REALITY IN ANIMATION: A CULTURAL STUDIES POINT OF VIEW

I Made Marthana Yusa, I Ketut Ardhana, I Nyoman Darma Putra, Ida Bagus Gede Pujaastawa
Pusat Studi Digitalisasi Budaya Bali, Institut Bisnis dan Teknologi Indonesia (INSTIKI)[1], Fakultas Ilmu Budaya, Universitas Udayana[1,2,3,4]
Email: made.marthana@instiki.ac.id, phejepsdrlipi@yahoo.com, idarmaputra@yahoo.com, guspuja@gmail.com

ABSTRACT

This research discerns at animation as a text by focusing on the investigation of the aspects and concepts that define a reality in the world of animation. By looking at the reality in the animation, clues and texts can be generated that contribute to understanding the postmodernity framework and the concept of representation from the point of view of cultural studies. This qualitative research uses a cultural studies approach, with the method of intertext analysis of texts from literature studies and interviews with expert source persons in the field of animation. Postmodernism and hyper-reality theories are used eclectically with the concepts of simulation and representation to support hermeneutic reasoning models. This research resulted in the formulation of the concept of reality in animation with the point of view of cultural studies which includes a description of the concept of reality in the presence of animated works, the components of reality in animation, and the meaning of reality in animation

KEYWORDS	*reality in animation, hyper-reality, simulation, representation, cultural studies*

INTRODUCTION

Problems in the world of animation are not always related to technical problems, case studies, aesthetic approaches or animation projects. The meaning of the fundamental philosophical aspects related to the presence of animation itself is important to be interpreted as a text that needs to be analyzed. This study aims to

analyze more in context or the relationship between animation as a form of art and reality.

The presence of animation works in a world that is defined as the world of creative industries has brought various cultural issues. The cultural studies paradigm helps us to take a deeper, critical look at a text (in this case an animation work) by linking it with socio-political issues, cultural discourses or theoretical aspects which form the basis of thinking in reviewing the occurrence of cultural practices. Animated works as cultural works in fact also utilize cultural aspects and profiles as commodities and manifest them in animated works so that they can be more accepted by the market. Agents in the world of the creative industry—where this animation is present—compete and create contests with the motivation of presenting their work as the most superior, dominant and a favorite of audiences who enjoy animation works. In order to realize the goal of achieving messages and ideology that are communicated through animation works, it is often manifested in a power relationship. The presence of animated works can also be interpreted as an ideological representation of the creators of these animated works. Besides aiming to analyze more in context or the relationship between animation as a form of art and reality, the next objective of this study is to formulate the concept of reality in animation from a cultural study point of view.

THEORITICAL REVIEW

This study uses the theory of postmodernism in a broader scope to interpret the reality aspect of animation. Theoretics selection then narrows down specifically using hyper-reality theory, the concept of simulation and representation to interpret the manifestation of the form of reality that is present simultaneously with the presence of the animation work.

Postmodernism

Postmodernism is an ideology that developed after the modern era with its modernism. Postmodernism is not a single understanding of a theory, but rather appreciates scattered theories and it is difficult to find a single common ground. Many figures give the meaning of postmodernism as a continuation of modernism. But the sequels are very mixed (Mustofa & others, 2017; Parkes, 2014). Rejection of the logic of positivism can make someone a postmodern thinker. Unconventional research approaches and alternative ways of knowing things are among the things that make it possible to be labeled postmodern. Postmodernism encourages pluralism, sensitivity to difference and tolerance of the incommensurable.

The term postmodernism first appeared in 1930 in the field of art by a Spanish writer named Federico de Onis to show a reaction from modernism. The concept of postmodernism was published by de Onis in 1934. Then in the field of History by Arnold Toynbee in his book Study of History written in 1938, then published after the war era in 1947 (Hassan et al., 2015; Javangwe, 2016).

For Jean-Francois Lyotard and Geldner, postmodernism is a complete break from modernism. For Derrida, Foucault and Baudrillard, postmodernism is a radical form of modernity which eventually kills itself because it is difficult to standardize

theories. According to David Graffin, Postmodernism is a correction of some aspects of modernism. Then for Giddens, it is a form of modernism that has become self-aware and has become wise. The latter, for Habermas, is a stage of modernism that has not yet been completed (Docherty, 2015).

Postmodernity is related to the postmodern era. Giddens and Jenkins say that post-modernity is a condition or circumstances; its attention to changes in institutions and conditions, such as economic, political, and cultural (Harvey, 2020). Postmodernity is a condition where society is no longer governed by the principle of production of goods, but rather the production and reproduction of information where the service sector is the most determining factor. The society is a society of consumers who no longer work to meet needs, but to fulfill lifestyles (Lubis, 2014; Pisarski & others, 2017).

Postmodernism is related to the cultural expression of the postmodern era. Postmodernism is postmodern thought, or discourse, concerned with philosophical reflections on the postmodern era and culture. Postmodernism is expressive intellectual changes at the theoretical level; to aesthetics, literature, political or social philosophy which consciously responds to the conditions of postmodernity, or which seeks to move beyond or criticize modernity (Brown, 2018).

Representation

Representation as a concept is a thought that was present from postmodernism. Representation comes from the word "Represent" which means "stands for" meaning "means" or also "act as delegate for" which acts as a symbol of something (Jappy, 2016; Marriott, 2019). Representation can also mean as an act of presenting or presenting something through something outside himself, usually in the form of a sign or symbol (Piliang, 2017). Representation is something that refers to the process by which reality is conveyed in communication, via words, sounds, images, or a combination thereof (Hartley, 2012). In summary, representation is the production of meaning through language. It is through language (written, spoken or graphic symbols and signs) that someone can express thoughts, concepts and ideas about something.

Representation is the production of meaning through language (Feng & O'Halloran, 2013). Representation is the process of how to give meaning to something through language. To represent something is to describe or paint it, to "call" it into mind by describing or picturing or imagining; to first place an equation into a thought or feeling. To represent also means to symbolize, to represent, to be an example of, or to be a substitute for something (Fulton & Harris, 2013; Yusa, 2016) Meaning is the result of the practice of signification, the practice of making something meaningful (Molina-Guzmán, 2016).

According to Stuart Hall, representation is one of the important practices that produce culture. Culture is a very broad concept, culture concerns 'sharing experiences'. Someone is said to come from the same culture if the humans there share the same experiences, share the same cultural codes, speak the same 'language', and share the same concepts (Du Gay et al., 2013). There are two representation processes. First, mental representation, namely the concept of 'something' in each other's head (conceptual map), mental representation is still something abstract. Second, 'language' plays an important role in the process of

meaning construction. The abstract concepts that exist in our heads must be translated into a common 'language', so that we can connect our concepts and ideas about something with the signs of certain symbols. Media as a text spreads many forms of representation in its contents. Representation in the media refers to how a person or a group perceives information (messages) and then constructs the meaning conveyed by the media (Lacey, 2018).

Chris Barker stated that representation is the main study in cultural studies. Representation itself is interpreted as how the world is socially constructed and presented in a certain meaning. Cultural studies focuses on how the process of interpreting the meaning of the representation itself (Barker, 2011). Representation means using language to express something meaningfully, or to present it to others. Representation can be in the form of words, pictures, sequences, stories, and so on which 'represent' ideas, emotions, facts, and so on. Representation relies on existing and culturally understood signs and images, in language learning and various significations or textual systems reciprocally. This is through the function of the sign 'representing' what we know and study reality (Cotter, 2015).

Representation is the use of signs. Marcel Danesi defines it this way: "the process of recording ideas, knowledge or messages in some physical way is called representation". This can be defined more precisely as the use of the sign, namely to connect, describe, imitate something that is felt, understood, imagined, or felt in some physical form. The concept of representation is used to describe the expression of the relationship between text and reality. Representation is the process by which members of a culture use language to produce meaning. Language in this case is defined more broadly, namely as any system that uses signs. Signs here can be verbal or nonverbal (Winarni, 2015). According to Hall himself in his book through representation, a meaning is produced and exchanged between members of society. So it can be said that representation in a nutshell is one way to produce meaning.

Therefore, the most important thing in this representation system is that groups that can produce and exchange meaning well are certain groups that have the same background knowledge so as to create an (almost) the same understanding. According to Hall, thinking and feeling are also representational systems. As a representational system means thinking and feeling also functions to interpret something. Therefore, to be able to do this, it is necessary to have the same background understanding of concepts, images, and ideas (cultural codes).

Hyper-Reality

In order to gain a comprehensive understanding of the term hyper-reality, it is necessary at the beginning of the discussion to examine the meaning of each word that forms the term hyper-reality, namely 'hyper' and 'reality'. The word 'hyper', etymologically defined as "above", "exaggerated", "exceeded". The word 'reality' indicates an entity that is present in human consciousness, or a state in which humans are able to define the presence of an entity in a conscious state (Christanti et al., 2021; Nuncio & Felicilda, 2021; Yusa, 2020). When the chain that connects the signifier and the signified, the concept or meaning in a signifying relationship is broken, then what is formed is a sign that no longer depends on the reference of reality, and develops itself in the playing field of pure simulacrum, or pure

immanence, which forms a hyper-reality world (Wolny, 2017). The hyper-reality world is formed by the role of hyper-semiotics. Hyper-reality is described by Baudrillard as a world of reality which in its construction cannot be separated from the production and free play of signs that go beyond (hyper-sign) - a sign that goes beyond its own principles, definition, structure and function. The world of hyper-reality, thus can be seen as a world of reality engineering (in the sense of distortion) through hyper-signs in such a way that these signs lose contact with the reality they represent. Hyper-reality creates a condition in which falsehood mingles with authenticity; the past mingles with the present; facts conflict with fabrications; sign merges with reality, lie merges with truth (Piliang, 2017; Yusa et al., 2017).

Simulation

In the world of hyper-reality there is a principle of simulation. Simulation is the creation of a reality that no longer refers to reality in the real world as its reference, and now it is transformed into a kind of second reality whose reference is itself (simulacrum of simulacrum). The language or signs in it seem to reflect the real reality, even though it is an artificial reality, namely a reality created through simulation technology, so that at a certain level, this reality appears (is believed) to be as real or even more real than the actual reality (Saam, 2017; Schulzke, 2014). In this sense, the sign merges with reality. In another sense, through the sophistication of simulation technology, there is no difference between a sign and reality, it is difficult to distinguish.

From the results of the theoretical review, intertwined understandings were obtained so that they could be constructed in a research mind map as illustrated in Figure 1 below:
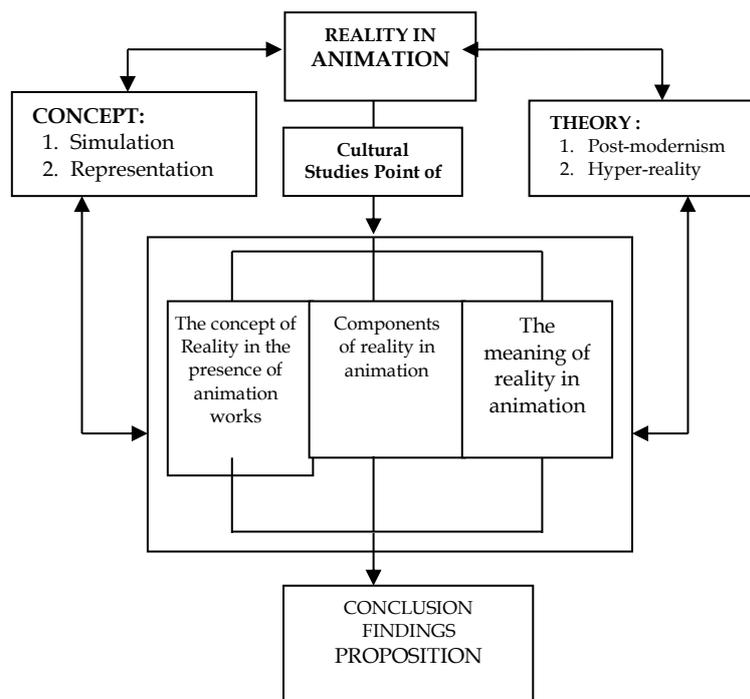

Figure 1
Research Mind Map

RESEARCH METHOD

This qualitative research uses a cultural studies approach, with the method of intertext analysis of texts from literature studies and interviews with expert source persons in the field of animation. Postmodernism and hyper-reality theories are used eclectically with the concepts of simulation and representation to support hermeneutic reasoning models. The analysis was carried out with retrospective reasoning on text analysis in the ontology dimension of animation, as well as in its epistemological and axiological dimensions.

RESULT AND DISCUSSION

RESULT

From the results of the analysis carried out, the formulation of the concept of reality in animation is obtained from the cultural studies point of view which includes a description of the concept of reality in the presence of animation, the components of reality in animation, and the meaning of reality in animation.

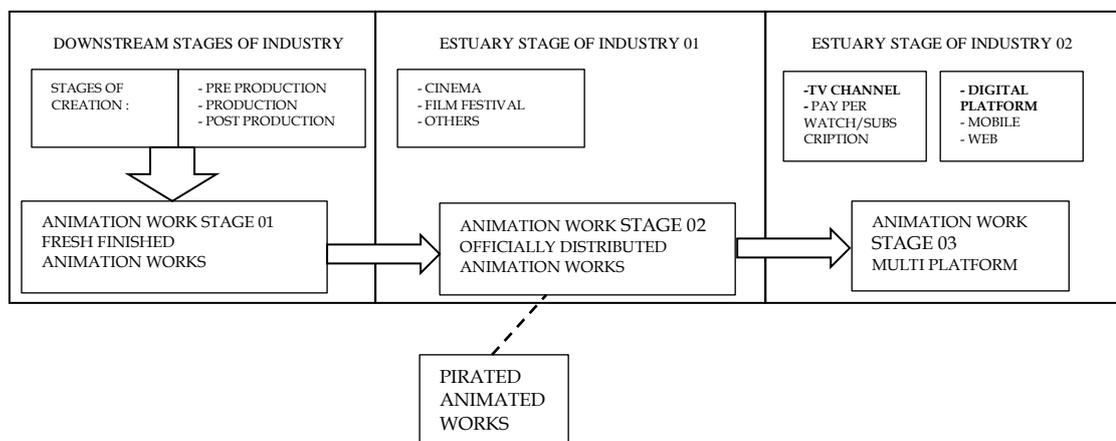**Concept of Reality in the Presence of Animation Work**

Figure 2
Concept of Reality in the Presence of Animation Work

To express the fulfillment of the definition of a reality, a presence is needed whose form varies according to conditions and context. Every presence usually leaves traces, which are natural or artificial, left intentionally, or unintentionally. In this research, the formulation of the concept of reality was produced, related to the presence of an animation work. The presence of an animation work is determined by the stages it goes through before the animation work is finished, until after the animation work has been created (produced).

Referring to figure 2, it can be recited that before an animated work is presented to the public, in the initial stages of creation, the process is divided into pre-production, production and post-production stages. From the process of creating animated works which the authors define as the downstream stages of

industry, animated works are produced that are ready to be marketed or distributed at a later stage, which the authors define as the estuary stage of industry 01. At the estuary stage of industry 01, animated works are distributed through channels such as cinema (cinema), film festivals, as well as other alternative channels.
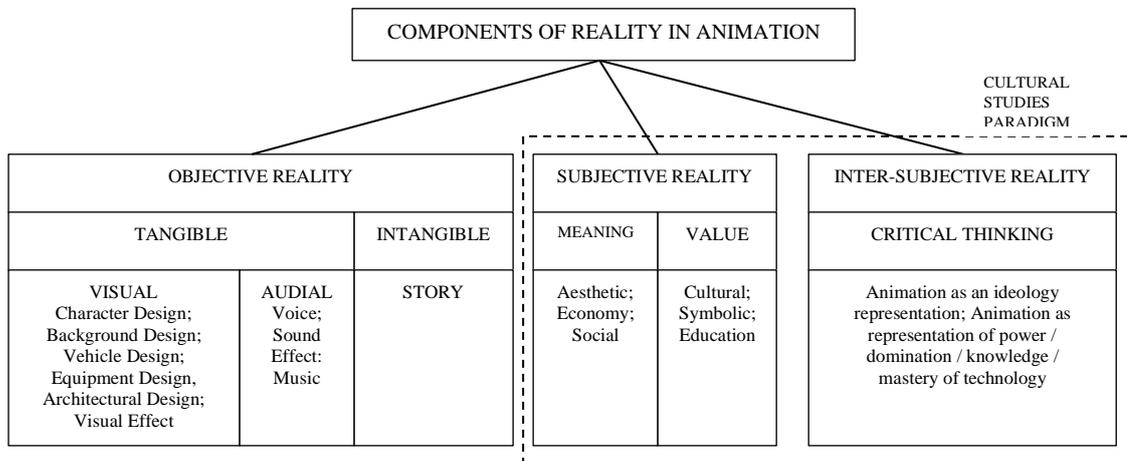
Components of Reality in Animation

Figure 3
Components of Reality in Animation

From the research conducted, we can produce components of reality in animation which are categorized into 3 categories of reality, namely objective reality, subjective reality, and inter-subjective reality. There are two more categories of the objective reality category, namely tangible and intangible, which included in the tangible category are visual and audial aspects. Visual aspects as tangible assets in animation projects can be in the form of character designs, vehicle designs, equipment designs, architectural designs, and visual effects. Audial aspects included in tangible assets are voice, sound effects, and music. Subjective reality and inter-subjective reality are types of reality that have a tendency towards the cultural studies paradigm. Where in subjective reality contains meaning and value. Meanings in question include aesthetic meaning, economic meaning, and social meaning. Whereas, what is included in the values are cultural values, symbolic values, and educational values. The nature of inter-subjective reality is critical thinking, where critical thinking is meant to investigate animation as an ideological representation, animation as a representation of power / domination / knowledge / mastery of technology. The assets in tangible assets are voice, sound effects, and music.
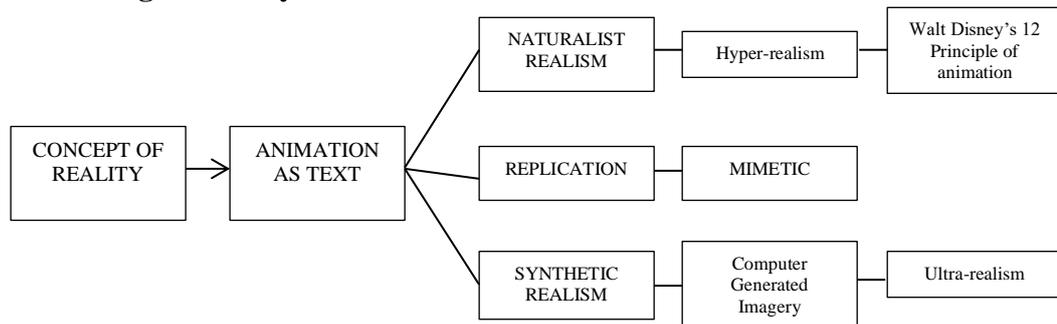
The Meaning of Reality in Animation

Figure 4
The Meaning of Reality in Animation

Figure 4 explains that there are 3 models of the concept of reality generated from animation as a text, namely naturalist realism, replication, and synthetic realism. Naturalist Realism is a concept of reality that presents hyper-realism as a concept, the reflexion that gave birth to the 12 principles of animation compiled by Ollie Johnston and Frank Thomas of Walt Disney. Replication is the concept of reality that gave birth to the concept of mimetic, where every motion can be reproduced from references that are relevant to the profile or definition of the motion to be created. Synthetic realism is closely related to the term Computer Generated Imagery (CGI). As a concept of reality, synthetic realism creates a visual genre known as ultra-realism.
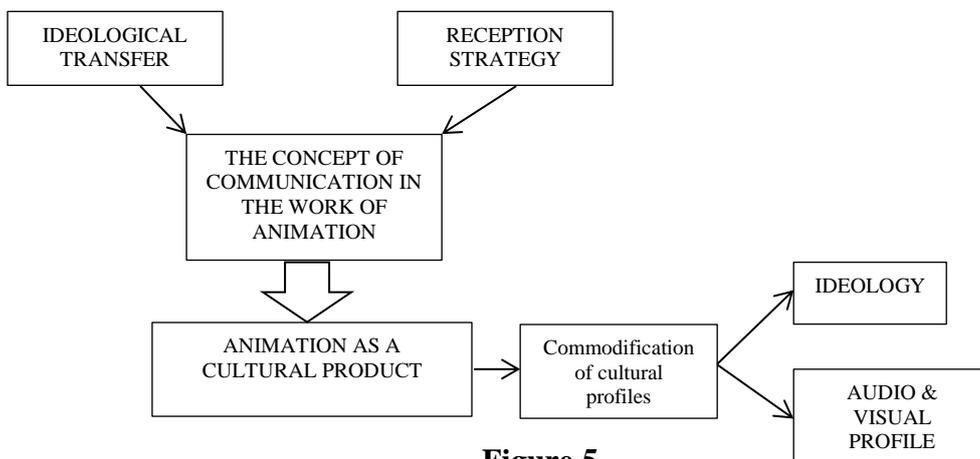

Figure 5
The concept of communication in the work of animation as a cultural product

The concept of communication in animated works is heavily influenced by efforts to transfer the ideology or ideas of the creators, it can even be inserted by efforts to influence the audience to follow the direction of the creator's thoughts. Besides the motivation to influence the audience, creators usually develop a

reception strategy which includes selection of audio and visual styles or trends based on the preferences of the audience as the target market. By bringing messages and ideological motivations and market acceptance strategies, an animation work can be interpreted as a cultural product that has the potential to experience what Karl Marx defines as commodification. The results of the commodification of the cultural profile that resides and is contained in the delivery of animated shows are able to produce ideology as well as new audio and visual profiles which also undergo a process of transformation and reception from the audience. This concept reveals in Figure 5.

DISCUSSION

The word 'animation' comes from the Latin word *'anima'* which means spirit. The plural of the noun '*anima*' in Latin is '*animare*', which means breath of life. *Animare* as a verb means "to turn on" or "to give breath" (J. Wright, 2013; J. L. Wright, 2019). The Latin word *"animare"* was then assimilated into English 'animate' which has a similar meaning, namely to make life, which can simply be interpreted as moving, because a movement is simply considered a sign of life (Wikayanto, 2018). From this explanation, Animation (as a text) can be defined as the art of making inanimate objects appear to move. Animating activities can be defined as efforts to animate, give the impression or create the illusion of life or movement from still images or inanimate objects. Technically, animating means creating a series of illusory movements by displaying still images one by one, which are arranged sequentially according to the concept of motion. This technique is also known as the technique of filming an array of images or models. Norman McLaren, one of the pioneers in experimental animation put forward an interesting thesis that "Animation is not the art of drawing that moves, but rather the art of movement that is drawn. What happened between each frame is more important than what happens on each frame" (Kurnianto, 2015). McLaren's statement can be freely translated that animation is not the art of moving images, but actually is a form of motion art or the aesthetics of motion being drawn. So animation is formed from movement models that are visualized graphically or constructed from objects (both physical and virtual) that are moved by a certain mechanism.

Animation is a form of artistic impulse that was born long before humans became acquainted with film (Kehr, 2021). In other thoughts that are still relevant to the concept of animation, it is conveyed that animation is a form of dynamic representation that displays processes that change from time to time. Some examples that can be expressed, animation can display flux visualization of high and low pressure areas in weather maps, animation can also display the results of running computer programs (algorithm animation), display blood pumping around the heart, or display visualization of processes that cannot be seen through activities observation with ordinary eye vision such as the movement of molecules (Schraw & Robinson, 2008).

John Halas and Joy Batchelor have a very important horizon of thought to study in the context or relationship between animation as a form of art and reality and films based on live shot or live action. John Halas and Joy Batchelor argue that "If it's the live-action film job to present physical reality, animated film is concerned

with methaphysical reality-not how things look, but what they mean" (Wells, 2013). Batchelor and Halas's statement can be translated as "If the task of a live-action film is to present physical reality, an animated film deals with metaphysical reality-not to reveal how it looks, but what is the significance and what meaning is conveyed". This thesis seems to reinforce the construction of Plato's concept of illusion which reveals a paradigm regarding reality, where the original reality that resides in the mind—which is an innate idea—becomes relevant to explaining illusion in animation works. By adapting Plato's ideal concept, but with a slightly different paradigm setting, the illusory being in animation projects an animated reality (a reality that co-exists with its representament), where that reality—including its qualisigns and legisigns—is basically artificial, contains falsity. , imitation, not original, or simulation. However, in the latest developments - in line with the development of conceptual and technical aspects, supported by the latest technological findings - this form of simulative illusion is able to create a more accurate simulation of reality, close to the original because it is complete with the application of physical laws and applicable substantive rules. in (real) nature. An example of this can be seen in the Jurassic Park film franchise which "revives" dinosaurs, then it can also be seen in the use of visual effects generated from complex and complex algorithms so as to create "doomsday" effects such as which is shown in the scene of the volcanic eruption in Yellowstone National Park, the effects of liquefaction, to the tsunami in the film '2012'. The visual effects in question also range from the multiplied world effect shown in scenes from the film Inception, produced in 2010, to the visualization of the multiplicity of dimensions in the metaverse model from the production house Marvel, USA, in the 2020s. The visual effects produced by Marvel can be seen in scenes from the Spiderman and Doctor Strange film franchises (released in 2016 and 2022). Consequently, reality simulated by animation is able to create a reality known as virtual reality, which is also referred to as artificial reality or artificial reality. At a certain level, illusions in animation are even capable of creating a reality that goes beyond the real reality it simulates, thereby creating a virtual reality that goes beyond the original reality. This reality is referred to as hyper reality (hyper-reality).

Efforts to animate an entity in animation (animation-based reality simulation) in practice go through a complex process because it involves many actors (2D/3D asset creators, rigging/puppeteer mechanical creators, animators, texture artists, shading and lighting artists, compositors, CGI engineers, visual effect artist, to sound engineer), through a long and gradual process (pre-production, production to post-production) and utilizing various technologies, tools, facilities and infrastructure to support the creation of illusions/simulations. This complexity conveys the insight that reality that appears visually/seems simple, if explored in depth and detail, it turns out that it can only be "realized" (through simulation in animation) and processed with high complexity. This phenomenon can be interpreted as a form of the complexity of the animation process in simulating a much more complex reality.

Accuracy, attention to detail, rigor and intelligence in taking simple shapes and forms from very complex realities is actually the main challenge in realizing (producing) scenes in an animated film. Imagination and fantasy that are present,

exist, are involved and materialize in animation though are simpler forms of reflection than reality or natural phenomena(Parent, 2012; Wells, 2013, 2018).

Yuri Lotman, a semiotican (semiotic expert) observes animation and then sees it as a specific system with various terminologies. Lotman conveys this with the following thesis: "The animated cartoon is not a variety of the feature cinema but represents a quite independent form of art, with its own artistic language, opposed in many ways to the language of the feature cinema or the documentary" (Pikkov, 2010). Lotman's submission was intended to define animation (one of its genres is cartoon films) as a fairly independent art form that has its own artistic language, not as a variation on feature films. Lotman also revealed that in many ways, the artistic languages of animation are at odds with the language of feature films or documentaries in general. Lotman's expression was conveyed as follows: "The basic property of the language of animation is that it operates with a sign of a sign". Lotman intends to convey the characteristics or basic characteristics of language in animation, namely that it is carried out or operated with a sign from a sign (Kurnianto, 2015). The notion of animation also experiences interesting dynamics. Giannalberto Bendazzi, an animation historian, in his notes reveals that between 1895 and 1910, the term 'animated' was used for what we today recognize as 'live action', where the two terms (animated and live action) are in a distinguished category. by actors in the world of animation today. The term 'animated photography' is a term that is more commonly used—also related to the terminology that is closer to the characteristics of live action. Some time later the animation industry began using simple phrases with the same meaning as 'moving picture' or 'motion picture' (Bendazzi, 2015).

Paul Wells highlighted how difficult it is to define realism in animation and he identified the need for a definitive model that could be based on the 'hyper realism' of Disney animation, to measure the degree of realism with any reality (Wells, 2018). Disney's view of realism is slightly exaggerated. To enhance expressions, such as facial expressions, the facial topology can be made very flexible, using the 'squash and stretch' principle. For example, when a character is shocked, their eyes may widen beyond normal and their chin may drop (jaw-dropped) in extreme ways. Eastern European animation styles tend to be more surreal and dark, (but not overly so). In the era of the 2000s, a new trend emerged brought by animation works originating from Eastern Europe with the appearance of the Russian-language animated series entitled 'Masha and the Bear' by Oleg Kuzovkov and Lisa Judson in 2009. Masha and the Bear represents the cheerfulness and innocence of the characters. a girl named Masha and the cuteness of a bear who accompanies Masha in her daily life. The characters of Masha and Bear are far from the stereotypes of Russian people who are known to be cold and stiff. The typical Japanese animation style is more stylized and uses facial features that are exaggerated to the extreme beyond realism (tends to be cartoonish and caricatural), expressive, very iconic and typical of emoticons.

As with other works of art, there are many styles—both visual and storytelling—that exist in the world of animation. Of the various differences that exist, all have one thing in common, namely the existence of replication. This shows how tightly implemented memes are (Blackmore, 1999; Morgan, 2010), and the

infinite ways of replicating them are used continuously by animators as they aim to mimic movement, emotion, and environment (Brennan & Parker, 2014). Umberto Eco reflects on the humanities' quest to imitate and replicate reality associated with portraying our (human) longing to justify its existence, and describes the unlimited hope for an eternal soul (Eco, 2014). Realism animators (other than abstract animators) are constantly trying to reproduce natural elements to imitate all human, animal and natural forms. This reproducing activity can take many forms of stylized replication (there are adjustments to a particular style or flow), but overall, animation encapsulates the human urge or necessity to replicate, mimicking, imitating and impersonating, in other words it can be concluded as mimetic.

The replication model constructed by Walt Disney dominantly influenced people's perceptions of animation throughout the 20th century. Gerald Scarfe understood this and found that in fact there were problems with some animators regarding the difficulty of interpreting the typical image concept created by Scarfe's thinking. This was obtained when Scarfe worked on the animated version of The Wall in 1982 (Wells, 2013). Scarfe expressed his anxiety by revealing that it was very difficult to direct and make animators think differently and move away from the style of the Walt Disney production studio, or the cartoon style of other animation studios that heavily adapted the Walt Disney model such as the Tom and Jerry cartoon series produced by the Metro-Goldwyn-Mayer studio. Tom and Jerry is an animated series with a "slapstick" model that predominantly applies the orthodox "squash and stretch" principle. Scarfe wanted to make the animators aware at that time that good animation works were actually composed with a series of pictures made in a realistic style so that the resulting movements were reasonable, realistic movements so that they could create aesthetic values, not just exploit cute characters by letting them roam around and do unusual things. Scarfe wanted animators to think differently, outside of the popular conventions of animating at the time. Scarfe's ideology and principles, which wanted to overhaul the paradigm and habits of animators at that time, were strengthened when he attended an animation festival in Zagreb, Croatia, which had been held since 1972. From the results of his exploration at the Zagreb animation festival, Scarfe saw that there was a kind of tradition of creating different animations in Eastern European countries, where there are completely different viewpoints and working mechanisms both technically and aesthetically (Johnston, 2021; Wells, 2018).

What Scarfe is discussing here is what Eco describes as hyper-realism—the particular take on realism used by Disney. Eco notes that 'Disneyland makes it clear that within its magical enclosure, it is fantasy that is truly reproduced' (Eco, 2014; Pallant, 2010). Disney perfected a particular style of verisimilitude in animation that became dominant in the medium then inadvertently limited the viewer's perspective and as a result, there was wider acceptance of other innovative and experimental animation styles (Barroso, 2019; Owen, 2012).

With the advent of technology, this preoccupation with realism has continued, particularly in digital 3D animation. Constructed sensations seem obsessed with synthetic realism. The breakneck speed that improves the software with every upgrade and the use of motion capture makes the quest to perfect the ultimate in realism ever more firmly within the grasp of the animator. A typical

attempt to produce this type of stylized real-world photograph (animation) culminated in the making of the film Beowulf (2007). However, it turns out that this continuous exploration effort to realize realism in 3D animation does not always work for the audience or viewers. Viewers can be struck by the ultra realism in animation, which Masahiro analogizes as "crawling into the perverted feeling of the uncanny valley" (Bellano, 2017).

Animation and film are now closer together after years apart. It is very interesting for observers as well as audiences to experience this mix of media (within a mix of skills) that creates a completely hybrid and spontaneous medium. Many animation observers expressly disagree with Bendazzi's unspoken rule that animation must not challenge live cinema on its own turf (Bendazzi, 2015). The consideration is that while there is a place for 3D animation and special effects to assimilate seamlessly into films, it would be disappointing to see it disappear in them totally and eventually become a lost medium (Bellano, 2017). Film and animation can blend in endless ways to create more engaging media, without challenging one another. Animation gave birth to live action films, therefore film can be said to be a form of animation, so it is only fitting that the two now merge (Buchan, 2013; Cholodenko, 2022). The integration of 2D, 3D and live action films is a visual combination that blooms as seen in Sin City (2005) and Watchmen (2009). Tim Hope's short animation, Jubilee Line (2000) looks absolutely dazzling because of the mix of 2D, 3D and live action loops; also because the Jubilee Line encapsulates the strange and unpredictable nature of mixed media. Bellevue rendezvous (2003) is an example of a mix of traditional and 3D compositing and digital effects, but a combination of techniques is used to produce captivating and unique animation with vintage elegance. Bellevue opens with an old newsreel reflecting a nostalgic return to the style of 1930s Max Fleischer cartoons, highlighting the fact that it falls short of Disney's signature genre and is aimed primarily at adults, and not just children.

This hybrid mix may not suit the animators, but in fact the interaction process is fully operational and relates back to Winsor McCay's Gertie (1914), an early example of fusion of animation and live action, when both were still in their infancy. Lots of animation styles can afford to be more protean in this digital age, and enjoy a hybrid, mutable medium that can excel in them. Animation has to be magical, mystical, surreal and always subversive, but not just to convey physical reality.

CONCLUSION

This research resulted in the formulation of the concept of reality in animation with the point of view of cultural studies which includes a description of the concept of reality in the presence of animated works, the components of reality in animation, and the meaning of reality in animation. This research opens opportunities or expanse for further research in philosophical aspects related to the ontology of animation as text. Furthermore, the axiological aspects of reality in animation can be explored empirically so that they can be used in the animation industry.

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