VISUAL COMMUNICATION IN *QUEEN OF LANGKASUKA* (FILM)

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Abstract

In the movie *Queen of Langkasuka*, there is a correlation between visual communication and the characters portrayed. The strength of the images is transformed into verbal aspects that make the visualization as *storyteller*. The weight of any film is dependent on the broad aspects of its cinematography. In this film, visual communication is elaborated by focusing on the visual aspects and the close relationship between the characters and the space composition in conveying certain messages. In the field of cinematography, the beauty of a film is relying on how its filmmaking process shapes the characters through the visual space composition without the need to describe other characters. A film shoot requires sensitivity in the internal narrative content so that only symbolic visuals and images would communicate with the audience.

Keywords: *Queen of Langkasuka*, visual communication, film, character, image, symbol

Introduction

In general, communication can be defined as a process of delivering a variety of meanings through verbal and nonverbal behaviors. Communication occurs, if at least a source evokes a response to a recipient by delivering messages in the form of signs or symbols, as well as verbal (words) or a form of nonverbal (non-words), without first making sure that both communicating sides have the identical symbol system. A symbol or sign is something that represents something else through a reciprocal concurrence. (Mulyana, 2004: 3)

Much can be done to deliver a message in communication and one of them is through films. Film is one of the audio-visual media formats that can be a very effective means of communication. Film is able to reflect reality. Originally, film was discovered by Edward Muybridge in 1887. During that time, film was still a series of images viewed in a certain speed to make those images move. (Briggs, 2006: 204)

Queens of Langkasuka (QL) is a Thai movie that was written based on a classical text, *Hikayat Patani* and produced in 2008. The film began shooting in 2005 and was originally called *Queens of Pattani*. However, due to a political turmoil in Pattani, which is located in southern Thailand and used to be a Malay-Muslim kingdom, the title was renamed to avert any more political dispute. The film's genre is fantasy-history drama and packed with action. It was directed by Nonzee Nimibutr who is also a *S.E.A. Write Award* winner. In the United Kingdom this movie is known as *Pirates of Langkasuka* and in the United States, the film is called *Legend of the Tsunami Warrior*.

This is an epic film that was written based on a traditional manuscript. It features an act of heroism played by characters which were inspired from actual historical texts. Author could see the use of visual communication appearing in the film during scenes of; the battlefield; aftermath from the ongoing war; consequences on the characters as well as the rest of the plot development.

What is Visual Communication?

Visual communication is communication through sight. It is a series of process to deliver wishes or specific intentions to other parties through the use of depictions as a medium that can only be read by the sense of sight. Visual communication is a result from a combination of arts, symbols, images, illustrations and colors in its delivery.

Visual communication is communication through a visual aid and is described as the conveyance of ideas and information in forms that can be read or looked upon. Visual communication in part or whole relies on vision (David Less, 1981). Visual communication is primarily presented or expressed with two dimensional images, it includes: signs, typography, drawing, graphic design, illustration, Industrial Design, Advertising, Animation color and electronic resources. It also explores the idea that a visual message. (Kenneth Louis Smith, 2005)

According to Ravid (2005) in Charles (2008), when the revolutionary technological progress is achieved and supported by economic growth and strong market, it will give at least two impacts on a film industry, especially in terms of art democratization and appreciation in filmmaking. Essentially, the production of films will be as easy as writing a book, thus this will open door for competitive advantage. Therefore, mastery in film technology especially in the technical aspects clearly provides a massive potential for future moviemakers to produce films of better quality and at the same time reduce production costs.
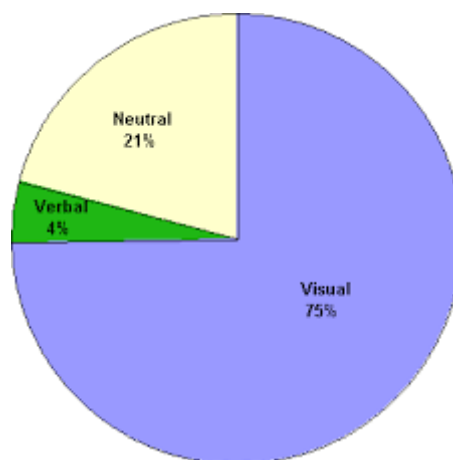
Source: University of Michigan, 2001 Winter Class.
(http://www.umich.edu/~elements/fogler&gurmen/html/course/lectures/two/learners.htm)

Visual materials are very helpful for students to understand a complex concept in a short period (McLoughlin, 1997; Carney & Levin, 2002). Most of information that used to be difficult to deliver previously, is also able to be conveyed in a more orderly fashion through various forms of multimedia elements such as graphics, audio, video, animation and text or by using a combination of these elements (Chang & Quintana, 2006).

Based on the above statistics, visual methods are able to help increase students' visual communication in addition to the integration of active learning. This also means that the use of visual media is able to enhance understanding, experience and real-time visualization among moviegoers. It also enables brain power and knowledge improvement of the audience during a film screening.

Recognition of vision's unique power has led to the development of many new forms of visual communication. Our eyes are now seen as valuable targets for visual content, messages written in light that reach out to our minds, hoping to make an impression. Visual communication comes in many forms, many of which are designed to entertain us through moving images, such as film. Visual technologies such as these have become quite sophisticated and advance from time to time.

Gestalt Theory Approach

Gestalt theory is the most moderate approach and it also perceives forms in the best or most accurate way. The author tend to look at an object that is in line with what author think (*perception*).

Gestalt theory creates rules concerning the composition of visual art (*grouping laws*). Here are the principles of Gestalt theory:

1. **Similarity**

   Objects that are similar to each other tend to be seen as an element of a shape.

2. **Proximity**

   Objects that are placed close together will form a new shape.

3. **Closure**

   Elements of shape are separately placed as an element from different parts.

4. **Connectivity**

   It occurs when a portion of overlapped or connected, the eyes will follow the dominant shape over others without it being disconnected.

5. **Figure-ground**

There is a tendency to interpret visual data as an object with background.

Gestalt theory is used to understand various shapes as a meaningful element and not as a separate part (not stand alone but a strong element). (Wertheimer, M., 1923)

The action process of the audience who possess a range of information in each memory is called perception. There are two processes that are included in the definition: *attention* and *selective*. The viewers' attention occurs intentionally or accidentally. Intentional attention is called *voluntary attention* occurs when an audience is actively seeking for information that connects with personal experience. Meanwhile, selective perception occurs when viewers go through *voluntary attention*. When an audience has an undivided focus on a movie, which is when viewers who have undergone certain experience go through the process of *selective attention*. The process of *selective attention* happens when an audience has a strong connection with the film, this means that the audience is actively searching for information in the film from various sources. Thus, *selective attention*s are only given to films when the audiences understand them through an undivided attention. Viewers, who give *voluntary attention*, also tend to perform *involuntary attention*. *Involuntary attention* occurs when viewers are shown something interesting, surprising or unexpected things with no connection to any purpose or significance. Acts with such characteristics automatically conceive perceptions among audience.

(William Prinzmetal, Aleksey Zvinyatskovskiy, Paula Gutierrez, and Leo Salem, 2009)

Voluntary attention and *involuntary attention*, require the cognitive capacity of an audience for a specific action. Therefore, a director should ensure visual communication in a film is able to impress the audience, even if the information conveyed has distinct meanings.

From the point of communication, perception is of the essence. If the perception is not there, then it is not possible to communicate effectively. Perception determines or ignores a message. Given this perception, individuals' understanding along with life experience will determine their actions. Based on understanding, perception is built among audience members when they view *Queen of Langkasuka*.

Research Methodology

For this study the author used the qualitative method, the subject of the research is a film title *Queen of Langkasuka*, the objects for research materials were in the form of audio-visual and the objects for the formal research were on the characters and cinematography. Qualitative research is a scientific research, aiming to understand a phenomenon in a social context naturally with an emphasis put on an in-depth of communication interaction process between the researchers and the studied phenomenon. (Herdiansyah, 2010: 9)

Qualitative research method is a method that puts more emphasis on an in-depth understanding of a problem rather than perceiving the problem in a general perspective. This method uses an in-depth analysis technique, which examines problems individually as this methodology deduces that the nature of a problem varies from one another. The purpose of this methodology is not for superficiality but meant for a deep understanding of a problem. Qualitative research functions to provide substantive categories and qualitative research hypothesis (Drs.Sumanto, 1995).

Primary data was obtained by the researcher directly from the source in the form of moving images and sound (visual and audio). Observation technique used was *participant observation*. Author directly observed or watched the film and then analyzed the primary data of the film. The observed objects were the characters of the film *Queen of Langkasuka* through visualization by watching it repeatedly.

The author used the Charles Sanders Peirce semiotics analysis. Peirce developed the theory of triangle meaning, consisting of three elements, *sign*, *object* and *interpretant*. *Interpretant* is a sign that exists in the mind of a person that is then translated into a sign.
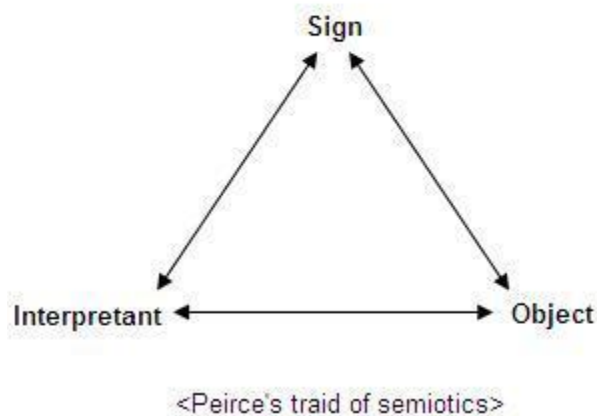
Sorce: http://csmt.uchicago.edu/glossary2004/semiotics/semiotic_triad.jpg

Pradopo (1987) also mentioned that Peirce's semiotics consists of three characters based on the relationship between the signifier and the signified. There are three main types of sign; icon, index and symbol. The icon is a link between the signified and the signifier which has the attributes of natural characteristics, the index is a sign that shows the relationship between the signifier and the signified.Green Queen (Sign), Green Queen in Armor (Object), Green Queen Leading the Army (interpretant), which is something natural that has ordinary characteristics, or cause-effect relationship and the symbol is non-natural relationship between the signifier and the signified.
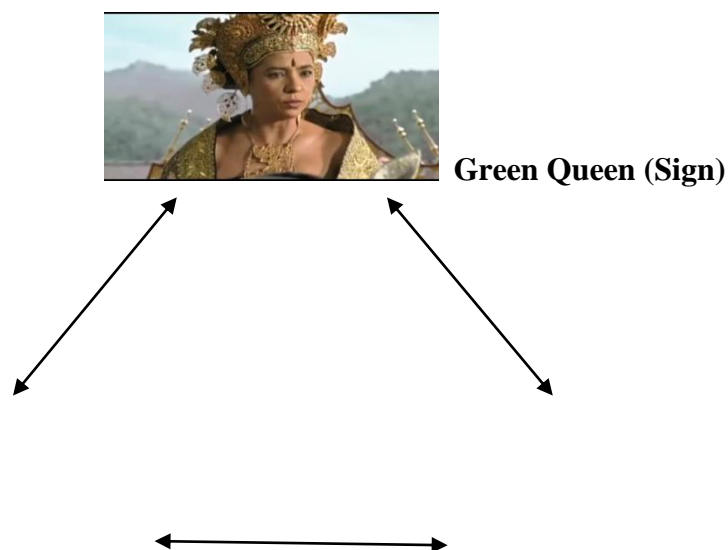
Green Queen (Sign)

Green Queen leading the army (Interpretant)   Green Queen in an armour suit (Object)

Synopsis of *Queens of Langkasuka*

The Green Queen of Pattani faces overthrow by the rebel Prince Rawai, who is allied with pirate captain Black Raven. The pirates attempt to capture huge cannon built by Dutchman Janis Bree and Chinese inventor Lim Kiam, but the Dutch ship carrying the cannon blows up and the cannons sink into the sea.

Meanwhile, an orphaned sea gypsy boy named Pari lies in a fishing village which is constantly under attack by Black Raven's raiding parties. The boy, gifted in the magical art of *Dulum*, is taken by his uncle Anyar to learn the magical ways of the ocean from White Ray. However, the sage refuses to teach the boy. Nevertheless, Pari is soon able to communicate with the marine life. He grows into manhood and fights against Black Raven's pirates. Black Raven, who also a practitioner in the *Dulum* ocean magical arts, has been trying unsuccessfully to raise the huge cannon from the sea.

The local ruler, The Green Queen, wants her own large cannon and seeks out Lim Kiam, whom she finds is living in the sea gypsy village. She sends away her sisters, The Blue Princess and The Purple Princess. They are under the protection of the queen's loyal commander, the fierce *silat* exponent Lord Yarang. Yarang comes under attack at the village by Black Raven's. Pari helps fight off the pirates, and Yarang escapes. The Purple Princess was thought to have been killed, but she was rescued by Pari and taken to White Ray's remote island.

A romance develops between The Purple Princess and Pari, but Purple is intended to marry the Prince of Pahang, an important ally of Langkasuka. Pari himself is still tortured by memories of the death of his childhood sweetheart at the hands of Black Raven's men.
Pari encounters Black Ray, an evil, unstable alter ego of White Ray, and begins to learn more about *Dulum* and the conflict between the black and white sides of the magic.

Eventually, all the forces - the rebel prince, the pirates, the ocean sorcerers, the queen and the princesses - battle for the sunken cannon. During this battle, Black Raven uses a pair of whales to tow a raft with heavy cannon into range of the castle walls. Pari - previously presumed to be dead - responds by rising from the ocean, standing on the back of a manta ray. He calls to the whales that slip their bonds and breech, landing on and destroying Black Raven's raft

(Elley, Derek; 2008)

Visual Communication in *Queen of Langkasuka*

The film director follows exactly every step of the filmmaking framework. He successfully applies the cinematography technique so effectively. *Queen of Langkasuka* also uses a compelling script that leads to visual communication. Visual communication that has a relationship with the characters in this film can be seen through the scene when the actress Jarunee Suksawat who plays Green Queen ascended the throne in her palace, depicting an evocative atmosphere.

Green Queen on the throne

Among other scenes that create visual communication are when Lord Yarang trying to track down and rescue Princess Violet and Princess Blue who has been kidnapped by Prince Rawai. Subjective tracking technique starts with *medium long shot* (MLS) toward Lord Yarang's face. When the camera takes a *close-up* shot (CU) towards his face, his reactions emerge. His body is covered in blood; his face is a little anxious and wary. This technique is called *affection image* and has been widely used in many films. It has helped establish a

relationship between camera and subject, simultaneously this occurring visual communication gives meaning to characters.

Lord Yarang

This film emphasizes the visual communication aspect to explain something. Among them are the cave where the pirates dwell which is dingy and dim, the scene when Pari explores the *Dulum* magic on the seabed in the company of a manta ray, sharks and other various sea creatures, love scene between Princess Violet and Pari, although she has already been engaged to a prince from Pahang and the final battle scene between the kingdom of Langkasuka's army and Prince Rawai's men.

Most of the audience at many levels is still vague about the role of visual communication. Some just like the storyline, actors and actions depicted in a film. They are less concerned with the images of photography and visual communication within the frame that convey a meaning to them. Audience is rarely taught to understand, appreciate and feel the history of the past, interweaving the events with today's catalytic age and how it can be utilized in the formation of spiritual, principles and methods of thinking. (Hizairi Othman, 1997: 5) Images produced through cinematography are able to speak for themselves without depending too much on verbal aspectS. (J. Jones, 1997)

Pari dwelling in a cave

In this film, Pari is a relatively strong character, supported by dialogue and visual communication that is crafted brilliantly by the director. Pari is emotionally crushed due to the untimely death of his wife by the hands of the murdering pirates. Pari also depicted and learn for mastering the *Dulum* magic for revenge. When meditating in the cave, his fighting spirit is clearly visible.

Aesthetic value combined with verbal aspects effectively describes the character Lord Yarang in this film. To strengthen his dialogue, the director plays around with the interconnecting visual communications in conveying messages. The visual communication in this film has empowered the characters that touch on patriotism among the people of Langkasuka.

Lord Yarang

The director's cognitive spirit is expressed through the dialogue and visual communication like the huge cannon, *Dulum* magic and Prince of Pahang. All these three objects depicted in contiguous scenes, are always in touch with what is implied in this film. With the *low key* lighting technique on the huge cannon, it resembles elements of anger – an obvious visual communication. Understanding this visual communication cannot stand on its own without any understanding of social narrative to correlate with prior events.

The huge cannon

The depiction of the Malay world in this film has a significant impact. This subset is able to stand on its own distinctive visual communication. This film highlights the Malay Civilization and its situation that possess the desire to seek the truth on the soil of Langkasuka. It is clearly seen, the social understanding of the Malays psyche while watching this film, need to be strengthened in order to fathom the relationship from the preceding plots and the inner-self of the characters.

This symbolism approach is able to be communicated through visuals and representative words to the image (Anuar Nor Arai, 1996: 7). The frame composition depicts the huge cannon. The author believes, the director has chosen appropriate dialogue with the right frame composition that manages to connect to the situation at that time. Obviously, the main subject in this film is about the big cannon that has become a bone of contention between the two sides. Visual communication in this scene is the director's high imagination that is shared with the audience.

Viewers need to be alert with the situation spiral the camera frame as the composition of the scenes is full of meaning. Pari's *close-up* face and space frame is filled with a subset of his feelings that are vengeful. His relationship with the camera clearly describes the space in the cave as his hermitage. The composition that shows a subset order, gives a sense of social experience that is formed in the audience's minds. Directors cognitive see that the sea and a variety of marine life are the two elements that are closely related to Pari. Nature becomes a single element to be associated with human emotions that shape metaphors in understanding the moving visuals. (Laurie E. Rozakis, 1985: 33)

Queen of Langkasuka is an example of a visual communication on a greater monarchy system. This illustrates the political identity of a Malay kingdom. This film also depicts Prince Rawai as a rebel in fighting against the existing government. *Lacanian Psychoanalysis* theory is deemed as an ideology, a set of social laws that prevent individual's social freedom. Presentation of political elements in the film is full of meaning that is not delivered directly but played out by multiple cinematographic elements that need to be felt, including lighting, composition, *mise-en-scene*, colors and others.

Based on Dominic Strinati (Chandler,1995:125): *How can we know that a bunch of roses signifies passion unless we also know the intention of the sender and reaction of the receiver, and kind of relationship they are involved in? If they are lovers and accept the conventions of giving and receiving flowers an aspect of romantic, sexual love, the we might accept…(this) interpretation. But if we do this, we do so on the basis not of sign but of the social relationship in which we can locate the sign. The roses may also be sent as a joke, an insult, a sign of gratitude, and so on. They may indicate passion on the part of the sender but repulsion on the part of the receiver; they may signify family relation between grandparents and grandchildren rather than relations between lovers and so on. They might even connote sexual harassment.*

This fact is clearly illustrated in half using a variety of firearms and traditional as a symbol of war, the bright light gives the space a thought without limitation on the nature of the character of the war. The audiences understanding are varied, but the goal remains the one that gives specific meaning. A visual communication can stand it as a symbol to view its relationship with the character that is always associated with the previous shot. This act also gives mental play to the audience to create the perception regarding social relationships and various firearms.

All the elements contained in the internal composition close-up gives meaning and it can not be independent except in the absence of the other elements. (Anuar Nor Arai, 1996:8) Viewers should be able to interpret in whatever form thoughts though, the purpose of which is related to the previous shots can be accepted. Two important in understanding aspects of visual communication, especially in the field of film is the giver and the receiver.

The film directed by Nonzee Nimibutr uses element of sea water as a symbolism in visual communication. In a battle scene, the director starts the composition with the pirates emerging from the sea and start attacking Lord Yarang and his army. The plot twists to Princess Blue and Princess Violet visiting Anyar (Pari's uncle), who is then sick. These frame compositions show the *depth of field* of the frame's space. In understanding the characters' relationships that are in different locations, *parallel editing* technique is used to interconnect the characters in multiple scenes. Both of different scenes are viewed by the author as a relatively crowded composition, nevertheless, orderly and meaningful. This is due to the frames are filled with various subjects such as small boats and fishermen's houses on the sea.

Prince Rawai

The way the director put Prince Rawai's character is very careful to enable the connection of two scenes at a time. The symbolism of this character is portrayed by connecting various scenes such as the movement of the characters, the scenes where Prince

Rawai conferring with Black Raven, Prince Rawai kidnapping Princess Violet and Princess Blue as well as Prince Rawai leading his army to attack Langkasuka. Combat scenes are deemed as a metaphor for lust and evil of Prince Rawai's character. These scenes are also seen as a visual communication symbolizing the beginning of the war. Alternating editing technique, shows the interrelationship of the events. It is clearly seen, with space and manners portrayed, Prince Rawai's character is easily understood by the audience. According to the theory of cinematography, the relationship between characters' gestures with any subjectivity is able to create a profound meaning to visual.(Anuar Nor Arai, 1996: 1)

Symbolism in films is a form of communication that has a basic instrument, forming the film language and manifesting meanings. Environment relations within the scope of composition are always closely linked to the audience experience in building their own perception. In understanding the symbols, there is a space to understand, an analogy called *in-signs* which means, *"This is the world of memory and of dreams"*. According to Passolini, human dreams are categorized in *in-signs,* containing elements of a cinematic sequence, namely *close-up*, *long shot* and various others (Ronald Abramson, 1976: 560). The environment and transpiring atmosphere manifests the film's visual communication. Based on this theory, shot size changes give an ample space for the audience to understand the actions occurred.

Prince Rawai with his band of pirates

The editing style using *close-up* shots creates symbolic meanings to the characters. Previous shots play a role in creating meanings by depicting Prince Rawai's character as a man with malicious intents. The relevance of this symbolism is seen through an understanding of the narrative that shows the change in social relations between subject and object. There are *medium shots* that show Prince Rawai and his pirate fleet armed with artillery, attacking

Langkasuka. Facial reactions and hand movements are scenic visual communication. This situation is known as *affection image* related to the subject, thus gives meaning to visual. (Anuar Nor Arai, 1996: 8)

According to Deleuze (in Les Robert, 2012: 71), *"... film lends itself to a semiotics of attraction composed of both symbolic and affective structures of meaning: time creates a space in which narratives and emotions unfold"*.

Wedding and battle scenes of Prince of Pahang and Princess Violet

Affection image is also apparent in Prince of Pahang and Princess Violet characters through their facial expressions. Apparently here, scenes that are connected with subject and object give mobility to the entire sequence of the events that each contains implied meaning. The director also uses the battle scenes as a metaphor in connecting Prince of Pahang and Princess Violet characters.

According to Dan Shaw (2003) in the film *Battleship Potenkim* (1925), changes in editing technique used in scenes of the film, constructs a different justification in understanding. He emphasizes that the editing technique for scenes A and B is not necessarily able to produce scene C. From this fact, author has concluded that in *Queen of Langkasuka,* this may also lead to a different understanding among audience, such as during the romantic scene between Princess Violet and Pari. Audience would certainly think that the romance is going to end up with marriage. This scene creates a different justification to the audience's social relationship. The audience could not understand instantly what is being transpired. This is due to social background differences, which resulting in audience understanding them in multiple meanings and responding differently. Thus, the occurring visual communication in

these scenes, are not easily delivered due to the factor. Nevertheless, a connection from the preceding scenes is important to give a brief understanding on what transpires in the following scene.

Romance between Pari and Princess Violet

Lighting technique in the Green Queen's palace seems quite gloomy and dark. *Low key* or *low contrast* lighting in this film is a technique that takes natural brightness using illumination from torches' flames. This is a visual communication depicting the emotions that is put in the character. Her active mood is filled with luminescence from a torch that plays as a background to a political consciousness that appears in the minds of the audience. In this scene, she as the sovereign ruler of Langkasuka, is in high spirit to remind her loyal subjects to rise up against foreign perpetrators. Visual communication in this scene shows the strength of patriotism through the imitation of natural light. Lighting efficiency in this scene, manages to connect the fiery elements in the *close-up* shots as a component in a political struggle and human souls, an interesting way to relate with the character.

According to Janey Place and Lowell Peterson (1996), *"... moods of claustrophobia, paranoia, despair and nihilism constitute a world view that is expressed not through the films terse, elliptical dialogue, nor through their confusing, often insoluble plots, but ultimately through their remarkable style "*. According to Daniel Chandler (1994), a dialogue that moves in tandem with a visual is known as semiotics technique. Fiery elements that are likened to words, symbolize life situations which are something real and told in abstraction.

The fire is a metaphor for life (Laurie E. Rozakis, 1985: 36). The relationship between a presenter and a receiver is something symbolic: main components in creating a scene like photography, editing and lighting are more dominant to the featured icon (Lapsley, Westlake, 1988: 36). The strength of this part lies on other secondary elements such as the sea,

traditional firearms, small boats, large and small cannons, a fishing village on the sea and many others. Director manages to create an atmosphere associated with Langkasuka kingdom at that time.

Lighting is bright in the battle scene is to indicate the sea as an element that builds character. Seeing the sea in the film as the element is able to give meaning to the film shoot. According to Anuar Nor Arai (1996), "*A tall glass on a table filled with cold water, and a father-in-law nagging her daughter. What can be done to the water in the glass?* "He added, "*as a director of a film, human cultural behavior is presented in the narrative consciousness; the water in the glass can certainly be seen in various ways.*" Similarly, the audience who has not knowledge of film, in any ways, must also be sensitive to human culture. It is possible that visual communication is able to be easily understood with sufficient awareness in mind.

When visual communication is generated through a film, the editing aspects play a big role. In this film, composition technique generated is able to attract viewers to connect visual communication with spoken dialogue. Editing technique known as *non-diegetic insert* gives a perception to each dialogue that is related to visual communication. All of these visual communications have their own value. According to Nietzshean, the concept of language is something like: the world of words, generate a variety of things, something known as symbolic, nothing is impossible the way we put it (Jacues Lacan, 1977: 65). *Cut to* editing technique is significant as next visual is shown before a dialogue ends. Editing technique used by a director is able to trigger perceptions among audience and precipitate visual communication to dialogue. Each *close-up* shot in film is not moving freely, it must be connected to previous treatment. Scene's treatment of Green Queen as the ruler of Langkasuka is related to the *close-up* shots. The focus in this scene is more to the dialogue as any lines uttered is always interconnected with each other.

Green Queen conferring with Lord Yarang

According to Pierce (Chandler, 1994: 2), a symbol has a relationship with an object through meanings associated with ideas or habitual connection. In a film, a cinematic image is connected to a presenter and a receiver that contains various perceptions. A substance that has a relationship between the image and the object will produce a motivated index, known as icon (Westlake, Lapsley, 1988: 36).

Pari and Lord Yarang fighting scenes have the power of visual communication, thus generate various symbols to the plot the development. Visual communication in various scenes that have Pari and Lord Yarang, allow semiotic elements to appear that lead to mental play among viewers and enable them to feel the incidents taking place in those very scenes. This visual communication builds its own meaning in the absence of a specific verbal aspect. Only through body language, facial expression alone is enough to give an understanding to audience on its narrative.

Lord Yarang fending off pirates

The use of traditional weapons in this film representing the nation and minds of the Malays in the day where they showcase science and technology that is relevant to the local culture. Visual communication in the firearms scene indirectly shows the epistemological framework of tradition which explains the attitude of the Malay sharpshooters of the use of firearms technology at the time.

Through Malay shooting manuscripts, it is known that the Malays have the expertise to make and use gunpowder. They understand that the context of gunpowder is divided into two; the kind that is inserted into a *primer*, and filled into the barrel of the gun through the *propellant*. As shown in the manuscript, they know the technique of blending gunpowder through the formula composition of potassium nitrate, charcoal and sulfur. This process is not

just highlighting the wisdom of chemical measurement of the gunpowder, but also physically shows that the Malays could calculate the release of the bullet to hit a target within a certain range. They understand that the formulated gunpowder would affect the power and range of the shot, although from another angle, the consideration of the accuracy and bullet penetration capacity is actually forced by supernatural powers. (Wan Mohd Dasuki, 2013)

According to John Crawfurd (1856) in his book, *A Descriptive Dictionary of the Indian Islands and Adjacent Countries*, ".... but besides the arms thus enumerated, the Portuguese and Spaniards, when they first arrived, found the most advanced of the Malayan nations in possession of firearms. This is De Burros' account of the artillery captured by Albuquerque in Malacca. "*And of artillery,*" says he, "*we found no more than 3000 out of 8000 pieces, which Ruy de 'Rajo (a prisoner of Sequiera's fleet) had stated to be in the city. Among; those taken were many of great size (my grosses), and one very beautiful piece which the King of Calicut had lately sent".* It is a fact that indicates the Malays had used firearms as early as the 15th century in the Malacca.

Various traditional firearms used in the film

Conclusion

Overall, this film shows that the verbal aspect is an element that can be reduced in strengthening the narrative structure and character. Visual communication that occurs in the

film is dependent on the techniques in cinematography, lighting, editing, art direction, dramatization and camera work. Films usually have signs that are able to shape various types of visual communication so that it can be noticed by audience. The relationship between visual content and viewers' experience is not something easy to understand.

The relationship between visual communication and audience is of utmost importance. In analyzing the content of a film, it is not only how the message is received by audience, but also how it can be understood. A film audience is not passive, they also are able to actively relate themselves to the film through personal experience but it is depending on their demographic background such as ethnicity, status, socio-economy and culture. This is due to each culture or a movie scene can lead to multiple behavioral changes.

According to Garth Jowett (1989: 84), a visual pattern that has meaning must be wisely treated by the director, while according to John Simon (1971), "*To call the film is... ...to movies view it as an entertainment rather than as an art* ". Based on this statement, a film is not just a mere entertainment, but also a scientific material produced through visual. All forms of visual communication that occur in a film must be understood through the relationship between narrative and character. Visual communication generated, will shape meaning through the filmmaking techniques, dialogues, acting and thinking. Cinematography is something very concrete and requires creativity to build in-motion visual communication that can stand on its own without the help of verbal aspect.

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