

CHESTER : Art and Design Journal

Volume 02 Nomor 01, April 2026

VISUALIZING SOCIAL INEQUALITY THROUGH CHARACTER AND ENVIRONMENTAL DESIGN IN JUMBO: A DESIGN DISCOURSE ANALYSIS USING PIERRE BOURDIEU'S THEORY

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ABSTRAK

Artikel ini mengkaji bagaimana Desain Komunikasi Visual (DKV) dalam film animasi Indonesia Jumbo (2025, sutradara Ryan Adriandhy, Visinema Studios) membangun dan mengomunikasikan ketimpangan sosial. Meskipun Jumbo menjadi film Indonesia dengan pendapatan tertinggi sepanjang masa dan film animasi dengan pendapatan tertinggi dalam sejarah Asia Tenggara, sistem visualnya belum pernah dikaji melalui perspektif analisis desain. Penelitian ini mengisi kekosongan tersebut dengan menggabungkan Wacana Desain, yakni perlakuan terhadap artefak desain sebagai pembawa argumen dan bukan sekadar dekorasi, dengan sosiologi relasional Pierre Bourdieu tentang habitus, modal (ekonomi, budaya, sosial, simbolik), dan ranah. Dengan menggunakan Analisis Wacana Desain kualitatif studi kasus tunggal yang didukung oleh semiotika sosial, penelitian ini menjadikan adegan, bingkai, karakter, lingkungan, simbol visual, komposisi, palet warna, sudut kamera, pencahayaan, dan hierarki visual sebagai unit analisis. Pengambilan sampel purposif diarahkan pada adegan dengan kontras kelas yang paling jelas, khususnya yang dibangun di sekitar tokoh utama Don, keyatimannya, dan buku cerita warisan orang tuanya, tokoh antagonis Atta yang perilaku publiknya digambarkan oleh media sebagai dibentuk oleh keterbatasan ekonomi, serta arena pentas bakat yang menyusun ranah sosial dalam film. Temuan, yang dikembangkan secara induktif dan dilaporkan dengan penanda eksplisit pada bagian yang masih memerlukan pengodean visual tingkat bingkai oleh peneliti, menunjukkan bahwa siluet dan kostum karakter, kepadatan dan tekstur material lingkungan, saturasi warna, dan posisi kamera bekerja bersama sebagai wacana desain yang koheren, yang menstratifikasi karakter berdasarkan modal ala Bourdieu sebelum narasi mengartikulasikan perbedaan kelas secara verbal. Artikel ini menyumbangkan kerangka pengodean dan matriks analisis visual yang dapat digunakan untuk kajian animasi Indonesia selanjutnya, memperluas analisis film ala Bourdieu ke dalam kosakata khusus desain karakter dan lingkungan, serta menawarkan panduan praktis bagi animator dan desainer yang ingin mengaudit asumsi kelas yang tertanam dalam sistem visual mereka..

Kata kunci: Wacana Desain; Pierre Bourdieu; habitus; desain komunikasi visual; animasi Indonesia; representasi kelas sosial

ABSTRACT

This article examines how Visual Communication Design (VCD) in the Indonesian animated feature Jumbo (2025, dir. Ryan Adriandhy, Visinema Studios) constructs and communicates social inequality. Although Jumbo became the highest grossing Indonesian film of all time and the highest grossing animated feature in Southeast Asian history, its visual system has not yet been examined through a design analytical lens. This

study addresses that gap by combining Design Discourse, the treatment of design artifacts as carriers of argument rather than decoration, with Pierre Bourdieu's relational sociology of habitus, capital (economic, cultural, social, symbolic), and field. Using a qualitative, single case Design Discourse Analysis informed by social semiotics, the study treats scene, frame, character, environment, visual symbol, composition, color palette, camera angle, lighting, and visual hierarchy as units of analysis. Purposive sampling targets scenes with the clearest class contrast, particularly those built around the protagonist Don, his orphanhood and inherited storybook, his antagonist Atta, whose public mischief has been described in the film's press coverage as shaped by economic constraint, and the talent show arena that structures the film's social field. Findings, developed inductively and reported with explicit placeholders where frame level empirical coding by the researcher is still required, indicate that character silhouette and costume, environment density and material texture, color saturation, and camera positioning function together as a coherent design discourse that stratifies characters along Bourdieusian lines of capital before the narrative articulates class difference verbally. The article contributes a transferable coding framework and visual analysis matrix for Indonesian animation studies, extends Bourdieusian film analysis into the specific vocabulary of character and environment design, and offers practical guidance for animators and designers seeking to audit the class assumptions embedded in their visual systems.

Keyword: Design Discourse; Pierre Bourdieu; habitus; visual communication design; Indonesian animation; social class representation

INTRODUCTION

Indonesian commercial animation reached an unprecedented cultural and economic milestone in 2025 with the release of *Jumbo*, directed by Ryan Adriandhy and produced by Visinema Studios in association with Springboard Entertainment and Anami Films. The film became the highest grossing Indonesian film of all time, surpassing the horror blockbuster *KKN di Desa Penari*, and it displaced *Frozen 2* as the highest grossing animated film ever released in Indonesia, later being recognized as the highest grossing animated feature in Southeast Asian history. It was also the first animated film nominated for the Citra Award for Best Picture, receiving seven nominations in total. Produced over roughly five years by more than four hundred Indonesian artists and animators, *Jumbo* follows Don, an orphaned boy bullied and nicknamed "Jumbo" for his size and slowness, who enters a local talent show while carrying a storybook titled *Pulau Gelembung* (Bubble Island), written and illustrated by his late parents. The story unfolds across five narrative parts. Don's book is stolen by his chief tormentor, Atta, prompting Don and his two closest friends, Nurman and Mae, to pursue its recovery. The search leads them to Meri, a child spirit searching for her own estranged family, whose plight becomes entangled with Don's.

This commercial and cultural significance has, to date, produced abundant trade coverage and audience commentary but comparatively little scholarly analysis of the film as a designed visual artifact. Existing accounts in industry press, festival programming notes, and audience reviews describe *Jumbo* primarily at the level of plot, box office performance, and industrial context, including the long standing difficulty Indonesian animation studios have faced in securing funding for original intellectual property rather than service work for overseas productions. Trade coverage has, however, already begun to hint at the film's social stratification content. EnVi Media's 2025 coverage of the film's release describes Atta, initially framed as a straightforward antagonist, as a complex character shaped by economic limitations and personal struggles, whose public mischief toward Don is described as inversely proportional to his behavior at home. This is a significant observation for a design discourse reading, since it suggests the film distinguishes a character's public performance of status from a private, economically constrained domestic reality, precisely the kind of split between front stage presentation and back stage circumstance that a Bourdieusian analysis of habitus would predict. What remains unexamined, however, is how the film's Visual Communication Design, character silhouette, costume, environment texture, color grading, composition, and camera work, constructs this social meaning visually, independently of, and often prior to, what the dialogue and plot state explicitly.

This gap sits inside a broader, still developing conversation. Bourdieu's thinking tools of habitus, field, capital, and practice have recently been mobilized directly within design research. A 2025 study in *Design and Culture* applies Bourdieusian concepts to design interventions with youth, arguing that a reflexive, Bourdieu informed design culture can help designers surface and address embedded social inequalities rather than reproduce

them unreflectively [author byline to be verified against the publisher's final version before submission]. In media and communication studies, Bourdieu's capital theory continues to be extended into new empirical territory. Lindell and Kas (2024) examine how media practice anticipates stigma and produces a cultural middle class habitus in journalistic and everyday media production, while Verwiebe and Hagemann (2024) revisit Bourdieu's forms of capital to theorize an emergent digital capital operating alongside economic, cultural, and social capital in networked media environments. These studies confirm that Bourdieu's framework remains analytically productive for contemporary visual and media texts. The closest prior application to animation specifically is Mirzaei et al.'s (2024) analysis of cultural capital and identity formation in *The Incredibles*, *WALL-E*, and *Ratatouille*, which reads narrative and character choices in three Pixar films through Bourdieu's cultural capital concept. That study, however, works primarily at the level of theme and character arc rather than the specific vocabulary of Visual Communication Design, that is, silhouette, environment texture, color, composition, and camera work, and it does not extend to environment design or to an Indonesian case. The present article's contribution is therefore best understood as narrowing that gap rather than opening an entirely unaddressed one: it moves Bourdieusian animation analysis from theme and character arc toward the visual design system itself, and toward a national context, Indonesia, not yet examined in this literature.

Indonesian animation studies itself remains a comparatively young field within SINTA and Scopus indexed Visual Communication Design and Art and Design scholarship. Most existing Indonesian context scholarship on class and visual media addresses live action cinema, television, or literary fiction rather than animation. Recent examples include Aini et al.'s (2024) Bourdieusian reading of the film *Ali & Ratu Ratu Queens*, Wahyuni et al.'s (2023) study of character and moral education values in the same film, and Silaban's (2024) analysis of family representation and social critique in *Penyalin Cahaya*. These studies confirm that Bourdieu's sociology is already being productively applied to Indonesian film, but each addresses live action cinema rather than animation, and none engages the specific vocabulary of Visual Communication Design, character silhouette, environment texture, color, and composition, that this article foregrounds. Studies of Indonesian animated production specifically have, to date, tended to focus on industrial history and creative economy policy rather than close visual design analysis. [Author, insert further SINTA or Scopus citations on Indonesian animation industry studies if available, to strengthen this specific claim before submission.] This article positions itself at the intersection of these two underdeveloped conversations, Bourdieu in design scholarship and Indonesian animation studies, using Design Discourse as the organizing analytical perspective that allows a design object, rather than a narrative or an industrial fact, to be read as an argument about social class.

Accordingly, this study is guided by five research questions. First, how does character design encode habitus and class position. Second, how does environment design encode economic and cultural capital. Third, how do composition, camera angle, and cinematography stage symbolic capital and social hierarchy. Fourth, how does color function as an emotional register of class difference. Fifth, how does the film's visual storytelling, as a whole, constitute a design discourse on social inequality in contemporary Indonesia. The corresponding objectives are to identify and categorize the visual design elements that construct class distinction in *Jumbo*, to interpret these elements through Bourdieu's capital, habitus, and field concepts, to evaluate the film as a case of design discourse on inequality within Indonesian popular animation, and to derive practical implications for animators and Visual Communication Design practitioners.

Design Discourse

Design Discourse treats design artifacts, objects, images, environments, and their compositional arrangement, as forms of argument rather than as neutral decoration or mere illustration of a prior verbal narrative (Buchanan, 1992). Buchanan's account of design as a rhetorical practice, and Julier's (2013) elaboration of design culture as both the culture imposed on people through designed artifacts and the culture designers construct through their choices, together support treating an animated film's character and environment design as a discursive system, that is, a set of visual propositions about who occupies which social position, and why. Krippendorff's semantic turn in design similarly holds that design's primary work is the making of meaning, positioning artifacts within networks of use and interpretation rather than as self contained aesthetic objects. In this article, Design Discourse is the operating analytical perspective, while Bourdieu's sociology supplies the substantive content of what that discourse says about class.

Pierre Bourdieu: Habitus, Capital, and Field

Bourdieu's relational sociology offers a vocabulary for describing how social position is produced, recognized, and reproduced through embodied dispositions and unequally distributed resources. Habitus refers to durable, transposable dispositions, that is, ways of moving, speaking, dressing, and perceiving, acquired through socialization within a particular social position, which then generate practices that appear natural but are in fact structured by class origin (Bourdieu, 1977, 1984). Capital operates in four analytically distinct but convertible forms: economic capital (material wealth and income), cultural capital (embodied dispositions, objectified cultural goods, and institutionalized credentials), social capital (durable networks of relationships and mutual recognition), and symbolic capital (prestige and legitimacy that make the other forms of capital appear self evidently deserved) (Bourdieu, 1986). Field designates a structured social space with its own rules, stakes, and forms of capital that are valued differently than in other fields. A talent show, for instance, constitutes a bounded field with its own criteria of legitimate performance and recognition (Bourdieu, 1993), just as a village community, governed by figures such as the village chief who functions as an antagonist elsewhere in Jumbo's plot, constitutes a field with its own hierarchy of institutional authority. Recent scholarship confirms the continued applicability of these concepts to contemporary media and design contexts, including digital capital in networked media (Verwiebe & Hagemann, 2024), stigma anticipation in everyday media practice (Lindell & Kas, 2024), and Bourdieusian thinking tools as a resource for reflexive design practice [Design and Culture, 2025, author to verify].

Visual Communication Design, Character Design, and Environment Design

Visual Communication Design (VCD) concerns the deliberate organization of visual elements, line, shape, color, texture, composition, and typography, to construct and transmit meaning to an audience. In animation specifically, character design translates narrative identity into visual form through silhouette, proportion, costume, color palette, and posture, while environment design translates narrative setting into spatial, material, and atmospheric visual form through architecture, density, texture, lighting, and scale. Both operate as design languages capable of encoding social information, class, status, belonging, independently of dialogue. Audience commentary on Jumbo has already noted, at an impressionistic level, that the film's characters undergo repeated costume changes and that its built environments feel detailed, realistic, and even nostalgic, a description consistent with a production design strategy that uses material specificity, rather than caricature, to signal social position. D'Arcy's (2019) semiotic and narratological account of set design argues that scenic and environmental choices in film and television are frequently under theorized, treated as background "wallpaper" rather than as an active site of meaning construction; this article treats Jumbo's environment design as precisely the kind of active, meaning bearing site D'Arcy describes, rather than as passive backdrop to character and plot.

Visual Storytelling, Color Psychology, and Cinematography

Visual storytelling refers to the sequencing and orchestration of visual elements across shots and scenes to construct narrative and emotional meaning. Color operates within this system both denotatively, identifying objects and settings, and connotatively, encoding emotional tone and, this article argues, class register, an association already suggested by informal audience commentary on Jumbo noting that the film's saturated palette recedes into desaturation as the narrative turns toward more serious material [informal viewer observation, requires systematic frame level verification by the researcher rather than being treated as established fact]. Cinematographic choices, camera angle, framing, depth, and lighting, following the social semiotic grammar of visual design (Kress & van Leeuwen, 2021), organize the viewer's perception of who is positioned as dominant, marginal, central, or peripheral within the frame, and therefore who is granted visual, and by extension social, legitimacy.

Social Representation in Visual Media

Taken together, these concepts converge on a single premise: visual media does not merely depict social class but actively constructs and naturalizes it through design choices that audiences read as aesthetic rather than ideological. This article treats that convergence, Design Discourse's attention to artifacts as argument,

and Bourdieu's attention to capital as a structuring principle, as the conceptual apparatus through which Jumbo's character and environment design will be read as a discourse on Indonesian social inequality.

Tabel 1. Conceptual Framework

Analytical Layer	Governing Concept	Visual Manifestation in Jumbo
Design Discourse (perspective)	Artifact as argument (Buchanan, 1992; Julier, 2013)	Character and environment design read as a claim about social order, not decoration
Habitus	Durable, transposable dispositions (Bourdieu, 1977, 1984)	Posture, gait, gesture, and costume across class positions; Atta's public versus private demeanor
Economic capital	Material wealth and resources (Bourdieu, 1986)	Housing quality, object density, material condition of environments; the abandoned house used as a children's basecamp
Cultural capital	Embodied, objectified, and institutionalized cultural resources	Access to objects of learning and creativity, notably the inherited storybook Pulau Gelembung
Social capital	Networks of relationship and recognition	Density and quality of a character's social ties, including the trio of Don, Nurman, and Mae
Symbolic capital	Legitimacy that naturalizes other capitals (Bourdieu, 1993)	Framing and composition that grant or withhold visual authority; recognition at the talent show
Field	Structured space of stakes and rules	The talent show and the village community, each with its own criteria of legitimate standing

RESEARCH METHOD

This study adopts a qualitative, interpretive visual research design structured as a single intrinsic case study (Jumbo, 2025), combining Design Discourse Analysis with social semiotic multimodal analysis (Kress & van Leeuwen, 2021) as the operational method beneath the Bourdieusian interpretive frame. The case is treated as intrinsically significant given the film's unprecedented commercial and cultural position in Indonesian animation, rather than as a representative sample of a wider population of films.

Data source. The primary data source is the theatrical or streaming release of Jumbo (2025, dir. Ryan Adriandhy, Visinema Studios, Springboard Entertainment, Anami Films). [Author, specify here the exact authorized viewing copy and platform used, theatrical, licensed streaming platform, or distributor provided screener, together with the version and runtime (102 minutes per public listings) and, once available, the timecodes of each analyzed frame, to allow methodological transparency and reproducibility.]

Unit of analysis. Consistent with the study's design, the units of analysis are the scene, the frame, the character, the environment, the visual symbol, the composition, the color palette, the camera angle, the lighting, and the visual hierarchy within each sampled frame or sequence.

Sampling strategy. A purposive, criterion based sampling strategy is recommended over exhaustive frame by frame coding of the full 102 minute runtime, given the qualitative interpretive design. Scenes are selected where two or more characters of visibly different social position appear together, where a transition occurs between contrasting environments, where the talent show field is staged as a site of evaluation and recognition, and where color or lighting shifts coincide with a narrative turn. The film's five part narrative structure, moving from the theft of the storybook, through the search for Atta and the book, to the meeting with Meri and the eventual talent show resolution, offers a natural sampling scaffold, since each part plausibly foregrounds a different capital or field relation. [Author, insert the final scene and timecode list once frame level access is available; a placeholder Scene Analysis Matrix is provided in Table 5 below to structure this work.]

Inclusion and exclusion criteria. Included are frames and sequences containing legible character or environment design detail relevant to class signification. Excluded are frames lacking sufficient resolution or duration for reliable visual coding, and non diegetic material, such as studio idents and credits, that falls outside the film's constructed visual world.

Data collection procedure. First, full viewing of the film to establish narrative and structural context. Second, purposive identification of candidate scenes against the inclusion criteria. Third, frame capture at identified timecodes. Fourth, systematic description of each frame against the coding framework (Table 2). Fifth, cross checking of descriptions against the conceptual framework (Table 1) to assign Bourdieusian categories. Sixth, thematic clustering of coded observations into the analytical subsections reported in the Results and Discussion.

Trustworthiness. Credibility is supported through prolonged engagement with the full film rather than isolated clips, and through explicit, auditable linkage between each visual observation and its supporting timecode. Triangulation is achieved by cross reading each visual observation against the Design Discourse literature, Bourdieu's original concepts, and comparable recent studies (Lindell & Kas, 2024; Verwiebe & Hagemann, 2024), as well as against verifiable trade press description of the film's characters and production design, such as EnVi Media's (2025) characterization of Atta. Dependability is supported by the explicit coding framework below, which would allow a second coder to reproduce the categorization. Confirmability is supported by retaining direct frame references, that is, timecodes, for every claim rather than relying on memory or synopsis, a discipline this draft flags wherever such reference is still pending.

Tabel 2. Coding Framework

Code	Definition	Bourdiesian Link	Example Indicator
CHR SIL	Character silhouette and body shape	Habitus	Rounded versus angular proportion, posture under evaluation
CHR COS	Costume and material of dress	Economic and cultural capital	Fabric condition, pattern complexity, footwear, frequency of costume change
CHR PUB PRIV	Public versus private demeanor	Habitus as strategic self presentation	Atta's mischief in public contrasted with his behavior at home
ENV DEN	Environment density and clutter	Economic capital	Object density, spatial crowding versus openness; the empty basecamp house

Code	Definition	Bourdiesian Link	Example Indicator
ENV TEX	Material texture of environment	Economic capital	Surface wear, construction material, upkeep
COL SAT	Color saturation and palette	Emotional register of class	Saturation shift across contrasting settings
COMP HGT	Compositional height and placement	Symbolic capital and hierarchy	Vertical placement of characters within frame
CAM ANG	Camera angle	Symbolic capital and power relation	Low angle, empowering, versus high angle, diminishing, shots
SYM OBJ	Symbolic object	Cultural and symbolic capital	The inherited storybook Pulau Gelembung as objectified cultural capital
FLD EVT	Field defining event	Field	Talent show staging and village authority (the village chief) as bounded evaluative fields

Tabel 3. Visual Analysis Matrix

Character and Environment columns are populated from verified plot and trade press sources (Adriandhy, 2025; EnVi Media, 2025; Cinejour, 2026). Composition/Camera and Color columns cannot yet be populated from confirmed evidence and are marked PENDING, since these require direct frame inspection that this draft does not have. The Bourdieusian Reading column offers a theory driven interpretation of the confirmed narrative and character facts, and should be revised once the pending visual detail is supplied.

Scene	Character(s)	Environment (confirmed)	Composition/Camera	Color	Dominant Code(s)	Bourdiesian Reading
Don introduced as bullied orphan	Don	Everyday school or village setting; specific set dressing not yet verified	PENDING, insert shot description and timecode	PENDING, insert palette note and timecode	CHR SIL; CHR COS	The nickname Jumbo operates as an externally imposed classification of habitus tied to body size; visual confirmation of posture and silhouette treatment is still required to test whether the character model reinforces or complicates this verbal marker.
Atta bullying Don in public	Atta, Don, peer bystanders	School or village peer space; confirmed as a public social setting, specific architecture not yet verified	PENDING, insert shot description and timecode	PENDING, insert palette note and timecode	CHR PUB PRIV	Public bullying is theorized as a compensatory bid for status within a peer field, consistent with a habitus shaped by economic constraint (EnVi Media, 2025); whether the camera stages Atta as visually dominant here, through height, angle, or centrality, versus his home

Scene	Character(s)	Environment (confirmed)	Composition/Camera	Color	Dominant Code(s)	Bourdiesian Reading
						scenes is the key pending test.
Atta at home	Atta, implied family	Domestic space, described in trade coverage as the site of gentler demeanor than his public behavior	PENDING, insert shot description and timecode	PENDING, insert palette note and timecode	CHR PUB PRIV; ENV TEX	If economic constraint underlies Atta's public performance, his home environment should show material markers consistent with that constraint; confirming or disconfirming this through ENV TEX coding is a priority for future frame work.
Don, Nurman, and Mae at their basecamp; first encounter with Meri	Don, Nurman, Mae, Meri	An empty, abandoned house used by the trio as an informal meeting place (Cinejour, 2026)	PENDING, insert shot description and timecode	PENDING, insert palette note and timecode	ENV DEN; ENV TEX	An abandoned house as a children's gathering place is read as a legible economic capital indicator, that is, the absence of adult supervised, resourced space, with the trio's friendship functioning as social capital compensating for that shortfall; visual confirmation of the house's material condition, clutter, disrepair, and lighting, is pending.
Theft of the storybook Pulau Gelembung	Don, Atta	Setting not yet verified	PENDING, insert shot description and timecode	PENDING, insert palette note and timecode	SYM OBJ; FLD EVT	That the book is stolen rather than ignored signals recognized symbolic value; how the object is visually framed at the moment of theft, for example through close up, lighting, or hand placement, would be strong evidence for or against its treatment as objectified cultural and symbolic capital.
Talent show entry and performance	Don; talent show judges and audience; peers	Talent show stage, a bounded evaluative field (Bourdieu, 1993)	PENDING, insert shot description and timecode, particularly judge and audience framing versus contestant framing	PENDING, insert palette note and timecode	FLD EVT; COMP HGT; CAM ANG	The talent show is theorized as the film's clearest staged field, where camera and composition should visually distinguish evaluators, who hold symbolic authority, from the evaluated, including Don; this is the single highest

Scene	Character(s)	Environment (confirmed)	Composition/Camera	Color	Dominant Code(s)	Bourdiesian Reading
						priority scene for future camera angle coding.
Village chief scenes	Village chief	Village community setting, described in audience commentary as the site of the chief's institutional authority	PENDING, insert shot description and timecode	PENDING, insert palette note and timecode	FLD EVT; COMP HGT	Village leadership is theorized as concentrating economic, social, and symbolic capital at the field level; testing whether the chief is habitually framed with elevated or centralized composition, or surrounded by higher quality objects and architecture, remains pending.
Meri's family backstory	Meri	Setting not yet verified	PENDING, insert shot description and timecode	PENDING, insert palette note and timecode, especially saturation shift	SYM OBJ; COL SAT	Meri's estrangement from her family is a plausible site for the film's hypothesized color desaturation strategy around loss and marginality; this remains an informal audience observation until tested against actual frames.

RESULT & DISCUSSION

Character Design and Habitus

Publicly available plot and character information confirms that Don is introduced as an orphaned boy, bullied and nicknamed "Jumbo" for his size and slowness, who seeks legitimacy through a local talent show. Read through Bourdieu's concept of habitus, this premise is significant independent of plot. A character's body shape, posture, and social nickname are precisely the durable, embodied markers through which habitus is recognized and enforced by others (Bourdieu, 1977, 1984). The bullying nickname itself functions as a symbolic act of classification, in which others in Don's social field impose a category on his body that both reflects and reinforces his marginal position. [Author, insert frame level description of Don's posture, gesture, and movement register across at least three contrasting scenes, for example alone, among peers, and on the talent show stage, with timecodes, to substantiate this reading empirically rather than at the level of plot summary alone.]

Atta offers the film's most explicit habitus contrast and therefore deserves particular attention in the coding framework's CHR PUB PRIV code. Trade coverage of the film's release already frames Atta as a complex character shaped by economic limitations and personal struggles, whose mischievous public behavior toward Don is described as inversely proportional to his behavior at home (EnVi Media, 2025). In Bourdieusian terms, this is a textbook description of habitus operating strategically across two different fields. In the peer field of the school or village, bullying functions as a compensatory bid for status among equals who may share Atta's economic constraint. In the domestic field, that same performance is reportedly absent. A rigorous design discourse reading would test whether this narrative distinction is visually reinforced, for instance through a shift

in Atta's posture, costume condition, or spatial confidence between his public and private scenes. [Author, insert comparative frame analysis of Atta's public bullying scenes against his home scenes, coding posture, costume, and spatial behavior, with timecodes.]

A rigorous design discourse reading also requires moving beyond narrative level observation to the specific visual grammar of the character model. Silhouette proportion, line weight, color assignment, and animation timing, weight, bounce, hesitation, all communicate habitus before any dialogue is spoken. Audience commentary has already noted, informally, that the film features frequent costume changes for its characters, which is itself a design decision worth systematic coding, since the frequency, variety, and material quality of a character's costume changes are a plausible visual index of economic capital. [Author, insert comparative costume inventory for Don, Atta, Nurman, and Mae across the film's five narrative parts, with timecodes, to test whether costume variety and condition track each character's implied economic position.] Compared with prior Bourdieusian design scholarship, which has largely applied habitus to interaction design and service design processes rather than to character animation directly [Design and Culture, 2025], this analysis extends the concept into a new design object, the animated character model, while retaining Bourdieu's original insistence that habitus is durable, embodied, and only partially available to conscious reflection by those who carry it.

Environment Design and Economic Capital

Environment design offers the clearest visual register of economic capital. Material condition, spatial density, and architectural finish index wealth more directly and more quickly than dialogue does. Three confirmed environments in Jumbo are especially well suited to this analysis. First, because Don is established as an orphan reliant on an inherited storybook rather than living guardians, his domestic environment is a design object of particular interest for economic capital coding (ENV DEN, ENV TEX). Second, Don, Nurman, and Mae are described in trade and fan reviews as using an empty, abandoned house as a shared basecamp, the setting in which they first encounter the spirit Meri (Cinejour, 2026). An empty house functioning as a children's meeting place is, in itself, a legible economic capital indicator. It suggests a lack of adult supervised, resourced space, such as a family home with living parents or a funded community facility, and positions the trio's friendship as a form of social capital compensating for a shortfall in institutional and economic resources. Third, Atta's home environment, described in trade coverage as the site of a different, gentler demeanor than his public bullying, offers a direct comparison case for testing whether domestic material condition aligns with, or complicates, his public presentation of toughness. [Author, insert comparative frame analysis of Don's home, the abandoned basecamp house, and Atta's home, coding object density, surface condition, lighting, and scale, with timecodes, against at least one visually wealthier environment in the film, such as the talent show venue.]

Bourdieu's (1986) account of economic capital as directly convertible into other capital forms suggests a design discourse hypothesis worth testing empirically against the film. Environments coded as economically deprived should also show reduced visual markers of cultural capital, such as books, instruments, or objects of learning, unless the narrative specifically counters this association. Jumbo appears, on the basis of confirmed plot information, to counter it directly. Despite Don's apparent economic marginality and orphan status, he possesses and carries everywhere a materially significant object of authored cultural production, the storybook Pulau Gelembung, written and illustrated by his own parents. This tension, if empirically confirmed through frame coding of how the book is visually treated relative to Don's otherwise economically modest surroundings, would be a notable finding in its own right, since it would show the film's design discourse partially decoupling economic and cultural capital rather than treating them as simply aligned, a nuance worth foregrounding in the Discussion once verified. [Author, insert frame level comparison of the visual treatment of Don's domestic economic markers against the visual treatment of the storybook itself, with timecodes.]

The village chief, described in audience commentary as the film's antagonist authority figure, offers a further, currently unverified opportunity to examine economic capital at the level of the field rather than the individual character. Village leadership, in a Bourdieusian reading, typically concentrates a disproportionate share of economic, social, and symbolic capital within a bounded local field. Design choices around the chief's costume, residence, and spatial authority, for example whether he is habitually framed from a low angle, occupies

elevated or central compositional positions, or is surrounded by visibly higher quality objects and architecture, would be expected to visually encode that concentration.

Visual Symbols and Symbolic Capital

The storybook Pulau Gelembung, inherited from Don's late parents, is, on the basis of confirmed plot information, the film's central symbolic object, and its theft by Atta is the inciting event of the entire narrative. Read through Bourdieu's (1993) concept of symbolic capital, an inherited object of authorship and creativity operates as a claim to legitimacy that is not reducible to economic wealth. It asserts that Don possesses a cultural inheritance, and by extension a legitimate claim to creative recognition, regardless of his economic position or peer status. The object's design treatment (SYM OBJ code), its visual condition, how it is framed within shots, and whether it is treated with visual reverence, for example through close ups or dedicated lighting, relative to other objects in the film, would be the central empirical test of this claim. That the book is valuable enough to be stolen, rather than simply mocked or ignored, is itself a plot level signal of symbolic capital in circulation, since theft implies recognized worth. [Author, insert frame level description of the storybook's visual treatment across its key appearances, including the theft scene, with timecodes.]

This reading is consistent with Bourdieu's broader argument that symbolic capital often takes the form of inherited cultural legitimacy, such as title, lineage, or authored work, rather than only present wealth, and it offers a productive point of comparison with Verwiebe and Hagemann's (2024) argument that new, non traditional forms of capital increasingly operate alongside, rather than simply beneath, economic capital in contemporary media environments. In Jumbo, inherited authorship appears to function as a form of capital that survives the loss of the parents who produced it, a point worth developing further once the relevant frames have been coded.

Composition and Social Hierarchy

Compositional placement and camera angle (COMP HGT, CAM ANG) are, in social semiotic terms, among the most direct visual mechanisms for staging hierarchy. Vertical placement, frame centrality, and angle of address encode who is positioned as dominant or subordinate within a given social field (Kress & van Leeuwen, 2021). The talent show sequences are the analytically richest candidates for this coding, since a talent show is, in Bourdieusian terms, a bounded field with its own criteria of legitimate performance (Bourdieu, 1993). This means camera and composition choices in these sequences should visually stage who is granted evaluative authority, such as judges or an audience, versus who is subject to evaluation, such as contestants including Don. [Author, insert comparative shot analysis of judge and audience framing versus contestant framing during the talent show sequences, with timecodes.]

Color and Emotional Representation of Social Class

Informal audience commentary on Jumbo notes a shift from a vibrant, saturated palette toward desaturation as the narrative addresses more serious material, an observation that, if verified systematically, would support reading color saturation (COL SAT) as an emotional register that may co vary with the film's treatment of loss, grief, and social marginality, including Don's orphanhood and Meri's estrangement from her family, rather than functioning purely as scene to scene mood setting. [Author, this claim currently rests on informal viewer commentary rather than the researcher's own systematic frame analysis; insert a comparative saturation and luminance analysis across at least four scenes spanning the film's emotional range, with timecodes, before treating this as a confirmed finding.]

Cinematography and Power Relations

Beyond static composition, camera movement and lens choice, depth of field and focal length, can either flatten or exaggerate the perceived distance between characters of different social position. Where the film uses shallow depth of field to isolate a marginalized character against a blurred, crowded background, or, conversely, deep focus to place a socially legitimate character within a spacious, uncluttered field of view, this would constitute a further design discourse mechanism for staging Bourdieusian field position. [Author, insert

cinematographic analysis credited to the film's confirmed cinematographer, Arnand Pratikto, with specific shot references and timecodes.]

Visual Storytelling as Design Discourse

Synthesizing the preceding subsections, this study's central design discourse claim is that Jumbo's visual system, character silhouette and costume, environment density and texture, color saturation, composition, and camera work, operates as a coherent, cumulative argument about social position that functions in parallel to, and at points ahead of, the film's explicit narrative content. This positions Jumbo not simply as a commercially successful children's film but as a design object that models, whether deliberately or not, a visual grammar of Indonesian social class for a mass audience of over ten million viewers. The theoretical and practical weight of this claim depends entirely on the frame level empirical verification flagged throughout this section. The conceptual and coding apparatus developed here is intended to make that verification systematic and reproducible once direct footage access is available.

Strengths of this analytical approach include its capacity to treat a popular, commercially produced animated film as a legitimate object of art sociological analysis, extending Bourdieu's field theory, developed originally for fine art and literature, into mass market visual media, and its provision of a transferable coding framework for future Indonesian animation studies. Limitations include the single case design, which limits generalizability without comparative cases, the current draft's reliance on publicly available plot, production, and trade press information rather than completed frame level coding, and the inherent interpretive character of Design Discourse Analysis, which this study addresses through explicit triangulation and an auditable, timecode referenced coding trail once completed.

Tabel 4. Scene Analysis Matrix (template)

Sequence	Field (Bourdieu)	Capital(s) foregrounded	Key visual device	Status
Introduction of Don and the theft of the storybook	Domestic/peer field	Economic; symbolic (nickname as classification; theft as recognition of value)	Silhouette, environment texture	Pending, insert timecode
Atta at home versus Atta among peers	Domestic field versus peer field	Economic; habitus (public/private split)	Posture, costume, lighting contrast	Pending, insert timecode
The abandoned basecamp house and the meeting with Meri	Informal/peer field	Economic; social (friendship as compensatory capital)	Environment density, spatial openness	Pending, insert timecode
Talent show entry	Talent show field	Cultural; symbolic	Composition, camera angle	Pending, insert timecode
Meri's family backstory	Familial/spiritual field	Social; symbolic	Color saturation, lighting	Pending, insert timecode
Climax and resolution at the talent show	Talent show field	Symbolic (recognition)	Camera movement, framing	Pending, insert timecode

Implikasi Teoretis, Praktis, Pendidikan, Institusional, dan Kultural

Theoretical implications. This study extends Bourdieusian film and media analysis from its more common application at the level of plot, genre, or industrial field position, for example Lindell and Kas (2024) on journalistic habitus, into the specific vocabulary of Visual Communication Design, character silhouette, environment texture, color, and composition, as sites where capital and habitus are encoded prior to narrative articulation. The Atta case in particular suggests that habitus can be theorized as operating differently across fields within a single character, a refinement worth testing against other contemporary animated texts.

Practical implications for visual communication designers and animators. The coding framework developed here (Table 2) offers animators and designers a practical audit tool. By systematically checking character and environment design decisions against habitus, capital, and field categories, design teams can identify where visual choices may unreflectively encode or reinforce class stereotypes, and where they might instead be used deliberately, as Jumbo's treatment of Atta and of Don's storybook appear to do, to complicate simple economic determinism.

Educational implications. For Visual Communication Design curricula, this study models how a popular, commercially successful national animated film can be used as a teaching case for design sociology analysis, moving design education beyond formal and technical critique toward social theoretical literacy.

Institutional implications. For Indonesian animation studios and funding bodies, the analysis underscores that visual design choices in mass audience animation carry social representational weight and consequence, relevant to institutional discussions of creative industry responsibility and representation policy.

Cultural implications. Given Jumbo's unprecedented reach, over ten million admissions, its visual discourse on class plausibly shapes, at scale, how a national audience visually recognizes and interprets social position, making its design choices a matter of cultural consequence beyond the film industry itself.

CONCLUSION

This article has argued that Jumbo's character and environment design can be productively read as a Design Discourse on Indonesian social inequality, using Bourdieu's habitus, capital, and field concepts as the interpretive apparatus. The study's main contribution at this stage is conceptual and methodological: a conceptual framework (Table 1), a coding framework (Table 2), and a set of analysis matrices (Tables 3 and 4) that operationalize this reading and render it reproducible by future researchers with direct access to the film's footage, alongside an initial, trade press grounded case for how economic capital specifically is staged through Don's domestic circumstances, the shared basecamp house, and Atta's public and private contrast.

The manuscript contributes to Design Discourse scholarship by extending its artifact as argument premise into animated character and environment design, to Visual Communication Design by demonstrating a Bourdieusian coding vocabulary applicable to commercial animation, and to Indonesian animation studies by addressing a currently under examined case of major cultural significance.

The central limitation of this draft is that its Results and Discussion section is grounded in verified plot, production, and reception information rather than completed frame level visual coding, which the placeholders throughout this manuscript flag explicitly rather than obscure. Future research should complete the frame level coding indicated in Tables 3 and 4, extend the analysis comparatively to other recent Indonesian and Southeast Asian animated features, and test the framework's transferability to live action Indonesian cinema addressing social class.

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