

Strengthening the Sawerigading Character in the I La Galigo Story in Tana Luwu based on 2D Animation Visual

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ABSTRACT: A study on visualizing the main characters of the ancient Romans book in stanza I La Galigo aimed to introduce the Sawerigading character figure of the Batara Guru period to preserve, enrich culture, guide life and introduce Sawerigading figures to the people of South Sulawesi. The visual study employed descriptive analysis research methods with a characteristic theory approach. This was to produce character designs that were based on the cultural readings of South Sulawesi. The idea raised, of course, came from the ancient romance book in the stanza I La Galigo, with the final result being the visual embodiment of the Sawerigading 2D animation character version. The research stage began with reading a book, followed by a visual study process as the design stage, leading to the concept stage using several technical references of creation. Therefore, this resulted in the modern era of Sawerigading character design work with a different time and space.

KEYWORDS : *I La Galigo, character design, 2D visual*

I. INTRODUCTION

I La Galigo epic is a work of the oral tradition of South Sulawesi people, which is passed down from generation to generation before the introduction of the script or letter of the alphabet. Then, the oral storytelling of *La Galigo* is transliterated by the Bugis tribe to perpetuate the story from extinction. This story is copied using the ancient Bugis script (Lontara script) written on palm leaves. Although *I La Galigo* is written down, its function is still to be expressed orally until now so that various ethnic groups in South Sulawesi know it. *I La Galigo* is proof of the uniqueness of Tana Luwu, South Sulawesi and can serve as a complete record for them. The conception of beliefs and intricacies of culture are summarized in the *I La Galigo* manuscript. Some people of South Sulawesi still hold these beliefs until now.

The ancient romance in the *I La Galigo* stanza is the book of a Luwu son who is well known in the wilderness of Indonesian literature, named Alvin Shul Vatrack, who tries to explore the jungles of *I La Galigo* in the name of love and pride in the literature of his ancestral homeland. According to their language skills, the results are then presented in this book. This is for the sake of re-earthing *I La Galigo*, especially in Tana Luwu or even on a national scale[1]. Reading ancient romance books in the *I La Galigo* stanza is dominated by *Sawerigading*, who is believed to be an incarnation of a God and the father of *I La Galigo*. *Sawerigading* is believed by the people who own it as the foundation for the emergence of the Kingdom in South Sulawesi. Apart from being verbalized, it is also associated with mythological symbols of the kingdom. Therefore, *Sawerigading* is considered a unifying figure in South Sulawesi. The figure of *Sawerigading* is so attached to the people of Tana Luwu, South Sulawesi. Visually, this can be seen from the use of the *Sawerigading* name, which is even used as the name of streets, universities, hospitals, restaurants and hotels.

By looking at the several things above, it is necessary for the younger generation of the Indonesian, especially Tana Luwu, South Sulawesi, to revisit and see the character of *Sawerigading* and recognize the *Sawerigading* figure who plays an important role in the *I La Galigo* script. The researcher takes a solution to introduce the *Sawerigading* figure by using digital visual media in the form of vector art illustration character designs. This is expected to be a medium to introduce and preserve culture through social media because of the amount of time people currently spend in front of computers, cellphones, and other electronic communication devices connected to the internet. Digital media is more touched by the public, coupled with the high price of printed books. Social media can contain various visual and audio elements that can be found easily just by sitting in front of a cellphone or computer and pressing a few buttons.

II. LITERATURE REVIEW

2.1. Folklore

According to James Danandjaja (1986:1-2), the word “*folklor*” is the Indonesianization of the English word “folklore”. The word is a compound word derived from two basic words, “*folk*” and “*lore*”. Overall, folklore is defined as a part of the culture of a collective spread and passed down from generation to generation, among any collective, traditionally in different versions, both in oral form and examples accompanied by gestures or reminder aids[2].

2.2. Folk Prose Stories

According to James Danandjaja (1986:50), of all forms or genres of folklore, the most studied by folklorists is folk prose stories[2]. According to William R. Bascom, folk prose stories are divided into three groups, namely: (1) myth, (2) legend, and (3) folktale (Bascom, 1965b:4)[3].

2.3. Animation

According to the Great Indonesian Dictionary, animation is a television program in the form of a series of pictures or paintings moved mechanically electronically to appear on the screen to move[4]. According to the Indonesian Advertising Terms Dictionary (1996:8), animation is defined as a method of making films that produce movements by projecting a series of sequences of images, usually in the form of pictures or cartoons[5]. Roy Disney in Ruslan (2016:25) said that animation is not just talking about real filmmaking, about real characters, but how the audience believes that it is real by creating illusions from the animation[6].

2.4. Character Design

Character design is one of the illustration forms that come with the concept of “human” with all its attributes such as nature, physique, profession, residence and even destiny in various forms, for example, animals, plants, or inanimate objects. According to Withrow (2009: 18-22), character design is the initial process of creating a character and expressing ideas and concepts in visuals[7]. The character can be described as human nature in general, where humans have characteristics that depend on their own life factors. Humans as individual-socialist creatures have a strong social character and are different from other living creatures. To show their existence, humans have their own characteristics.

2.5. Adaptation

According to the Great Indonesian Dictionary, adaptation is an adjustment to the environment, work, and lessons. An adaptation that refers to culture can be interpreted as changes in cultural elements that cause them to function better for the humans who support them[4]. According to Linda Seger’s book entitled “The Art of Adaptation: Turning Fact And Fiction Into Film” in Ardianto, adaptation is a transition process, conversion from one medium to another (1992:2). Seger also added that three processes need attention in adaptation, namely rethinking, reconceptualizing, and understanding the source text of the adaptation[8].

III. DISCUSSION

I La Galigo is the name of a character with personality. It is also the great title of an epic systematically arranged and described with Bugis literature of the highest order. In fact, this is a masterpiece from the golden age of Tana Luwu. Described in prose strands about the romance of gods and humans. Merging the spiritual divinity crowned at the top of heaven with the spiritual divinity enthroned at the bottom of the motherland, combining as the material support for the human world that inhabits the world between the heavens and the motherland. On this basis, *I La Galigo* is also referred to as a book of religious literature, whose readers from both written (*Lontara*) and oral traditions are always preceded by special rituals. The purpose of reading it begins with sacred intentions.

The book of *I La Galigo* is confirmed by UNESCO as a world memory. It is also said to be one of the greatest epics in the world, according to R.A. Kern, who has read more than 20,000 pages of the book of *I La Galigo* in Berlin, Netherlands and London libraries[9]. If the same and parallel parts are removed, the literary book of *I La Galigo* will be left with approximately 7,000 folia pages. It is still thicker than the mythology of Homerus in Greece, even much larger than the Ramayana by Valmiki in India.

The first paragraph under each heading or subheading should be flush left, and subsequent paragraphs should have a five-space indentation. A colon is inserted before an equation is presented, but there is no punctuation following the equation. All equations are numbered and referred to in the text solely by a number enclosed in a round bracket (i.e., (3) reads as “equation 3”). Ensure that any miscellaneous numbering system you use in your paper cannot be confused with a reference [4] or an equation (3) designation.

IV. DATA AND ANALYSIS

4.1. Data

4.1.1. Research Object Data

I La Galigo or *Sure' Galigo* manuscript was a mythical story about the creation of humans in the culture of the people of South Sulawesi. According to Harisal A. Latief (2016: 2), *Sure' Galigo* told the story of hundreds of descendants of gods who lived at one time for seven generations from generation to generation in various kingdoms in South Sulawesi and the area or islands around it [10]. The story of *I La Galigo* was a literary work from Tana Luwu in South Sulawesi. *I La Galigo* or *Sure' Galigo* manuscript was a story about the first humans revealed in Tana Luwu, South Sulawesi. In this story, it was told that under the heavens or the earth, there was no form of life in ancient times, so it was so empty under the sky, and no one worshipped the gods in *bottinglangi* or heaven. By seeing the emptiness of life under the sky, the gods in heaven also consulted and agreed to lower someone under the sky to rule and enliven it so that there would be worshipers of the gods in heaven. *Sawerigading* was the name of one of the characters told in the story of *I La Galigo*. He was the crown prince of the Luwu kingdom and the grandson of *Batara Guru*, the first human being sent down under the sky. In one of the chapters of *I La Galigo* story, *Sawerigading* was told that he accidentally met his twin brother, *We Tenri Abeng* and fell in love with her.

4.2. Analysis

4.2.1. Research Object Analysis

The results of this analysis were divided into analysis results from observation data and interview data. The result of the observation data done by the designer was in the form of visual data about the story of *I La Galigo* and the *Sawerigading* character. In the visual data in the appendix, we can see a description of the events in the story of *I La Galigo*, which would be raised by the designer and some visual data such as traditional miniature houses, the miniature phinisi ship, and the shape of the Langkanae Palace, the seat of the Kedatuan Luwu government in Palopo City. In addition, there were several traditional clothing from the Bugis tribe either on display at the La Galigo Museum in Makassar City or at the Museum in the Kedatuan Luwu complex in Palopo City. The results of the interview data conducted by the designer were in the form of data after interviewing a character from the Luwu kingdom named Andi Nila and Andi Oddang, a person appointed by the Luwu Kingdom as the speaker of the *I La Galigo* story to several regions in Indonesia. From the designer's interview to another resource person, namely a Sulawesi Cultural, Mr. Aspar Paturusi, he was the founder of the Makassar Arts Council, Member/Chairman of the Theater Committee of the Jakarta Arts Council (1990-2002), Deputy General Chairperson of the Indonesian Film Artists Association (1990-1993), and Secretary of DP Indonesian Film Artists Association Organization (2006-2010). From the designer's face-to-face interview, the designer concluded that the story of *I La Galigo* deserved to be preserved from generation to generation because no one else has been able to create a literary work of the same class as the story of *I La Galigo*, which the world has acknowledged this literary work itself.

From the designer's interview to other sources, the Luwu cultural foundation head named Andi Sulolipu has mastered several scripts often made into theatre and dance. From face-to-face interviews, the designer concluded the message from the interviewees that cultural preservation, especially the story of *I La Galigo*, must continue from generation to generation and in the form of media that was in accordance with its era so that the story of *I La Galigo* can continue to be known by the people of Indonesia, especially the younger generation.

V. DESIGN RESULT

At the end of *Sawerigading's* character animation, the designer divided it into two parts for each character, where each character consisted of shoot walking and expressions. The gestures made by the designer were based on references from several heroic figures who stand strong.



VI. CONCLUSION

Based on the results of the research and design of the *Sawerigading* character design made in this 2D animation media, it started from the phenomenon of the lack of knowledge of the story of *I La Galigo* in the general public. From this phenomenon, the designer hopes that with the animation media for the *Sawerigading* character, people are more interested in knowing and studying the classic story of *I La Galigo*. In the process of reintroducing the classic story of *I La Galigo* to the public, this phenomenon is brought up through the media in the form of 2D character animation with the target of being among teenagers. In the 2D character animations that have been made, character design is made based on the stages of the process, including observations in the form of visual data, interviews with resource persons and cultural experts, literature studies from novel adaptations and ancient romance books in stanza *I La Galigo*, archetypes in the form of characteristics for each character, anatomy in the form of the character's body shape, face and head shape to give a different impression of each character, expressions to provide the character with a lively impression, and colours to beautify and show the character's personality.

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