forms. The conversion of verbal idiom forms into visual forms can actually be an alternative in realizing creative ideas. From the results of collecting idioms using the Participatory Rapid Approach method in several Balinese communities on social media, a total of 20 idioms were obtained in a set of stickers consisting of 40 images. Which are : (1) *Kapah Jumah!*; (2) *Lacur Bli Luh*; (3) *Mantu Cager*; (4) *Formalin SikLuh..*; (5) *Sing Ada Apa Dé* ; (6) *Bedik Munyi Bedik Pelih* ; (7) *Da Koh Ngomong!!!* ; (8) *Jaen Idup Di Bali*; (9) *Sing Ngrambang Bangkén Dongkang* ; (10) *Gliap-Gliep Lipi Gadang*; (11) *Kalem-kalem Sambuk*; (12) *Da Lebian Gaya!!* (13) *Cenik Gaéne To..*; (14) *Idup Da Bes Ruet Broo*; (15) *Matah Sebeng Cainé*; (16) *Eda Ngadén Awak Bisa*; (17) *Depang Tiang Kéné*; (18) *Petéka Bulu Matané*; (19) *Semangka Di Teba*; (20) *Kuluk Ngamah Kacang*

The 20 idioms are also equipped with everyday expressions that are usually conveyed in relationships and communication between friends. Example : *Mimih Dewa Ratu!*; *Seken to Nyen?*; *Nuju Kema Ne!*; *Lima Jak Ngorta!*; *Da Bes Nyajang!*; *Ba Dadi Kedek Ne?*; *Dija Greget Cai Ne?*; *Nyante Gen Bro!*; *Engken Kabare?Sehat?*; *Suba Manjus Bli?*; *Ngopi Bli?*; *Jaja Kak Ne?*

RESULT AND DISCUSSION

After going through a brainstorming process with language experts and idioms from the Aliansi Peduli Bahasa Bali (Bali Language Care Alliance) and expert interviewees, a number of key idioms were chosen to be transformed into LINE stickers. The CLULYAK brand concept is an amalgamation of the character of 'Celuluk' with 'Lyak' as a distinctive character in the mystical world of Balinese people. The illustration on the sticker set that is realized adapts idiom expressions such as (1) Metonymy: where the concept of characters uses women with creepy looks like Lyak (Leak) (fig.1). Face selection with fangs mimics the appearance of Lyak; (2) Metaphor: The selection of female characters adjusts to the imaging of *sisya* (pupils) of Niteng Dirah—which is then known as Rangda—who are all women, famous for teasing (naughty) and fierce, yet hilarious; (3) Hyperbole: Exaggerating many things is a typical style of postmodern idioms. This can be seen from one of the sticker pictures which shows the character of a scary woman (CeluLyak) holding an excessive sized brush and toothpaste (fig.1)



Figure 1. From left to right : example of metonymy, metaphor, and hyperbole idiom in 1 set CeluLyak sticker
Source: LINE sticker set (2016)

The overall results of the figure sticker in amount of 32 illustrated images can be seen in figure 2. There are some adjustments made regarding the idioms obtained at the data collection stage. Sticker design adjusts the function of the sticker, as part of the chat, to visualize the expression (abstract) that is represented through an image (concrete). Idioms that cannot be represented on a sticker are not displayed yet, and are replaced with a functional sticker illustration. Examples such as the idiom *Sing Ngrambang Bangkén Dongkang; Gliap-Gliap Lipi Gadang; Kalem-kalem Sambuk*. These idioms require an interpretation layer, so they cannot be conveyed straightforwardly.



Figure 2. a complete set of CeluLyak sticker available to purchase in LINE
Source: LINE sticker set (2016)

The 13 of 32 sticker figure results are discussed in table 1. In the 'Figure' column, a picture of the sticker is displayed. The column 'Sign' reveals visual signs as expressions of the message to be conveyed. The message is revealed in the 'Meaning' column.

Table 1. complete 32 figure of CLULYAK LINE sticker set

Figure	SIGN	Meaning
	CLULYAK's distinctive figure with a dumbfounded expression holding his head with both hands.	<i>Mimih Dewa Ratu</i> similar with English expression of 'Oh My GOD', express surprise or astonishment
	CLULYAK's distinctive figure with questioning expressions intended to convince the communicant.	' <i>Seken to nyen</i> ' is similar with 'Are You Sure' in English.
	CLULYAK's distinctive figure with an expression holding back anger, issued a distinctive long tongue.	' <i>Sabaaaaar</i> ' is an exaggerated expression of the word ' <i>sabar</i> ' which has the same equivalent as 'be patience' in English.

Figure	SIGN	Meaning
<p>BANI MENANG, BANI KALAH!</p> 	<p>CLULYAK's distinctive figure demonstrates the winning pose. Usually displayed by martial athletes to show an expression of victory or self-confidence will win.</p>	<p>'Bani menang, Bani kalah' is similar to 'Dare to Win, dare to lose', a popular phrase used in traditional gambling games for 'bebotoh', high-class gamblers.</p>
<p>NUJU KEMA NÉ!</p> 	<p>CLULYAK (especially Celuluk inspired figure) riding a scooter while raising his hand shows a hand pose that is often associated with "metal greetings".</p>	<p>In English, it is similar with OTW (on The Way) or 'on my way'. Used to express that the communicator wants to confirm his departure.</p>
<p>LIMA JAK NGORTAI!</p> 	<p>CLULYAK's distinctive figure shows his dominant palm closing the area of the image while displaying an annoyed expression.</p>	<p>In English, its meaning: 'Just speak with my arm'. Is an expression of frustration to others because the intention of the communicator is not well permeated by the communicator. Its function is to convey that, "rather than we spend time on ineffective communication (two way monologue), it's better to talk with my palm only".</p>
<p>DIJA GREGET CAI NÉ?</p> 	<p>CLULYAK's distinctive figure roll up his sleeves, showing his muscular strength while growling / challenging the communicant</p>	<p>In English, it is similar with 'Show me your guts' expression.</p>
<p>NYANTE GÉN BRO!!</p> 	<p>Two female of CLULYAK's distinctive figures display an expression of happiness in a party setting, which can be seen from the drinks brought.</p>	<p>'Nyante Gen Bro' is similar with 'Keep Calm' expression In English.</p>
<p>ENKÉN KABARÉ? SÉHAT?</p> 	<p>CLULYAK's distinctive figure is displayed in a nurse's suit, carrying a stethoscope, as if to check the health of the communicant.</p>	<p>'Engken kabare' is a greeting expression that is commonly used in people in Indonesia, especially in Bali. The greetings are similar to 'How do you do', 'how's you doing', 'How are you doing?'</p>
<p>BEDIK MUNYI BEDIK PELIH</p> 	<p>CLULYAK's distinctive figure is displayed in the form of a girl by displaying expressions telling people to be quiet or turn down the volume.</p>	<p>'Bedik Munyi, Bedik Pelih' means, the more we talk, the greater our chance of making mistakes.</p>

Figure	SIGN	Meaning
	CLULYAK's distinctive figure demonstrates gestures like seeing with binoculars, intended to greet but from a distance.	Modification of the word Hi Guys, a form of greeting circulating in Balinese society that adapts to the Western greeting style of many who come as tourists to Bali.
	CLULYAK's distinctive figure expresses wrath by holding a cellphone.	In contrast to the concept of silence is gold, 'da koh ngomong' in the English equivalent is speak up!, inviting people / communicants to express their opinions.
	CLULYAK's distinctive figure demonstrates the relaxed expression shown by the hand holding the sunglasses frame with a relaxed smile.	The message delivered from 'Idup De Bes Ruwet' is not to worry too much about life's problems, Just Live your Life Easily.

CONCLUSION

The conversion of verbal idiom forms into visual forms can actually be an alternative in realizing creative ideas. 1 (one) set of CeluLyak series LINE stickers has been produced that has adapted the idioms of Balinese. Some idioms are used such as metonymy, metaphor and hyperbole. Aesthetic approaches use parody idioms, as a postmodern aesthetic idiom. The idiom parody used is also related to the cult-cons approach of pop culture, transforming creepy and greasy forms into expressive, ridiculous and tickling forms. This can be an alternative in constructing art concepts or design concepts.

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