

Visual Adaptation of *Wayang* Characters in Teguh Santosa's Comic Art

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Wayang tradition with its Indian epics of Mahabharata and Ramayana adaptations is the Indonesian high culture acknowledged by UNESCO since 2003. Its stories and characterizations has become philosophical, moral ethics and character learning for the young generations. Those Indian epics have acculturated in every aspect of theatrical and visual arts which are presented in shadow puppet theatre. As the part of traditional visual art, the visual aspect of *wayang* puppet consists of particular and systematic patterns (systems), in relation to role and characterization. In accordance with technological development, the famous epics of *wayang* are presented through popular modern media such as comic. Comic art is a popular media which adored by children and teenagers due to its visual narrative appeal. Many Indonesian comic artists such as Ardisoma, R.A. Kosasih, Oerip and Teguh Santosa adopt *wayang* epics through their own styles. The later artist, Teguh Santosa with his unique visual styles, has contributed color in *wayang* genre of Indonesian comic. Mostly, parallelities between Teguh's style and the visual system of *wayang* role and characterization are detected. This paper discusses how visual adaptations of protagonists and antagonists *wayang* characters into Mahabharata comic series created by Teguh take place. Those visual adaptations are compared with the visual system of Javanese *wayang* puppetry, analyzed qualitative-descriptively with Sociology of Art and Aesthetical Morphology (Art Critic) methods. The results indicate that Teguh comprehends the essence of Javanese *wayang*'s visual aspect, since he adapted it with his own style yet still retains the visual system of Javanese *wayang* role and characterization.

Keywords: *Teguh Santosa, comic, wayang, adaptation.*

Adaptasi Pola Visual Tokoh-Tokoh Perwayangan Dalam Komik Karya Teguh Santosa

Tradisi Perwayangan dengan adaptasi wiracarita Mahabharata dan Ramayana adalah budaya adiluhung Indonesia yang sudah diakui UNESCO sejak 2003. Kisah-kisah dan penokohnya dijadikan model pembelajaran filsafat, etika moral dan karakter kepada generasi muda. Kisah-kisah tersebut mengalami akulturasi dalam berbagai aspek seni pertunjukan dan seni rupa, di mana mereka disajikan dalam pertunjukan wayang kulit. Rupa boneka wayang kulit sendiri sebagai artefak seni rupa tradisi memiliki pola yang khas dan sistematis, terkait dengan aspek perwatakan dan raut peranan tokoh. Seiring perkembangan zaman, kisah-kisah terkenal Perwayangan seperti Mahabharata dan Ramayana disajikan melalui media modern populer seperti komik. Komik adalah media populer yang lazim digemari anak-anak dan remaja karena memiliki daya tarik berupa narasi visual. Banyak komikus Indonesia mengadaptasi kisah perwayangan dengan gayanya masing-masing, seperti Ardisoma, R.A. Kosasih, Oerip, termasuk Teguh Santosa. Teguh Santosa (1942 – 2000) dengan kekhasan gaya visualnya telah memberikan nuansa tersendiri dalam komik Indonesia khususnya genre perwayangan. Terlebih lagi penulis mendapati adanya kesejajaran pola visual antara gaya Teguh dengan pola rupa wayang kulit terkait perwatakan atau raut peranan tokoh. Tulisan ini mengkaji bagaimana adaptasi visual pada beberapa tokoh wayang protagonis dan antagonis dalam seri komik Mahabharata (1983-1985, 1986-1987) sisipan majalah Ananda dan terbitan Misurind karya Teguh Santosa. Adaptasi visual tersebut diperbandingkan dengan pola visual wayang kulit Jawa, dianalisis secara kualitatif-deskriptif, dengan pendekatan Sosiologi Seni dan Morfologi Estetik (Kritik Seni). Hasil analisis menunjukkan bahwa Teguh sebagai komikus memang memahami betul esensi rupa wayang Jawa, karena ia mengadaptasinya dalam komik dengan gaya visualnya sendiri namun tetap mempertahankan pola visual raut peranan dari wayang kulit Jawa.

Kata kunci: *Teguh Santosa, komik, wayang, adaptasi.*

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INTRODUCTION

Comics as popular culture products have a significant role in the world. Starting from the art of entertainment, comics then shifts into learning and education media. From the theme of humor, comic develops into serious, even later able to accommodate artistic exploration and philosophical reflection (Beaty, 2012). Comics entered Indonesia along with the influence of elite and other popular Western cultural arts such as fashion, music, painting and film. Comics have a big impact on the print media in Indonesia, especially in big cities. The presence of images, in addition to supporting narration, is children's favorite. The emergence of comics with a quality theme proves that this media can be used not only as a learning medium that broadens the horizon for the younger generation, but also as visual sensitivity and sequential order training for children. In Indonesia, the appreciation towards comics began with the emergence of the puppet comic genre.

Wayang Performance Art and Wayang Comics in Indonesia

Wayang performance art is a traditional Javanese culture that adapts the story of the Mahabharata and Ramayana from India. *Wayang* has become Indonesia's heritage recognized by UNESCO in 2003. The stories and figures are used as models for philosophical learning, moral ethics and character building to the young generation. In Indonesia - especially Java, these stories experience acculturation in various aspects, including in performance arts and fine art, in which they are presented in *wayang kulit* (leather puppet) performances. The form of *wayang kulit* puppets as traditional artifacts has a distinctive and systematic pattern, related to the characteristics and expression aspects of the character's role (Solichin, 2010).

Along with the times, famous stories of *wayang* such as Mahabharata and Ramayana are also presented through modern media such as comics. The *wayang* genre in Indonesian comics turned out to be very contributive in fostering the traditional art insights. *Wayang* comics are the initial means for city children to recognize *perwayangan* (puppetry) not from the *wayang kulit*, *golek* (wooden puppet) or *wayang wong* (theatrical performance) shows. Comic artists who introduced *wayang* through comics are Johnlo (Palasara), R.A. Kosasih (Mahabarata) followed by Ardisoma (*Wayang Purwat*). This is a 'hybridization' of Western-Eastern culture, namely comics with *Wayang* story that are very influential in West Java. In Central and East Java, Teguh was considered to be more instrumental in introducing *wayang* comics, and was relatively new compared to others because he had only worked on this genre in the early 1980s (Soewirjo, 1997: 20).

Wayang comics have been proven to play a role as a cultural bridge of the older generation with the younger generation, a traditional culture with popular culture, where



Figure 1. Teguh in his old age and samples of his early works (right).

(Source: Hai Magazine and personal documentation)

the original source of the *wayang* story is Javanese literature and oral tradition that is only accessible on *wayang* performances and is hardly in demand by modern urban generations who have been disconnected with traditional culture. *Wayang* comic genre is considered very typical of Indonesia. According to Marcel Boneff, "although 'only peripheral products' of culture, comics originate in culture, and are one of the seeds of culture." (Boneff, 2007; Gunawan, 2018).

Wayang comics, like the *wayang* art itself, are believed to have positive educational values, in terms of moral ethics, the fight between noble characters against evil, about nobility and so on with the spice of fantastic things like creatures, gods, giants, heirlooms and so on. Good characters are expected to be role models, while bad ones are used as examples of learning.

Wayang comic artists actually came from among Western culture fans, because besides the comic itself originating from the West (United States), they began their careers by adapting Western themes, such as science fiction stories, detectives and superheroes. It should also be noted that this era (1960s - late 1970s) was a time when comics were home industries that were done individually (single fighter), ranging from story ideas, text to visuals, including contents and covers.

The visualization of *wayang* comics cannot be separated from the typical style of the comic artists, but all of these styles have a tendency towards Western realism and naturalism. It follows the anatomical law, perspective, then applies the methods of taking photographic images, namely the calculation of the size of the drawing, the angle of view in each panel that represents the existence of space-time which is frozen (framing). It also contains text narration and dialogues presented in a balloon, how to read the panel as well as writing from left to right sequentially. And as the usual visualization of a comic, it is worked out technically through sketching per frame stages, typographic loading, ink application and sometimes coloring. Obviously this is different from the traditional *wimba* which is simpler, distortive-stilative, symbolic and without panels such as illustrations of Balinese palm leaves and so on. Nevertheless, there are still traditional patterns that are maintained such as the appearance of character attributes in the form of costumes and accessories that become symbols of a

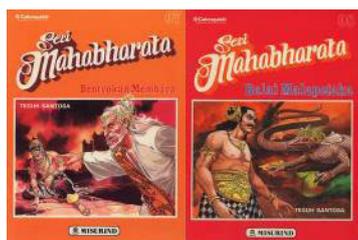


Figure 2. Samples of *Mahabharata* cover illustration by Misurind version (source: personal)

character's identity. These patterns can refer to traditional visual artifacts such as *wayang kulit*, *wong* or *wayang golek* (Suardana, 2001: 47).

Teguh Santosa's participation in *wayang* comics showed the regeneration and filling of the genre's gap in the 1980s, which at that time, *wayang* comic was almost gone replaced by the Hengky Productions *silat* (martial art) series. Formerly Teguh was better known as a historical and martial-arts romance comic artist.

Teguh Santosa Biography

Teguh Santosa was born in Malang, East Java on February 1, 1942, and completed his education until high school in Malang. He self-taught himself to draw. His father was a director of *ketoprak* and *wayang wong* (traditional play performance), and he used to paint posters of his father's shows. *Ketoprak*'s scenes and acts were very inspiring for him (Valiandra, 2016: 13). In 1962 he joined Sanggar Bambu Yogyakarta and really engaged with the comic world in 1968. He worked as an illustrator of Surabaya's "Gelora" newspaper to illustrate historical themes such as *Ronggolawe*, *Airlangga* and others, and then he illustrated letter envelopes. Later his style developed full of black blocks, so he was called "The King of Darkness". He was inspired by Kentardjo S. Har (illustrator continued story of *Nagasasra & Sabuk Intennya* by SH Mintardja on *Sura Kedaulatan* daily), SD Mieke, Ary Mustafa, Tio Kiem Hien, Taguan Hardjo (a Medan comic artist), Norman Rockwell and Alex Raymond (the Flash Gordon comic artists) (Editor Hai Magazine, 1977).

Beginning with the historical romance trilogy of *Sandhora* (1969), *Mat Romeo* (1971) and *Mencari Jejak Mayat Mat Pelor* (1974), Teguh then worked on both mystical and futuristic martial arts such as *Si Mata Siwa*, *Mahesa Bledag*, *Karmapala*, *Kuil Loncatan Setan* and many more. Teguh admitted that he was inspired and adapted stories from foreign films in theaters. He liked watching movies while enjoying soundtracks and Western music. Even so, Indonesian fairy tales, Javanese terms and names remained promoted in his works (Ajidarma, 2002; Valiandra, 2016: 3-4).

Teguh began working on *wayang* genre since 1983, through *Mahabharata* series as a bonus for *Ananda* children's magazine. After that he continued to make "loose

parts" of *wayang* themes such as the *Asal-usul Panakawan*, and series of stories about the *Mahabharata* as a comic strip on the *Sinar Harapan* newspaper, *Suara Pembaharuan*, and others. In 1985, he made a colored *Mahabharata* and *Damar Wulan* comic books published by the Misurind publisher. He also made the *Mahabharata 21* colored strip comic series, a futuristic story story in the Project SAP comic tabloid (Sinar Agape Press). In 1998 he received an award from the Ministry of Education and Culture of the Republic of Indonesia. He was also trusted to work on the educational comic with the *Iwayang* theme "Dewa Ruci". After his golden age passed, Teguh worked as a columnist, script writer for soap opera and *ludruk*. He also wrote *silat* stories, along with the booming *silat* novels such as the *Wiro Sableng* series, *Pendekar Rajawali Sakti*, and *Suro Bodong* in the early 1990s. His *silat* novel, *Walet Mas* series, is unique because the cover was still decorated with its own illustrations, as a trademark.

Teguh died of cancer on October 25, 2000 and was buried on the slopes of Tengger mountains, Nongkojajar village, East Java. Together with Ganes TH and Jan Mintaraga, Teguh Santosa is often referred to as the 'champion' of Indonesian comics. In terms of visual quality and historical understanding, Teguh is considered to be better than other figures (Darmawan, 2006).

Lately, many of Teguh's works have been reprinted by the publisher Galang Press in Yogyakarta. This comic re-publishing step can at least provide interesting cultural insights about comic art for historians, comic lovers, historical documentaries and comic readers today. In 2016, his biography was published in the form of an anthology written by a number of comic artists and practitioners, entitled *Maestro of Darkness: Teguh Santosa, 1942-2000*, Malang publication: Media Nusa Creative, followed by various scientific publications that discussed his works in terms of humanism and pluralism (Nirwana & Ginting, 2017). All of those prove that Teguh had a significant role in the development of Indonesian comics.

Formulation of Problem

This paper examines the visual adaptation of some protagonist and antagonist *wayang* characters in the *Mahabharata* comic series by Teguh Santosa and the extent to which the theme and style of comic presentation can reflect Teguh's social background both in terms of visuals which include depictions of appearance, anatomy and gestures, views, viewpoints and image sizes all as interpretations of characters' characteristics into *wayang* visual comics.

LITERARY REVIEW AND RESEARCH METHOD

Comic

Comics are popular art, containing visual and non-visual elements that are interrelated and support each other, in

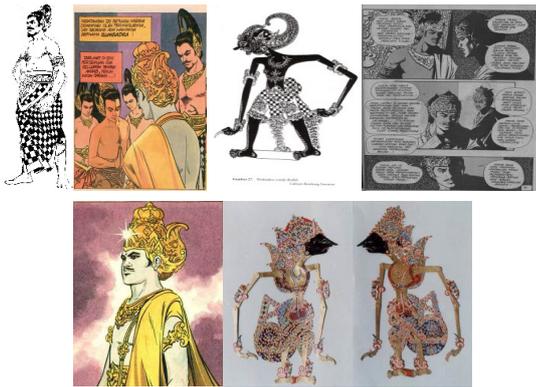


Figure 3. (From left to right) Visualization of Bima in Ananda version, Misurind and the wayang kulit version. The comparison between Kresna and Karna on Ananda version, Kresna typical appearance in Misurind Version, and the comparison between wayang version of Karna and Kresna both as *satria lanyap* in wayang kulit Surakarta. (Source: personal documentation, Suwarno (1999), dan Ahmadi, (1994))

which characterization is an example of the combination between the two elements as well as the main aspects. Comic story can work and succeed because of the characterization, how it was developed visually and nonvisually. This is in line with the art of wayang that prioritizes character and characterization.

The way portray comic characters is very diverse, from the most realist to cartoons. Teguh Santosa tends to be realist, but with his typical patterns. Physical portrayals of characters are often made specifically to suit certain characters. The point is the depiction of character aims to be unique and important, as according to Scott McCloud, good characters must have spiritual elements, distinguishing features and expressions (Koesoemadinata & Aditya, 2016).

Visuals of Javanese Wayang

Wayang puppets are the main performance aid in puppet shows, especially wayang that feature certain characteristics or story characters. According to Heru Sudjarwo, wayang is a reflection of human soul and characteristics. In Javanese culture, wayang stories are considered as symbols of human life, *wewayanganing urip* (the story of life), completeed with relationships and struggles between characters (Koesoemadinata & Aditya, 2016). Judging from its variety, wayang visual forms can be dual-dimensional like wayang kulit or tridimensional like wayang golek.

As a product of traditional art, wayang puppets - especially wayang kulit - have patterned visuals as a system, which can be divided into several categories according to the characteristic traits symbolized, namely: (1) *Raksasa* (Giant), biggest, big-eyed, open-mouthed and fanged, symbol of rude and ignorant nature; (2) *Bapangan* (Half giant), giant transitions into humans, grinning mouths (*gusen*), cruel, large bodies, for example Dursasana, Burisrawa; (3) *Gagahan* (strong warrior), large, well-built, glaring eyes, bearded with mustache, brave and strong, for example



Figure 4. (from left to right) Yudistira in Ananda version, Misurind and the wayang kulit version. Visualization of female characters like Sumbadra, which is based on graphic image of wayang *Putren luruh* od Surakarta in the book of Hardjowirogo.

(Source: Personal documentation and Pustaka Wayang 02)

Bima, Gatotkaca; (4) *Satria* (knight), slim posture, narrow eyes, sharp nose, closed mouth, symbol of refinement and intelligence, for example Kresna and Yudistira; (5) *Bambangan* (young knight), the teenage version of *Satria*, a symbol of innocence like Abimanyu; (6) *Putren* (princess), women, the same appearance as *Satria*, symbolizing subtlety and beauty like Sumbadra; (7) *Bayen* (baby), baby puppet, the smallest. Those categories are based on a sequence of *simpingan* in the Central Java wayang kulit stage arrangement, especially Surakarta. In addition, many other wayang categories such as *Punakawan* whose form is diverse and playful; *Setanan* (a terrible and vulgar Satan); *Kurawa*, *Gusen* and *Sabangan*, who are all manly but rough and mean, or *Pandita* (religious leader), and so on. All of these groups are characterized by physical characteristics in the form of elements, types and variety with certain combinations, namely biological anatomy with its type and variety (types of eyes, nose, mouth, hand grip, etc.), which can be in the form of clothing and other attributes (types of fabrics, bracelets, crowns, praba etc.) (Koesoemadinata, 2013; Pramana, 2007).

Adaptation

According to Linda Hutcheon, adaptation is a process of restructuring with a number of possible variations without imitating or copying the adapted objects. Adaptation is also a process of regulation, a process of change or a process of making things fit or appropriate. The things that are adapted relate to important elements such as users or actors, ways, and context of space and time, including the media. (Koesoemadinata & Aditya, 2016). Here clearly there is a re-introduction of traditional artifacts (wayang kulit images) into the form of popular modern media (comic drawings) which is also a transfer of media. In the context of popular culture, media adaptation proved to be more attractive and became dominant because it is able to reach many people. The adaptation process that occurs includes two processes, namely reinterpretation and recre-



Figure 5. (from left to right) Visualization of Sangkuni in Ananda version, Misurind and the Surakarta style of *wayang kulit* graphic in the book of Hardjowirogo. Then typical visualization of Resi Durna in Misurind and Surakarta style *wayang kulit* (Source: Personal documentation and *Pustaka Wayang 02*)

ation. Both are carried out with the aim of: 1) preserving the original narrative of *wayang*; 2) to facilitate narrative acceptance of *wayang* in a popular context.

Art Sociology

Arnold Hauser stated that an artwork has a shape with a structure patterned in it. The structure reflects an idea or ideal adopted by the artist, and automatically gives an illustration of the sociological background of the artist as well as who and what he sided with. Structure involves aesthetic, psychological standards, politic partisanship and so on. Ideology shows class or class consciousness, because sometimes it is also propaganda of certain groups. Ideology can be displayed intentionally or latently, but still shows the extent of its involvement in the community or class. So art is the product of the people, directly indirect. Likewise, values, ideology, the spirit of the times and the community will be reflected in the work of art. Even so, the individual expressions that are characteristic will still appear in addition to all the generalities (Koesoemadinata, 2013: 64, 97).

Teguh is an artist who was born, grew up, lived, worked and died in Indonesia. In accordance with the sociological tendency in Indonesia, it can be known whether he belonged to the intellectual elite, quite educated, or completely uneducated, oriented to the modern or traditional west, religious or secular and so on. What kind of art he used to like, address, level of education, reading he likes, and others.

Aesthetic Morphology and Art Criticism

This paper is a study of art and culture, especially in the realm of art, based on qualitative-descriptive research that contains interpretations. Visual adaptation of the protagonists and antagonists of the Teguh's *wayang* comic is the focus of the discussion in this paper, compared to the Javanese *wayang kulit* images as well as the *wayang golek* and *wayang wong* costumes which are assumed to be the main reference. The elements analyzed are the comic visual style, including the depiction of anatomy and its ap-



Figure 6. Various visualization of opposition kings in Ananda and Misurind versions, and graphic illustration of *gusen wayang* character as representation of evil and rough characters by Soelardi from the book *Serat Pedhalangan Ringgit Purwa*. (Source: Personal documentation and *Pustaka Wayang 02*)

pearance, along with its views, also related to the angle of view, distance and size of drawing.

The parts studied were derived from the main and supporting data samples. The main data samples as artifacts of the observed artwork are: Colorful *wayang* comic series entitled *Mahabharata #1-10* by Teguh Santosa published by Misurind (Midas Surya Grafindo) (1986-1988) and *Wayang* comic series *Mahabharata* bonus of Ananda weekly children's magazine no.17-52 & no. 06-47 (1983-1984), Published by Kartini Magazine. The samples of secondary data were: photos of Surakarta artifacts and graphic images of *wayang kulit*

The analysis method used was a modified version of Aesthetic Morphology and Art Criticism from Edmund Burke Feldman (Koesoemadinata & Aditya, 2016). The stages were: visual description, formal analysis, interpretation and assessment. The visual description stage combined with formal analysis would describe in detail the visual elements and depictions of selected *wayang* figures. Visual analysis (combined stages 1 and 2) with specific characters was carried out on: (1) biological, partial and whole anatomy, including appearance, attitude and body language; (2) *sandangan* which includes clothing, accessories and other attributes. This stage is an analysis of the internal aspects, namely the visual of the artifact object being studied, which is considered as 'text'. The next step was the interpretation stage, where the previous stage was compared to external aspects such as the *wayang kulit* artifacts and the graphic image of the same characters. In addition, it was also linked to the socio-cultural context such as traditional Javanese *wayang* narratives, and contemporary cultural influences in Teguh's era. The evaluation stage was not to give good or bad criticism, but to understand the background and the reason behind the visual adaptation done by Teguh. It was then further appreciated. In addition to visual analysis of artifacts, interviews were conducted with various speakers who were experts in the field of comics

and *wayang*.

RESULTS AND DISCUSSION

Visualization and Adaptation of Wayang Characters

The *wayang* characters discussed were those shown in the *Mahabharata* story. The protagonists were represented by Bima, Kresna, Yudistira and Sumbadra, while the antagonists were represented by Sakuni, Druna, and the opposition kings. They were chosen on the basis of popularity and representation of Javanese *wayang* characters.

Visualization of protagonist characters

Bima from Pandawa are depicted as having thick eyebrows, mustache and beard, in accordance with *wayang gagahan*, with a height exceeding other figures, always clearly visible among other figures that were just silhouettes. In the Ananda version, Bima looks more spooky and rough, but the Misurind version is made neater and rather smooth. The *Sandangan* follows the quite simple *wayang* image (Figure 3).

Facial features in Ananda's version of Kresna are not special, without crown and can be confused with the character Karna (both of whom are *satria lanyap*, gentle but agile), but distinguished by having darker skin. In the colored version of Misurind, Krishna was made to look distinctive, namely the red dots on the forehead, the gray skin color and the golden yellow clothes that added a great impression as the incarnation of *Dewa Wisnu* (Lord Vishnu). The similarities in the two versions are the dark-skin Krishna (different from other characters), thin mustache with smiling face (see Figure 3).

For noble-minded figures (*satria alus*) like the eldest Yudistira of Pandawa, is described as young, gentle, with no bearded effect, restrained attitude with closed eyes (see Figure 4). At first glance similar to a woman's face only eyebrows are drawn thicker. Specifically for Yudhistira, in both versions, Teguh refers to *wayang kulit* which are very simple without jewelry, only naked breasts, but sometimes shawls and footwear are added.

Facial features in female characters (*putren*) are generally drawn with circular and pointed eyebrows, tapered eyelash and rather square jaws, often seen with closed eyelids, slightly short figure, causing a sensual effect. Almost all female characters have this in common except for elderly women. The hairdo is the same as it is curled but some remain unraveled. This bowed down attitude parallels the *wayang Putren* category (see Figure 4).

Visualization of antagonist characters

Sakuni character is always depicted with sly eyes, sometimes sour mouths, or thin smiles, as well as long thin mustaches that gather on the edge of the lips. Sakuni is mostly drawn in the Misurind version even though he only serves

as extras. The *sandangan* used is not the same as the image of *wayang* version. In the Surakarta *wayang*, Sakuni is depicted with the eyes of *peten* (stink bean) and *gusen* mouth, which is usually found in evil and cunning characters (see Figure 5).

Resi Druna, the teacher of the warriors, is also a character that is often drawn. The most typical depiction of the Druna: hunched posture, squinting eyes, bent nose, forward chin and protruding lower teeth, only made specifically for Druna. Compared to other old characters, he looks really old-fashioned. This is in line with the *wayang* version that has typical features not possessed by other characters, namely *kriyipan* eyes, crooked nose and so on. *Wayang* Druna itself is not included in any group, but is classified with the Kurawa antagonists. In comparison between the forms of *wayang* and comics, there is improvised *sandangan*, such as head accessories. The clothing used is very different between the two comic versions as well as the *wayang* (Figure 5).

The opposition kings (*bala sabrang*) who are cunning and fierce are portrayed as unfriendly. As for the opposition kings are usually depicted as rough-eyed with very thick eyebrows, mustaches and beards, long-haired with dreadlocks, and grinning broadly. Sometimes plus a scab or scars on the face. This refers to the categories of *Gusen* and *Bapangan* characters in *wayang kulit* as stereotypes of opposite kings (see Figure 6).

Point of View and image size

Like other Indonesian comic artists, Teguh used to take a normal point of view (parallel to the eyes). He set priority to facial expressions, so more close-ups, extreme close-ups, and least full body or long shots except in the form of silhouettes. Obviously he hid his weaknesses in drawing proportions of body anatomy, seen from several examples where the description of proportions was incorrect and even felt odd, like the body was too short, or comparisons between characters were often inconsistent. But instead he was able to display the expression of the character's appearance more lively. It can be said that the superiority of displaying facial expressions is a compensation for the drawbacks of drawing anatomy.

Analysis Results of Overall Visual Elements

Teguh had a strong tendency in making a face that becomes stereotyped (templates) for other characters such as beautiful women, handsome men, macho, rude men and evil figures. Both male and female characters, good or bad, have deep psychological expressions, namely a lively eye, detailed with the impression of a clear eye. All visual standards that are characteristic of Teguh are also applied in the adaptation of *wayang* characters.

It appears that this stereotypical visualization is parallel to the display system on the *wayang kulit* imaging. There

is a facial resemblance between Kresna and Karna, rough figures have the same stereotypes, dashing characters and other characters are also equivalent to the visual patterns of the traditional artifacts that they refer to. But there is an exception, Teguh is very detailed in portraying the faces of Druna and Sangkuni characters, so there is no need to clarify with accessories because they have distinctive anatomical features that are rarely found in other characters. Teguh had a unique visual style compared to comic artists of his time and afterwards, namely neatness, decorative and black blocking. Tidiness in drawing faces was a must because Teguh more often took a normal viewpoint and the size of a close-up film in his comic panels. Together with decorations and black blocking (silhouettes), all of this fits into the narrative of the wayang story.

Like other silat comic artists, the repetition of Teguh's visual pattern became the characteristic of his comics, so that compared to the comic characters, his identity as the comic artist was very dominant. People will see that this is the Teguh's comic, not the Bhirawa or Mat Pelor series. This feature will always be applied to any genre, whether silat, romance or wayang.

Sociological Factor and other aspects

Like other comic artists in his era, Teguh consumed a lot of culture or popular art, especially Western comics and films such as James Bond, colossal novels and films that were currently rampant in Indonesia. But from the beginning his consciousness was in the locality and history of Indonesia. Teguh who was born, raised, lived in Malang, was a high school graduate with background of Javanese (Eastern) culture from the family of the *ketoprak* arts performers. He was not from the educated elite group who attended higher education and spoke foreign languages. He used to consume and appreciate other noble literary or artistic works, but was more on popular art such as films, novels and the poems of Khairil Anwar's struggle (judging from the style of the language). Malang itself is a city that tends to be homogeneous, not cosmopolitan, diversified and with a fast algorithm like Jakarta which is often easily infiltrated by various external cultures, including technological developments, new terms and others.

In one corner of the comic page, it was written that Teguh was referring to several popular sources, including the Mahabharata comic series (RA. Kosasih) and the *Sedjarah Wajang Purwa* (Hardjowirogo) book. The wayang illustration on Hardjowirogo's book refers to the Surakarta style of wayang kulit, and is widespread in Indonesia. So it is clear that these two sources were the main reference both in storytelling and visual, because they were widely distributed.

CONCLUSION

Sociologically Teguh Santosa came from a moderately educated and middle to lower class community. He grew up in an environment that had strong Javanese tradition (the family background as ketoprak art performers) and at the same time he was influenced by the popular modern culture (comics, films). Teguh really understands the essence of Javanese wayang, because even though he adapted it in comics with his own visual style but he still maintained the visual patterns of Javanese wayang kulit.

There are still many interesting things that can be analyzed from the visual aspects of Teguh's wayang comics such as the visualization of other characters, body language, scenes, paneling, coloring and etc. Teguh's way of preserving this wayang story needs to be a reference for contemporary comic artists who also work on the wayang genre.

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