

LOCAL CULTURE REPRESENTATION IN INDONESIA COMICS

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ABSTRACT

Comics are one of the entertainment media that is easily found in everyday life. Through comics, readers can recognize visuals or understand the storyline that is presented easily. Comics are usually presented in book form, but in the current development comics can be enjoyed online through smartphone media. Through comics, people can get to know culture or even create culture. Without realizing it, comics invade the conscious realm indirectly, thus facilitating the entry of foreign cultures. Comics have an influence on culture and culture and can be integrated in comics. In Indonesia, comics become a popular reading. Indonesian comics are cultural results. The beginning of the existence of Indonesian comics was heavily influenced by the West and China, then replaced by a period of national personality. Currently many Indonesian comic artists introduce Indonesian culture through comics, including Tantraz, Garuda, Mantradeva, Warrior God, and many more. In this article, we will review more about how comics correlate and represent culture in Indonesia both through themes, characterizations, and the storyline presented.

Keywords: Representation, Comic, Local Culture, Indonesian Culture

INTRODUCTION

Comics are stories that are presented in the form of images that are interesting and have a variety of genres, such as action, adventure, drama, fantasy, comedy and much more. Various comic genres have their own fans, such as superhero stories, manga, European comics, and there are even comics with serious storylines. The style and appearance of his characters often inspire his fans. Comics become one of the entertainment media that are easily found in everyday life. Through comics, readers can recognize visuals or understand the storyline presented easily. Comics are usually presented in book form, but in the current development comics can be enjoyed online through smartphone media.

Indonesia has become one of the countries with promising creative industry potentials that indeed has a fanatical comic fan base since the beginning. The comic industry in Indonesia had begun before the independence era, namely in 1930. In that year the first Put On comic strip was published in the Sin Po daily, at which time Indonesian comics appeared more in the form of newspaper comic strips, including Dutch newspapers. At the beginning of its development, Indonesian comics carried stories about romance, silat and superheroes. In superhero comics, comic characters are influenced by American comics, but combined with local nuances, both from the background or the environment, as well as from the appearance of clothes used on comic characters, such as komik Si Buta Dari Goa Hantu dan Panji Tengkorak comic.

Comics become a media that has more functions than just entertainment media, comics can be formed into a medium of propaganda, persuasion, and can influence culture. The association between comics and culture can be made possible because comics are seen not only as media but also as a form of art. Comics as an art form are very close to the dynamics of people's lives which support them, in other words, comics can be a representation of the identity of a society. Through comics, people can get to know culture or even create culture. Without us knowing, comics invade consciously indirectly, making it easier for foreign cultures to enter. Comics give influence to culture and culture can also be integrated in comics.

Understanding Indonesian comics as a form of counter discourse means understanding various signs in the comics as an icon that actually represents local Indonesian

culture. For example, Superman for example, as a character he is so iconic carrying American culture. Even so famous that sometimes by just looking at the symbol letter "S" in red that is his trademark, then people also know who the character in question. Superman also represents the symbol of the American State from the colors of the costumes used, namely red and blue, which are consciously or not, so people associate it as a superhero from America.

Another example can be found from the manga with the Naruto comic character. Naruto is a form of representation of Japanese culture. Japanese culture can be seen in the character of the ninja which is also a characteristic of its locality. Furthermore, in the Naruto manga, Japanese culture is also displayed in the daily life of the character, such as the typical Japanese food of ramen noodles. This of course makes the audience associate this character closely with the culture of supporters.

In Indonesia, comics become a popular reading. Indonesian comics are a cultural product. Wayang comics become an endemic genre in the constellation of Indonesian comics. Wayang comics by R.A. Kosasih is one of the genres in the Indonesian comic constellation which at its peak was able to defeat the influence of Western comics. Wayang comics by R.A. Kosasih uses stories based on the Indian version of the Mahabharata and Ramayana epics and Nusantara wayang stories in which Sundanese terms are inserted. The images and symbols in the wayang comics are influenced by the realist style of Western comics and the Indie Mooi genre. The relationship between the wayang comic composition and the wayang is influenced by the story sequence.

However, along with the times that are followed by visual development, comics that sell well in the Indonesian market today are comic-style manga drawings. Comics originating from Japan has become one of the world's greatest genres of comics, especially in the past 25 years. With a variety of characteristics that it has, the manga is able to gain the most attention from comic readers in the world, including in Indonesia. His distinctive style also inspired many comic artists in various parts of the world to draw in manga style.

In Indonesia itself, the influence of manga is not only limited to familiar and familiar, but rather affects the drawing style of children, some of which will certainly be the successors of Indonesian local comic artists. This has been proven, where there are currently many local comic artists who use the manga style as the basis for the creation of Indonesian comics, although in reality this phenomenon itself still raises the pros and cons related to the originality of Indonesian comics. Visual developments that go hand in hand with the times, lead comic artists to be able to adapt legends and folklore into images and work on old ideas into new designs without eliminating folklore references to get a wider target audience. So it cannot be denied if more and more young comic artists are following the flow of the manga, including Indonesian comic artist Is Yuniarto with his comic work titled Garudayana, Hendranto Pratama Putra with comics titled Warrior Dewa, Sweta Kartika with the comics Pusaka Dewa, and many more. These local comic artists explore the potential of story themes from Indonesian culture while introducing Indonesian culture through comics.

The sample of this research will be limited to Indonesian comics, where the aim of this study is to further explore how these comics correlate and represent culture in Indonesia through themes, characterizations, and storylines that are presented through a semiotic approach.

RESEARCH METHOD

This research use descriptive qualitative approach. Where later the data obtained from various sources such as capture comic scenes in comics, articles, journals, internet and other literature. Screen capture data will be grouped according to the needs of research that is devoted only to scenes related to the character. The data sources are collected using the method of observation, documentation and literature. The aspects examined in this advertisement use the Charles Sanders pierce semiotics theory. Where semiotics pierce seeks to classify signs that have particularities. Pierce distinguishes the types of signs into icons, indexes, and symbols. This theory will then be used to explain every sign in the comic.

DISCUSSION

The presence of comics in Indonesia is certainly influenced by the conditions and culture of the community, which is a kind of mobilizer in the direction in which the comics will be brought. Indonesian comics now have a variety of visual styles such as manga, cartoon realism, American Action, expressive personal style or diary style, humor comic genres now dominate with diverse themes.

Along with the times, comics are growing more rapidly, and have a special place for the people of Indonesia as a reading that can provide entertainment for readers. Through comics, readers can recognize visuals or understand the storyline presented easily. Comics are usually presented in book form, but in the current development comics can be enjoyed online through smartphone media. Many comics that carry cultural values are presented online.

Not a few comics by the nation's children that lift Indonesian culture, with an attractive visual style. Although the visual style used mostly adapts manga or Japanese style, but in terms of the story, the atmosphere that is displayed is still able to represent culture in Indonesia. Not only Japanese style, there are also those who are inspired by the superhero comic genre. This is certainly influenced by people's interest in comics, so people will prefer comics presented in the Japanese style or with the superhero genre. Some comics that carry local cultural values include Garudayana, Mantradeva, Warrior Deities, Baladeva and many more. The presence of these comics can be said as a sign of cultural change as seen from the attitude of the reader / community, this is due to the fact that local comics are no less competitive with outside comics.

The existence of a cultural mix in the comics, of course, makes local comics still able to compete, and indirectly, through comics is also able to bring cultural values in Indonesia. Local culture can be included in the comic with the superhero genre or Japanese style through its visuals that are adapted from puppet characters or stories that raise Indonesian cultural legends, especially Bali. In the comic Garudayana, Mantradeva, Warrior Deity, Baladeva, the figures are portrayed heroically with attributes, weapons or ornaments typical of the Balinese region. Local culture in the comic can be seen from the storyline of the comic, the name of the character, and the atmosphere that is displayed combined with elements of fantasy to add aesthetic value in the comic storyline. The following comic reviews that carry the value of Balinese culture:

1. Baladeva Comic

Baladeva comic is a colossal comic adapted from the legend of Calonarang published by Tantraz Comic Bali. The first volume in the comic begins with the story of Kebo Parang wandering in the forest to practice, then also told Kebo Parang fighting with a white tiger, and meeting Kebo Parang with Nyai Kalini, a blacksmith widow who has extraordinary knowledge.



Figure 1. Character of Kebo Parang and Nyai Kalini in Baladeva Comics
Source: <https://www.kaorinusantara.or.id/newslines/13713/baladeva-an-adaptation-comic-colossal-top-legend-nomadic>



Figure 2. The atmosphere in the Baladeva comics

Source :

<https://www.facebook.com/641809872551326/photos/a.642149795850667/1177698978962410/?type=3&theater>

In the comic, Kebo Parang is portrayed as a stocky figure like the depiction of a superhero, but the attributes used are still typical of Bali, for example using cloth with black and white checkered motifs. Likewise, the figure of Nyai Kalini is depicted as a woman with a well-built body to illustrate that Nyai Kalini has extraordinary strength. The background atmosphere is depicted like the atmosphere at the time of the kingdom in Indonesia, which can be seen from the forms of the building. But the overall appearance of the comic is also combined with the elements to produce a more dramatic impression and as a visual appeal of the comic.

2. Garudayana Comic

The Garudayana comic by Yuniarto, is a wayang comic with a Japanese manga or style, which tells the story of wayang. In the comic tells the adventure of a girl named Kinara who is assisted by a small Garuda bird that can turn into a weapon. The background story in the Garudayana comic is the story of the Pandavas and the Kurawa family.



Source : <https://www.alabn.com/garudayana-cerita-komik-indonesia/>



Figure 4. Scenes from Kinara and Gatotkaca when facing the giant Ashura Fire
Source : <https://ciayo.com>

In the Garudayana comic, although in its visualization it uses Japanese-style manga style), but the comic story tells the story of Gatotkaca, which is complete with puppet costumes. This can be seen from the attributes of clothing, the ornaments that are displayed although made simpler, but do not reduce the essence of local wisdom typical of Indonesia.

3. Mantradeva Comic

The Mantradeva comic is a Balinese-themed fantasy action comic with the Manga style, which tells the story of a Mantradeva named Sona who was tasked with closing the contract from the incarnation of a god that had been revealed earlier, named Sandhikala. The Sandhikala contract was closed because the contract had been violated by bhuta by demanding sacrifice of human life and moonlight for more than a hundred decades. In this comic there are a number of folklore characters that are processed in such a way, such as Cupak and Gerantang, Pan Bakang Tamak, Barong and Rangda are in one world so that they form a new adventure story that does not merely adapt folklore into a comic.



Figure 5. Characters in the comrade Mantradeva
Sumber : <http://siasatpartikelir.com/local-heroes-mantradeva>



Figure 6. Display in the Mantradeva comic
Sumber : lineweetoon

The portrayal of the characters in the comrade Mantradeva uses manga style, but in some conversations there are mixed using the Balinese language, such as the greeting "Gek", "klepon trade" commonly spoken by the Balinese people. The figure of Sona here is the anthropomorphism of Barong Ketket, which is believed to be a mythological being by the Balinese people.

CONCLUSIONS AND RECOMMENDATIONS

From the discussion above, it can be concluded that through comics, people can recognize culture or even create culture. Without us knowing, comics invade consciously indirectly, making it easier for foreign cultures to enter. Comics give influence to culture and culture can also be integrated in comics. This is because comics are seen not only as media but also as an art form. Comics as an art form are very close to the dynamics of people's lives which support them, in other words, comics can be a representation of the identity of a society. This can be seen with the cultural mix in the comics, local culture can be included in the comics with the genre of superhero or Japanese style through its visuals that are adapted from puppet characters or stories that raise Indonesian cultural legends, especially Bali. Where the local culture in the comics can be seen from the way the comic story, the name of the character, and the atmosphere that is displayed that is combined with elements of fantasy to add aesthetic value in the comic storyline.

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