CHARACTER GESTURE COMPARISON ON TIMUN MAS ANIMATION MADE BY DRS SUYADI AND TIMUN MAS ANIMATION MADE BY BENING STUDIO

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ABSTRACT

Animation is one of the flagship products of creative industry which grow rapidly, under Bekraf (Indonesian Creative Economy Board) film, animation, and video sub sector. The high quantity of animation production in Indonesia can be shown through several animation projects which currently still in production stage or already circulated, whether in the form of serialization for TV or in the form of movie on silver screen. Therefore, the study of animation made in Indonesia nowadays is needed more than before. As an art form, animation is also a media that can be deconstructed for each of its aspect, historically, socially, theoretically, and critically. Animation in its visual form is using various element and technique that common in visual media design. This technique historically can be look down to past media that already used before the advent of animation. One of the important visual elements of animation film is visual character element. Visual character is an embodiment of characterization from the scenario. The embodiment done through the design of visual character that made to facilitate the movement in order to make audience understand the story. Character design and its movement in animation through the detail planning must be able to show its personality. In order to show it, the designer uses various technique and methods such as: acting and expression which achieved through character visualization of gesture, movement, voice and other form of body language. Many form of that character visual expression not only used for delivering the story but also to convey meaning to audience. One of the popular genres of animation made in Indonesia is a fairytale (dongeng) animation. Fairytale animation derives its story from folklore (cerita rakyat) of Indonesia. Though it is a misconception the folklore is considered as children friendly story therefore deemed appropriate to be used as animation story for children. One of the popular folklore or fairytale stories that often adapted for animation is Timun Mas story. This animation character gesture study hopefully can be considered as the way to enriching the study of animation as media in Indonesia and in the end can be use to further study of methods and process of character design in animation.

KEYWORDS: Animation, Character Design, Timun Mas, Gesture, Fairytale, Embodiment

INTRODUCTION

Nowadays animation become one of the flagship products of creative Industry in Indonesia, as declared by Bekraf (Indonesia Creative Economy Board) by submitting animation into their managed sub sector, which is under film, animation and video sub sector. According to the statically data released by Bekraf, animations are among the fourth of the creative economy sub sector that growing rapidly, in which animation grow around 6, 68% in the year 2015. More data also indicating that direct investment for film, animation and video reach 24,02%, which among the biggest sub-sector that have direct investment compared to other sub sector under creative economy according statistical data from Bekraf economic survey in year 2017

Other indicator about how high animation production in Indonesia can also be seen by how many animation serials and big screen animation currently under production stage and released in this year alone. Animation serial that already released and broadcast by local television station are: Keluarga Somat produced by Dramtoon (broadcasted since 2013 by Indosiar), Adit Sopo Jarwo produced by MD Animation (broadcasted since 2014 by MNC TV). While animation for big screen that will be released this year are: Knight Kris produced by Viva Fantasia, and Si Juki the Movie produced by Falcon Studio. There is one more animation for big screen that still in production stage: Aji Saka produced by MSV.

Since the production of animation in Indonesia is getting higher therefore the current study of animation in Indonesia is needed more than before. As an art form animation besides having economic value from entertainment commodity aspect, animation is also a media that can be studied further from much aspect historically, socially, theoretically and critically. As a media that uses many visual elements, animation also take advantage from many techniques that often use on visual media design. These techniques historically have root that can be traced back to past media before the advent of animation. Therefore, researcher of animation that have visual design background inclined to focus on this visual techniques use by animation and how the techniques take advantage from visual elements in animation.

One of the important visual elements in animation is the uses of visual character element. Visual character in animation is an embodiment of characterization from scenario. This embodiment done through visual character design that will be animated as a sequence of movement in scene in order to make audience understand the story. The design of the movement not only need clear pose but also the detail plan on how to show the personality of the character itself.

In order to show the personality of character, animator as a movement designer, do the acting through visualizing the character movement in the form of drawing. Acting in character embodied through picturing body and face expression such as gesture, movement, voice and other body language. Many of that expression not only use to convey the storyline but also to show meanings to audience consciously or unconsciously. Therefore, animation study that focusing on animation character expression like gesture and so on hopefully can enriching the study of animation as a media, and finally can contributing to methods and process of design character in animation especially in Indonesia animation.

Out of many animation genres which currently released or in production stage in Indonesia,

there is one that quite popular, which is fairytale animation derived from folklore. This animation usually use story adapted from classic Indonesian folklore. Since the story is already popular whether in book form or other media. Although a misconception, classic Indonesian folklore always considered friendly for children, thus when adapted to animation mostly made with children as the target audience. One of the popular stories from classic folklore that often adapted to animation is Timun Mas. Timun Mas is folklore that popular among Javanese. The story tells about a daughter of a widow named Timun Mas because she was born from magic cucumber. The magic cucumber itself in the past given by a ferocious giant under the promise that when the child grow into teen hood will be given back to the giant for his supper. The story ended when Timun Mas prevail over the giant and kill it using several magical items. Timun Mas as an animation form is already made in many version and adapted since the infant of animation industry in Indonesia. Therefore, as a subject of animation study Timun Mas animation offer a potential topic especially as animation study that focusing on character gesture comparison in animation made in Indonesia.

Character Gesture and Pose in Animation

Stan Lee and John Buscema in *How to Draw Comics the Marvel Way* (1977) said that: "Just being able to draw the figure is only half of the work. When you're drawing comic book superhero saga, you've got to be able to move it-to animate it-to put it in action!" What Lee and Buscema means is in drawing superhero character as any visual character in order to show its dynamic, the artist must carefully plan and chose the pose that can present the action as maximum as it can be. Since the pose function is to show the story and helping the reader or audience to understand what happen in the scene. Therefore comic artist as suggested by Lee and Buscema must be able to use quick sketch methods to try every possible pose before choosing the most appropriate pose, and then detailing it. These methods are not that different with methods that animator does when drawing a character movement in animation. Like comic artist animator often make quick sketches of movement sequences before settle with the sequences that he or she deem as the most appropriate.

Like Lee and Buscema, Tom Bancroft in his book *Character Mentor* (2012) also underlines the importance of using pose as a way to delivering meaning to the audience. In the *Posing Your Character* section, Bancroft divide pose of character into four types: First is *Storytelling* or *Acting Poses,* where the character in this pose is trying to tell a story or to showing something as we can see in **figure 2.1**. Storytelling pose is an expressive pose used to show the character emotion even without character have to speak something. This pose according to Bancroft is the essence of body language that conveys thought or emotion.

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Figures 2.1
Storytelling/Acting Pose

The second pose is the *Dynamic* or Action *Pose*. This pose as sown by figures 2.2 include all of the pose that showing the courage or heroic of character like most superhero or sometimes it is also called movement pose to show what the character doing.

Figures 2.2
Dynamic/Action Pose

The third pose called Display *Pose* as shown in figures 2.3 is the pose that showing character pose with open arm and big smiles on the face it is also called *Ta-da Pose*. Display pose often used in mascot and merchandize where character use as an icon that can be seen from front or behind. Usually this pose did not have story or message or in other word just used to show the character look adorable or cute.

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Figures 2.3
Display Pose

The last pose according to Bancroft is *Alluring* or *Sexy Pose*. As shown in figures 2.4 just like display pose, alluring pose is a subset of storytelling or dynamic pose. However this pose is a very specific pose and often used thus included in different category. This pose basically use as pose to show beauty or sensuality of the character.


Figures 2.4
Alluring / Sexy Pose

Pose itself considered as important factor in animation as written by Parag Chaudhuri, Prem Kalra, and Subhashis Banerjee in View *Dependent Character Animation* (2007) on the sub chapter of *Principal of Animation* : there are two approach in the creation of movement in animation which is straight ahead versus pose to pose. Straight ahead refer to animation that made in the progressive state starting from movement in frame number one and continuously to next frame in linear fashion. While pose to pose refer to animation that made by plan ahead the key pose in the key frame and then after that animator completing the in-between frame in non-linear fashion. The approach taken by pose to pose has been planned since the development of storyboard stage through character sketch in various pose on the model sheet.

The importance of pose to pose approach also explained by Eric Goldberg in *Character Animation Crash Course* (2008). According to Goldberg Pose to pose is a method of animation

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production done by making the key pose as initial steps, and then going back to starting point (or any other point in sequence) to completing the breakdowns and in-between. Goldberg emphasize the importance of pose in character animation by explaining about attitude pose, which he called as a pose that showing expression through entire body, so the audience can see what character think and feel. The success of character pose in animation can be seen from the line of action: the imaginary line in character to represent the flow of character movement as shown by figures 2.5.

Figures 2.5
Line of Action Attitude Pose
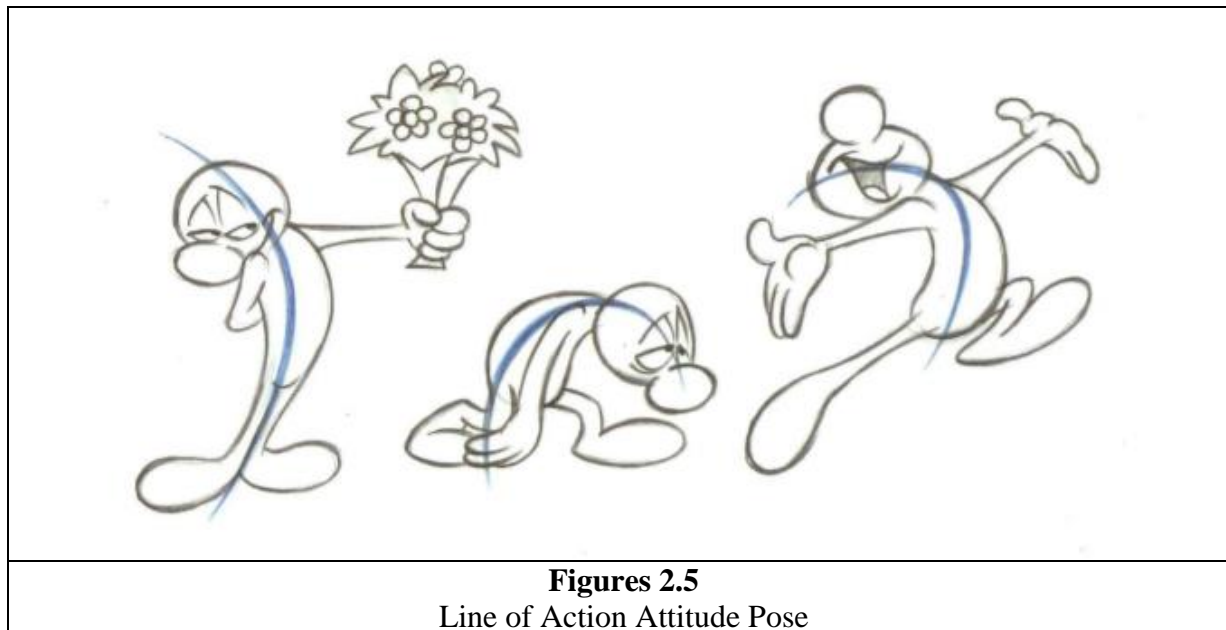
The uniqueness of key pose of the character in animation will shown the uniqueness of the character itself. The duty of animator is creating the pose that can be used to communicating with the audience. If the key pose of the character displaying what the character do, then the breakdown is how the character doing it. Of course the pose to pose approach is not the sole approach used in animation production, other approach also needed in animation production.

Just like Chaudhuri, Kalra, and Banerjee, Steve Roberts in *Characters Animation Fundamentals* (2011) also emphasize two approaches in production of sequence in animation: 'straight ahead' and 'key-to-key' (or also known as 'pose-to-pose'). In key-to-key animation, the key positions or pose in an animation sequence made first before the interval part (*in-betweening* or *tweening*) is being made. Roberts compared the use of straight ahead approach which according to him more appropriate for making realistic action sequence since offering more fluid and dynamic movement illusion. However this approach carries a risk and demands the consistency of proportion and exact pose. In the meantime, the pose to pose approach more appropriate for dramatic and emotional scene where relation and composition between character and its surrounding become an important thing. However, the successful animation often uses both approach and technique. Nowadays with the advent of 3D software for making animation the pose to pose approach more likely being used, since the in-between created automatically by software

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through interpolating technique with the risk of making the animation movement become weird and unrealistic thus still requiring animator to make correction and manual adjustment to smooth the in-between.

The Pose to Pose term itself popularized firstly by Disney Animation Studio as noted in *Illusion of Life* (1981) by Frank Thomas and Ollie Johnston. In the sub chapter of Straight Ahead Action and Pose to Pose, Thomas and Johnston explain that Straight Ahead offer spontaneity while pose to pose offer clarity and strength. This result comes because Pose to Pose made by animator with planning and uses to control the straight ahead approach which can become uncontrolled.

The connection between pose and gesture in character design of animation further explained by Rolf Giesen and Anna Khan in *Acting and Character Animation The Art of Animated Films, Acting, and Visualizing* (2018): Process of animation started since the Pre Production stage by development of character into model sheet that visualizing the pose and face expression of character. The livelier the pose the better, sometimes the special signature of a character not come from the design but based on the pose that can display their personality. In order to do it animator need the additional knowledge of acting. The art of acting in character animation lies in detail, in gesture, and little thing that makes the character still remembered even after 100 years of its created. May be not in the acting it self but through their personality. Simple gesture and movement in character of animation that may not be expected then become the reflection from the animator personality itself.

Animator generally not trained to do acting, since they themselves is not an actor, but they do the act through their tool such as pencil or computer instead their body. Acting through body mostly done in performance art by actor and actress which devoting their life time to develop it. That is why in the infant stage of animation industry, animator often collaborate with actor and actress to work together developing the poses of animation character through their acting talents. This fact can be look in animation that produced in early years that use body movement and gesture from actor and actress through rotoscoping technique and later as reference. The body movement and gesture made by actor and actress as reference then adapted to drawing by animator to showing the expression, and the emotion of animation character, thus emphasizing the gesture and pose as an important factor in animation.

According Karsono H Saputra in *Jurnal Manuskrip Nusantara* (2010) the story of Timun Mas is a classic folklore that spread among Javanese people since a long time. Timun Mas story is derived from the Anthology of Panji story. Other folklore that included in Panji Story beside Timun Mas is: Keong Emas, Panji Laras, Andhe-Andhe Lumut, and Kethek Ogleg. Many of the stories inside the Anthology of Panji story later will be written as a manuscript and or published as a book, theatrical play targeted for children. The oldest written artifact of story of Timun Mas is already researched during Dutch Colonization Era as noted by Jan Just Witkam in *Inventory of The Oriental Manuscript of the Library of The University of Leiden Volume 11* (2007). According to Witkam the story of Timun Mas already recorded as written form in the collection of custom and believe of Java, prose, observation and the diary of Christian missionary in Kediri East Java, that created in 1900's and copied in year 1927.

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THE PURPOSE OF RESEARCH

The purpose and target of this Character Gesture Comparison on Timun Mas Animation (Si Unyil) Made by Drs Suyadi and Timun Mas (Cerita Rakyat) Animation Made by Bening Studio research can be separated into two sections which is:

Through this Character Gesture Comparison on Timun Mas Animation (si Unyil) Made by Drs Suyadi and Timun Mas (Cerita Rakyat) Animation Made by Bening Studio research the gesture and pose of animation character on the fairytale animation genre can enriching the scoop of animation media research in Indonesia. Also through this Character Gesture Comparison on Timun Mas (Si Unyil) Animation Made by Drs Suyadi and Timun Mas (cerita Rakyat) Animation Made by Bening Studio research, the data about techniques or conceptual background used by the creator: character designer and animator in Indonesia to create character animation on classic fairytale animation genre can be discover.

Hopefully the Character Gesture research can be used as an additional reference for further animation media research in Indonesia and the data gathered in The Character Gesture and animation character research can be used by character designer and animator alike to design the character in animation as needed.

THE METHODS OF RESEARCH

The methods in this research will be divided into two stages. First stage is a method that being used to gather the data needed by the research and the second stage is a method being used to analyze the data of the research. The methods used to gather data in this research are literary studies, where the object of the research gathered through movie library whether it is on online sites like YouTube or through archive of private collection. All the movies gathered are recorded to digital form for analyzing stage. The recording done through the downloaded process with the help of audio-visual software and hardware. The methods used to analyzed data are descriptive and deconstruction-reconstruction methods. The animation used for object of the research after downloaded will be cut into clip of sequence to ease the process of analyzing. The analyzing process of the visual elements from the clip of sequence will be conduct using a screen capture process to capture the key frame of character in animation. This key frame of character later will be deconstructed-reconstructed with audio-visual software to identify the pattern of gesture and pose used by the character. Later on each pattern inputted into tables for further analyzed using interpretation based on theories from other research about character gesture and theories used as references on animation.

Comparing and Analyzing the Animation

In the early process of data gathering to discover just how popular the Timun Mas folklore as animation in YouTube, the researcher found this as the top search result in YouTube search engine:

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No	Title	Duration	Produced by	Year
1	Timun Mas (Seri Cerita Rakyat)	12 minutes 31 second	Kastari Animation Studios	2014
2	Timun Mas (TOTA series)	7 minutes 15 second	Glue Studios	2011
3	Keong Emas -Timun Emas	21 minutes	Unggul Cipta Piranti	2010
4	Timun Mas (Cerita Rakyat)	52 minutes 29 second	Bening Studio	1993
5	Timun Mas (Si Unyil)	25 minutes 01 second	PPFN – Drs Suyadi	1975-1984

Table 5.1
List of Timun Mas animation

There are probably many more Timun Mas animation that not listed in this research, however based on this early findings, the researcher choose two of the animation which is: Timun Mas (si Unyil) made by Drs Suyadi and PPFN (Pusat Produksi Film Negara-State Movie Production Centre) developed from 1975 to 1984, and Timun Mas (Cerita Rakyat) made by Bening Studio in 1993. The reason to choose both title for object of comparison research, come from the fact that both are 2D animation where the research assumed will use straight ahead and pose to pose animation techniques approach. Other reason to choose both title as object of the research are both title considered as milestone representation of Indonesian animation industry. Timun Mas (Si Unyil) is considered as second most important early animation in Indonesian after Indonesian first animation production titled: si Doel Memilih in 1955 by Dukut Hendronoto. The long production process of Timun Mas (Si Unyil) also taken as consideration since the animation start in 1975 but only finished and broadcasted in 1984 as part of si Unyil show on TVRI. In the other hand Timun Mas (Cerita Rakyat) made almost a decade after Timun Mas (Si Unyil), while still using 2D techniques its assumed already use more modern technique and approach judging by the quality and how the character move more fluidly.

Using the chosen research methods both animation played and recorded to further analyze. Timun Mas (Si Unyil) recorded from the analog copy of documentation gathered from TVRI broadcast. The quality of copy like many home analog recording is sometimes disturbed by scratch and jitter due to the degradation of magnetic tapes reused. The resolution and color also in lower standard compared to modern digital video. In the other hand Timun Mas (Cerita Rakyat) animation which recorded from digital video have better quality even tough the original appear come from video compact disc (VCD) format which have the low quality resolution and color compared to modern digital video. Next both animations saved as digital video files played through video player software called VLC in computer with Windows operating system. VLC chosen as application to play the Timun Mas animation artifact because it have the needed features such as: ability to fast forward and rewinding the video frame by frame, while also showing the SMPTE (*Society of Motion Picture and Television Engineer*) time code to indicating video

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playback position. This feature enabling the researcher to freeze frame the scene and captured the sequence as individual image to be used later for gesture and pose analyzing.

The analyzing process of both animation start with play it normally in linear mode (the animation being played back from start to finish) and then play it in non linear mode (fast forward or rewind it into particular part). The playback in linear mode is necessary in order to make the researcher understand the story of the animation and taking notes on interesting part of animation for further detail analyzed. After the playback in linear mode the researcher then begin capturing the sequence of animation in still image form through non linear playback. The image captured from the process then sorted into categories that represent the gesture and pose based on this parameter:

| No	Character	Scene
1	Animation of Main Protagonist Character : Timun Mas	Running because being chased
2	Animation of Main Antagonist Character : Raksasa (Giant)	Chasing
3	Animation of Supporting Character : Ibu (Mother of) Timun Mas	Frightened
4	Animation of Supporting Character : Animals	Responding to situation and condition

Table 5.2
List of Timun Mas Animation Character

All parameter determined to sort the image into categories for further analyzed based on several reasons which is: Both animations use Timun Mas folklore in minor different version, with main resemblance such as both displaying Timun Mas as main protagonist character, and the vicious giant as main antagonist character. Both animations also displaying mother of Timun Mas and animals as supporting character. All character even though use different composition, still occupy the same exposed space that can be analyzed its gesture and pose.

Other reason used in this research parameter involves categories of movement done by all Character that fall into: Run away scene from giant chase for main protagonist character Timun Mas. This scene chosen because the essence of story for Timun Mas is about the struggle of the main protagonist character running away from vicious giant that try to devour her. Chasing Timun Mas scene for main antagonist character the vicious Giant. This scene chosen because the essence of story for the giant is about the struggle of the main antagonist character chasing away Timun Mas for his supper. Frightened scene for supporting character the mother of Timun Mas. This scene chosen because the essence of story for the mother is about the frightened state of mother that will loose her daughter because the giant want to eat her child for supper. Responding situation and condition scene for supporting character the animals. This scene chosen because the animal is part of the universe population that surrounds the story.

After determining the reason for the categories researcher then choose the scene that

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considered fall into categories representation in both animation through the capturing process frame by frame. The result of the capturing process called raw captured frame done automatically when researcher set the record button of VLC application, where the process use the settings as follows: Nframe for Nseconds of animation playback. Nframe means the total number of frame being captured and Nsecond means is the position of playback time of animation. Later the Raw captured frame then sorted again through reduction process. The reduction process done based on the manual sorting by researcher by choosing the most appropriate image frame that shows the key pose of sequence. This is done so the image can be analyzed further for its gesture. The chosen image frame than edited back to sequence clips using image editing software Photoshop that have layering, tracing and simple animation features. Each frame reconstructed using the features in order to simulate the movement as sequence as shown by thumbnail below:

Figures 5.1
Thumbnail sample of animation sequence reconstruction
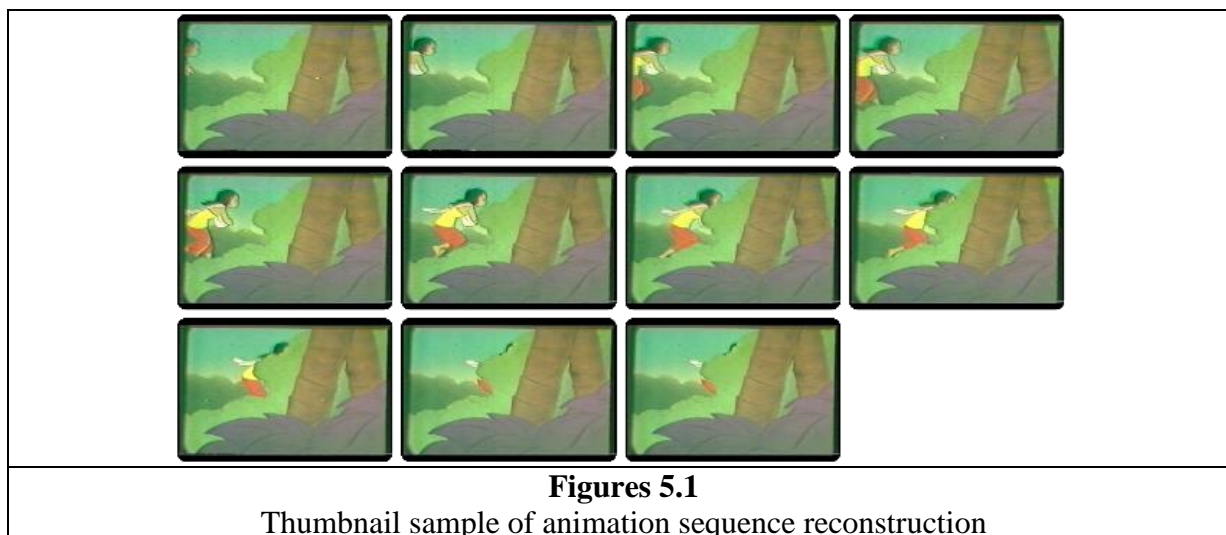
Next the character on each frame traced on its contour using curve tool that later converted into lines in separate layer in order to create the highlight of pose and gesture of each character as shown by figures below:

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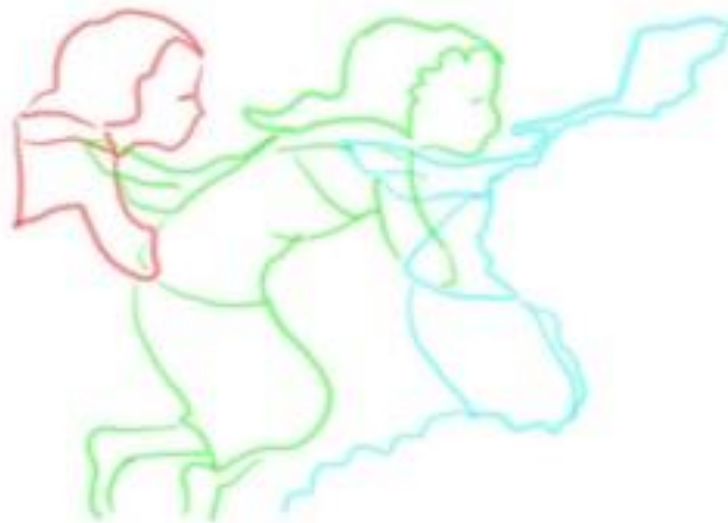
Figures 5.2
Sample of traced contour of animation character

After that the researcher begins the interpretation process of the sequence and its highlight contour using the parameter reference on literature review on chapter 2. The researcher starts their first interpretation on protagonist character of Timun Mas (Si Unyil) character as follow:
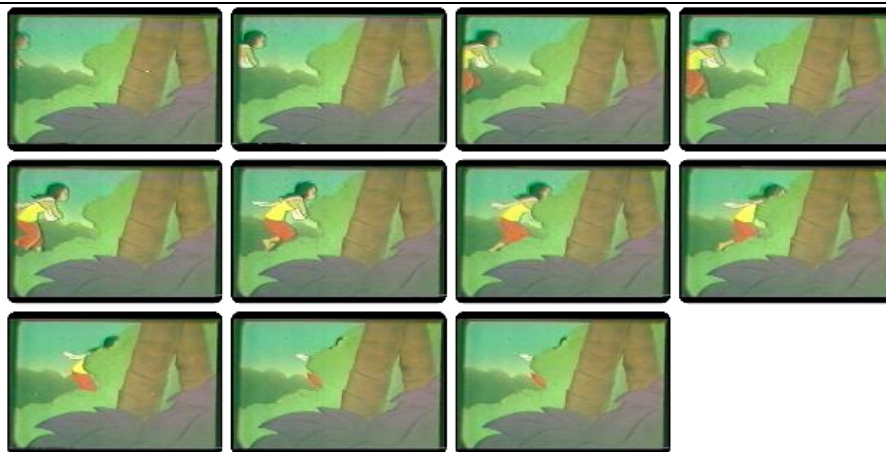

Figures 5.3
Sequence of Timun Mas (Si Unyil) animation Timun Mas running away from the giant

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As explained before the quality of recorded copy of Timun Mas (Si Unyil) is quite low due to the nature of analog degradation of magnetic tapes. As a result some part of captured image when digitize and traced create defect called digital artifact that makes the visual quality sometimes look distorted, blurry and other visual blemish. However since the frame rate of Timun Mas (Si Unyil) is also quite low it also helps the researcher to reduce the frame that need to be sorted in. Therefore the interpretation process of Timun Mas (Si Unyil) produces the result as follow:

Figuresr 5.4
Traced Character of Timun Mas (Si Unyil) animation, Timun Mas running away from giant chase
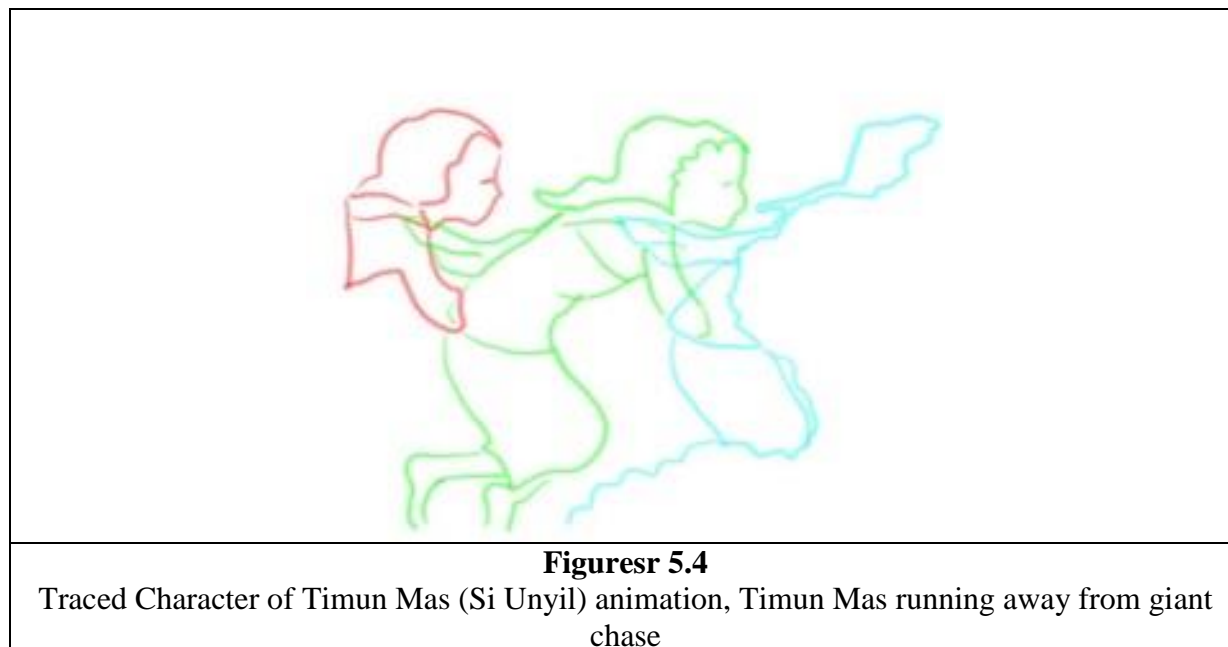
Technically Timun Mas (Si Unyil) animation made using traditional 2D animation techniques over cell, where the sequence of movement made frame by frame over transparent cell with separation of its foreground and background. The separation done not only as a means to save the cost but also to ease the production since the animator only need to draw and paint the character image. The visual style of character choose by the creator (the late Drs Suyadi), is visual style called the clean line style, is a form of visual style popular among comic illustration in Europe where Drs Suyadi take the illustration course. However the clean line style used by Drs Suyadi have particular signature of Indonesia influence in the form of character body and face. Besides character body and face the influence of Indonesia can also be seen in the movement and position in scene too, which have resemblance with Javanese shadow puppet. Drs Suyadi known as shadow puppet fans and often uses the gesture of shadow puppet on his illustration. That influence appear in Timun Mas Animation in the form of movement and gesture of character in particularly when character running away from giant chase and also from the side view display of scene.

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Figures 5.5
Timun Mas (cerita Rakyat) sequence aniamtion, Timun Mas running away from the giant
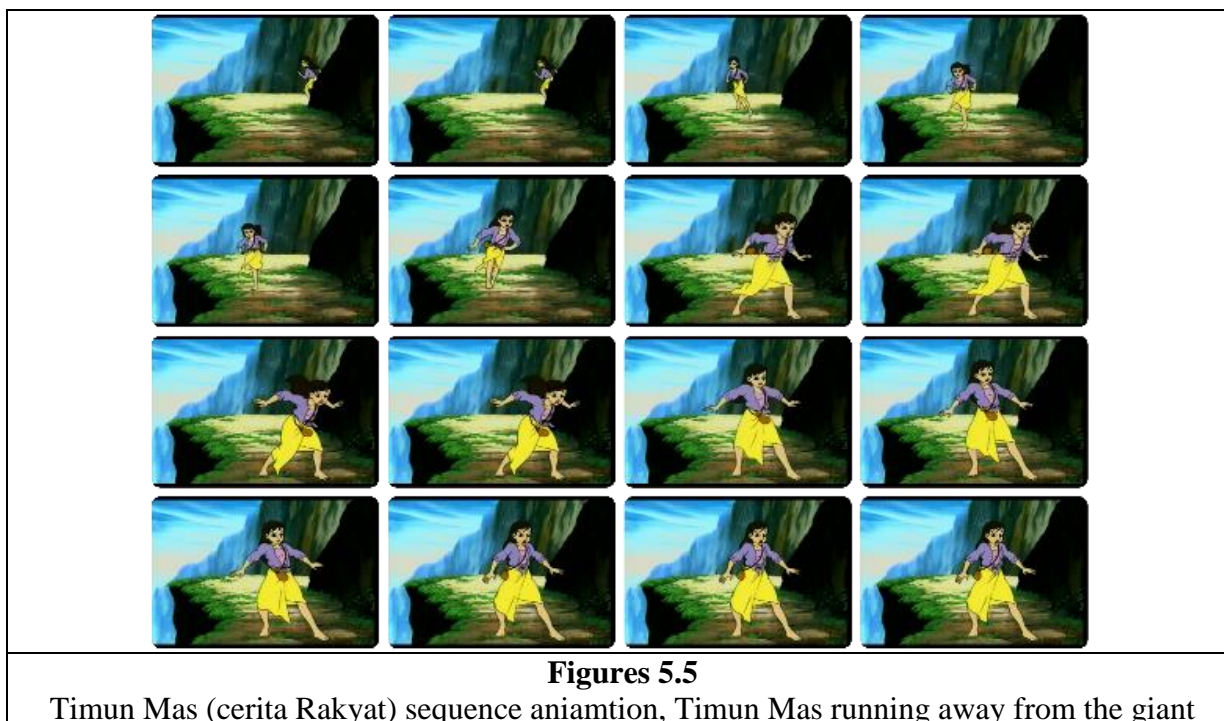
In comparison with character movement from Timun Mas (Cerita Rakyat) animation the researcher come up with different interpretation analysis which is: Although created using the same 2D animation traditional techiques, Timun Mas (cerita Rakyat) made by Bening Studio already included the modern style. This can be looked from the view of scene which incorporating the perspective that allow Timun Characters have foreshortening as shown by figures 5.5. Technically this style requires much more advanced skill from the animator, as he or she must maintain the consistency of proportion during the sequence while also making sure the movement looks natural. Besides using the perspective view Timun Mas (cerita Rakyat) also included the element of secondary action and anticipation that influenced by Disney style of animation. As noted by literature review in chapter 2 that the secondary action and anticipation derived from 12 principle of animation coined by Thomas and Johnston in Illusion of Life.   The visual style of Timun Mas (Cerita Rakyat) animation generally can be categorized as Disney visual style; the style can be seen in how the Timun Mas (Cerita Rakyat) make the human and animal character appearance including their gesture and movement. However the Indonesian influence still appears in the form of character clothing style. Other style that also influence Timun Mas (cerita rakyat) is appear in the presence of television cartoon style of that decades which quite different than animation movie style. This can be seen in the efficiency of frame number uses and the reuse of cycles throughout the animation. This style of choice will influence the key pose in the animation scene. Besides that the television cartoon style can also seen in the choice of fewer color scheme compared to color scheme use in movie animation.

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Figures 5.6
Traced Contour of Timun Mas (Cerita Rakyat) character Timun Mas running away from the giant

Besides the contrasting factor shown by the comparison between Timun Mas character used in both animations, the other contrasting factor can also be seen in the giant character as explained below:
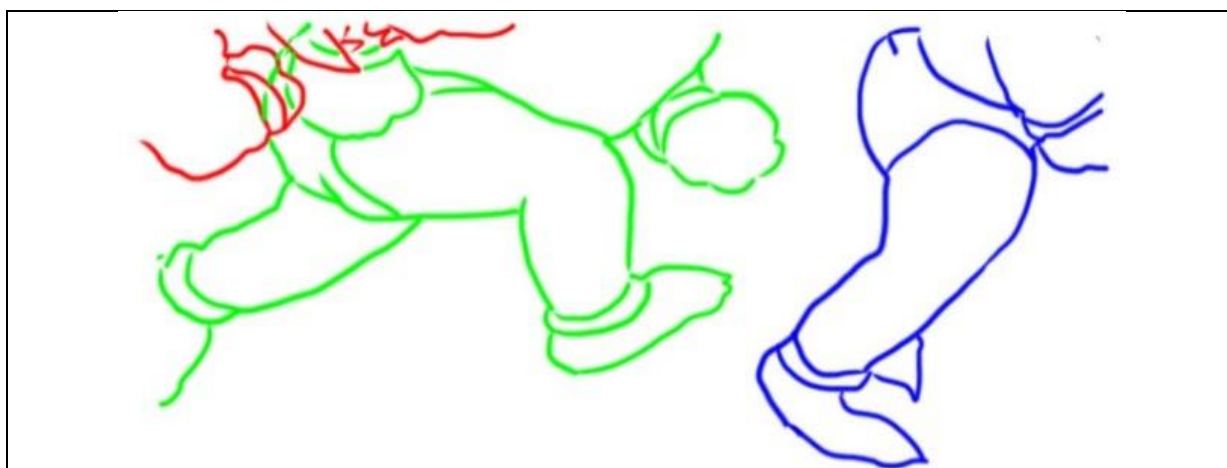

Figures 5.7
Sequence of Timun Mas (Si Unyil) animation, the giant chase Timun Mas

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The vicious Buto Ijo giant pictured by Timun Mas (si Unyil) animation, appear directly influenced by Kala or Buto character in Javanese shadow puppet. The feature appears in the visualization of shoulder bracelet and ankle bracelet which known as characteristic of shadow puppet giant character. The same features also appear in the face expression and fang that adding the viciousness of the giant which also have resemblance with giant character in shadow puppet. The gesture and pose of the giant also use the stance of giant character in shadow puppet.

To enhance the scale of enormous size of giant, the giant character in chasing scene of Timun Mas (Si Unyil) animation displayed only part of his body while other part shown out of frame or blocked by other objects, however the giant movement still displayed with fast movement. This decision of course influenced by the technical reason of animation production efficiency whether the animator do not need to draw whole character which will takes too much time and budget or the composition of animation layout on the screen.


Figures 5.8
Traced Contour of Timun Mas (Si Unyil) giant character animation, the giant chase Timun Mas

In the other hand the visualization of Timun Mas (Cerita Rakyat) animation using different approach. Even though the color used by character still use green color as the name Buto Ijo means giant green, anatomically the character looks very cartoony and generic. The character lacks the Indonesia appearance visually. It can be indicated by the accessories used by the giant which use the skull necklace and cloth trouser, the face expression of the giant character also looks generic and has resemblance with giant in western fairytale illustration.

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Figures 5.9
Sequence of Timun Mas (Cerita Rakyat) animation, the giant chase Timun Mas
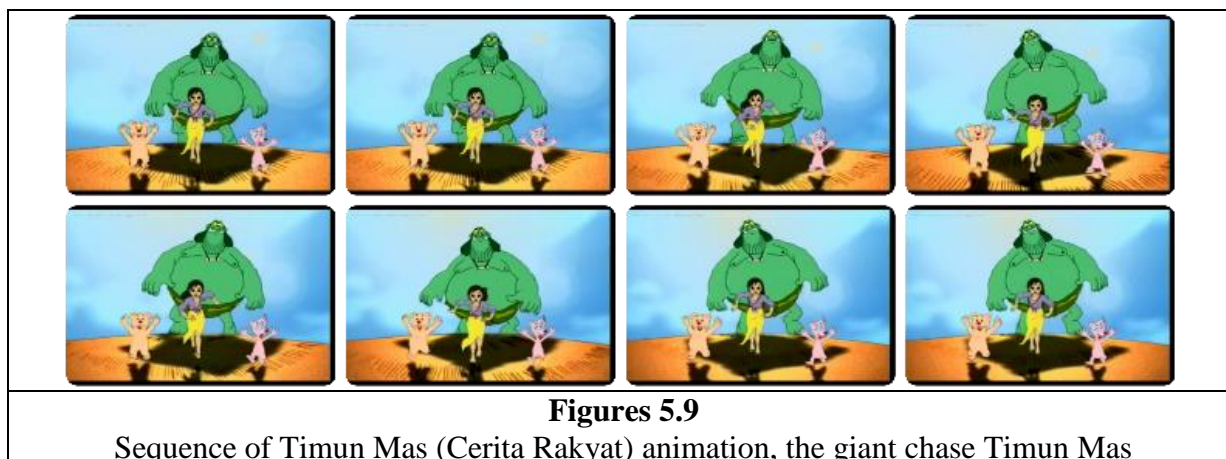
However the gesture and movement of the giant in Timun Mas (Cerita Rakyat) animation appear much more life like, since it applied the weight principal indicating by the slower movement. The secondary action and anticipation principle of animation also used in the giant character of Timun Mas (Cerita Rakyat) made by Benign Studio as a sign of the much more modern approach in the creation process.

Figures 5.10
Traced contour of Timun Mas (Cerita Rakyat) giant character animation, the giant chase Timun Mas

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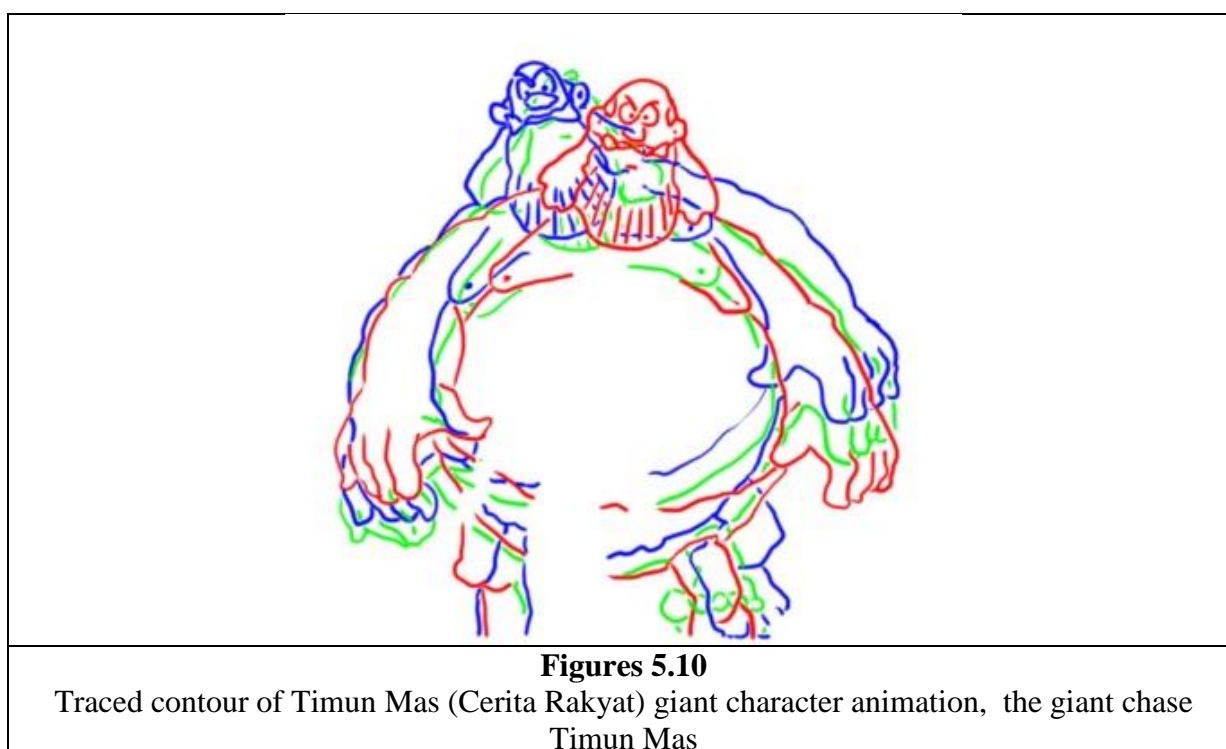
The third character used as object for this pose and gesture character research is Timun Mas mother character. In this analysis researcher also found the distinctive contrast in the approach taken by the usage of the character in both animation as explained below:

Figures 5.11
Sequence frightened mother of Timun Mas in Timun Mas (Si Unyil) animation
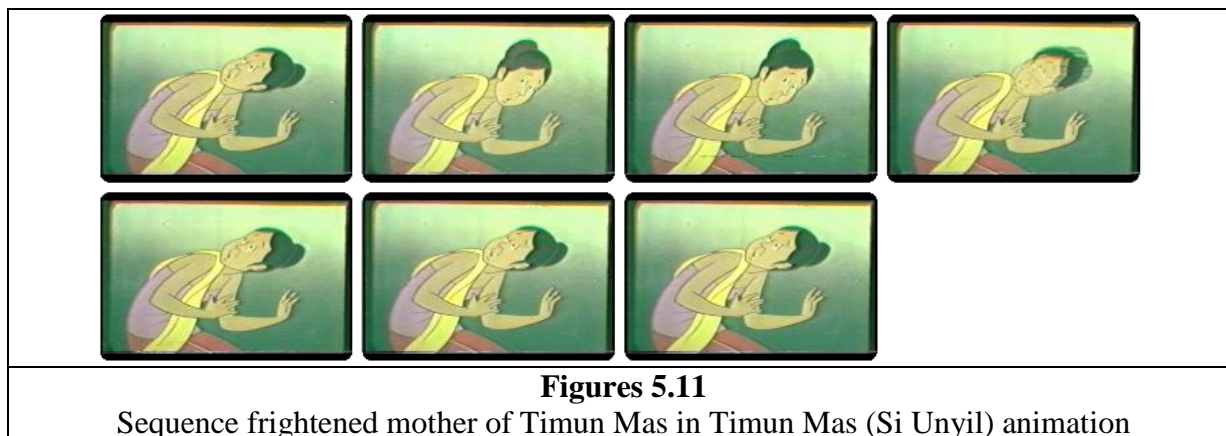
Timun Mas mother character in Timun mas (Si Unyil) animation, visualized as more passive character in the beginning, this marked by her kneel down stance and frightened by the arrival of the vicious giant character from behind her. The frightened and helpless stance also supported by the simple clothing style of torso wrap clothes she wear to highlight the helplessness of peasant under the clutch of vicious giant. However, the behavior of Timun Mas mother in Timun Mas (Si Unyil) animation change drastically when in following scene displayed as supplying her daughter with various magical stuff to fight the vicious giant. The Gesture and the pose chosen to visualized the Timun Mas mother, while still look concern is a gesture and pose of blessing the daughter of her quest to fight the vicious giant. The scene also marked by the focus of shot that placed the mother hand position over the open hand of her daughter as symbolism of the old phrase: giving hand is much better that receiving hand.

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Figures 5.12
Traced contour of Timun Mas (Si Unyil) mother character aniamtion frightened

Due to the difference in version of story the Timun Mas (Cerita Rakyat) did not have exact same scene of the frightened mother like Timun Mas (Si Unyil). However, the frightened scene of Timun Mas mother in Timun Mas (Cerita Rakyat) can be shown through the scene of Timun Mas mother visiting the cave where vicious giant reside. The gesture and pose used by the mother of Timun Mas character visualized her confusion and scared, when she has to enter the cave with only torch as lighting. Timun Mas mother character also look surprised by the giant appearance. The difference that Timun Mas mother in Timun Mas (Cerita Rakyat) animation compared to Timun Mas mother in Timun Mas (Si Unyil) character clearly shown by the fact that Timun Mas mother in Timun Mas (Cerita Rakyat) having more initiative and courage since she come to the cave to meet the giant.

Figures 5.13
Sequence frightened mother of Timun Mas in Timun Mas (Cerita Rakyat) animation

This active visualization also become the contrasting factor of both mother character in Timun Mas (Si Unyil) and Timun Mas (Cerita Rakyat) since in the later story both character changes the behavior. Mother character in Timun Mas (Cerita Rakyat) becomes more passive as shown on the scene where the mother must encounter the giant. While the Timun Mas mother in Timun Mas (Si Unyil) become more active by give blessing and supplied Timun Mas with magical item to fight the giant, mother character in Timun Mas (Cerita Rakyat) just frightened and later collapse under the clutch of vicious giant.

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Figures 5.14
Traced contour of Timun Mas (Cerita Rakyat) mother character aniamtion frightened

Last character being used for this pose gesture research is animal character that appears as supporting character as explained bellow:

Figures 5.15
Sequence of animal character of Timun Mas (Si Unyil) animation

The animal's character in Timun Mas (Si Unyil) animation appears more passive and only function as visual completion. This once again show the Javanese shadow puppet influence, where the animal character sometimes appear only in 'gunungan' form (the type of puppet that appear as a marker of prolog or the change of scene in shadow puppet performance), the animal in gunungan displayed as static figures. While the animals in Timun Mas (Si Unyil) animation have a sequence of movement or cycle but just like the animal picture in 'gunungan' their appearance only serve

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function as visual completion to support the settings of scene of jungle or village in the edge of the jungle. Animal character in Timun Mas (si Unyil) shown the gesture and pose of real animal that detach from the intrigue faced by human character. Their appearance as visual completion only for responding the situation and condition on the village in the edge of the jungle as settings for the animation. The animal character gesture and pose attachment with the frightening situation only happen when the animal become the alternative target of the giant when he can not devour human.

Figures 5.16
Traced contour of Timun Mas (Si Unyil) animal character animation

The contrast of the animal character usage in Timun Mas (Cerita Rakyat) animation compared to animal character usage in Timun Mas (si Unyil) animation is quite big. The animal character in Timun Mas (Cerita Rakyat) not only more active but also has interaction with human character throughout the story. The animal character in Timun Mas (Cerita Rakyat) have real supporting roles because visualized as the jealous and care siblings of Timun Mas, who can talk, have ill fated ambition, care for others and have character arch.

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Figures 5.17
Sequence of animal character of Timun Mas (Cerita Rakyat) animation

The character design of animal character used by Timun Mas (cerita Rakyat) having a heavy influence of western cartoon style which design the animal character with human look and personality or usually called anthropomorphic because the character have motive and mission that influencing the story. The Timun Mas (Cerita Rakyat) also successfully incorporating the pose and gesture of teenage child with their misdemeanor and ambition as character arch of the story.

Figures 5.18
Traced contour of Timun Mas (Cerita Rakyat) animal character animation

CONCLUSION

As final conclusion in this research of character gesture and pose of character in Timun Mas (Si Unyil) and Timun Mas (Cerita Rakyat) there are several factors that can be noted as follows:

Character design appearance in both animations is a choice taken by the creator when they interpreted the story through visualization as shown by the contrasting factor of character design

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difference and resemblance in line with the minor difference of Timun Mas story used by each animation.

The contrasting factor in the visualization difference of character design used in Timun Mas (Si Unyil) compared with Timun Mas (Cerita Rakyat) animation also determine by the choice of visual style of each creator with several considerations such as: technical complexity, budget and methods efficiency and also cultural factor that influencing the creator.

The creator also has freedom to interpreting and adapting the original story into animation form and even though the Timun Mas (si Unyil) animation compared to Timun Mas (Cerita Rakyat) have more tendency to stay true to the origin of the story based on the fact of the usage of shadow puppet visual and movement style, both animation use modern influence in the form of: visual style of the character as needed by the animation medium.

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