



## THE VISUAL METAPHOR OF WATER IN FLAT AND SPATIAL MOTION ARTISTRY IN THE CREATION OF ANIMATED FILMS TOYANING MAHAGUNA

I Kadek Adi Putra Wijaya<sup>1\*</sup>, I Gede Mugi Raharja<sup>2</sup>, I Nyoman Suardina<sup>3</sup>, I Made Bayu Pramana<sup>4</sup>

<sup>1</sup>Postgraduate Doctoral Program, Institut Seni Indonesia Bali-Institut Desain dan Bisnis Bali- Indonesia,

<sup>2,3,4</sup>Postgraduate Doctoral Program, Institut Seni Indonesia Bali-Indonesia

Email: [adiputrawijaya1503isibali@gmail.com](mailto:adiputrawijaya1503isibali@gmail.com)<sup>1</sup>, [mugi5763@yahoo.co.id](mailto:mugi5763@yahoo.co.id)<sup>2</sup>, [bayupramana@isi-dps.ac.id](mailto:bayupramana@isi-dps.ac.id)<sup>3</sup>, [bais.sliwah@gmail.com](mailto:bais.sliwah@gmail.com)<sup>4</sup>

### Abstract

Water constitutes a fundamental element of the universe and functions as a primary source of life for all living beings on Earth. In Hindu cosmology, Bhuana Alit (the microcosm of the world) is composed of five essential elements Pertiwi (earth), Apah (water), Teja (fire), Bayu (air), and Akasa (ether) that together structure both the physical environment and human existence. Among these elements, water occupies a particularly vital position, as it is directly perceivable through the human senses and indispensable for biological, social, and spiritual continuity. In Gianyar Regency, especially within the Traditional Village of Tegallalang, natural springs represent not only essential ecological resources but also sacred cultural sites that sustain community life. This research employs a qualitative methodology with an ethnographic approach to examine the animated film Toyaning Maha Guna as a cultural narrative that articulates the significance of water through historical, mythological, and folkloric perspectives. The study integrates observations on water utilization, environmental conditions, and spiritual values embedded in local traditions. Structurally, the film adopts the temporal framework of Tri Semaya Kala, particularly emphasizing Atita (the past) in its opening sequence. This segment portrays the descent of the Trimurti Brahma, Vishnu, and Iswara to rescue the Earth from destruction, symbolizing divine intervention as a response to ecological imbalance. From a Hindu philosophical perspective, the visualization and narrative construct water not merely as a physical resource but as a sacred medium of purification, regeneration, and cosmic harmony. The voluntary descent of the gods signifies an ethical model of responsibility and care toward nature, projecting an ideal relationship between humanity, divinity, and the environment. Through this narrative strategy, Toyaning Maha Guna functions as both an aesthetic expression and an environmental discourse, reinforcing the moral imperative to preserve water sources as the foundation of life, civilization, and spiritual well-being.

**Keywords:** Artistics, Plane and Spatial Movement, Animated Films, Toyaning Mahaguna

### INTRODUCTION

Water is one of the fundamental elements of the universe that sustains the survival of all living beings on Earth. In Balinese Hindu cosmology, the concept of Panca Mahabhuta is recognized as the five elements that constitute Bhuana Alit (the microcosm) and Bhuana Agung (the macrocosm), consisting of Pertiwi (solid element), Apah (liquid element), Teja (heat element), Bayu (air element), and Akasa (ether element) (Titib, 2003; Suamba, 2003). Among these five elements, water is the most easily perceived through all five human senses—sight, hearing, touch, smell, and taste. This indicates that water occupies a central

position as the natural element closest to human sensory experience and simultaneously serves as a primary source of life for all beings (Lansing, 2006).

In the life of Balinese Hindus, water and springs play a central role in both worldly and spiritual dimensions. In the profane realm, water functions as a source of irrigation and livelihood for agrarian communities (Bhuana Alit), while in the sacred realm, water serves as the primary medium in religious rituals, purification, and the maintenance of cosmic harmony (Bhuana Agung) (Geertz, 1973; Lansing, 2006). Water is also believed to possess purifying and healing powers, making it an essential medium in *melukat* (ritual purification) and various *yadnya* ceremonies. During the period of ancient Balinese kingdoms, springs were regarded as sources of spiritual and political power and were therefore protected and venerated by kings and communities as part of a sacred cosmological and ecological system (Ardika, 2015).

Central Bali, particularly Gianyar Regency, is home to numerous natural springs that are still preserved in their sanctity and utilized in religious practices. One of the most renowned is Tirta Empul in Tampaksiring. According to Balinese oral tradition and mythology, this spring was created by the god Indra to neutralize poison during his battle against King Mayadanawa, and is therefore believed to possess purifying powers and the ability to neutralize negative energy (Geertz, 1973; Lansing, 2006). To this day, Pura Tirta Empul remains a major center for physical and spiritual purification rituals among Balinese Hindus. In addition, Pura Tirta Mengening in Tampaksiring is also recognized as a sacred spring believed to possess positive energy. Mahastuti (2018) explains that this site is associated with the spiritual journey of King Udayana toward *Shida Dewata*, and functioned as a place of purification and meditation for the royal family until attaining the state of sacred purity known as *maha ening*. Based on historical traditions and local beliefs, the water of Tirta Mengening is considered capable of purifying both body and soul.

In another area of Gianyar Regency, the spring at Pura Tirta Yeh Empul in the Traditional Village of Tegallalang serves a vital function for the religious and agrarian life of the community. Water from this spring is regularly used in religious ceremonies and as a source of irrigation for rice fields. Offerings and rituals at this temple reflect the concept of Tri Hita Karana, namely the harmony between humans, nature, and God, which forms the foundation of Balinese cultural life (Suamba, 2003; Ardika, 2015).

## LITERATURE REVIEW

Pura Tirta Yeh Empul contains a large spring source with five main pools and several fountains, each serving distinct ritual functions. In the fourth pool, there are five fountains whose water is used for religious purposes such as *meketis* (sprinkling holy water) and washing *wija* rice that is offered or distributed to devotees when receiving *tirta*. Meanwhile, the fountains in the fifth and lowest pool are used for *melukat* (ritual self-purification) and bathing, with the water flowing directly into the river. Water from the first

pool, as the point of emergence of the spring, is taken as *tirta* and used as holy water in various religious ceremonies in the Traditional Village of Tegallalang. This layered function reflects the cosmological structure and hierarchy of water sanctity in Balinese Hindu ritual practice (Geertz, 1973; Lansing, 2006).

Pura Tirta Yeh Empul also plays an important role in the performance of the Melasti Ceremony, a ritual purification of divine symbols using holy water as the medium of purification (Suamba, 2003). The Melasti ceremony held at Pura Tirta Yeh Empul in February 2022, amid the Covid-19 pandemic, demonstrates the community's strong attachment to the continuity of tradition and their concern for the sanctity and sustainability of water sources. Community involvement, especially among the younger generation, reflects efforts to preserve spiritual and ecological values rooted in the concept of Tri Hita Karana, namely harmony between humans, nature, and God (Ardika, 2015; Lansing, 2006).

However, alongside social change and the dynamics of modern life, shifts have occurred in patterns of youth participation in customary activities. Based on interviews with Sabayoana Satya Bhuana, Head of the Traditional Village of Tegallalang, *ngayah* activities involving young men and women from seven *banjar* have faced participation constraints due to labor migration, demanding work schedules, and limited time availability. This condition has prompted customary institutions to implement representative policies as a strategy to maintain the continuity of collective practices. This phenomenon reflects the transformation of traditional social structures in response to modernization and globalization (Geertz, 1973; Ardika, 2015).

From the perspective of cultural ecology, declining concern for water sources has the potential to disrupt both ecological and spiritual balance. Lansing (2006) emphasizes that water systems in Bali are not merely technical infrastructure but cosmological networks that sustain social and spiritual harmony. Therefore, the preservation of springs is not only an ecological obligation but also a moral and religious responsibility. Cultivating awareness among the younger generation becomes a key strategy to maintain the sustainability, cleanliness, and sanctity of the Pura Tirta Yeh Empul area.

This awareness forms the conceptual foundation for the creation of the animated film *Toyaning Maha Guna*. The film addresses the benefits, impacts, and significance of water in the lives of living beings, humans, and their relationship with God as the creator of the universe. The narrative highlights the large-scale exploitation of water without adequate maintenance, while also offering reflections on the preservation of water sources from social, religious, and ecological perspectives. The universal value of water conservation is articulated through the concept of Tri Samaya, which emphasizes the continuity of past, present, and future in maintaining cosmic balance (Suamba, 2003).

Artistically, the film is inspired by Studio Ghibli animations such as *Spirited Away* and *Ponyo*, which integrate mythology, environmental themes, and human–nature relations through poetic visual language (Wells, 1998; Napier, 2006). The combination of two-dimensional and three-dimensional animation, along with video integration, is employed as a visual strategy to represent water as a metaphor for life,

purification, and spiritual transformation. The critical question that arises is how the concept of flat and spatial motion artistry can be applied in the creation of an animated film themed on Balinese religious, socio-cultural, and environmental practices by employing water as a visual metaphor.

## **METHOD**

The creative research entitled “*The Artistry of Planar and Spatial Movement in the Creation of the Animated Film Toyaning Mahaguna*” employs a qualitative methodology with ethnographic, historical, and anthropological approaches to gain an in-depth understanding of meaning, creative processes, and visual representations rooted in Balinese culture. A qualitative method is selected because it emphasizes the exploration of meaning, contextual understanding, and holistic interpretation of phenomena without relying on numerical or statistical approaches (Kaelan, 2012; Denzin & Lincoln, 2011).

The ethnographic approach is applied to interpret religious practices, socio-cultural life, and the relationship between Balinese society and water as a visual metaphor. Pendit (2019) asserts that ethnography positions culture as a system of meaning that must be understood through observation, symbolic interpretation, and social context. This approach aligns with Geertz’s (1973) view of culture as a network of meanings expressed through symbols, rituals, and visual practices. The historical approach is employed to trace the development of water symbolism, movement concepts, and Balinese visual traditions within the historical trajectory of performing arts and visual arts. This approach enables the linkage between contemporary animation practices and mythological heritage as well as the transformation of cultural values across time (Kartodirdjo, 1992; Lansing, 2006).

Meanwhile, the anthropological approach is used to understand belief systems, rituals, and social relations that underlie the cultural meaning of water as an expressive medium. Water is understood not merely as a visual element but as a cosmological symbol representing harmony among humans, nature, and spirituality (Geertz, 1973; Lansing, 2006). Within this context, the concepts of planar and spatial movement are positioned as artistic strategies that reflect the structures of meaning and worldview of Balinese society. Traditional Balinese water gardens in the narrative of sustainability toward the Anthropocene. Bali Dwipantara, Prosiding Waskita. (Raharja, 2022). The integration of these three approaches enables the research to produce a comprehensive understanding of the relationship between artistic concepts, visual movement, and cultural meaning in the creation of the animated film *Toyaning Mahaguna* as a medium of artistic expression rooted in Balinese traditions and cultural values.

## **RESULTS AND DISCUSSION**

### **1. Flat and Spatial Motion Artistry**

Artistry is a discipline that examines beauty, aesthetics, and the visual principles underlying the

creation of works of art. The role of artistry is crucial in establishing a balance among elements such as form, color, composition, and meaning, so that a work possesses both aesthetic value and deep expressive power (Read, 1958; Arnheim, 1974). In visual arts, animation, and film, artistry functions as a foundational framework for organizing visual elements so that a work is not only visually appealing but also capable of effectively conveying messages and emotions (Wells, 1998).

The flat and spatial motion artistry presented in the animated film *Toyaning Mahaguna* is evident through the treatment of movement and the impression of spatial dimension. Character motion emphasizes adjustment to the background so that it appears visually integrated. In animation, motion plays a vital role in creating the illusion of life and character dynamics, encompassing principles such as speed, acceleration, flexibility, timing, and spacing (Thomas & Johnston, 1981; Williams, 2001).

In animations with 3D backgrounds, the coherence of movement direction, perspective, and lighting becomes a primary factor in ensuring that characters appear integrated within three-dimensional space. Inconsistencies in these aspects may produce an artificial impression and disrupt visual continuity (Kerlow, 2009; Parent, 2012). Therefore, in the design of *Toyaning Mahaguna*, careful attention to camera direction, perspective points, and lighting effects constitutes an artistic strategy to maintain the naturalness of motion. Simple yet expressive movements, such as blinking, lip movement, head nods, or small hand gestures, represent forms of secondary motion that effectively strengthen characterization and the impression of vitality (Thomas & Johnston, 1981; Williams, 2001). In 2D backgrounds, simplicity of motion can be emphasized through pose design and rhythmic repetition, whereas in 3D backgrounds, the use of spatial depth, shadows, and subtle camera shifts can enrich visual dimensionality (Kerlow, 2009).

The concept of *mise-en-scène* becomes a key element in the organization of motion and space. Pratista (2017:89) explains that *mise-en-scène* encompasses the arrangement of visual elements within the frame, including framing, camera distance, viewing angle, camera movement, and shot duration. This arrangement determines visual focus, spatial depth, and the dramatic strength of a scene (Bordwell & Thompson, 2013).

In *Toyaning Mahaguna*, the relative positioning of characters against the background is utilized to emphasize visual hierarchy and focal points. The rhythm of movement, direction of motion, and duration of shots are regulated so that emotions and meanings can be optimally received by the audience. Scenes that are too rapid risk obscuring the intended message, whereas appropriate duration allows viewers to process emotional intensity and movement dynamics (Wells, 1998; Bordwell & Thompson, 2013).

Small movements in the background and objects such as the motion of plants, water, leaves, and changing sunlight serve to enrich atmosphere and visual realism. Such micro-movements not only

enhance cinematic quality but also function as effective nonverbal communication in conveying emotion and meaning (Arnheim, 1974; Wells, 1998). Moreover, these subtle motions balance major actions and quiet moments, maintaining narrative rhythm and strengthening the overall *mise-en-scène* composition. Thus, flat and spatial motion artistry in *Toyoning Mahaguna* functions not merely as a visual technique but as an aesthetic and narrative strategy for constructing unity of space, emotion, and meaning within the language of animation.

## 2. The Animated Film *Toyoning Mahaguna*

### a) Based on History, Mythology, and Folklore of the Past

The book *Pakem Gama Tirta “Kautamaning Dadi Manusa”* explains Hindu teachings concerning *Gama Tirta* (purification and sanctification), which date back to 1045 during the reign of King Airlangga. The term “*Gama*” derives from Sanskrit, meaning “journey” or “path,” while “*Tirta*” refers to water (*toya*) intended for cleansing. Thus, *Gama Tirta* is understood as the path toward purity and sanctity, emphasizing self-purification through religious practice.

Inspired by this text, the author highlights the crucial role of water in human life in the past. Water has always been essential for Hindus, who consistently employ it in religious rituals, giving rise to the term “*Agama Tirta*” or “the Religion of Water.” This concept relates to the dimension of *Atita* (the past), in which water was highly revered and widely utilized by people in earlier times.

The book “*The Use of Water in Hindu Rituals*” by Ida Bagus Anom (2018:12) explains that the Earth once experienced *grubug* undesirable condition caused by disasters. Saddened by this situation, Lord Shiva sent Lord Brahma, Lord Vishnu, and Lord Iswara to overcome drought, withered vegetation, and polluted air. Lord Brahma transformed into Naga Anantabhoga, whose duty was to loosen the soil; Lord Vishnu became Naga Basuki, responsible for providing abundant water sources; and Lord Iswara became Naga Taksaka, tasked with purifying the air and supplying fresh, clean air for all beings. These three manifestations, known as the Three Nagas, symbolize the stability of the Earth and the welfare of humankind.



Figure 1. Photo of the Three Naga Shrines at Goa Raja Temple and Goa Lawah Temple

(Sumber: <https://www.google.com/2024> )

The mythological symbols of the three naga can be found at Goa Raja Temple and Goa Lawah Temple. As shown in Figure 4.1, these sacred temple sites are adorned with ritual attributes (*upakara*) and attended by *pemedek* (worshippers), indicating that the temples are highly sacred and deeply respected by the Balinese Hindu community. The worship and reverence of the three naga represent an expression of gratitude and joy among Balinese Hindus for the success of the gods in continuously providing fertility, coolness, and abundant water for their people on Earth.

b) Utilization, Condition, and Water Environment

Water is the source of life for every living being on Earth. Almost all creatures depend on water, both primary and secondary. Humans and other living beings primarily need water to survive. Water is required for drinking, quenching thirst, and preventing dehydration. Most living beings also consist largely of water, which enables plants, animals, and humans to grow and develop. Rsi Canakya also explains in the *Canakya Nitisastra* (Pustaka Canakya Nitisastra) that water is one of the three Jewels of the Earth, along with plants for food/medicine and wise words (Wiana, 2009:6).

In explaining that water is a fundamental element of life, Rsi Canakya states that water is one of the Earth's Jewels. When humans regard jewelry as jewels rather than water or medicine, various problems will arise for humankind (Wiana, 2009:6). As we know, many rivers, especially in lowland and urban areas, are polluted. With turbid and foul-smelling water, such rivers are no longer suitable for bathing. Not only rivers, but also springs must be protected and well maintained, because according to folklore, history, and their functions, water plays an essential role in life. If people are able to protect and preserve water and springs, they will not suffer bodily problems such as itching, irritation, skin diseases, or other health issues when bathing and playing in rivers. Water, as the source of springs and a jewel of the Earth, deserves to be properly protected and preserved. The same applies to springs in the surrounding environment.

Talcott Parsons developed a complex theory in which he argued that social systems are organized into four functional imperatives: Adaptation, Goal Attainment, Integration, and Latency, commonly known as the AGIL theory (Beilharz, 2002:295). Adaptation: Adaptation, Goal Attainment: Achievement of goals, Integration: Integration, Latency: Pattern maintenance or latency. This theory can be used to analyze the social activities carried out by the people of the Traditional Village of Tegallalang in utilizing their water resources. The first point in Parsons' theory is Adaptation. Several years ago, the people of Tegallalang had to adapt to an unprecedented situation: the Covid-19 pandemic. This highly contagious and deadly disease forced the government to make decisions and urge all Indonesians not to leave their homes or villages. This had an impact on religious ceremonies in Bali, which generally require the participation of the *banjar* (village community) to ensure their success. For example, the Melasti ceremony, routinely held every year

by the Balinese before Nyepi (the Day of Silence), is usually conducted on the beach and aims to dissolve negative elements and purify sacred effigies (symbols of God) and the community, in the hope of bringing prosperity. Due to the Covid-19 outbreak, the people of Tegallalang, through agreements between the *banjar* and village leaders, conducted the Melasti ceremony at Tirta Yeh Empul Temple.

Holding the Melasti ceremony at Tirta Yeh Empul Temple during the outbreak forced the community to adapt to the situation. This adaptation, although carried out at a local spring, did not reduce the purpose and essence of the Melasti ritual. The purpose of Melasti is to purify sacred effigies and every member of the Tegallalang community, thereby protecting them from negative influences. In addition, conducting Melasti at the spring of Tirta Yeh Empul aimed to suppress the spread of the deadly Covid-19 virus and to continually remember and make good use of the sacred water resources bestowed by God in Tegallalang, especially for religious ceremonies.

The achievement of these goals naturally involved integration, the unification of various elements into a harmonious whole. One example of this integration during the difficult period of the Covid-19 pandemic was the continuation of Yadnya ceremonies. For instance, Melasti no longer had to be performed at the sea, but could be carried out at sacred springs believed to possess spiritual power. Based on this practice, it is believed that performing Melasti at Tirta Yeh Empul did not reduce its meaning and purpose, because it used water from the sacred spring. Furthermore, the aim was to honor the spring, ensuring its preservation and proper use by the Tegallalang community. A positive outcome of this practice is that the people of Tegallalang now perform the Melasti ceremony at the spring of Tirta Yeh Empul every two years, alternating with ceremonies at the sea. This practice continues to this day and reflects Parsons' theory of pattern maintenance, applying what is considered beneficial from tradition and its purposes.

The extraordinary benefits of the water at Tirta Yeh Empul have encouraged the community, especially the youth of Tegallalang, to regularly participate in social service and cleaning activities around the spring. Based on the author's experience as a member of the village youth group and on digital documentation uploaded to the Facebook account of Mr. Dewa Rai Sutrisna, who served as the village head around 2018, the enthusiasm of the youth, village officials, and community members working together to maintain and clean the sacred spring area ensured its cleanliness and well-kept appearance. Activities included sweeping, pulling weeds, mowing grass, clearing fallen trees blocking access to the temple due to landslides, and other efforts that made the sacred area and access to Tirta Yeh Empul Temple clean, beautiful, and well preserved.

c) The Creation of the Animated Film *Toyoning Mahaguna*

The conceptual framework of this research is grounded in a tripartite model that reflects the

symbolic and philosophical structure commonly found in Hindu teachings. The concept of Tri Guna in strengthening character education based on Hindu sacred teachings in the modernization era. *Jurnal Penelitian Agama Hindu*. (Putera, et.al, 2025). Many Hindu doctrines are organized around triadic principles that function to explain purpose, ethical orientation, balance, and the path toward spiritual harmony. From a theoretical perspective, this tripartite structure corresponds to structural models in cultural philosophy and narrative theory that emphasize temporal continuity and moral progression (Ricoeur, 1984; Eliade, 1963). Within this framework, the author adopts a Hindu-based triadic concept as a narrative and conceptual foundation for the animated film *Toyaning Maha Guna*, which addresses water conservation and the preservation of springs in Tegallalang. Explains how the three qualities influence human behavior and moral formation through Hindu teaching.(Wibowo, 2021).

Drawing on sustainability theory and cultural temporality, the creators identified a conceptual model that has received limited attention in visual media and digital art practices. An article entitled “Traditional Balinese Water Gardens in the Narrative of Sustainability toward the Anthropocene” (Raharja, 2022) introduces the Hindu temporal concept of *Tri Semaya Kala*. In temporal theory, time is often understood as a continuum linking memory, present action, and future projection (Ricoeur, 1984; Adam, 1998). In this context, *Tri Semaya Kala* represents three interrelated temporal dimensions: *Tri* (three), *Samaya* (agreement), and *Kala* (time). This concept may be interpreted as a cultural model of sustainability that emphasizes intergenerational responsibility and continuity across time.

In the context of environmental humanities and sustainability studies, continuity across past, present, and future is regarded as a fundamental principle for ecological ethics and conservation (Leopold, 1949; UNESCO, 2017). By adopting the concept of *Tri Semaya Kala*, the creators integrate indigenous temporal philosophy with contemporary sustainability discourse. The three temporal dimensions *Atita* (the past), *Wartamana* (the present), and *Nagata* (the future) function as a narrative structure that frames human responsibility toward water resources across generations (Raharja, 2022).

The visualization in the animated film *Toyaning Maha Guna* is designed to create a distinctive aesthetic impression through form, color, and character design. From the perspective of visual semiotics, images function as symbolic systems that communicate cultural meaning through shape, color, and spatial composition (Arnheim, 1974; Barthes, 1977). Due to the limitations of video presentation in this dissertation, the visualization is presented in the form of still images, which serve as analytical representations of narrative space and character identity.

Character design in the film follows principles of visual anthropology and character semiotics,

in which animated figures are modeled on living beings to facilitate emotional identification and symbolic communication (Wells, 1998; Parent, 2012). Through digital reinterpretation, the creator constructs characters that are expressive, stylized, and culturally grounded in accordance with the intended audience and artistic style. The opening sequence introduces the gods Brahma, Vishnu, and Iswara, whose visual representations function not only as narrative agents but also as symbolic embodiments of creation, preservation, and transformation within the Hindu cosmological system.



Figure 2. Character of God Brahma  
(Source: Creator's Documentation, 2024)

The character of God Brahma is a visualization reflecting the deity in Balinese Hindu belief. The creator's visualization presents several textures and the application of functional ornaments in certain Balinese patterns. Texture is an artistic element that can create impressions of smoothness, softness, hardness, density, and delicacy on a surface. The creator applied supporting elements in this illustration to several characters in *Toyoning Maha Guna*. References used in designing this character include photographic illustrations of God Brahma, carvings, and floral accessories commonly seen on statues of God Ganesha.



Figure 3. Character of God Brahma  
(Source: Google.com, 2025)



Figure 4. Character of God Brahma

(Source: Creator's Documentation, 2024)

Figure 5 shows the visualization of the head of God Brahma, who has three faces, a white beard, and wears a golden crown. The character reflects an elderly man, as indicated by his beard and mustache. To present a cute and simple impression, many simplifications were applied by the creator in designing Brahma's head: the shadows are simplified, the carvings appear less detailed with fewer and larger patterns, the beard is simpler and less realistic, and the eyes are made much simpler. For the crown accessories, the creator added fabric motifs inspired by traditional *Wayang Kamasan* (classical Balinese wayang painting), as shown in Figure 3.

The background is an image, video, or illustration that reflects the location and time depicted. Through backgrounds, creators can indicate the setting of characters, such as in the sky, on Earth, in rivers, or in forests. Backgrounds also create a sense of depth, preventing visuals from appearing flat and monotonous. Depth can influence the dramatic quality of a scene and affect its atmosphere.



Figure 5. Opening scene showing the poor condition of the Earth

(Source: Creator's Documentation, 2025)

The scene in Figure 5 shows the Earth from outer space and the land on Earth. From space, the Earth appears brown, with thick brown clouds and polluted ocean water. Scenes depicting the land appear dark and devoid of life: rivers are dry without flowing water, vegetation is barren without

leaves and difficult to grow, and thick brown dust indicates severe air pollution that blocks sunlight. The use of 3D visuals showing both outer space and Earth settings helps create an atmosphere that reflects the narrative. Outer space is represented by a dark, star-filled sky and the spherical appearance of the Earth visible only from space. Other backgrounds depict Earth's atmosphere, featuring vast land expanses, rocks, trees, mountains, and hills. To show depth in the visuals, the creators manipulate object size and color intensity.

## CONCLUSION

The concept used by the creators in the animated film *Toyaning Mahaguna* is *Tri Semaya Kala*, which refers to the past, the present, and the future. *Atita*, meaning the past, is presented at the beginning of the film, depicting the Trimurti Gods saving the Earth from destruction. *Wartamana*, meaning the present, is portrayed through the activities of people who neglect the environment and the purity of water, resulting in negative impacts on the Earth and the surrounding region. *Nagata*, meaning the future, is depicted by showing that if we, as human beings, consistently care for the environment and conserve water, we will never suffer from illness or lack clean water.

The visuals and narrative of the animated film *Toyaning Mahaguna*, from a Hindu perspective, show that in the past the Trimurti Gods descended to Earth to save Mother Earth. The gods willingly came down with the hope that life and civilization would flourish. The filmmakers also depict a goddess who dwells in a spring, reflecting the belief that everything that exists—especially water in Bali—is imbued with positive energy that nurtures prosperity. The film also presents the *Melasti* ceremony, purification rituals, and statues that create a balance between the Great and the Small. From a socio-cultural perspective, communities that care for the environment and clean water will always be blessed with joy and harmony between nature and humankind, free from disease and enjoying prosperity. A clean environment, from a hygiene perspective, will always bring positive blessings, creating a sense of comfort, peace, and happiness.

The universal values conveyed by the creators of this animated film are that water, as the source of life, is always essential and must be carefully protected. In the past, the gods even descended to Earth to save it from decline, one of the ways being by providing abundant clean water. Not only in the past, but also in the present and the future, human beings on Earth will always need and honor water as the source of life.

## REFERENCES

- Adam, B. (1998). *Timescapes of modernity: The environment and invisible hazards*. London: Routledge.
- Ardika, I. W. (2015). *Sejarah Bali dari Prasejarah hingga Modern*. Denpasar: Udayana University Press.
- Arnheim, R. (1974). *Art and visual perception: A psychology of the creative eye* (Rev.ed.). Berkeley: University of California Press.

- Barthes, R. (1977). *Image, music, text* (S. Heath, Trans.). London: Fontana Press.
- Bordwell, D., & Thompson, K. (2013). *Film Art: An Introduction*. New York: McGraw-Hill.
- Eliade, M. (1963). *Myth and reality* (W. R. Trask, Trans.). New York: Harper & Row.
- Denzin, N. K., & Lincoln, Y. S. (2011). *The SAGE Handbook of Qualitative Research*. Thousand Oaks: Sage.
- Geertz, C. (1973). *The Interpretation of Cultures*. New York: Basic Books.
- Kaelan. (2012). *Metode Penelitian Kualitatif Interdisipliner*. Yogyakarta: Paradigma.
- Kartodirdjo, S. (1992). *Pendekatan Ilmu Sosial dalam Metodologi Sejarah*. Jakarta: Gramedia.
- Kerlow, I. V. (2009). *The Art of 3D Computer Animation and Effects*. Hoboken: Wiley.
- Lansing, J. S. (2006). *Perfect Order: Recognizing Complexity in Bali*. Princeton: Princeton University Press.
- Leopold, A. (1949). *A sand county almanac and sketches here and there*. New York: Oxford University Press.
- Mahastuti, N. M. M. (2018). *Warisan Budaya Dunia Kontekstual Daerah Aliran Sungai Pakerisan Melawan Keberlanjutan Budaya Bali*. Jurnal Warisan Budaya.
- Parent, R. (2012). *Computer Animation: Algorithms and Techniques*. San Francisco: Morgan Kaufmann.
- Parent, R. (2012). *Computer animation: Algorithms and techniques* (3rd ed.). Burlington, MA: Morgan Kaufmann.
- Pendit, N. S. (2019). Strategi Promosi Melalui Media Desain Poster Dalam Pencitraan Publik. *Jurnal Desain Komunikasi Visual*.
- Pratista, H. (2017). *Memahami Film*. Yogyakarta: Montase Press.
- Putera, G. N. K., Handoko, H., Dharmawan, I. G. A., Sana, I. N. L., & Gunada, I. W. A. (2025). The concept of Tri Guna in strengthening character education based on Hindu sacred teachings in the modernization era. *Jurnal Penelitian Agama Hindu*, 9(3), 55–67. <https://doi.org/10.37329/jpah.v9i3.4226>
- Raharja, I. G. M. (2022). Taman air tradisional Bali dalam narasi keberlanjutan menuju Antroposen. *Prosiding Bali Dwipantara Waskita: Seminar Nasional Republik Seni Nusantara*, 2(1), 15–29.
- Raharja, I. G. N. (2022). Traditional Balinese water gardens in the narrative of sustainability toward the Anthropocene. In *Prosiding Waskita, Bali Dwipantara*. Denpasar: Institut Seni Indonesia Denpasar. Sumber daring: <https://eproceeding.isi-dps.ac.id/index.php/bdw/article/view/332>
- Ricoeur, P. (1984). *Time and narrative* (Vol. 1) (K. McLaughlin & D. Pellauer, Trans.). Chicago: University of Chicago Press.
- Read, H. (1958). *The Meaning of Art*. London: Faber & Faber.
- Suamba, I. B. P. (2003). *Dasar-Dasar Filsafat Hindu*. Denpasar: Widya Dharma.
- Titib, I. M. (2003). *Teologi & Simbol-Simbol dalam Agama Hindu*. Surabaya: Paramita.
- Thomas, F., & Johnston, O. (1981). *The Illusion of Life: Disney Animation*. New York: Disney Editions.
- UNESCO. (2017). *Education for sustainable development goals: Learning objectives*. Paris: UNESCO Publishing.
- Wells, P. (1998). *Understanding Animation*. London: Routledge.
- Wibowo, G., Mujirah, G., & Santiawan, I. N. (2021). Pengaruh ajaran Tri Guna dalam meningkatkan budhi pekerti anak di TK Sari Mekar Banguntapan Bantul Yogyakarta. *Jawa Dwipa*, 2(1), 34–49. <https://doi.org/10.54714/jd.v2i1.36>
- Williams, R. (2001). *The Animator's Survival Kit*. London: Faber & Faber.