

## THE KUSAMBA WAR NARRATIVE THROUGH LEGO MODEL CHARACTERS IN STOP MOTION ANIMATION VIDEO

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### ABSTRACT

*There are three important things revealed in this research: (1) The output of this research is a stop motion-based animation video with High Definition (HD) visualization quality; (2) The motivation for the design is to create educational media about patriotism for children aged 4-6 years; (3) The creative strategy seeks to reduce scenes of violence because the audience segmentation is children of 4-6 years old. That's why LEGO characters are used with all their potentials; (4) The LEGO characters used in the video are modified by adding clothes and accessories according to the character's profile. The method of reasoning and article writing in this study used descriptive qualitative methods. Data was collected by means of literature study, exploration and interviews with key informants. Experiments were carried out on the work by designing lego with Balinese characters and clothing and creating place settings at the scene, namely Goa Lawah and Puri Klungkung. The animation uses a stop motion technique. The process of making animated films is carried out in three stages, namely pre-production, production and post-production. The test was conducted on material experts and media experts as well as parents who educate children aged 4-6 years. The results of testing on material experts represent a score of 96.6%, and media experts represent a score of 82.8% with conclusion that the film is interesting, educative and in accordance with the material raised with a clear target. A score of 87.5% as a representation of parents' respondents stated that the film was very entertaining and educational and worthy as an educational film for patriotism for children.*

*Keywords: Patriotism, Lego, Kusamba War*

### 1. INTRODUCTION

Patriotism education in children from an early age is an activity that has its own level of difficulty, because appropriate approaches and techniques are needed, so that the messages and values to be transferred can be targeted and not reduced. (Curren & Dorn, 2018; Kurniullah et al., 2021; Luthfillah, Rachman, & others, 2022). Education about patriotism based on nationalism in Indonesia is colored by history with a background of war. Narrative history of war in Indonesia always presents a dimension of violence which is not intended for consumption by the audience segmentation of children aged 4-6 years. In addition to the problem of war which is full of violent narratives, there is another important aspect that has not been revealed much in patriotism value education, namely the exemplary aspect. (Ilkhom, Rakhmiddin, Ugli, & Ugli, 2021; Khasanov, Yusufjonov, Yusupov, & Topivoldiyev, 2022). This example in patriotism education is usually imposed on

the figure of a hero who is put forward as the focus of the story/narrative or center of point. (Gandasari et al., 2021; Saydalievich, Abdurashid ogli, & Umidjon ogli, 2021). There have been many national heroes who have been published and serve as role models in patriotism education, both whose heroism is born from a background of struggle that contains narratives of war violence, or those who are not from war (violence). (Nurdin & Dahliyana, 2017). Interestingly, of the many figures of Indonesia's national heroes, not many are female (Junaedi, 2014). One of the factors causing this phenomenon is the patriarchal culture in the social life system that applies in general in Indonesia, including in Bali. Interestingly, there is a heroine who is highly respected in Klungkung Regency, Bali. The hero is named Ida I Dewa Agung Istri Kanya, otherwise known as Naranatha-Kanya, or Dewi Kanya. Evidence of the Balinese people's appreciation for Dewi Kanya's services is the construction of a statue representing Dewi Kanya at the Kusamba intersection, Klungkung Regency, Bali Province, Indonesia. This study intends to create an educational medium for patriotism values for early childhood (4-6 years) by choosing the Kusamba War event that promotes Dewi Kanya as a hero figure. This hero of Dewi Kanya was chosen as the representation of patriotism.

Ida I Dewa Agung Istri Kanya is a hero from the Klungkung kingdom. He is known as the leader of the Klungkung people's resistance against the Dutch invasion of Kusamba Village. The Kusamba War took place after the forts of Goa Lawah and Kusamba fell and were controlled by the Dutch military during the invasion of South Bali with the aim of controlling the island of Bali. Together with Mangkubumi Dewa Agung Ketut Agung, Dewa Agung Istri Kanya arranged a counterattack strategy against the Dutch in Kusanegara which resulted in the death of the Dutch expedition leader, Major General A.V. Michiels (Arthanegara, 2014). Then the Great God's Wife Kanya was nicknamed the "iron woman" for being able to kill Major General A.V. Michaels. Major General A.V. Michiels, is a Dutch military officer who managed to quell two major wars, namely the Java War led by Pangeran Diponegoro and the Padri War initiated by Tuanku Imam Bondjol in Minangkabau. (Cahyaningsih, 2013). For his courage, the local government of Klungkung erected a statue of a female hero located at the Kusamba intersection.

Through a LEGO game packaged in a stop motion animation video as an illustration of historical events in the battle of Dewa Ayu Agung Istri Kanya, it is expected to convey messages and values of patriotism and nationalism to the segmentation of children aged 4-6 years. Thus, being able to support the ideal goal of creating a young generation who is patriotic and loves the rich culture and history of the national struggle for independence of the Negara Kesatuan Republik Indonesia (NKRI). LEGO games are made with local characters wearing traditional Balinese clothes. The setting of the incident takes place in the Klungkung area, precisely in Goa Lawah and in Puri Klungkung. Through making this animation, it is hoped that children can learn about the history of Kusamba as a form of love for the homeland. The stop motion-based animation video was chosen because it is able to provide a spectacle that can convey effective messages through audio-visual illustrations that are close to children's games so that they are liked by children. (Yusa, Anggara, Setiawan, Westerlaken, & Herawan, 2021; Yusa, Pandawana, Putra, & Herawan, 2021). Learning media with an approach of technology, learning that uses animation (audio and visual) will attract more children's attention considering that age is a sensitive period that is ready to respond to what is given by the environment compared to using books and blackboards (Amrulloh & Mulyoto, 2016). Sari in her research said that watching

animated films with a storytelling approach through LEGO characters is a good medium to encourage children to write. Sari stated that watching films based on the LEGO character approach is an effective way to teach and generate their ideas in writing either individually or in groups (Sari, Musyarofah, & Gunarespati, 2019).

This study also intends to raise the story of the struggle of women who took up arms against the Dutch colonialists in Bali. One of them was carried out by Ida I Dewa Agung Istri Kanya in her role as an instigator of the Kusamba war that occurred in May 1849. Balinese history generally shows the role of a man in war. The position of men is always as a subject in war and places women as objects who are in the rear guard. With the involvement of I Dewa Istri Kanya in the Kusamba War, it has erased all existing assumptions. His role proves that the history of Bali does not only involve the role of a man in war, but also the role of women (Utami, 2021).

In planning a Lego animated film, several things that need to be considered are Concept Planning, Synopsis, Breakdown Script, Storyboard Design, Location Planning or Setting, Lego Wardrobe, Lego Makeup, and Property needed in the film. In three-dimensional character animation facial expressions are very important so that the message displayed by the character can be easily understood. For example, when a character speaks, hears, sees, is angry, happy, sad, and other character expressions (Saputra, Suyanto, & others, 2018).

## 2. RESEARCH METODOLOGY

There are several creative strategies that can be used in educational programs about patriotism that aim to reduce the narrative of violence that appears in the war dimension. One of the relevant creative strategies used to educate children about patriotism without displaying or narrating elements of violence is the allegory model (McDonough & Cormier, 2013; Nussbaum, 2012). This allegory model requires some kind of props that represent a persona, or certain values. In building a narrative of patriotism, this allegory model approach is able to "borrow" the role of a meaning through a sign, or an object with its function in the communication process. Examples of the practice of this approach are presenting entities in certain forms to represent the actors being told, or presenting a certain ambience built with audio-visual elements to convey the events to be narrated. One of the relevant practices in this allegory model is to use LEGO model characters (Pirrie, 2017).

LEGO is the world's leading brand for the production of toys that are very important in the development of children, especially in the development of cognitive and motoric aspects. LEGO toys that are close to early childhood (4-6 years) have **potential as a good intermedia communication** considering that there is a subject-object bond between children and their toys. A child will find it easier to accept a message or value conveyed by a content if there are things that are easy to recognize in the content, even though there is a slight change in appearance or appearance.

In addition to using LEGO character toys as the main element in this stop motion video, this study also collected data to strengthen the narrative about Dewi Kanya. Observations were made at the Klungkung Monument, which contains a diorama of the Kusamba war. Apart from the diorama, the author also made observations at the Semarajaya museum. Visual observation of Dewi Kania's form is done by observing the statue of Dewi Kania which is located at the Gunaksa intersection, Klungkung. More complete information is obtained through articles

and books about Prerang Kusamba located at the Archives and Library Office of Klungkung Regency. The interview was conducted with Ida Dalem Semara Putra, a descendant and author of a book from Puri Klungkung. He gave information about Ida I Dewa Agung Istri Kanya and the history of the Kusamba war. The second interview was conducted with I Dewa Gede Alit Saputra as a Klungkung artist and historian who had made a colossal drama performance about the story of Ida I Dewa Agung Istri Kanya in the Kusamba War.

The method of writing and reasoning in this study used descriptive qualitative methods. Exploration and Experimental Methods were carried out on the work by designing LEGO character toys with Balinese attire and creating place settings at the scene, namely Goa Lawah and Puri Klungkung. Cultivation technique using stop motion technique.

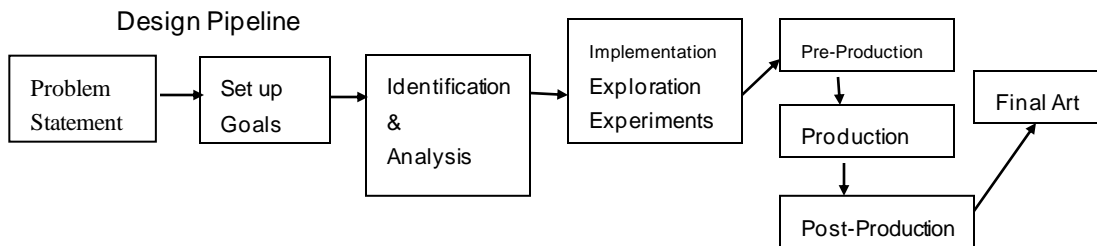


Figure 1. Production Pipeline

#### A. Pre-Production

In the pre-production stage, the concept implementation in the visual strategy to be conveyed is carried out. The concept in making this animated video uses a visual concept typical of LEGO characters but is modified to visually look in a traditional Balinese style (Figures 2 & 3). This Lego animated film synopsis tells the story of the war led by Dewa Ayu Agung, his wife Kanya, against the Dutch colonialists under the leadership of Major General A.V. Michaels. In one scene, Dewa Ayu Agung's wife Kanya managed to kill Major General A.V. Michaels. In this scene, the killing narration is processed using an allegory model, so that it literally doesn't show a killing scene in order to reduce the narrative of violence. The visual strategy translated in the illustration is displayed through LEGO toys according to the characteristics of the character/characterization profile. A profile that is dressed like a princess represents Dewi Kania. For the visual profile of Balinese soldiers, as well as Dutch soldiers, relevant LEGO characters were selected, complete with their war equipment/weapons. The setting uses the location of the scene, namely the illustration of Goa Lawah and Puri Klungkung. The background sound is selected from several genres, such as the contemporary music genre that combines modern music and classic Balinese gamelan sourced from the music artist Donk Gedank with the title Donkgedank - ADILAGA (Royalty Free), Donkgedank - ANGLAYANG (Royalty Free), Donkgedank - BANDHAWA (Royalty Free), then added the voice of the narrator as a medium of verbal communication. The animation style uses a stop motion style by performing different motions and changes in each frame. Storyboards are made at the pre-production stage to facilitate and guide the shooting and editing process so that the film's intent is in accordance with the desired educational needs.



Figure 2. LEGO Ida I Dewa Agung Istri Kanya (left) character, Miniature Statue of Ida I Dewa Agung Istri Kanya in the paper museum Gosa (right)  
Source: Author's lego product photos



Figure 3. LEGO Character Dewa Agung Ketut Agung (left) LEGO Character General Michiels (right)  
Source: Author's lego product photos

## B. Production

In the production process, a LEGO toy arrangement is prepared, complete with clothing, make-up, supporting properties, settings and others to support the making of an animated film (figure 4). LEGO is set up with an easy-to-edit background using video asset processing software, then animated using a frame by frame technique (figure 5). Manual camera settings are adjusted based on the needs when shooting. The selected output in image format is jpg and video in MP4 format. Graphic color correction is done in Adobe Photoshop software. The video editing process is carried out through Adobe Premier software and effects through Adobe After Effects software. The video work screen settings are HD 1920 pixels x 1080 pixels, 16:9 ratio using a frame rate of 30fps.

Figure 4. Character set up and Editing stage  
Source: courtesy of the authors

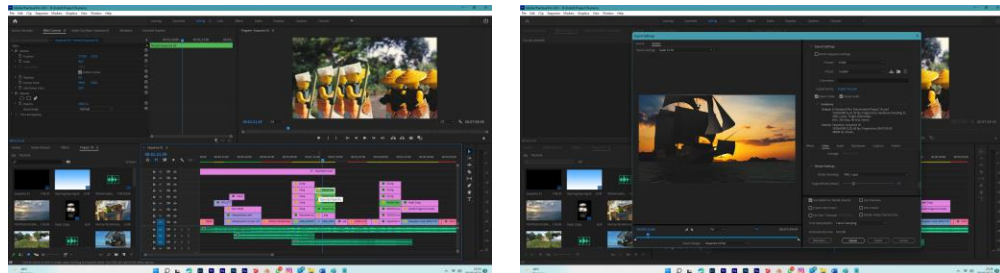


Figure 5. Timeline editing process dan Rendering  
Source: courtesy of the authors

### C. Post-Production

After going through the editing process, then the rendering process is carried out to unite all the images in an animated film. The output of the film is in HD format with MP4 extension. To determine the quality of the film and its educational needs, the film is then tested on media experts, material experts and parents in the process child. Thus, it can be seen the results of the evaluation of the feasibility of using stop motion animated films with LEGO toy characters in conveying a message of patriotism through the story of the Kusamba war.

## 3. RELATED RESEARCH

There is a research project that reveals and narrates a story similar to the Kusamba war that puts the character of Dewi Kania on the front. The research project is Utami's work entitled Development of 2d Animation Film Ida I Dewa Agung Istri Kanya "The Heroine Battle Of Kusamba" (Utami, 2021). The obvious difference is the use of animation assets, and their creative **strategies**. In Utami's work, the animation assets used are frame-by-frame images, which have not yet been handled with High Definition (HD) standard visual quality. In scenes that narrate wars, violent scenes and effects are still clearly visualized based on motivation **that try to display violence scenes which is appropriate** for the segmentation of teenagers and adults.

## 4. RESULTS AND DISCUSSION

The following table shows 3 important scenes related to the resulting stop motion model animation video. The first scene is Scene 08 at 01.41 minute duration.



Figure 6. Scene 08 depicts the meeting of the Dutch envoy with Dewi Kania

Scene 08 depicts a scene when the Dutch envoy raises an objection to Dewi Kania regarding the consistency of the application of the Tawan Karang law by the Klungkung kingdom which is considered detrimental to the Dutch. The figure representing Dewi Kania with the toy version of the LEGO character was first shown in Scene 08, after previously being briefly introduced to the scene that featured the title. Scene 08 also shows the LEGO characters from the Dutch side, which are clearly distinguished from superiors and soldiers by the design and color

of their uniforms. The setting of scene 08 shows the image of a kingdom with Balinese ornaments, as a representation of the interior of the Klungkung kingdom.



Figure 7. Scene 17 depicts the story of the Dutch troops gathering in Kusanegara want to attack the Klungkung Kingdom

In scene 17, the duration of the 03.10 minute is narrated a moment where the Dutch troops gathered to attack the Klungkung kingdom. The implementation of the staging strategy puts the figure of the General in the midst of a crowd of Dutch troops against the background of the image of the Kusanegara kingdom. The staging strategy in Scene 17 is important in building the ambience of the space and time dimensions in order to help the audience more easily identify the locus of storytelling.



Figure 8. Scene 24 scene of Dewi Kania defeating General Michiels

In Scene 24, the duration of the 04.40 minute shows a key scene when Dewi Kania managed to identify General Michiels and successfully completes his history. Scene 24, along with several previous scenes, are shown with scenes that minimize the dimension of violence, even though the narrative is about war and indiscriminate attacks.

To determine the feasibility of the Stop Motion animation film about Ida I Dewa Agung Istri Kanya in the Kusamba War, an evaluation was carried out by making 3 questionnaires intended for content experts, which were filled out by I Dewa Gede Alit Saputra and Cokorda Gede Nala Rukmaja, S.Sn. Furthermore, the questionnaire for media experts was filled in by I Gusti Made Aryadi, S.Sn., M.Sn as a photography and videography lecturer on the INSTIKI (Indonesian Institute of Business and Technology) campus and Ni Luh Pangestu Widya Sari, M.Sn as a Graphic Design lecturer. Then a questionnaire was also given to the child's parent/guardian in the Klungkung area. The testing scale in this questionnaire uses a Likert scale. The questions asked to content experts and media experts included



the suitability of the story, illustration of characters and settings that were appropriate for **child's age**, the relevance of stop motion animated films as a medium for patriotism education, ease of understanding the message, and the feasibility of watching. The data from the questionnaire was then processed through a Likert scale formula (Figure 4) to obtain a score that became the benchmark for assessment.

$\text{Percentage of Media/Content Expert} = \frac{\text{Total Score}}{\text{Maximum Score}} \times 100\%$
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Figure 9. Likert Scale score formula

From the results of the questionnaire, **it was obtained data as follows:**

$$\text{Percentage of Content Expert} = \frac{53}{60} \times 100\% = 96,6\% \text{ (Excellent)}$$

$$\text{Percentage of Media Expert} = \frac{63}{70} \times 100\% = 90\% \text{ (Excellent)}$$

The conclusion from the questionnaire data processing is that content experts and media experts say that animated films are in accordance with the actual story, with good illustrations and are worth watching. The next test is submitted to respondents from parents who are guiding their children. Respondents were selected randomly to parents who have children aged 4-6 years and reside in Klungkung district. Media and questionnaires were sent via a Google Drive link that was **broadcasted**, then the process was listened to. The questions asked to parents include, the suitability of the story, the suitability of the illustration of characters and settings with children aged 4-6 years as viewers, the success rate of the audience in understanding the story, which can be judged by whether the child can retell it, as well as being interested in watching movies. From the test results with 30 respondents, the results can be seen in Figure 10 below.

$$\text{Percentage of respondents} = \frac{788}{900} \times 100\% = 87\% \text{ (Very Good)}$$

Figure 10. Result from questionnaire to respondents of children's parents

The conclusion from the results of the questionnaire on the respondents' parents on the role of films in patriotism education in children, it was found that animated films are in accordance with the actual story, with very good illustrations and worth watching. From the results of the questionnaire, an interesting fact was also obtained that children who had watched the stop motion animated films made in this study were able to retell the films they had watched well, clearly and accurately.

## 5. CONCLUSION

In this study, several conclusions can be reached, namely the animated film about the Kusamba War which specifically puts forward the figure of Dewa Agung Istri Kanya made with a traditional concept by means of Lego games through stop motion techniques. The manufacturing process is carried out through pre-production, production and post-production processes. The results of the feasibility of films on education for children obtained very good results with a content expert score of 96.6%, media experts with a score of 90% and parents who educate children with a score of 87% so that animated films are worth watching and in accordance with the actual story.



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