Designing Motion Comic About Information of Indonesian's Traditional Medicine (Case Study: Djammoe)

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Abstract. Jamu is an Indonesian traditional health beverage, but among young people it is deemed out-of-date and a drink for old people. These images take form because young people only get minimal exposure to jamu and because there are modern beverages that they prefer. In this project the theme of information about jamu will be presented in the form of a digital comic, because the interest of reading textbooks among young people has been gradually diminishing and they prefer reading entertainment books, such as comic books. This project uses literature study. The literature study is conducted to get information about the theme and the design theories that are going to help with the process of designing the project. The final product of this project is a motion comic. Visual research study and keywords are adjusted to the target audience of this project. The result of the research is used as a guidance in the while process of making the digital comic, from the pre-production to the post-production process. This paper focuses on discussing about the application of several design theories in the motion comic project.

Keywords. Health, Traditional, Jamu, Young People, Digital Comic

1. Introduction

Jamu according to National Agency of Drug and Food Control of Indonesia is categorized as traditional medicine. According to them, traditional medicine is an ingredient, or a compound made from plants, animals, minerals, galenic, or a mix of those ingredients that has been used for generations as a mean for remedy and can be applied according to the norm of the public [1]. DR. Ronny Martien during *Festival Jamu Internasional* held by Faculty of Pharmacy of Universitas Gadjah Mada on November 14 2019 until November 17 2019 in Pendopo Hotel Royal Ambarrukmo Yogyakarta, said that *jamu* has been used by Indonesians since ancient times as a health drink. Unfortunately, as the modern day keeps developing, the existence of *jamu* is slowly forgotten. That happened because *jamu* has an out-of-date image. Therefore, so that *jamu* can be enjoyed by the younger generation, *jamu* needs to adapt or collaborate with the modern era that is rich with high technologies in communication and information [2].

On the other hand, while technologies keep developing, the level of interest in reading among Indonesians is still low, especially among the younger generation [3]. The younger generation prefer to read books that are entertaining such as novels, comic books, and magazines rather than textbooks, newspapers, or articles [4]. Even though comic books are still viewed as reading materials for children, it turns out that comic books are more effective in communicating information rather than texts [5]. The

advantage of comic books is that they can communicate complex ideas in a more effective and concise manner [6].

Therefore, communicating information to young people will be more effective using comic books. From that conclusion, making a motion comic is chosen as a way to communicate information about *jamu* to young people. Motion comic is a digital media, it fits with this modern era that mostly uses technology on a day-to-day basis. Motion comic is also easily accessed by everyone who wants to read it if it is made available for online viewing.

In Indonesia there is one leading application for reading digital comic called Line Webtoon. From all the official titles in the application, there is only one title that tells the theme of Indonesian's culture, in contrast there are one hundred and twenty-one official titles with romance as its theme. These data is as of September 2020.

From those numbers it can be seen that people prefer romance comic books rather than comic books with the theme of their local culture. Therefore, this motion comic that tells the theme of *jamu* needs to be realized. The objective of this project is to relay information about *jamu* to young people through their reading medium that they enjoy using modern era gadget. Also, to raise their awareness about *jamu* as Indonesian's traditional drink.

This paper is going to discuss about the adaptation of *Djammoe* into a motion comic, focusing on the application of cinematography techniques, panel personification, and applying closure in paneling. *Djammoe* tells a story about a university student named Intan meeting her mentor named Djagapati Mawa Oesada who is a magical pouch, they cure various health problems using Jamu Ajaib or magical *jamu*.

2. Method

The methodology used in this paper is qualitative analysis method trough literature study. This study is used to help in the designing process, be it writing the story script, designing characters, and deciding drawing style. Literature study mostly helps in the visual aspect and interview study helps in deciding the target demographic group for the final product of this project. Throughout this motion comic there are plenty of panel transitions and characterizing panels. To achieve an engaging experience and creating a cinematic experience while reading, an understanding of cinematography techniques, gestalt principles, and animation principles is needed. For example the cinematography technique such as *types of shots* is used to create cuts between panels, so that the result is as if one is watching a motion picture. Gestalt principle such as *closure* is applied to create the illusion of a complete object from each panel that comes after one another. Finally, animation principles such as *exaggeration* is used to create an over-the-top expressions or actions, not just applying it to the character but to the panel border around them as well. The examples presented in the paper are a mix of the final product and the production process of the motion comic project, but nonetheless the methods still apply in both ways.

3. Results and Discussions

3.1 Application of Cinematography Techniques in Animating Panel Transition

There are many means of animating in a motion comic, be it animating the objects inside the panel or animating the panel itself. This part will explain the application of cinematography technique in animating panel transition. When animating panel transition, imagine the panel itself is a camera. That will create the illusion of a jump cut transition without changing the camera angle or adding a new panel [7]. Also, it can establish the hierarchy of the panels in the indicated page. Other than cinematography technique, some of the twelve principles of animation also come into play in this. The two principles used are timing and anticipation. These aspects are controlled by the reader according to their reading tempo. This kind of transition also creates space between the panels and the page. This technique can be

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achieved by changing the size of the panels. For example, panel A is an extreme close-up and wants to transition to panel B a medium shot (Figure 1). First, panel A is going to be smaller while the image of focus is going to be bigger. Then, when transitioning to panel B, make the image smaller while the panel bigger (Figure 2). This creates the before mentioned cinematic transition, a transition from extreme close-up to medium shot without creating a new panel. Other than that, it also creates the illusion of depth and parallax.
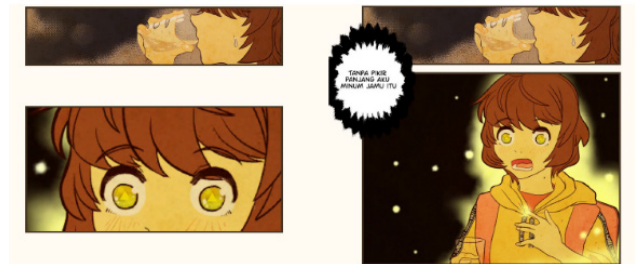

Figure 1. Panel Transitioning from Extreme Close Up to Medium Shot
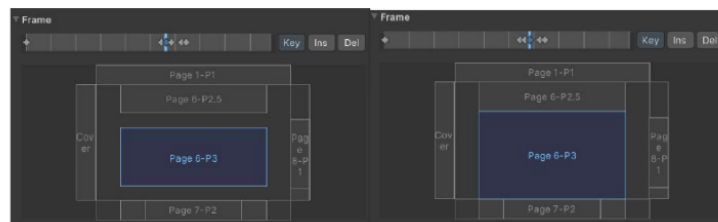(Source: Documentation of Yasmin Satrio)

Figure 2. Animation Timeline of Panel Transitioning (Source: Documentation of Yasmin Satrio)

3.2 Application of Panel Personification in Animating Panel
While previously the panel is imagined as a camera, in this part the panel is imagined as a character, by giving a human characteristic to a non-human object. This can be achieved by changing the panel border characteristic. Rather than simple straight lines, something like a squiggly line or some sharp repetitive lines can also be used to convey certain emotion. This is called a panel personification. This technique emphasizes the emotional condition that is being showed by the character inside the panel. For example, the character is shocked from touching something wet from inside a pouch (Figure 3). Other than drawing the character with an exaggerated shocked expressions the panel around it can also play along by being drawn in exaggerated strokes. Then, when animating, it could just be series of looping images of two frames and from that the timing is adjusted to fit the emotion being convey from the character inside the said panel.

Figure 3. Application of Panel Personification (Source: Documentation of Yasmin Satrio)

3.3 Application of Closure in Panelling

From many gestalt principles there is one that makes use of human's perception in viewing an incomplete object as a complete object--that principle is called closure [8]. In comic books this principle is also applied as an indicator for change of time or movement. Closure appears in the form of "the gutter", the space between two or more panels. Even though the panels are separated, people still perceive them as a chain of continuation, and see them as whole. There are six kinds of closure that are often used in comic books : *moment-to-moment; action-to-action; subject-to-subject; scene-to-scene; aspect-to-aspect,* and *non-sequitur* [9].

This part is going to discuss the use of action-to-action in one page to show the transition of action between the panels. The page starts with a small panel slowly transitioning to a bigger panel to emphasize the intensity and the importance of each movement made by the character in each panel (Figure 4). The movement made by a single subject is called action-to-action. With this kind of panel composition where the size is getting bigger with each panel that comes after one another, a sense of hierarchy is created within the indicated page.

Figure 4. The Application of Gestalt's Closure Action-to-Action in Panel Transition
(Source: Documentation of Yasmin Satrio)

4. Conclusions

Overall, using cinematography techniques in animating transition between panels can create a cinematic experience in a medium that is not entirely a motion picture media. Adding to that, applying gestalt's principle of closure can also create a continuation between panels so that they are perceived as a whole story. Giving a human-like characteristic to a non-human object such as panels can be used as a mean of conveying emotions and movements. Those characteristics can be exaggerated as well to emphasize the emotions being shown by the character inside the panel. With all these techniques the final product is expected to be coherent, appealing, engaging, fluid, and new in conveying the message and achieving the objective.

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