

Sangkuriang Character Of Sundanese Folktale Design Through 70's Comic Illustration Technique

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Abstract *Many folktales are scattered throughout Indonesia, where each region has its own unique story and becomes one of the literary and cultural identities that need to be guarded. West Java is one area that has many stories, where stories that circulate are not just ordinary stories but contain many good moral messages. The figure of the Sangkuriang will be made with a comic style approach in the 70s, where the old comics are now becoming increasingly popular with the people at this time. So that this study will use expressionist style in making figures of Sangkuriang story characters and for the research method used a qualitative descriptive approach, where the data collection technique is to do library research, observation, and documentation. The final results of the study will be (1) Character figures of Sangkuriang stories in the form of illustrations (2) Illustration styles that will be used is the 70s comic style illustration.*

Keywords: Folktale stories, characters, Sangkuriang Comic

1. Introduction

In West Java, there are various kinds of regional stories and their legends, such as the *Bagendit* Situation, the Origin of Rice, the Origin of the Cianjur Name, the Origin of the Dayeuh Names, the Origin of the Majalengka Name, the Origin of Pulau Mas, the Origin of Lake Color, Origin -Usul Giri Lawungan name, Ki Rangga Gading, Ki Penganjang story, *Karang Nini* And *BaleKambang* Legend, *Lutung Kasarung*, *Nyai Anteh* The Moon keeper, *Nyi Mas Belimbing*, *Prabu Panggung Keraton*, *Putri Kandita* (Origin of *Nyi Roro Kidul*), Sangkuriang, and others. Many areas in West Java whose names are even motivated by these stories. Even the events in the story are very trusted by the surrounding community. Of the many folktales, the most famous *Sangkuriang* story with one of the events from the story that was captured became the name of the mountain on the border of Bandung, namely *Tangkuban Parahu* Mountain. Nearly some Sundanese people know about the *Sangkuriang* story, both parents and teachers always tell *Sangkuriang* stories to children. The *Sangkuriang* story is

sometimes tucked into children's textbooks at school even though it is only a glance. But now the existence of foreign comics and the shifting interest of children in the story of the region to make the story of the area, especially the characters in the *sangkuriang* story, are fading. Many children only know at a glance this story, generally just fixated on the Sangkuriang figure without knowing other characters in the *Sangkuriang* story such as Dayang Sumbi, Si Tumang and several other figures. On this basis, the author intends to characterize the figures of the Sangkuriang story to revive the interest of the community, especially children with this story. One of the media used in adapting the *Sangkuriang* story is the form of character through the depiction of the characters.

The heyday of Indonesian comics took place in the 70s to 80s where at that time a variety of comics emerged that produced hundreds of titles from the work of dozens of famous authors, most of whom are now gone. Indonesian classical comics have their own characteristics in the style of drawing as well as the storyline, which is mostly about authentic Indonesian myths or legends. The Indonesian classic comic style in terms of its story is more reflective of

things like myth, legend or mysticism, considering that the Indonesian people still hold that belief. For the drawing technique, Indonesian classical comics still use manual drawings, while the style of each picture has a distinctive characteristic of each comic artist, which is generally the character displayed is a thick line style. The storyline varies from humor, serious stories to tense stories. While for the theme of the story at that time there were 3 major themes in the current namely; the theme of "romance" is driven by the comic artist Jan Mintaraga, the theme of martial arts with Ganesh TH, one of the comic artists who carries this theme and the superhero theme driven by comic artists Hasmi and Wid NS. In making superhero characters, American comic influences can be seen in comic characters present. But the American style combined with stories and local nuances, made comics by local comic artists loved by the community.

2. Literature review

This research is a qualitative research with the final results in the form of designing comic characters through a visual illustration approach. The design process is made through observation by collecting various data and information in the form of images, documents, and articles and journals that support research. For the theory of proponents of character design using character anatomical depiction used Andrew Loomis' fundamental theory of Human Drawing, and for methods of combining body elements of character objects using the morphological method of forced connection [1].

The human form as we see it is a synergistic blend of bone, muscle, flesh, organ function, and skin. Everything is an organic system that is dynamic and mutually supportive. The form of living things like humans is an evolving form, from childhood, adulthood, to old age. Form changes that occur are part of the biological process of the universe. And every change in form reflects the character of his personality. Some are soft, hard, rude, humorous, some are cunning, and soon. In the work of art, the main thing is mastery of the basics of drawing, especially drawing shapes, because all forms of reality occur in various forms. Without mastery of drawing a good shape, any creative ideas to be conveyed will get obstacles. Before designing a comic character, a creator is required to master the basis of

drawing such as the perception of drawing objects, both sensory perception, character capture, and mastery of drawing techniques. In the book "Fundamental Human Drawing" by Andrew Loomis there are several things that are key in drawing human body shapes, namely;

- a. Anatomy
- b. Posture
- c. Limbs
- d. Muscles
- e. Mimic
- f. Figure



Figure 4: Human Drawing
Source: Andrew Loomis

3. RESEARCH METHODS

Designing the Sangkuriang Character of Sundanese Folktale Design Through 70's Comic Illustration Technique (Case Study of Sundanese Sundanese Folklore - West Java) is planned that the manufacturing process will use descriptive analysis research, where research is intended to make systematic, factual and accurate descriptions of facts -facts and characteristics of certain populations This research also includes case research and field research, namely research that intends to study intensively about the background of the present situation, and the interaction of a social, indi-

vidual, group, institution and society The main features of this study are character characters in a typical West Javanese story, Sangkuriang [2].

4. AND RESEARCH ANALYSIS

In making the making of a West Java Sangkuriangini story figure, it begins with a sketch by making several alternatives. Furthermore, methods of observation, imitation and modification are used, namely the technique of forming figures based on the figures / properties of the characters depicted in the style of illustration figures in the 70s.

In general, there are 3 main characters in the Sangkuriang story, namely Sangkuriang, Dayang Sumbi and the Tumang, while the characters and characterizations of the Sangkuriang story are as follows:

1. Sangkuriang: Antagonist
2. Dayang Sumbi: Protagonist
3. Tumang: Protagonist
4. Wayung : Tretagonist
5. Raja Sungging Perbangkara: Protagonist

From the 5 main characters above, each has a different personality or character. The disposition of them is described as follows:

1. Sangkuriang: stubborn, short-tempered, easily emotional and seditious
2. Dayang Sumbi: good, merciful attitude, compassion.
3. Tumang: good, sincere attitude, loved Dayang Sumbi.
4. Wayung : good, loving attitude.
5. Raja Sungging Perbangkara: good, wise attitude.

The results of the characterization of the characters and characters above were then developed to become design materials. But before being designed, it is necessary to have guidance in determining what Anatomy, Posture, Body Members, Muscle, Mimic and drawings are appropriate in accordance with the theory of drawing human drawings [3]. As for the limits for the design of figures covering the character structure, Outline and Dark Light by adopting figures from the 70s comics by Jan Mintaraga, Wid Ns and GaneshTH.



Figure 3 : Structure, Outline and Light Shadow

Image by Author

Next is the result of drawing Sangkuriang figures with 70s comic illustration style approach:



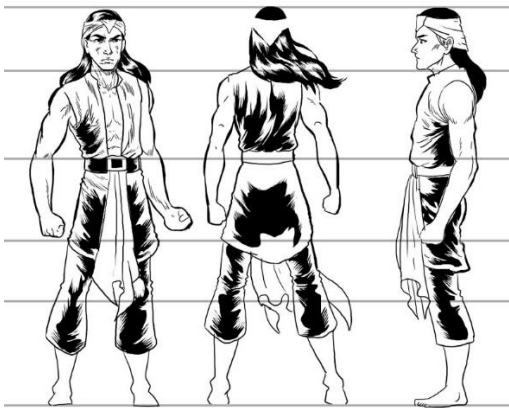


Figure 4 : Sangkuriang Character

Image by Author



Figure 5 : Dayang Sumbi Character

Image by Author



Figure 6 : Tumang Character

Image by Author

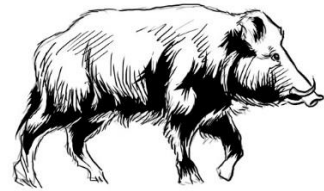


Figure 7 : Wayung Character

Image by Author



Figure 8 : Sungging Perbangkara Character

Image by Author



Figure 9 : Application of Figure

Image by Author

5. CONCLUSION

The results of the portrayal of the figures and characters above were made based on Anatomy, Posture, Body Members, Muscles, Mimic and Figures that are appropriate to the theory of drawing human drawings. While the final result of the figure covers the character structure, outline and dark shadow by adopting figures from the 70s comics by Jan Mintaraga, Wid Ns and Ganesh TH.

From the results of the above design, it is expected that these figures can be a reference for anyone who also undertakes

similar activities in the form of research or design of figures or characters taken from local stories.

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