



Artistic Research: Animation Design Adapted from Buya Hamka's Poetry Literature

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Abstract

This research aims to conceptualize the creation of animation with the object of Buya Hamka's poetry and visualize the creation of animation with the object of Buya Hamka's poetry. This creation is a form of adaptation of Buya Hamka's poetry which has aspects of character education as a culture of national values. This method of research is practice-led research that focuses on the scientific writing of the creation and reflection of new artworks through artistic research. The flow of the creation method uses the pre-image, image-abstract, and image-concrete stages by Hendriyana (2018) with the approach of Graham Wallas' (1926) creative process theory in his book *The Art of Thought*. The creative process involves four stages: preparation, incubation, illumination (inspiration stage), and verification (proof or testing stage). This research conducted the process of exploration and experimentation approach from empirical experience. The results of this research show the concept of animation creation in the form of designing works in the form of poetry animation and visualization using digital audio-visual techniques. This animation is conceptualized technically with the same title as the poetry "Biar Mati Badanku Kini". The target audience is children aged 12-15 years, which is equivalent to junior high school level. Therefore, this animation hopes to represent the poetry by Buya Hamka and become a way to convey education, messages, ideas, and feelings contained in it. This animation is done with a canvas layer size of 48x27 cm with a total of five scenes.

Keywords: *Adaptation; Poetry; Buya Hamka; Animation*

Introduction

The changing of attitudes and cultural values causes a decrease in the social awareness of various societies. (Solihati, 2017). In this regard, literary works are essentially born as an influence of cultures that carry a humanity mission. (Sukirman, 2021). Literary works contain cultural and human values that can be a tool for character development. (Budijanto & Dewi, 2020). Therefore, literary works can be a means of conveying education, messages, ideas, and feelings contained in them.

One of the Indonesian poets who brought noble values through his work is Buya Hamka. As a modern poet, he absorbed Western ideas to harmonize with the traditions and beliefs that exist in Indonesia. (Zahro & Tasnimah, 2022). Buya Hamka's family was religious, which influenced his life. His

way of thinking and struggle cannot be separated on behalf of Muslims. Buya Hamka's expertise made him a poet who could arrange literature into beautiful words and full of appreciation. (Bahar & Hartati, 2019). Buya Hamka's literary artworks of poetry are separated, not specifically compiled, and are less well-known than other literary works of Buya Hamka.

Readers of literary works, especially poetry, must understand the information explicitly and find the meaning implicitly. (Mustika & Lestari, 2017). This makes some people find poetry linguistically complicated. Only a few people can imagine and visualize a literary work of poetry that has been read. Visualization of poetry will help interpret poetry. A literary work can be accompanied by illustration art as a visual interpretation of the text form. Illustration becomes a form of interpretation by an illustrator by utilizing imagination. (Amir, 2020). In the form of literary works such as poetry, illustrations act as a companion to bring atmosphere, depth, and imagination. (Salam, 2017).

Adaptation becomes a term for converting one literary work to another (Koesoemadinata, 2018). The term supports the transfer from literary works to illustration and animation. The term supports the transfer from literary works to illustration and animation. From the description above, this art creation research raises the poem by Buya Hamka as the idea and object of creating animation from poetry illustrations. Buya Hamka, with a strong character as a poet, can certainly provide inspiration and role models for the younger generation to build a superior, religious, and virtuous character. The result of this creation research is an animated illustration of Buya Hamka's poetry intended for the target audience of children aged 12-15 years, equivalent to junior high school level. Animation creation can provide innovation in the delivery or publication facilities for literary works through audio-visual forms.

Research Methods

This research uses a practice-led research method. This method focuses on creating scientific writing and reflection on new creations through practical research (Hendriyana, 2018). The scientific writing mentioned above describes the practice process from pre-concept to the results of practical research work. According to Smith and Dean (2009), practice-led research produces works of art as a form of research and the creation of work as knowledge (insight), which can then be taken as data, documentation, and theory.

In this research, the researcher actively makes the artwork based on the research of the source of the creation idea. Buya Hamka's poetry is the object of creation and the inspiration for animation creation. The final result of this research method is focused on the artwork in the form of poetry animation. The flow of this artwork creation is pre-image, image-abstract, and image-concrete by Hendriyana (2018) with a creative process theory approach by Graham Wallas (1926), four stages in the form of preparation, incubation, illumination, and verification.

Result and Discussion

The flow of this artwork creation is pre-image, image-abstract, and image-concrete by Hendriyana (2018).

1. Pre-Image

This stage is a pre-design stage by collecting sources through research, identifying objects, and potential problems raised. At this stage, the exploration of ideas is also carried out. This stage aligns with the creative process proposed by Graham Wallas, which consists of preparation and incubation.

In the preparation stage, information or data is collected to solve the problem based on knowledge and experience. In the incubation stage, individuals consciously release themselves from the problem but incubate it subconsciously. (Kusumadhata et al., 2021). This stage triggers the emergence of inspiration, which is the starting point of a new invention or creation. In the incubation stage, a creator can incubate while doing daily activities by switching from one job to another. Through the process of relaxation, a key idea may emerge.

In this research, the pre-image stage is carried out by researching Buya Hamka's poetry data as the object of creation. The data was collected from document analysis of journal articles containing Buya Hamka's poetry. The data was also obtained from the results of data analysis through documentation techniques and literature studies. The data collected are the elements of poetry and interpretation of poetry that become the source of knowledge. This data serves as a keyword for the idea of creation. Other activities, such as relaxation, are still carried out in line with data analysis activities. Buya Hamka's poetry, animated in this research, is titled "Biar Mati Badanku Kini."

Biar mati badanku kini

Payah benar menempuh hidup

Hanya khayal sepanjang hidup

Biar muram pusaraku sunyi

Cucuk kerah pudingnya redup

Lebih nyaman tidur di kubur

The research conducted is in the form of analyzing and exploring the meaning of this poetry. This poetry tells the story of the disappointment experienced by Buya Hamka about the bitterness of the defamation against him. This is contained in the book "Pribadi dan Martabat Buya Hamka" by Buya Hamka's son Rusydi Hamka. The value that can be learned from poetry is to enjoy life and try to rise from adversity.

These rhymes are then considered to be processed into data or keywords in the first creation of illustrations. In addition to creating illustrations, an animation requires audio to support the visuals. Therefore, the audio used in this animation is in the form of pre-existing musicalization. The relaxation process is done in the form of listening repeatedly to the musicalization of this poetry.

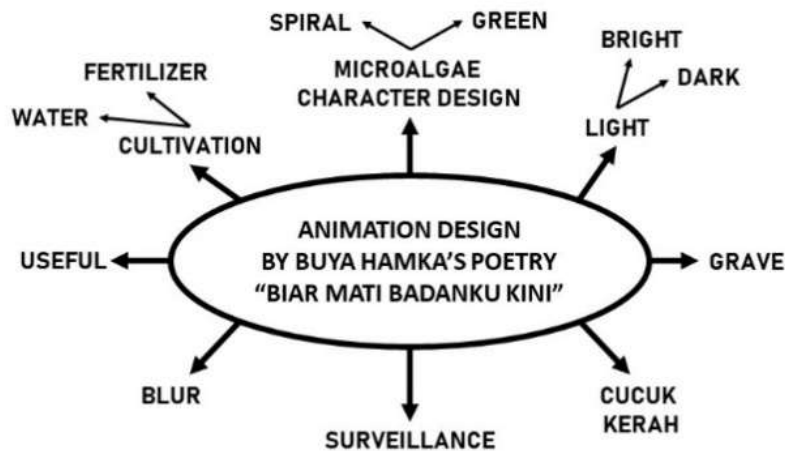
2. Image-Abstract

This stage is the planning stage of the research results, followed by the activity of formulating the concept. This stage aligns with the creative process in the form of illumination (the stage of inspiration). The illumination stage is the stage where insight arises. This stage can be done by assembling ideas into visual ideas.

In this research, the image-abstract stage is the development of design and technical concepts through visual ideas that are expressive and subjective. Exploration in this stage involves idea exploration by identifying figures, life, and others. The process of designing ideas into visual ideas, such as making mind maps and imaginative alternative sketches, is then carried out from the analyzed data and identified problems or phenomena. The design is also conducted to determine the classification of Buya Hamka's five poetry.

Creating the poetry animation "Biar Mati Badanku Kini" needs to strengthen the interpretation of the philosophy of rising from adversity and life threats. In this case, the author is inspired by the life of

microalgae because they are invisible to the naked eye in their life as microorganisms, but they actually have significant benefits for life. Microalgae in the cultivation process can absorb carbon dioxide and produce oxygen through photosynthesis. Therefore, the researcher aims to elevate microalgae into the main character of the character in Buya Hamka's poetry animation as a metaphor for the human life struggle experience. Microalgae, like humans, are represented as making great strives to convert carbon dioxide into oxygen. The struggle of humans is represented as the same as the struggle of microalgae in facing the process of life with different mediums. The following is the mind map used in this creation research.



Picture 1. Mind Map of Animation Creation by Buya Hamka's Poetry "Biar Mati Badanku Kini."

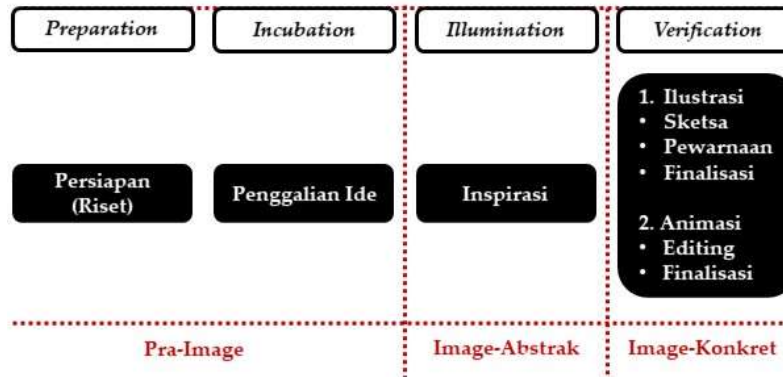
The critical idea in creating this illustration is in the things close to microalgae, such as the unique spiral shapes and the living medium in the form of cultural media. The creation of this illustration is closely related to the imaginative depiction of illustrations that have the meaning implicitly. The idea selection is followed by a creative and imaginative process at this stage. The first depiction is a microalgae character design. The character is highlighted in the form of a spiral-shaped body that twists and turns in green color.



Picture 2. The Process of Microalgae Character Design in Animation

3. Image-Concrete

This stage is the realization of the concept of designing an artwork that involves technical procedures oriented toward goals and benefits. This stage is in line with the creative process of verification, which is related to the test of ideas that have been gained. Implementation is carried out, from sketching and making illustrations to animation formation.



Picture 3. The Creation Research Method

This animation is technically designed as an audio-visual video that discusses the story of life struggles represented by microalgae characters as a metaphor. This video is designed with content in the form of text, illustrations, and animation to facilitate the message and information of Buya Hamka's literary poetry. The target audience is children aged 12-15 years old, equivalent to junior high school level. Junior high school students are chosen as the target audience because they start learning and getting the material related to poetry and literary works to convey character education and life lessons.

This animated video is conceptualized technically with the same title as the poem “Biar Mati Badanku Kini” with the sub-title “Animasi Alih Wahana Puisi Buya Hamka”. In the research of the creation of this work, a personal style was explored using a semi-realist style by displaying surrealistic imagery. The illustration is done by digital painting, and the animation is done using the Procreate application and combined using InShot. The illustration and animation canvas are 48x27 cm in size, with five scenes. The font used is Artifact, with a type of handwriting that gives the impression of not being rigid and more flexible. The font size is adjusted to consider the readability level.



Picture 4. Artifact Font by Indriyanti. The source is from Dafont.com, accessed on December 10, 2023

The colors used are warm autumn colors. They are choosing these colors because they are natural and nature-oriented in autumn, using earth-tone colors. These colors can be appropriately paired with several colors as a combination. The colors in this illustration are made a little dusky and murky to give a dramatic impression.



Picture 5. Warm autumn color. The source is by Vectorstock.com, which was accessed on December 10, 2023.

The image-concrete stage in this research is the stage of realization of Buya Hamka's poetry animation work in the form of illustration-making activities consisting of sketching poetry illustrations along with storyboards, rough coloring, detailed coloring, and finalization. Storyboarding consists of five scenes. In the first scene, a storyboard is made that describes the appearance of microalgae as a form of character design introduction. The microalgae here is described in a spiral shape surrounded by other microalgae with smaller shapes and spread throughout the area. Microalgae are described as a culture medium consisting of water in a container.



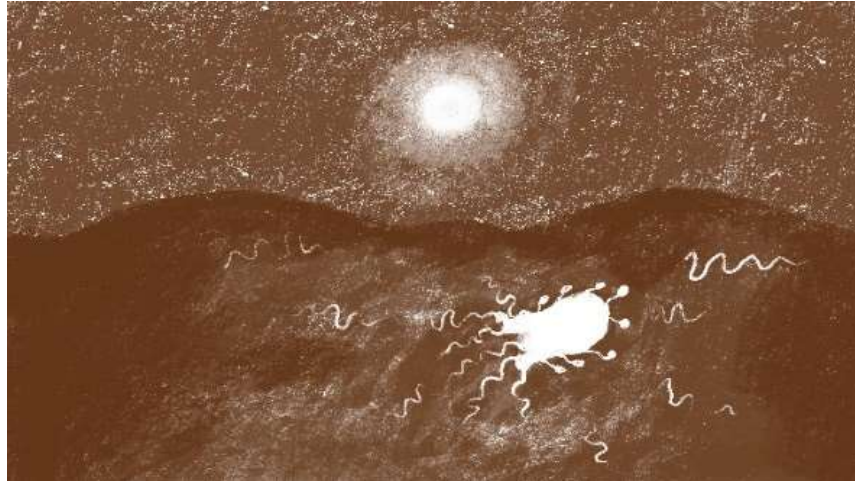
Picture 6. The first Storyboard

The second scene is described with a storyboard as an image with many eyes and a reflection of microalgae. Microalgae is often used for biotechnology experiments by humans. From here, it is illustrated that humans also see how the experiment is carried out. The eyes here are a picture of various perspectives that creatures are sometimes highlighted by the surroundings that cause their respective responses. This is also the same in human life, which is often seen and labeled by people regarding personal life. This can be considered a sensitivity, but on the other hand, excessive levels tend to disturb and interfere with the lives of human beings.



Picture 7. The Second Storyboard.

The third scene is described with a storyboard as an illustration of microalgae that looks tired in facing life's challenges. Microalgae itself strives to absorb carbon dioxide, which, of course, requires energy assistance in reaction. Microalgae in the reaction process requires natural light from the sun and light from the lamp. Microalgae are illustrated in silence when processing their lives. This happens in human life when, in the process of growing, humans sometimes experience silence or loneliness. This feeling is visualized as minimalist as possible so that it does not require many objects around it. This highlight is a hope for humans, even in the gloom of life.



Picture 8. The Third Storyboard.

The fourth scene is illustrated with a storyboard in the form of an illustration of microalgae and fertilizer that is metaphorized in the character of a spiral tree. Microalgae have their fertilizer, so the shape depicted is the same as the microalgae character, which has a twisted part. This fertilizer becomes a nutrient so that life is stronger and more able to survive. In human life, this situation is like humans who have a support system that motivates them. For example, the principle of life comes from the background of the principle of faith and others. From this principle, humans begin to strive for the nature of usefulness. This is the term in Buya Hamka's poetry in the form of "Cucuk Kerah." If humans are not on the path of usefulness, this form of "Cucuk Kerah" will become dim. As hard as life is, it will be more meaningful if life can be helpful for others. If it does not happen, it is a sign of human loss.



Picture 8. The Fourth Storyboard.

The fifth or last scene is illustrated with a storyboard in the form of an illustration of microalgae sleeping in a bed. In order to strengthen the microalgae's power again, it needs to be "relaxed" by transferring the culture to another medium to reproduce the microalgae's growth. This is to prevent the microalgae from dying, which is characterized by a decrease in their strength. Responding to the image of a useless life is better than sleeping in the grave. This "Cucuk Kerah" that may be in the grave is symbolized by the fact that they grow up and absorb the nutrients from the soil. These nutrients come from the decomposition of the human body and then transform into other forms that can fertilize the soil. If humans are too exhausted, it does not matter if they are better off staying away from the hustle and bustle of life for a while. This is a form of reflection that humans can do.



Gambar 9. The fifth Storyboard.

From the process, it is clear how the inspiration is formed in an illustration that is visualized expressively. The next stage turns to coloring the Storyboard that has been made. Coloring is done from the rough coloring stage with only primary colors or blocks. Colors are made to fulfill each storyboard of the work. This is done to provide color markings on each object.

The rough coloring is done digitally with RGB settings because it adjusts for the display. The coloring process uses brushes from Procreate that are combined and adjusted to the character or style of coloring. Colors are not made clear, and the characteristic of this coloring is the combination of several warm autumn colors such as red, yellow, green, orange, and brown with the characteristic earth tone color. These colors are combined with a small quantity of dimness to provide drama. The texture used is a quasi-texture made from Procreate brush that is used to support decoration and dramatic effects in this illustration.



Picture 10. The First Scene.

We start with rough coloring and then proceed to detail coloring. Detail coloring creates light darkness, shadows, lighting, and texture. The light-dark at this stage is done to give the impression of dimension to the object so that a semi-realist impression can be achieved. Light dark uses darker colors by mixing complementary colors on the dark side of the object. The texture enriches the color and gives a dramatic and slightly expressive impression. The texture is created using Procreate application brushes. This stage is supported by experience and creative skills in conducting the experimentation process. At this stage, the process that has been passed is also revisited.

The process of creating this illustration becomes the source material for making animation. This is because the animation is made from several layers of illustrations that are played into the form of moving videos. One scene requires more than 25 layers to move the illustration into animation. The more layers there are, the smoother the animation movement. The animation of Buya Hamka's poetry was created by combining the illustration layers into one with a pre-planned arrangement. The animation is made with transparent transitions and is accompanied by the musicalization of Buya Hamka's poetry. The animation of Hamka's poetry was completed for 1 minute and 12 seconds.



Picture 11. The Third Scene.

Ideas can be obtained from the surroundings that inspire the creation of artworks. (Wiratno, 2018). The idea of this first scene connects the life of microalgae in the reaction process in the bioreactor that the writer has done. Its illustration is made with surrealistic imagery inspired by the spiral shape of microalgae so that the formation of the character design is the main character in the animation of Buya Hamka's poetry. This microalgae character is a metaphor for humans traveling through life who are both creatures of God. Thus, metaphor has a relationship between literal meaning and figurative meaning. (Rustiyanti et al., 2020). The metaphors formed are intended to create a creation that has explicit and implicit meanings. The purpose of character creation through personification and metaphor is to create a narrative that can produce a form of communication.

This literary work is produced, poured, or created by the creator with digital techniques, which are then animated to produce its techniques. These techniques can then be innovative with the form of literary work according to the creator's character (Ghozali, 2020). Illustrations give an overview of the information that will be conveyed later (Ramadhani et al., 2021). In this literary work, the productions are not only illustrations but also animations that describe and illustrate the messages in the form of audio-visuals that have information and aesthetic value in line with the target audience. Animation can attract and reach interest and influence the acceptance of the audience (Wong & Achin, 2021). The work mechanism of the animation transforms the form by presenting a moving impression. (Saidi & Budiwaspada, 2015). The creator created this work in order to visualize the message through audio-visual form.

Conclusion

This research contributes to media innovation in conveying literary works supported by the animated musicalization of the poem "Biar Mati Badanku Kini." Appreciation and preservation efforts of literary works, especially Buya Hamka's poetry, are presented as audio-visual documentation. The results of this research can be a reference to be developed for awareness in the world's development of design, literature, and other discipline. The animated adaptations of Buya Hamka's poetry are a new and innovative way of presenting literary works. The main purpose of this effort is to preserve Buya Hamka's poetry, which is not well-documented, and provide new potential for the image of his poetry. By creating a visual narrative and adding musical elements to the poetry, important messages can be conveyed to audiences more engagingly.

This presentation gives an overview of the creative process from the beginning to the end of the creation of animation and the visual form of illustrations produced from the conversion of Buya Hamka's poetry. This creative process is well-documented to produce an artistic research reference that has poured out expressions and feelings based on the source of ideas for poetry creation. This research also relates the source idea of the microalgae cultivation process, which is then realized in the form of a character design that becomes a metaphor for humans in life. It is hoped that this article will encourage future researchers to continue studying Buya Hamka's poetry so that it does not get lost over time. This will also lead to innovations in the world of literature.

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