

Adaptation of Pramoedya Ananta Toer's Novel Arok Dedes into Concept Art

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ABSTRACT

This research aims to obtain the creation of exploration resulting from the adaptation of the narrative text to the visual book novel Arok Dedes. The method used in this research is applied research, which is to apply basic research for practical purposes, in this case, the design of concept art. Data is collected and compiled by studying libraries related to concept art from textbooks and virtual libraries. The result of this study is that the adaptation of text narrative to visual in concept art requires a comprehensive exploration of starting to develop the concept of space transfer, visual reference, character study, and good mood board. Through the results of this study, it is expected that the exploration of the concept of designing text adaptation to visual concept art can be studied and used as a guide for illustrators who are interested in becoming concept artists, game artists, and character art visualizers.

Keywords: adaptation; Arok Dedes novel; concept art

ABSTRAK

Adaptasi Novel Arok Dedes Karya Pramoedya Ananta Toer dalam Concept Art.

Penelitian ini bertujuan untuk mendapatkan konsep penciptaan eksplorasi hasil adaptasi narasi teks ke visual buku novel Arok Dedes. Metode yang digunakan dalam penelitian ini adalah penelitian terapan, yakni mengaplikasikan penelitian dasar untuk keperluan praktis dalam hal ini perancangan *concept art*. Data dikumpulkan dan dikompilasi melalui studi pustaka terkait *concept art* baik dari buku teks, pustaka digital. Hasil penelitian ini adalah bahwa adaptasi narasi teks ke visual dalam *concept art* memerlukan eksplorasi yang komprehensif mulai menyusun konsep alih wahana, referensi visual, studi karakter dan *mood board* yang tepat. Melalui hasil penelitian ini diharapkan eksplorasi konsep perancangan adaptasi teks ke visual *concept art* ini dapat dipelajari dan digunakan, sebagai panduan bagi ilustrator yang tertarik untuk menjadi *concept artist*, *game artist* dan *visualizer art character*.

Kata kunci: adaptasi, novel Arok Dedes, *concept art*

Introduction

This research is based on the need to realize the figure of Ken Arok and Ken Dedes, as narrated by Pramoedya Ananta Toer in his novel of the same name, "Arok Dedes." The purpose of this research is to create the character of the central character of historical romance Arok Dede's pre-production of the game house agency in the format of consul game art Damartika, Inc. Concept art is one of

the products of visual creativity, which is partly the result of the translation of text manuscripts to other forms of media. The other media intended can be two-dimensional visual media (2D), or three-dimensional (3D) is not uncommon to blend both. It is essential to understand that concept art significantly shapes an object's general visual and mechanical representation and does not create a complete design project (Voloshin & Protchenko, 2020).

In practice, concept art requires a regular activity to realize the object through the adaptation process. Adaptation is a way to the same story but with a different point of view. The adaptation process requires creativity (creative aesthetics), improvisation (aesthetic experience) with the concept of renewable works. It can still revive ideas (initial concepts) that are still relevant to the situation in the community (Nizam, R et al., 2018). Furthermore, adaptation is also an activity of text translation in visual aesthetics produced; adaptation is at least a nascent artwork concept (Soedjono, 2015).

To produce a new adaptation work, a guide is needed so that the resulting work will later be in line with the adaptation concept itself. In principle, concept art is to realize the figure or character of the text narrative. In designing characters, five stages can be considered. Namely, archetypes are depictions or personal traits attached to the form of a design. The story script is where the source script is, both. fiction and non-fiction. Originality is an embodied object that looks original or has never happened before. Reference is a guide in creating a character, and it is possible to have a visual reference form as a guide (Tillman, 2019). The essential elements of designing concept art become a part that can't just be ignored. Elements include Concepts, Illustrations, Layouts, Colors, and Typography (Kurniawan & Patria, 2021). The concept in it concerns synopsis and storyline concept art.

The process of re-narrating from the text narrative into a visual object is more commonly referred to as a ride transfer. Damono, said that the ride is a medium that is used or used to reveal something (Damono, 2018). Over a mechanism for carrying or moving things from one place to another, the object in question can be an idea, a mandate, a feeling, or just an atmosphere (Moses, 2022).

Concept art illustration styles are diverse, ranging from realist, decorative, cartoon, fantasy, surreal, two- or three-dimensional manga. Each of these styles can present a situation of the past, cheerful, horror, mystical or futuristic, which will later color the final result of concept art. No less critical is selecting mood boards, i.e., a

collection or a composition of objects in the form of photos, visuals, and so on, made for a design or presentation. *Mood boards* can help designers to find a style or theme that's integrated for design projects (Hariri, 2018).

It is also essential to understand in designing concept art that the coloring and selection of tone *color* become the key to visual. Through proper coloring, it will support the atmosphere of the concept of art itself. In addition to the selection of lighting, bright lighting blue colors because the *tone* in it concerns the typical sweep technique will support and give a sense of dimension.

This research is applied research, which is a type of research that aims to provide practical solutions to specific problems. Applied research is not focused on developing fictitious or fantasy ideas or applying theory. This research focuses on using current reality practices. One of the main characteristics of this research is its external benefits that can be felt or seen directly (Maryati, n.d.).

Discussion

The novel "Arok Dedes" is a historical romance novel written by senior writer Pramoedya Ananta Toer. Since its first printing in early 1999, it had been published in seventeen editions in 2017. An extensive outline of this concept of art wants to realize the figure of Arok as interpreted by Pram in the contents of his book.

The book begins with a coup d'état that took place during the Kediri period. Precisely the event that we generally refer to as the fall of Tumapel and the rise of Singasari. If Singasari is generally understood only to the extent that the mystical curse of Empu Gandring kris, Pram packs the story of this fall and resurrection more humanely: bloody, cunning, and carried out by none other than by human hands (Toer, 2020).

Synopsis and Visual Reference of Figures Ken Arok

Arok, is the main character on the stage Arok Dedes. He was a young man of *sudra* people who had no clear origins. His face is Javanese; the height

of the cheekbones and the curve of his nose are inwards, accompanied by a wide mouth and facial structure. Sawo's skin is mature; his long hair is tied coiled over his head. As a lowly guard soldier, a machete is a weapon used to incapacitate an opponent. Pram describes arok as an imperfect human figure; his true nature tends to be harsh and almost ruthless (Toer, 2020). To realize the figure of Arok above, then as a reference chosen the closest measured reference, it is obtained a picture based on the 1960s edition of folk comics.

Ken Dedes

Dedes was the son of Mpu Parwa, born a Saiwa Brahmani who fared severely because Tunggul Ametung kidnaped him to be empress Tumapel without their father's consent. The character is very *self-centered*. At first, she was distraught about her fate, containing the child of a non-Hindu man who knew only rude and uneducated. But, after getting word of Arok's movement, confidence began to grow on him.



Figure 1. Comic Ken Arok, as a visual reference to Arok's figure. (Source: <https://www.google.com/photo/ken-arok>. Saturday, May 5, 2021, 12:32 PM)

When Ametung was not on his throne; Dedes used his throne to control Tumapel and (in limited) and participated in launching Arok's plan. He fell in love with Arok because of his knowledge and Satria's attitude (Toer, 2020).

Tunggul Ametung

A *sudra*, the strongest former robber in one area who gained the trust of Kediri to become the ruler of Tumapel. Arrogant, cruel, and greedy, a super-typical combination of the main antagonist in the story. Has a face with prominent cheekbones typical of Java, complete with acne scars and a mustache. At the beginning of the story, Tunggul Ametung appears as a cruel and unstoppable figure (Toer, 2020).

Weapon

The weapons of the 12th-century soldiers were arrows and their complete bows and containers, spears, and machetes. (Java: *bendo*). In historical

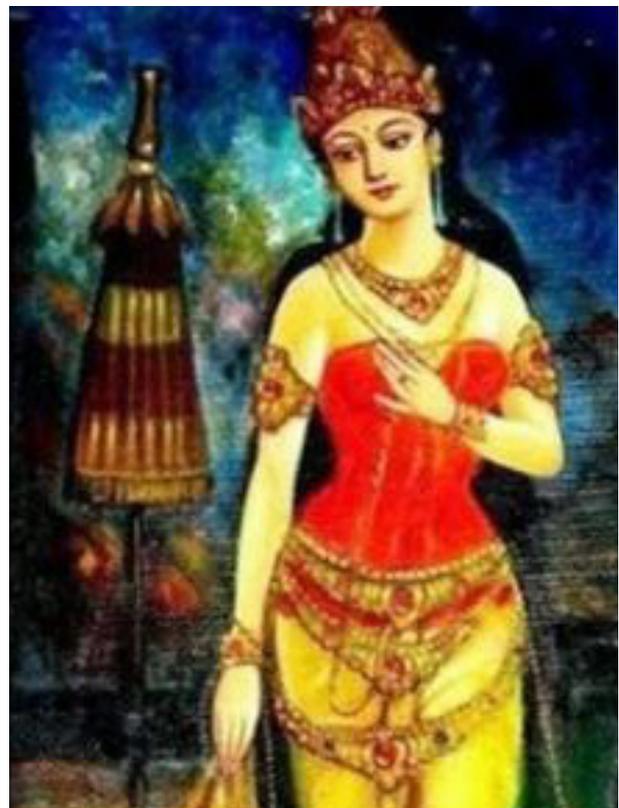


Figure 2. Ken Dedes painting as a visual reference of Dedes figure (Source: <https://nusadaily.com/culture/purportedly-this-painting-ken-dedes.html>. Saturday, May 5, 2021, 10:27 PM)

records, Raden Wijaya led an infantry force to ambush and incapacitate Yuan's army of Kubilai Khan's Mongol envoys inside the city of Kediri armed with bows, machetes, and spears (Saunders, 2001).

Sleeping Ward

Pram describes the atmosphere and is Singasari royal furniture, one of which is an individual sleeping ward. The bed is made of aloe wood and layered with red satin fabric. In Jayakatwang rebellion from the hands of Kartanegara, this symbol of power became a treasured item. Unfortunately, all this was looted and burned during Jayakatwang's fall from the invasion of Mongol army and Raden Wijaya.

Besalen

Besalen is a workshop where iron *pande* forge metal, and masters make it a tool of weapons such as *kris*, spear, and *tosan aji*. Not infrequently *besalen* also functioned to make carpenter equipment,



Figure 3. Illustration of Ametung Stump as a visual reference of Ametung figure. (Source: <http://digilib.isi.ac.id/3476/5/BAB%205.pdf>. Friday, May 4, 2021, 11:32 PM)

garden or other household appliances. In *besalen* locations, there is usually various work equipment for the iron *pande*, such as *paron*, namely forging foundation; *ubub*, which is a traditional winding device; *paga*, where various equipment is stored (Keris, 2017).



Figure 4. Traditional weapons of arrows, machetes and spears. (Source: <http://indonesiakaya.com>. Thursday, May 3, 2021, 10:37 PM)



Figure 5. Sleeping ward. (Source: <https://www.google.com/imgre-king-in-court>. Thursday, May 3, 2021, 10:37 PM)



Figure 6. *Besalen Pande* iron. (Source: <https://www.kompasiana.com/how-to-make-kris>. Friday, May 4, 2021, 10:37 PM)

Aesthetic Exploration

In exploring the character of concept art, the approach used more on creative aesthetic exploration. It becomes a consideration considering the solid object has been going on for a very long time. Hence, it requires obtaining factual accuracy to discover how concept *art* visualization can solve problems. According to Zangwill, as quoted by Suwasono (2017), creative aesthetics understands a person's ability to process objects that do not have visual imagery into imagery because a person is aesthetically minded.

For the selection of illustration styles, considering the target audience of game art will be teenagers. The illustration style uses an aquarel technique that is smooth coloring with a brushstroke of color containing a lot of water to leave a soft effect. Concept art Illustrations using semi decorative figurative realist visualizations. Some of the scenes in this visual narrative are depicted with varying angles. Frog eye visualization techniques are the choice used and show mighty cavalry and other objects that require heroic impressions to show an authoritative figure. Choose a mood board and tone color that points to terrier coloring. The concept is a dark color representing classic, tranquility, graceful, calm, but still elegant.

Visual Studies of Figure Sketches



Figure 7. Aesthetic exploration of Arok figures. (Source: Rikhana Widya Ardilla)



Figure 8. Aesthetic exploration of Dedes figures. (Source: Rikhana Widya Ardilla)



Figure 9. Aesthetic exploration of Ametung figures. (Source: Rikhana Widya Ardilla)



Figure 10. Aesthetic exploration of weaponry. (Source: Rikhana Widya Ardilla)



Figure 11. Aesthetic exploration of sleeping ward. (Source: Rikhana Widya Ardilla)



Figure 12. Aesthetic exploration of besalen. (Source: Rikhana Widya Ardilla)



Figure 13. The final design of Arok figures. (Source: Rikhana Widya Ardilla)

Final Design Concept Art

Research and experimental design of the adaptation of the political history novel by Pramoedya Ananta Toer. This is structured to get a guide to designing concept art. Remembering concept art can course sourced from fiction and fantasy, so to be closer to the situation in his time, research and initial research studies must be based on valid data.

Design a concept art must begin with visual data, the processing of proper visual studies becomes one The main requirement for the success of artwork and final design concerns detail and factual accuracy. In exploring concept art, color mood boards, settings, and properties become character studies how the characters' emotions are implemented into the figures to appear "alive and real." For this reason, the elaboration of the theory of pipeline art, creative aesthetics, and characterizations through archetypes will be carried out efficient and become the primary guideline in realizing a concept art.



Figure 14. The final design of Dedes figures. (Source: Rikhana Widya Ardilla)



Figure 15. The final design of Ametung figures. (Source: Rikhana Widya Ardilla)

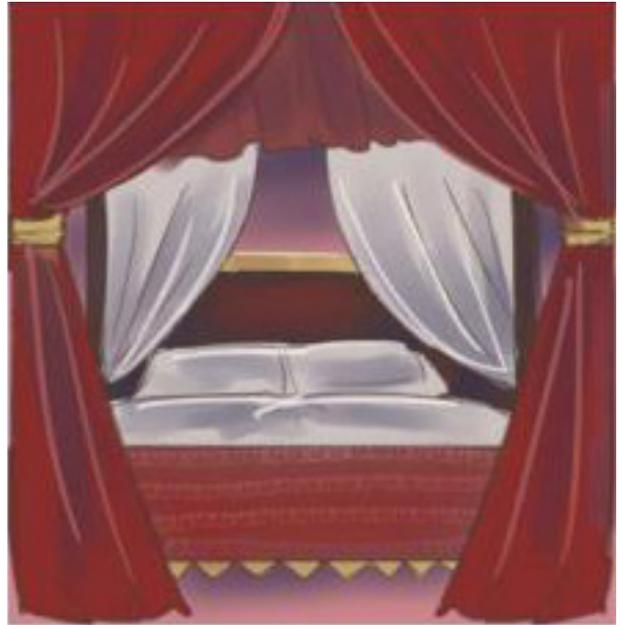


Figure 18. The final design of the sleeping ward. (Source: Rikhana Widya Ardilla)



Figure 16. The final design of infantry weaponry. (Source: Rikhana Widya Ardilla)

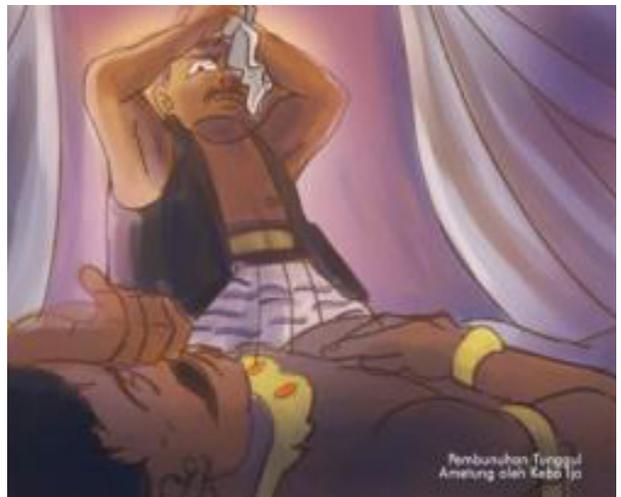


Figure 19. Final scene design murder of Ametung. (Source: Rikhana Widya Ardilla)



Figure 17. The final design of *besalen* workshop *pande* iron. (Source: Rikhana Widya Ardilla)



Figure 20. Final battle design of Jayakatwang and Raden Wijaya's troops. (Source: Rikhana Widya Ardilla)

Conclusion

Citing what Tabachnick (2015) said in drawn from the classics, it is explained that adaptations of literary works in the form of visual narratives can enrich the medium of literature rather than dwarf the original work. The adaptation of Pram's literary novel into visual concept art has at least been able to show "identity" and the figure of Arok Dedes in the form of symbolic archetypes.

Through visual narration, concept artists can re-create from the old medium of text narration to new rides known as rides. This new activation activity is a certainty, and it transforms itself to dive into new things with renewable media. Visual narratives quickly gain momentum and cutting-edge techniques that evolve to improve an object's understanding from the visualization aspect (Chao Tong et al. 2018).

On the other hand, visual narrative is a vital teaching resource with its substantial presence in all societies since the evolution of human language. It has an influential role in delivering text messages (Rahiem, 2021). The final result of the depiction of concept art figures and affirmations in Pramoedya Ananta Toer's novel book, Arok Dedes, has been able to help the work of game artisans, especially in continuing their work in realizing game art.

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