



INTEGRATING VISUALS AND ACOUSTICS: THE NARRATIVE AND EMOTIONAL INFLUENCE OF HUJAN KERONCHONG IN MUKHSIN

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Abstract

This study explores the role of soundtracks in film, focusing on their ability to shape perception and interpretation through the relationship between visuals and music. Specifically, it examines Hujan Keronchong, the original soundtrack of Yasmin Ahmad's Mukhsin (2006), to analyse how its placement within the film functions as a narrative indicator. Through a close analysis of the cohesion between the soundtrack and mise-en-scène, the study highlights how this relationship evokes emotional responses, leading to an interpretative process that uncovers figurative meaning in film. By investigating the scene where Hujan Keronchong appears, along with the lyrical significance of the soundtrack, this research aims to demonstrate the crucial role of film music in storytelling. Soundtracks not only enhance narrative coherence but also contribute to meaning-making and emotional engagement. Despite their significance, film music is often overlooked in cinematic analysis. This study argues that soundtracks hold intrinsic value in conveying emotions and deepening audience interpretation. Through an interdisciplinary approach that incorporates film studies and Charles Sanders Peirce's semiotic theory, specifically the triadic model of representamen, object, and interpretant, the research examines how the visual and auditory elements of Mukhsin (2006) interact to create a nuanced storytelling experience. The application of Peircean semiotics provides the analytical framework for interpreting how the soundtrack Hujan Keronchong functions as a sign system within the film narrative. The findings contribute to a broader understanding of how soundtracks function beyond mere accompaniment, positioning music as an essential cinematic component that shapes perception, emotion, and narrative interpretation.

Keywords: *Film Music; Soundtrack; Film Narrative; Emotional Interpretation; Mise-En-Scène; Semiotic Theory.*

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INTRODUCTION

Film and music, though distinct artistic mediums, converge to create a profound sensory experience, particularly in eliciting emotional responses. While some engage with films and music for entertainment, others seek intellectual enrichment. When these elements complement one another, they produce a cathartic experience, deepening engagement with both narrative and personal emotions. This study positions me as the sole spectator, analysing *Mukhsin* (2006) and its soundtrack, *Hujan Keronchong*, to explore how music enhances narrative interpretation. Film music is a fundamental component of a film's sound design, encompassing soundtracks, scores, and other sonic elements. Historically, silent films were accompanied by live orchestral performances, evolving into integrated compositions tailored to films. In Malay cinema, Tan Sri P. Ramlee significantly shaped film music, ensuring his compositions aligned with thematic concerns. A well-crafted soundtrack strengthens storytelling by reinforcing emotional depth, as it operates alongside *mise-en-scène* to shape meaning. Diegetic music, in particular, bridges the fictional and real, influencing both characters and audience perception.

A film's soundtrack serves as an essential narrative tool, adding emotional nuance to the cinematic experience. As Xu (2022) posits, the soundtrack functions as a medium that conveys meaning and emotion, reinforcing the film's narrative structure (p. 352). Soundtracks can be categorised into two primary forms: diegetic and non-diegetic music. Each contributing to different spectatorial experiences. For the purpose of this research, this study focusing on diegetic music, as it establishes a shared emotional impact on both the characters and the audience, bridging the gap between the film's fictional realm and reality. Samuel and Adejube (2022) assert that diegetic music is integral to film form, influencing both narrative progression and character expression (p. 277). Consequently, film music operates as an interdependent element alongside other cinematic components, transmitting meaning while simultaneously engaging the viewer on an affective level.

Mise-en-scène, a fundamental concept in film studies, refers to all visual elements within a cinematic frame including encompassing settings, props, costumes, lighting, and character movement. Directors exercise creative control over *mise-en-scène* to construct a cohesive narrative world, wherein every visual detail contributes to storytelling (Lathrop & Sutton, n.d.). Beyond its visual significance, *mise-en-scène* plays a crucial role in meaning making, as it provides spatial and temporal context while reinforcing thematic undertones (Kuhn & Westwell, 2012). While setting remains an essential visual component in establishing a film's world, it gains greater narrative depth when complemented by music. A well-defined *mise-en-scène*, coupled with an effectively integrated soundtrack, enhances the film's narrative structure, strengthening its emotional resonance.

Mukhsin, directed by Yasmin Ahmad, is a slice-of-life film that explores the bond between Mukhsin and Orked. *Hujan Keronchong*, deeply rooted in *keroncong* music, plays a pivotal role in the film's atmosphere and emotional tone. The study applies semiotic theory to examine the song's placement and lyrics, establishing its function as a narrative indicator. Through *mise-en-scène* analysis, this research highlights how *Hujan Keronchong* reinforces emotional resonance and contributes to meaning making within the film. Despite its significance, soundtrack placement remains underexplored in film studies. Audiences often focus on visuals, overlooking how soundtracks shape narrative perception. Xu (2022) argues that soundtracks subconsciously influence audience engagement, even if their impact is not immediately recognised. This study addresses this gap by analysing the placement of *Hujan Keronchong* in *Mukhsin* (2006) and its role in shaping thematic and emotional depth. By examining the interplay between sound and visual elements, this research underscores the essential role of music in cinematic storytelling and interpretation.

LITERATURE REVIEW

Perception and interpretation have been extensively examined in academic discourse, particularly within cognitive and semiotic studies of film visuals and music. The process of meaning-making in film often involves the interpretation of figurative language, metaphors, and the construction of meaning through signs and symbols, which are analysed through specific theoretical frameworks. This study adopts Charles Sanders Peirce’s semiotic theory, particularly the triadic model of signification, as its primary analytical framework. Peirce conceptualises a sign as a relationship between three components: the representamen (the form the sign takes), the object (the concept or entity to which the sign refers), and the interpretant (the meaning generated in the mind of the interpreter). This model allows for the analysis of meaning construction through multiple sensory forms, including images, sounds, and language. In the context of film studies, Peircean semiotics is particularly relevant because cinematic meaning is often produced through the interaction between visual and auditory signs.

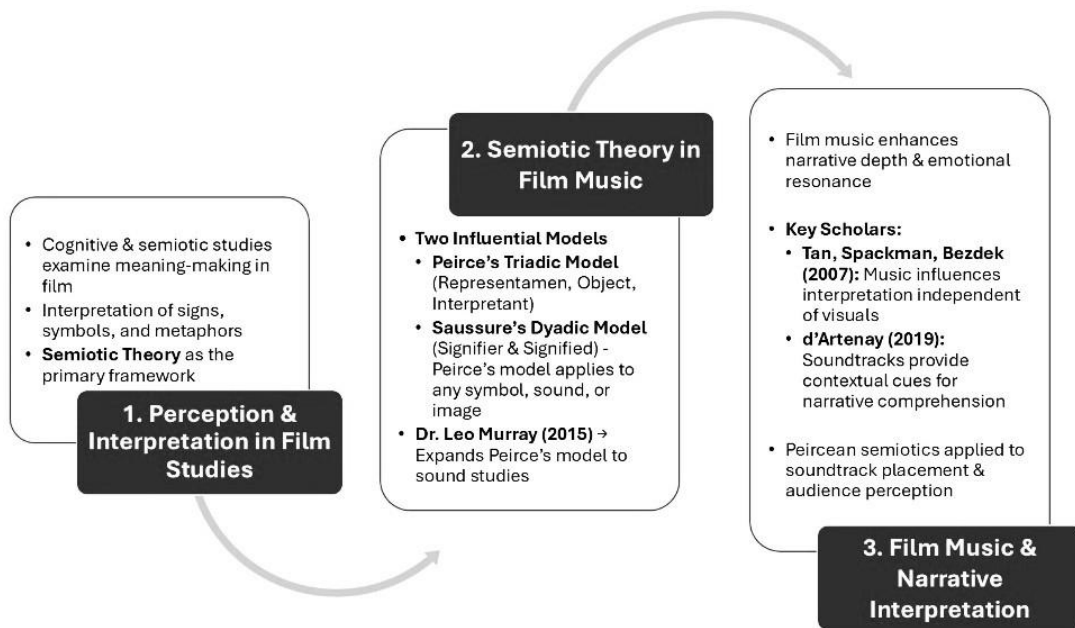


Figure 1: Theoretical frameworks

Within the semiotic theory, two influential scholars, Charles Sanders Peirce and Ferdinand de Saussure, offer distinct models of sign interpretation. This research applies Peirce’s triadic model to analyse the relationship between film visuals and film music. Peirce conceptualised the sign as a dynamic interaction between a representamen (the form of the sign), an object (what the sign refers to), and an interpretant (the meaning generated in the mind of the observer). Chappell (1999) distinguishes this model from Saussure’s dyadic approach, which frames the sign as a binary relation between the signifier and the signified (p. 75). Saussure’s model, confined to linguistic structures, interprets words as representations of specific concepts (p. 76). In contrast, Peirce asserts that a sign is not limited to language but extends to any symbol, sound, or image that triggers cognitive associations (Short, 2007). As explained by Short (2007), this broad definition emphasizes that meaning does not reside solely in words but emerges through the interpretive process between the sign, its object, and the interpreter. In this triadic relationship, a sign functions by representing something (the object) to someone, producing an interpretant, or the understanding formed in the mind. This perspective is particularly relevant to this study, as it enables an analysis of how song lyrics in the Malay language function within the film's broader semiotic system.

Scholarship in film music has explored the relationship between narrative structure, emotional resonance, and audience perception. Research suggests that music plays an integral role in shaping cinematic experience, even when it does not directly align with onscreen imagery. Tan et al., (2007) argue that film music can influence

audience interpretation independently of visual synchronisation (p. 135). Similarly, d'Artenay (2019) highlights how soundtracks provide contextual cues that enhance narrative comprehension and evoke specific emotions (p. 10). While scholars approach the relationship between visuals and music from different angles, their collective findings underscore the importance of film music in reinforcing thematic and emotional depth. These insights provide a theoretical foundation for this study, which investigates how the interplay between film visuals and music informs narrative interpretation.

Murray (2015) further extends the applicability of Peirce's semiotic model to sound studies, asserting that "Peirce's model can be employed to analyse any type of sound or sound-image relationship" (p. 56). He argues that both the final audiovisual product and the creative process behind sound design can be examined through semiotics, demonstrating its versatility as an analytical tool (Murray, 2015). While Murray primarily focuses on sound effects in film, his research supports the notion that Peircean semiotics is applicable to film soundtracks. The ability of this model to facilitate interpretative processes makes it particularly useful for analysing the interdependence between film visuals and music. By applying this theoretical approach, this study aims to uncover the ways in which soundtrack placement, lyrical meaning, and mise-en-scène collectively shape audience perception and emotional engagement.

METHODOLOGY

This study employs a qualitative research methodology. As noted by Mohajan (2018), qualitative research focuses on understanding social reality by examining individuals' experiences and interpretations, positioning it as a form of social action (p. 2). This research adopts a qualitative approach through textual analysis, with the selected texts being the film *Mukhsin* (2006) and its original soundtrack, *Hujan Keronchong*. Textual analysis is a widely used methodological approach in academic research that involves the collection and critical examination of information. According to McKee (2001), textual analysis allows for an "educated guess at some of the most likely interpretations that might be made of a text" (p. 3). This methodology has been chosen as the most suitable framework for conducting an in-depth analysis of the film and its soundtrack.

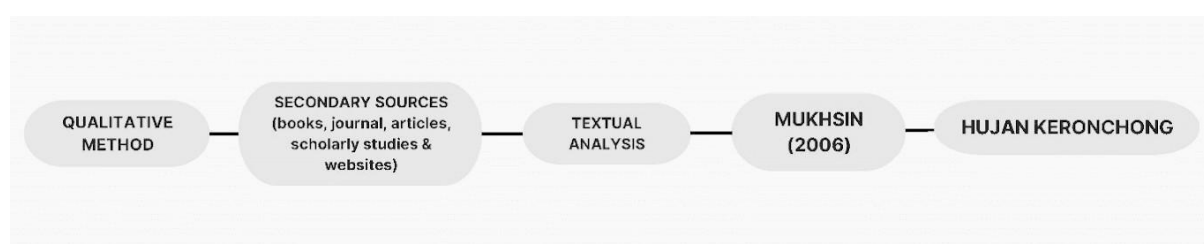


Figure 2: Research methodology

Specifically, this study conducts a close textual and interpretative analysis, focusing on the correlation between *Hujan Keronchong* and the particular scene in *Mukhsin* (2006) in which the soundtrack appears. A detailed examination of the mise-en-scène will be undertaken to investigate how the visual and auditory elements interact to shape meaning and evoke emotional responses. This analysis aims to explore the narrative function of the soundtrack within the scene, examining both the lyrical content and its cinematic placement to determine how these components contribute to perception and interpretation, ultimately generating new insights into film music studies.

In analysing the relationship between sound and image in *Mukhsin* (2006), this study applies Peirce's triadic semiotic model as the primary analytical framework for data interpretation. Each key element within the selected scene including visual components of mise-en-scène and the lyrical content of *Hujan Keronchong* is examined through the relationship between representamen (the sign presented in the film), object (the concept or phenomenon

represented), and interpretant (the meaning constructed by the spectator). This semiotic framework guides the data collection and interpretation process, allowing the study to identify how audiovisual signs contribute to narrative meaning and emotional engagement.

RESULT AND DISCUSSION

Figure 3 illustrates the analytical framework based on Peirce’s triadic semiotic model, which guides the interpretation of audiovisual signs in the selected scene from *Mukhsin* (2006). The conclusion is intended to help the reader understand why your research should matter to them after they have finished reading the paper. A conclusion is not merely a summary of the main topics covered or a re-statement of your research problem but a synthesis of key points and, if applicable, where you recommend new areas for future research. *Mukhsin* (2006) narrates the story of Mukhsin and Orked’s innocent love, exploring their struggles while they support each other. The film presents a friend-to-lover relationship that intersects with themes of social class and familial dynamics. Set during a school holiday, Mukhsin and Orked’s brief encounter ultimately leads to their separation, bringing their love story to an abrupt end. However, this study focuses specifically on a particular scene occurring between minutes 4:48 and 8:25.

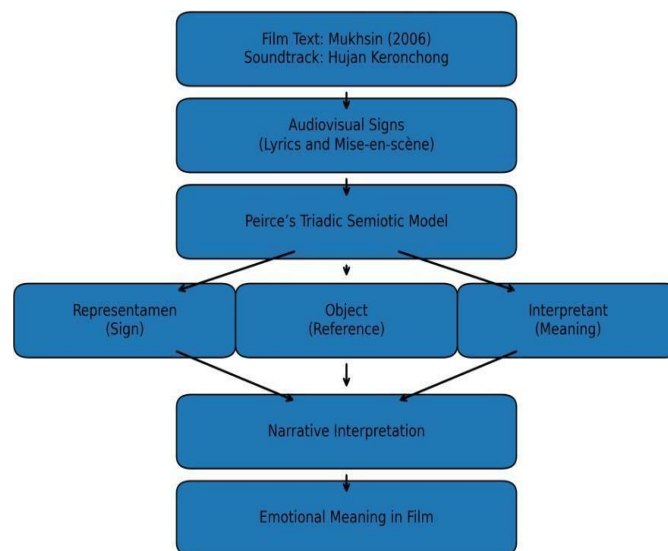


Figure 3: Theoretical framework

In this scene, Orked’s family gathers in their yard while her father, Pak Atan (Irwan Iskandar), plays with his keroncong band. Her mother, Mak Inom (Sharifah Aleya), and their housemaid, Kak Yam (Adibah Noor), are also present. As the scene progresses, Orked and her mother dance in the rain while being serenaded by the band, with Kak Yam performing the song *Hujan Keronchong*. A brief glimpse of Mukhsin passing by in a taxi is also shown. Notably, *Hujan Keronchong* is not only used as background music but is also performed within the diegetic space of the scene. This section applies semiotic analysis to the mise-en-scène of the selected scene, treating it as a media text in alignment with the study’s methodological framework. Obradovic and Vujovic (2017) state that “media semiology examines the structure and meaning of signs in the media, the ways in which they spread, and the way they affect recipients in different or particular contexts” (p. 40). This demonstrates that semiotic theory, developed initially within linguistics, can also be applied to media texts, including film analysis. Mise-en-scène encompasses all visual elements within the frame, including setting, props, and actors’ performances. In this study, specific aspects of mise-en-scène are analysed step by step to establish their interrelated significance.

The first element examined is the setting. This scene takes place in a residential area, specifically in the yard of Orked's family home. Throughout the film, this house is depicted as a middle-class household in Malaysia during the film's timeframe neither wealthy nor impoverished. The family's behaviour further reinforces this depiction of social class. In this scene, Orked's family gathers with their maid, Kak Yam, in an environment free from class-based prejudices. Warren (2022), referencing Kraus' research, notes that middle-class parents are more likely to encourage their children to develop a sense of individuality and personal expression compared to working-class parents. This behavioural characteristic is evident in the film, particularly in the way Orked's family interacts.

The analysis of the setting and familial interactions suggests that the house itself serves as a signifier of middle-class social status, while the family's conduct further reinforces this representation. Using Peirce's semiotic triad system, the house functions as the representative (Firstness), symbolising a particular social environment. The object (Secondness) in this context is the middle-class identity signified by the house and family behaviour. At the same time, the interpretant (Thirdness) is the perception of Orked's upbringing in a supportive and emotionally stable family. This analysis contributes to an understanding of Orked's openness in accepting Mukhsin, a boy from a different social background as a friend and later as a romantic interest. It highlights how Orked's environment shapes her empathetic and inclusive worldview.

Building upon this interpretation, the next aspect analysed is the actors' performances, which include dialogue, expressions, body language, and character traits. The scene opens with a conversation between Mak Inom and Pak Atan, discussing their daughter's selection as a librarian. While Mak Inom expresses opposition, Pak Atan appears indifferent. This initial dialogue provides insight into their differing parental attitudes, further shaping the film's narrative and character development:

MAK INOM
It's about our daughter.

PAK ATAN
Apahal pulak tu?
(What has she done now?)

MAK INOM
Been selected to become a librarian.

PAK ATAN
Baguslah tu.
(Well, that's good, isn't it?)

MAK INOM
You don't understand. She'll be reading all the books and will not get any work done—I caught her reading a calendar last week.

PAK ATAN
Suruh dia jadi jaga dekat sekolah tu, banyak lagi kerja kosong.
(Get her to apply for the school security guard's post. I hear there's a vacancy.)

MAK INOM
Would you like a kick up the bum with an open-toe sandal?

- Yasmin Ahmad (2006)

These definitely show the characteristics of these two characters that contrast with each other. Pak Atan portrays a calm father who could give freedom to their daughter, while Mak Atom literally depicts a strict mother figure, which we usually see in an Asian household. But what makes this interesting is that Mak Inom, who was born Malay, casually speaks fluent English with her husband since she studied in England back then as her

character's backstory. Basically, her influence in this family was huge as her family lived in an open-minded surrounding, which resulted in how Orked could independently bring herself out there with such a strong mindset and attitude. Even Kak Yam's character plays a role in shaping this family where she treats Orked with so much care and love through her body language, albeit they are unrelated by blood. Nonetheless, Mak Inom broke her character in a split second and became a carefree mother as she pulled Orked out to dance with her under the rain, albeit she first introduced her character to the audience as a strict mother.

In the usual Malaysian culture, mainly Malay, which I narrowed down from an Asian culture spectrum, acting recklessly like having fun in the pouring rain was actually against the rules according to the "*pantang-larang*" of old folks back then. But it was obviously done to prevent the child from becoming sick. However, when a Malay-born individual speaks a language other than their mother tongue, it also becomes an issue. As we can see in this film where Orked's neighbour was envious towards Mak Inom's way of speaking and the way Mak Inom's family lived their life. This can be seen in the neighbour's dialogue in this scene.

NEIGHBOUR

Apalah mereka ni? Tak tahu malu langsung.
(what's wrong with these people? Have no shame?)

Melayu dah tak macam Melayu dah. (Malays who have forgotten their roots.)

- Yasmin Ahmad (2006)

In other words, this reflects an intrinsic aspect of Malaysian culture, where individuals are expected to follow traditions established by previous generations. However, adhering strictly to past practices can sometimes create limitations in development, especially as the world and cultures continue to evolve. Despite this, Mak Inom remains indifferent to such constraints, further emphasising how this family maintains a healthy and happy lifestyle throughout the film's narrative. Additionally, their interactions illustrate the underlying system within the household, indirectly revealing their mindset and how it influences their actions. The performances of the actors serve as the first layer of visual analysis, as they are presented directly to the audience to convey the story. However, these performances can be further explored to uncover their significance in relation to the film's narrative. The actors' performances also help establish the film's overarching themes, providing an initial impression of the story's direction, especially since these characters drive the narrative. This particular directing approach, where key characters are introduced simultaneously or within the same frame, functions as an implicit introduction to their personalities and roles.

Applying Peircean Semiotic Theory to this analysis helps uncover the visual subtext embedded in the actors' performances, as their words, gestures, and expressions function as signs and symbols. According to Peirce's semiotic framework, the actors' spoken lines and body language serve as the representamen or sign, while their portrayed characteristics form the object. The interpretation that emerges from these elements suggests that this family differs from the traditional Malay household, having been influenced by external cultural practices that shape their family dynamic. This perception, acting as the interpretant, raises questions about character development throughout the film. Such inquiries enhance engagement with the narrative, as the unfolding story is compared against the initial impression formed in the early scenes.

Visual metaphors, even in their simplest form, prompt deeper interpretation, allowing audiences to derive meaning beyond what is explicitly shown. The director's intention behind a particular visual may remain unknown, but as art is inherently subjective, viewers have the autonomy to interpret it based on their perceptions. In this context, emotional responses become part of the analytical process, as interpretation is shaped not only by observation but also by personal engagement with the scene.

A key example of this occurs when Orked and Mak Inom dance under the rain, a moment that evokes a cathartic experience upon more profound analysis. This can be examined from two perspectives: the dance itself and the presence of the rain. Generally, dancing is associated with celebration, joy, and emotional expression, which is visibly conveyed through the actors' performances in this scene. Meanwhile, rain though a natural phenomenon holds varied symbolic meanings depending on individual perspectives. For some, it brings tranquillity, while for others, it carries melancholic connotations, often linked to the metaphor of tears. In the context of this analysis, the rain functions as a signifier of sadness or unease, as though the sky itself is weeping. Its juxtaposition with a seemingly joyful moment suggests a layered meaning within the scene. While the surface-level interpretation may view it as a representation of happiness, a deeper reading reveals an underlying emotional complexity. This visual metaphor appears to foreshadow the film's overarching narrative, in which Orked experiences both joy and heartbreak through her fleeting relationship with Mukhsin.

Through Peirce's semiotic triad, the dance and the rain operate as signs, symbolising celebration and sorrow, respectively. These elements collectively serve as the object, while the resulting interpretation that the characters embrace moments of happiness despite an uncertain future functions as the interpretant. This analysis suggests that the scene serves as a narrative indicator, subtly hinting at the emotional journey the characters will undergo.

The brief shot of Mukhsin passing by in a taxi while Orked dances with her mother also serves as an introduction to his character. Additionally, this moment signifies Mukhsin's imminent presence in Orked's life despite her initial unawareness of him. Though his introduction is brief, a small hand gesture he makes while passing by carries narrative significance. The analysis of *mise-en-scène* in this scene helps uncover deeper meanings that become even clearer when examined alongside the film's soundtrack, mainly through its lyrics and linguistic elements. While this section focuses primarily on visual analysis, the subsequent discussion will integrate the soundtrack's.

Mega mendung di angkasa
when the clouds darken the sky

Hembusan bayu dingin terasa
when the wind carries the chill

- Yasmin Ahmad (2006)

The first two verses of the song directly correspond to the visuals presented in the scene. The lyrics in the first verse serve as a prelude to the upcoming event, which unfolds almost immediately on screen. The phrase *mega mendung* translates to "ginormous dark clouds," naturally signalling the arrival of rain. In a semiotic context, dark clouds function as a sign. As Kak Yam sings the next verse, the *mise-en-scène* visibly depicts rain beginning to pour, aligning with the lyrics *hembusan bayu dingin terasa* which describes a chilling breeze accompanying the rain. This association is universally understood, as rain is commonly linked to a cold and sombre atmosphere. Despite the lyrics directly mirroring the visuals, their interpretation extends beyond a literal reading.

A semiotic analysis from a linguistic perspective identifies *mega mendung* and *hembusan bayu dingin terasa* as signs, while the corresponding objects are the dark clouds and the rain. These elements create an interpretant, suggesting an atmosphere of gloom and coldness. This conveys a subdued energy, which can either symbolise calmness or sorrow. In the context of this analysis, it predominantly reflects sorrow.

Gerimis berderai di merata
a drizzle is scattered
Bagai mutiara
like pearls from the heavens

Rahmat dibawa bersama
bringing blessings from above

Limpahannya meresap di jiwa
soaking the soul

- Yasmin Ahmad (2006)

These verses offer rich material for analysis, particularly in their correlation with the *mise-en-scène*, which subtly aids in deeper interpretation. The first verse explicitly refers to rain, with *gerimis* (drizzle) reinforcing this meaning. The second verse introduces a figurative element, comparing raindrops to pearls. Interestingly, the English subtitle translation in the film presents pearls in relation to heaven, adding another layer of meaning. This interpretation aligns with the idea that rain falls from above, just as prayers are often directed toward the sky. The imagery of pearls descending from above fits within the realm of figurative language. A significant moment occurs when Kak Yam sings the phrase *bagai mutiara*, with the visual framing focusing solely on the family, particularly on Orked and Mak Inom. The synchronisation of visuals and lyrics suggests that the pearl metaphor extends beyond rain and instead symbolises the value of relationships especially the bond between mother and daughter. This highlights the preciousness of familial connections, much like the intrinsic worth of a pearl. This idea is reinforced in the subsequent verse, which emphasises valuable matters. The word *rahmat* (*blessing*) lacks a physical reference, but within the context of the lyrics, it metaphorically represents rain. The phrase *dibawa bersama* ("bringing blessings from above") implies that rainfall carries a more profound significance, mirroring the blessings of having a close-knit and loving family. From a semiotic standpoint, this analysis incorporates the recognition of spiritual signs. Here, *rahmat* serves as the sign, while the concept of spiritual value acts as the object. This leads to an interpretation that perceives rain as a divine gift one that should be cherished and appreciated.

In the narrative, Orked's family exemplifies this notion by fully embracing the blessing of a supportive and joyful household. Their appreciation of one another and their commitment to fostering a positive family environment align with the verse *limpahannya meresap di jiwa* where *limpahannya* signifies an overflowing abundance (both of rain and blessings), and *meresap di jiwa* conveys the absorption of these blessings into the soul. This suggests the acceptance and integration of fortune into everyday life. Previous observations further shape the interpretation of this scene, influencing thoughts and emotions throughout this analysis. This approach aligns with Peirce's semiotic model, as Murray summarises it: "We must arrive at understanding from our reasoning on signs since our thinking comes through signs and their associations" (Murray, L., 2015). This statement reinforces the idea that new signs and meanings emerge from prior knowledge, ultimately leading to a deeper understanding of the film's narrative and symbolic framework.

Hujan membasahi bumi
the rain washes over the land

Melahirkan keluhuran budi
bearing nobility

Mengerat perpaduan suci
a holy union is born

Kasih sayang abadi
and lovers can never forget

- Yasmin Ahmad (2006)

These final four verses of the soundtrack appear towards the end of the scene, just as Mukhsin makes a fleeting appearance. The verse *hujan membasahi bumi* translates literally to "the rain was pouring down." However, analysing the cohesion between the mise-en-scène and the soundtrack within the broader narrative framework suggests a deeper meaning. This verse can be interpreted as a reflection of humility, a key aspect of character. The word *bumi*, which generally means "earth," can also refer to "land" in linguistic studies. This association conveys a more profound significance, as land or ground represents the lower part of nature, symbolising modesty and humility in human character. This interpretation is further supported by the previously observed characteristics of Orked's family, who consistently exhibit a humble and down-to-earth demeanour. This idea connects to the following verse, which speaks of nobility. In the natural order of life, practising positive values such as humility often leads to the development of a noble character. The visuals accompanying Kak Yam's rendition of these verses depict Orked and Mak Inom still joyfully dancing in the rain, reinforcing the notion that these lyrics reflect their essence. However, in a brief moment, Mukhsin appears in the background, seen through the window of a passing taxi, performing his iconic hand dance a gesture resembling a wave. This seemingly small action carries symbolic weight, aligning with previous observations.

As Mukhsin enters the frame, with Orked and Mak Inom still visible, Kak Yam begins singing the following verse: *mengerat perpaduan suci*, which translates to "a genuine bond has been strengthened." This verse can be interpreted in two ways. First, it signifies the beginning of a sincere relationship that transcends social class, free from prejudice and judgment. Second, it marks the start of Orked and Mukhsin's friendship, which later develops into an innocent love story. This analysis aligns with the next verse, *kasih sayang abadi*, meaning "love would last long," which is explicitly defined in the lyrics' translation: "and lovers can never forget." This verse evokes a deep emotional sentiment, suggesting that the relationships depicted whether between Orked and Mukhsin or within their family will endure.

However, the visual storytelling introduces a subtle twist to this meaning. As previously noted, Mukhsin's small hand gesture contrasts the seemingly definitive nature of the lyrics. While the verse conveys permanence in love and connection, Mukhsin's wave-like motion suggests uncertainty. His gesture mimics the movement of water, symbolising the unpredictability of life's journey and the uncertain fate of relationships. This interpretation aligns with Peirce's semiotic system, which emphasises the interconnectedness of signs and meaning-making.

Peirce maintains that meaning is constructed through the relationship between the representamen (sign), the object (what the sign represents), and the interpretant (the idea formed in the mind of the interpreter). Chappell (1999) explains that this relationship must be interpreted as genuine, meaning it should convincingly resonate with the observer. The analysis of the soundtrack *Hujan Keronchong* thus enhances the interpretation of the visual elements, as the interplay between music and imagery generates further insights into the scene's meaning. The study of these relationships helps to deepen the understanding of the film's narrative by revealing how different aspects such as lyrics, visuals, and emotional cues, cohere.

This approach to film music analysis, particularly the study of song lyrics, highlights the soundtrack's significance in evoking emotions and reinforcing the narrative. By focusing on linguistic perspectives, the analysis demonstrates how the wordplay within the lyrics generates meaning and aligns with the visual elements, ultimately enriching the storytelling experience.

CONCLUSION

This analysis highlights the cohesion between visuals and film music in *Mukhsin* (2006) and its impact on the film's narrative, by examining two key aspects the mise-en-scène of specific scenes where the soundtrack appears and the lyrics of the soundtrack the study achieves its objective of identifying the significance of soundtrack placement in *Mukhsin* and its role in evoking emotions and reinforcing the film's storytelling. Through a detailed examination of these elements, the findings support the argument that the placement of the original soundtrack, *Hujan Keronchong*, serves as a crucial narrative device. The analysis, grounded specifically in Charles Sanders Peirce's triadic semiotic theory, demonstrates that the placement of *Hujan Keronchong* in the early sequence of *Mukhsin* (2006) functions as a system of audiovisual signs that shapes narrative meaning and emotional interpretation. Given the study's scope, which focuses solely on *Mukhsin* (2006) and *Hujan Keronchong*, the research offers insights into how soundtrack positioning contributes to narrative construction.

The findings underscore the role of *Hujan Keronchong* as an introduction to the film's themes and its function in heightening emotional resonance. This supports the broader argument that soundtrack placement is a crucial aspect of film music studies, as it directly influences both the film's impact and audience reception. Furthermore, this research provides a foundation for future studies on film music, particularly in relation to soundtrack placement. Future research could explore other soundtracks in *Mukhsin* or examine Yasmin Ahmad's filmography from a similar perspective. Additionally, this study contributes to the field of film music analysis by addressing a gap in research on soundtrack placement and offering a semiotic approach to understanding its significance. It also holds relevance for cinephiles and scholars in film studies by emphasising the importance of interpretation, emotional engagement, and narrative cohesion. Ultimately, this research broadens the understanding of how music functions as a storytelling device, enriching both the cinematic experience and academic discourse on film studies.

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