

The Range of Sundanese Horror Comics that Escapes/Disappear in the Treasure of Indonesian Comics

Kankan Kasmana^{1*} Setiawan Sabana¹ Iwan Gunawan²

1.Department of Design and Fine Arts Bandung Institute of Technology, Bandung, Indonesia

2.Department of Urban Arts and Cultural Industries-Jakarta Institute of Art, Jakarta, Indonesia

Abstract

The presence of Sundanese comics in West Java, especially the horror genre, is a fact that escapes from a variety of research on the history of Indonesian comics. This horror comic was published in two mass media; *Giwangkara* and *Mangle*. At that time, the circulation of the two mass media is quite good. However, with the growth of the publishing business in West Java, this media is unable to compete with others because it has a very limited audience segmentation. Using the qualitative approach, this research will elaborate the development of Sundanese comic strips in *Mangle* and *Giwangkara* magazines from 1983 to 1992. Using survey and interview methods, this study is histographical, not problem-oriented and it is written in a descriptive way. The result of the research indicates that there are more than twenty comics with horror genre in the year 1983 to 1992. Among the comics there were cultural themes that invite the readers to miss Sundanese culture. The presence of Sundanese comics in the magazines dismissed the notion that Indonesian comics was in decline. In fact, within seven years period, a lot of comics were published in *Mangle* & *Giwangkara* magazines.

Keywords: Comic, Horror, History, Indonesia, Sundanese

1. Introduction

The presence of Sundanese comic in the midst of society of has not been established yet. What is referred as Sundanese comic in this article are comics that are associated with Sundanese culture in all aspects. According to an interview with a local comic observer, the late Haryadi Suadi (2015), before the proclamation of Indonesian independence, Sundanese comic had never been found in the form of a book. According to Suadi (2015), the illustrations that appeared in Sundanese magazines mostly explore caricatures or cartoons, which portray only one figure. Likewise, Bonneff (1978) in his research was doing neglect, to not explores the Sundanese comic as a part of the history of Indonesian comics in general. This was allegedly because this type of comic is rare in the market. Since the comic was written in Sundanese language, the circulation of the magazine was limited and concentrated in big cities only, in West Java province. The comic strips were also made in series, meanwhile, readers who subscribed the magazines were very rare. The media that published Sundanese comic were dominated by magazines that focus on introducing Sundanese culture and literature. Thus, the readers were segmented to those who have an interest in Sundanese themes, i.e. the Sundanese people themselves. According to Suryana (2014) before the Independence Day, there were several Sundanese press, such as *Siliwangi*, *Sipatahoenan* and *Sinar Pasundan*. However, this press did not last long, because at that time the condition is still in the heated political situation, the colonial era.

On the contrary, the development of Sundanese press post-independence day were very rapid. Suryana explained that almost every year, new press appeared, such as *Panghegar dan Warga* in 1951; *Sunda, Budaya dan Sawawa* in 1952, *Panglayang dan Tjandra* in 1954, *Kalawarta LBSS* in 1955, *Siliwangi dan Kudjang* in 1956, *Mangle* in 1957 and *Sangkuriang* in 1965. However, similar with the media that appeared before the Independence Day, some of the media also went bankrupt. According to Suryana (2014), now there are still media that can still survive, such as *Galura* (*Pikiran Rakyat* group), *Kudjang* newspaper, *Mangle*, *Seni Budaya Swara Cangkurileung*, *Cupumanik* magazine, *Giwangkara* newspaper, *Mandiri*, *Suara Daerah* magazine and *Bhineka Karya Winayang*. Suryana wrote that in 2014 *Giwangkara* still exist, but unfortunately in the same year it went bankrupt. *Mangle* and *Giwangkara* magazines were two media which made Sundanese comics became a part of their content. It came in the form of a simple comic strip that involved only 2-3 panels. *Aden Endul* (*Budi Riyanto Karung*), *Si Mamih* (*Edyana Latif*) were two of them. In 1985, comic strip series filled in one whole page of *Mangle* and *Giwangkara* magazines with a more complex story. Mostly, it was dominated by comics with horror genre.

Research relating to the history of Sundanese comics in West Java is still very rare today. This was stated in an interview with Ahmad (2016), a researcher and an expert of Indonesian comic, so far, there is no researcher who wrote about the history of Sundanese comic in particular. This research became one of them. In particular, the study will examine the development of Sundanese comic strips with horror genre that appeared in *Mangle* and *Giwangkara* magazines from 1985 to 1992. This becomes an attempt to increase research on comics in general and on Sundanese comics in particular as part of the development representation of one popular culture product in its time.

2. Sundanese Comics

There is no specific definition regarding Sundanese comics. However, the Sundanese term used in the context of this study refers to the comprehensive definition. The Sundanese term is viewed from several aspects, i., as a language; as a tribal society, as a culture and from the geographical aspect, which is the provinces of West Java and Banten. Given the extent of the meaning of Sundanese, the term Sundanese comic in this study is placed as a series sequential illustration similar to comics in the west, the element that made it known as a comic. This Sundanese comic was published in West Java and Banten where the majority of Sundanese tribe lives. It used Sundanese language as the protocol in all or most of the comic elements in accordance with the levels, polite language, daily language or rude language.

In the area of language use, the comic used *wewengkon*, Sundanese language from certain areas in West Java, or *lulugu*, Sundanese language that is acceptable to all the Sundanese community in general. The comic was usually created by Sundanese comic artists who come from West Java and Banten. The could also be created by comic artists who are not Sundanese, with stories that explored various themes and used Sundanese culture as the background. It was addressed to the audience who can speak Sundanese, and Sundanese people in general. The comic was published in Sundanese mass media in the form of comic books or comic strips.

The images on Lascaux cave walls are referred to as the first comic. Indonesia also has old comics, besides *Wayang Beber*, images in a manuscript that was made of a papyrus, there was also reliefs in many temples that have visual and narrative aspects. Tabrani (2012) called it traditional comic, and it became the beginning of Indonesian comic history. Regarding Sundanese comic, noone has ever written a research about it. It was said that initially, the visual tradition of Sundanese people was presented in a form of a manuscript called *paririmbón* in which there are traditional forecasts and guidelines to define good days and bad days.

In contrast with Java and Bali manuscripts which presented a lot of illustration, the illustrations presented in Sundanese manuscripts were very little, (Ekadjati, 1984). Damayanti & Suadi (2007) stated that the illustrations in *paririmbón* manuscript were presented in 1900. Another study mentioned that in 1879, a book translation titled *Carita Robinson Crusoe*, which combines text and images was published. This book is something new for the Sundanese readers (Moriyama, 2003). The illustrations had awaken and developed interest in reading. In the book, there were sketches of strangers (characters in the story) with realistic drawing styles that stimulate the readers to develop the imagination of the events in the story. Moriyama (2003) added another illustration that appeared in another Sundanese book titled *Kitab Atoeran Bab Marajian Djelema Noe Ngadjoeroe* (a book about ways of handling women in labour). The book was published in 1901 and written by Moehamad Saleh Mangkoepradja who was a Javanese doctor in Sumedang who studied western medical science. The initial research presented illustrations using Sundanese language that explored the caricature which consisted of one panel only. For example in *Kudjang* newspaper, there was a caricature titled *Wa Erom* by Dedy Suardi that became one of the characteristic of the newspaper. This caricatures appeared in 1965.

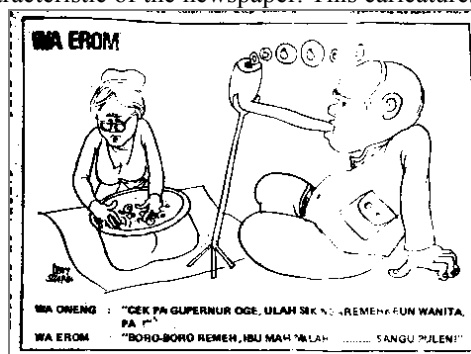


Figure 1. *Wa Erom* Caricature in *Kudjang* newspaper by Dedy Suardi

Source: *Kudjang* newspaper, a collection of Rumah Baca Buku Sunda (1965)

Kudjang newspaper began to publish Sundanese comic titled *Angin Padesaan* in 1983. The comic tells a romance story between two human beings. It was presented in several panels, in series and appeared in publications several times. The comic artist is the AGK. Until now, nobody knows the real name of the comic artist.



Figure 2. *Angin Padesaan* comic by AGK

Source: *Kudjang* newspaper, a collection of *Rumah Baca Buku Sunda* (1983)

A complex Sundanese comic strips was found in *Sipatahoenan* newspaper in 1978. It explored Hinduism epic story of several characters in the Mahabharata that had been adapted into Sundanese story. The newspaper published the comic regularly. The comic tells the story of some good and bad characters in the epic Mahabharata. The characters are *Bambang Narasoma*, *Prabu Dewasrani*, *Bambang Cipta Ismaya*, *Pandu Dewananta*, *Prabu Basudewa* and *Babad Alas Amer*. Basically, the five comics represent the story of the Mahabharata in *Wayang Golek*. The four characters that always appear in *Wayang Golek* are *Semar*, *Cepot*, *Gareng*, and *Dawala*. The story and the dialogue were delivered in polite Sundanese language with a kingdom as the background. The actors in this comic wore costumes and props just like in *Wayang Golek*. The comic was created by comic artist named A. Sulaha. Here is the visual appearance of the five comics.



Figure 3. The comic of *Bambang Narasoma*, *Prabu Dewasrani*, *Bambang Cipta Ismaya*, *Pandu Dewananta*, *Prabu Basudewa* and *Babad Alas Amer* in *Sipatahoenan* newspaper in 1978

Source: *Sipatahoenan* newspaper, a collection of *Rumah Baca Buku Sunda* & Ajip Rosidi Library (1978)

It was alleged that comic strips are mostly published in *Mangle* magazine. The comic strips appeared in a simple format that only used 2-3 panels only, such as *Endul Aden*, a comic by Budi Riyanto Karung, *Si Mamih*, a comic by Edyana Latif and others. In 1979, comic strips began to appeared in series, filling one full page in *Mangle* magazine or *Giwangkara* newspaper. Some comic artists who worked for *Mangle* magazine became members of a community called *Karung*, an acronym for *Kartunis Bandung* (Bandung cartoonists), a group which was formed by the lecturers and students of Indonesia University of Education, in mid-January 1985. The name *Karung* was originally used by all cartoonists in Bandung. Some of them are Edi Hermanto, Bambang Sapto, Edyana Latief, and Rusnida. However, from all 17 members only 10 of them are active. In fact, only Budi Riyanto who still uses *Karung* as his comic artist name.

According to Agus Mulyana (a senior illustrator in *Mangle* magazine), in the past, there were many cartoonists who filled the content of this magazine with caricature or comic. However, as the number of readers decreased drastically, many comic artists stopped making comic or caricature for *Mangle*. Some comic artists who still make comics for the magazine until now is Budi Riyanto and Udin Sjahbudin. Budi Riyanto Karung creates *Aden Endul*, the comic strip that became the icon of *Mangle* magazine. Two years since Budi Riyanto joined *Mangle* magazine, *Aden Endul* has always been a part of the magazine in each edition.

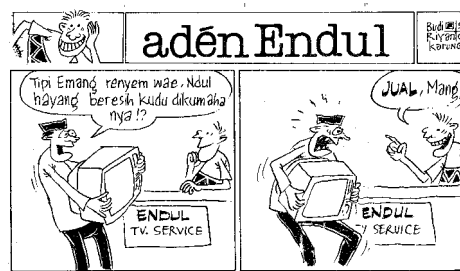


Figure 4. Comic strip of *Aden Endul* by Budi Riyanto Karung
Source: Documentation of Mangle magazine (1992)

Besides *Aden Endul*, a comic strip with the size of a magazine page had ever been published in Mangle and became the content of the magazine from 1982 to 1995. A variety of themes and genres filled in Mangle magazine to indulge the readers of all ages. In addition, besides filling the back cover, there were comics in a column called *Mangle Alit* (a special children's section). It was filled by fiction, fairy tales, fables, and even science fiction, and horror. Examples of the comics are *Rajawali*, *Kabebeneran*, *Putri Bungsu*, *Mad Huri*, *Raja Umar*, *Guha Ririwa*, *Vorto ti Planet Vonzo*, *si Bogel*, and *Mad Huri*, but the amount does not exceed the horror genre.



Figure 5. Comic strip of *Raja Umar*, *Kabebeneran* on Mangle Alit column
Source: Documentation of Mangle magazine (1989)

There were also comics that filled the back cover of the magazine. The comics came with various themes. For examples, the story of some kingdoms, such as *Hanjuang in Kuta Maya*, *Munding Laya Kusumah*, *Jawara Bambu Kuning*, *Jajaka ti Gunung Guntur*. However, there were also comics with Islamic history theme, such as *Said Putra Juber*.

3. Sundanese Comic Strips with Horror Genre

It has not been ascertained yet what triggered the presence of Sundanese horror comic strips in Mangle magazine and *Giwangkara* newspaper. Gunawan (2015) mentioned that it was because the inclusion of comics from other countries with horror genre, such as *Creepy & Errie* comic. However, if we analyze deeper, it turns out that the content related to spirits or ghosts does not only appear in comics only. According to interviews with the editor of Mangle magazine, generally Sundanese people are very interested in contents that are related to spirits. This is because their belief in the existence of spirits in the Sundanese community is still very strong at that time. In the magazine, Mangle often uses this content in various columns, such as *Alam Siluman Nagri Kajinan* (the world of demon and genie) that tells about the true story of those who interact with spirits; and *Nyngraiukeun Lalangse Aheng* that tells the story of traditional treatment involving supernatural powers.



Figure 6. The columns *Nyngrayukeun Lalangse Aheng* and *Alam Siluman Nagri Kajinan* in Mangle magazine
Source: Documentation of Mangle magazine (1990)

Likewise, in Giwangkara newspaper, many columns used the theme of spirits. For examples, *Carpon* or a short story with horror genre, and also comics. There were two titles of comic about the spirits published in one edition of this newspaper. This comic began to appear in the media since 1979 until the end of 1995.

There are more than 10 comics with horror theme in Mangle magazine. While in Giwangkara newspaper, there are 11. It will be described in the next section.

3.1 Comics with Horror Genre in Mangle Magazine

The comics with horror genre that appeared in Mangle Alit column are *Guha Ririwa*, and *Vorto ti Planet Vonzo*. Here is the following details:

a. *Guha Ririwa* Comic (1986)

This comic is addressed to children. It was a story of two children, Tisna and Andi, who were having vacation with their family to Ir. H. Juanda Forest Park (Dago-Bandung). They played around, went into the cave and did not realize that they were dragged into the supernatural world. In the supernatural world, Tisna and Andi had an adventure. They fought with many types of ghosts. Tisna and Andi remembered what Ustadz and Abah Karta thought them. Their belief that humans are superior gave them confidence to beat the ghosts. After they won the fight, they finally could get back to the real world.



Figure 7. *Guha Ririwa* comic strip in Mangle Alit rubric
Source: Documentation of Mangle magazine (1986)

This comic is illustrated by Yuyun Rubasach, a comic artist who is still productive today. She has made many illustrations related to the Sundanese culture. The story is created by Teten Has FB. This comic provides a simple narrative with single-forward plot and uses the point of view of the third person. It uses daily Sundanese language for children. With manual techniques by using ink, the color of the illustration in this comic is black and white and sometimes brown or red. It is printed on newsprint with texts that are typed digitally (using computer) in word balloons, panels, and onomatopoeia. The format of the writing is sentence case. This comic with horror genre and action/fight was presented in Mangle magazine in 1986.

b. *Vorto ti Planet Vonzo* (1988)

Just like *Guha Ririwa* comic, this comic is also addressed to children. It was a story of Otong who made a friend with Vorto, an alien prince from planet Vonzo, who tried to conquer the earth. Initially, Otong did not know Vorto's intention to come to Earth, but gradually he found out. It was told that Vorto changed many people's form, including Otong's friends, Udi and Nina. He changed them into *Buta Hejo*. *Buta Hejo* (a green giant) and Vorto's friends, the bat demon tried to ruin the city of Bandung. However, Otong with the help from shamans from various areas in West Java, were able to defeat Vorto. Eventually, everything went back to normal.



Figure 8. Vorto ti Planet Vonzo comic strips in Mangle Alit Rubric
Source: Documentation of Mangle magazine (1988)

The comic is illustrated by Yuyun Rubasach, with stories written by Riksa Putra who uses single-forward plot and uses the point of view of the third person. It uses polite Sundanese language for children. With manual techniques by using ink, the color of the illustration in this comic is black and white and sometimes brown. The comic is printed in Artpaper (Kuntsdruk 150 gsm), illustrated by hand (hand drawing) with manual-italic writing on the contents of the word balloons, panels, onomatopoeia and quipu. The format of the writing is upper case. This horror and action genre comic is presented in Mangle magazine in 1988 at the same time with the publication of *Opat Madhab Setan* comic.

Horror comics for more mature readers are *Supata*, *Mapay Tapak (Supata II)*, *Jurig Komersil*, *Gara-gara Porkas*, *Si Pucuk Kalumpang*, *Ririwa Nu Mawa Pati*, and *Opat Madhab Setan*. Here is the following details:

a. *Supata 1* (1983)

This comic was created by the late Oesnara and was published from 1983 to 1984. It appeared in 32 publications of Mangle magazine. It was a story of a man named Nana who transformed himself into a Snake Demon. The body is half a man and half a snake. He has similar power with snakes. Nana changed his form because he was cursed. The curse was actually the way a snake thanked him after it was saved by Nana. In his life journey, Nana refused the curse as he killed some men in his sights as the snake. He thought the men he killed were his food (rats).



Figure 9. *Supata* comic strip by Oesnara
Source: Documentation of Mangle magazine (1983)

Using the third-person point of view, this comic is classified as non-traditional theme. The theme is social class and the plot is single-forward. This comic shows the Sundanese modern society of the 80s. The setting shows the life in real world and the supernatural world. The genre of this comic is horror-action and the readers are young adults. The languages used are polite Sundanese and *Kawi Sundanese*.

Technically, this comic used Artpaper (Kuntsdruk 150 gsm), and sometimes newsprint. It was illustrated manually (hand-drawn) with handwriting text on the title, the content of the word balloons, panels, onomatopoeia and quipu. The format of the writing is italic uppercase. It used black ink as it was dominated by dark colors (black). This comic was allegedly very influenced by the style of Marvel comics.

b. *Mapay Tapak (Supata II -1984)*



Figure 10. *Mapay Tapak* comic strip by Oesnara
Source: Documentation of Mangle magazine (1984)

It was a comic sequel of *Supata 1* which was published from 1984 to 1985. It continued the story with element of illustrations that match *Supata 1*. The story told about Nana after he received his situation that he could change into human or snake. He went to town with the intention to make a living, but he was having trouble finding work. Then, he met a girl named Etty from Tasik whom he tried to save as she had chosen a wrong way of life. Etty, a beautiful girl from the village, had drastically changed her life. She became the mistress of a director of a large company. Nana, who had fallen in love with Etty tried to help her. This is when the adventure between Nana and Etty began. The story was full of action/fights, although eventually it all ended as if waking up from a dream.

Using the third-person point of view, this comic is classified as non-traditional theme. The theme is social class and the plot is single-forward. The background of this comic is Sundanese modern society in 1980s combined with against the backdrop of the 80s but combined with atmosphere of Jakarta. The setting shows the interaction between life in the real world and the supernatural world. The genre of this comic is horror-action and the readers are young adults. The story explored more about the twists and turns of romance and hedonistic life. This comic also presents sexuality in the story.

Similar to the first sequel, the comic is technically made in Artpaper (Kuntsdruk 150 gsm). It was illustrated by hand (hand drawing) with handwriting on the title, word balloons content, panels, onomatopoeia and quipu. The format of the writing is italic uppercase. Oesnara is the illustrator and the writer of this comic.

c. *Jurig Komersil (Supata III-1985)*



Figure 11. *Jurig Komersil (Commercial Ghost)* comic strip by Oesnara
Source: Documentation of Mangle magazine (1985)

Comics by the late Oesnara were published from 1985 to 1986 in *Mangle* magazine in 32 editions. Although this comic is the sequel of the first comic, it has a different story from the two sequels, *Supata 1* and *Mapay T.apak*. The main character was a zombie named Emed who came from a Sundanese family. It used Sundanese environment combined with the modern technology as the background of the story. Emed was a man, a lover of *Nden Iceu*, who was brought back to life by *Apih Jahal*, to revive Emed, *Nden Iceu* and *Bi Ichi* used

computer technology. With the presence of *Emed*, life in the city became crowded. Nana, the Snake Demon also appeared again in this story. The commercial Ghost (*Jurig Komersial*) story is quite complicated compared to the other comic that had been published in Mangle magazine. This is a horror comic combined with Sundanese humour. The comic artist called it comedy horror. Just like the second sequel, this comic was created by Oesnara.

This comic is classified as non-traditional theme. The theme is social class with mixed plot. The background of this Sundanese comic is modern Sundanese society in the 80s combined with the 20th century technology, such as guards or watchmen using helicopters to patrol, advanced computer technology and other modern weapons. There is a picture of the interaction between the supernatural world and the real human life in this comic. The genre of this comic is action horror combined with humour. The readers are young adults, because the story talks more about romance and advanced technology. The language used is polite Sundanese. The elements of Marvel comics combined with Sundanese culture can be seen in this comic. Similar to the first sequel, this comic is technically made in Artpaper (Kuntsdruk 150 gsm). It was illustrated by hand with handwriting on the title, word balloons content, panels, onomatopoeia and quipu. The format of the writing is italic uppercase.

d. *Gara-Gara Porkas* Comic

The genre of this horror comic is psychological horror. It tells about *Mang Emod* and his family who were poor because *Mang Emod* was lazy to work. He only counted on *porkas*, a kind of lottery that was popular in President Suharto era. *Porkas* promised a lot of money for those who win. Emod bet all his money on *Porkas*. He became addicted to *Porkas* as he ever won before. Unfortunately, he only won once. This addiction continued and made *Emod* owe a lot of money to people, including the loan sharks. When he was trapped with his debt, the loan sharks asked him to pay his debt along with the interest. His wife and children had to live in difficulty because of him. Emod felt confused that he finally ended his life by committing suicide. He hang himself.



Figure 12. *Gara-Gara Porkas* comic strip by U. Sjahbudin
Source: Documentation of Mangle Magazine (1987)

This comic was created by Udin Syahbudin in Artpaper (Kuntsdruk 150 gsm). It was illustrated by hand (hand drawing) with handwriting on the title, word balloons content, panels, onomatopoeia and quipu. The format of the writing is italic uppercase. This comic was published in Mangle magazine in 1987.

e. *Opat Madhab Setan* comic

Opat Madhab Setan comic strip is one of the many other horror comic strips that appeared in Mangle magazine. It began to be published from March 3 to 22 December 1988, from Mangle edition number 1136 to 1777. It was published 42 times. This comic appeared on the back cover of the magazine, but sometimes it was placed after the front cover. This comic was black and white in format and it was illustrated on Artpaper or newsprint. The comic filled one page in each edition of Mangle magazine. It used manual technical (hand drawing) with ink. The text was also made manually with italic uppercase letters. It was written in Sundanese language with visual illustrations related to Sundanese culture.

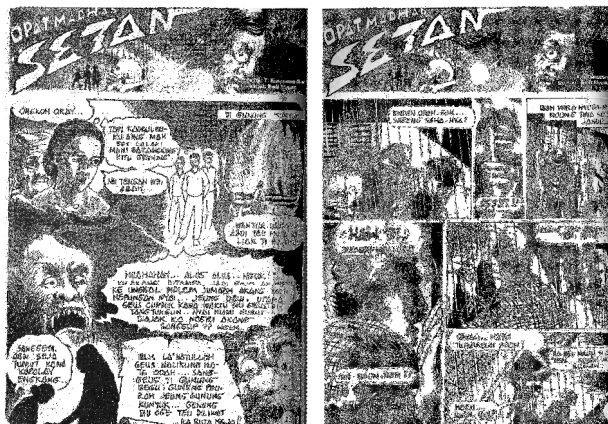


Figure 14. Komik *Opat Madhab Setan* comic strip by Budi Riyanto
Source: Documentation of Manglé magazine (1988)

This comic tells the story of a mother named *Odah* in a family who live in misery. *Odah* felt sick and tired of living in a state of deprivation. For this reason, *Odah* decided to do *pesugihan* (worships) 4 types of demons: the Pig Devil (*Raja Begu*), Giant Snake King (*Raja Ipri*), Green Giant (Buta Hejo) and the Monkey Devil (*Raja Monyet Bodas*). The worship was done by becoming their partner and served them. As the reward, the demons would make her rich, just like what she wanted. However, the four demons demanded sacrifice of lives or "wadal". *Odah* had to sacrifice her own family. Every year, she made a sacrifice, starting from the youngest child until all her four children were sacrificed for the worship. She also sacrificed her husband, *Oman*. Within seven years period, *Odah's* life changed drastically. *Odah* became a rich woman in her village. The people in the village only knew that *Odah* became rich because of her success trading at the market.

At one point, *Odah* felt unhappy with her life. She did not have a husband and children by her side. She felt sorry for sacrificing her whole family for her own pleasure. However, it was too late. She had chosen the wrong way, and as the consequence, she had to serve the four demons on certain nights. One night, when *Abah Wira*, *Otong*, *Kardun*, *Mang Kosin*, *Dase*, and *Sarbohang* were patrolling, they heard something suspicious. They were curious, so although they were scared that Friday night, *Abah Wira*, *Otong*, and *Kardun* tried to find out about it. *Abah Wira* and *Otong* followed the suspicious footsteps and ended at *Odah's* house. Then, *Abah Wira* peered through the window and saw that *Odah* was making love with the Monkey Devil. *Abah Wira* did not believe in what he saw. He warned the others not to tell anyone that *Odah* was worshipping demons. *Otong* and *Kardun* also did not believe in what happened, especially *Kardun*, *Odah's* assistant. *Kardun* tried to convince himself by peeping into *Odah's* room. When he peeked, he saw the Snake Demon, *Ipri*. Then a chaos happened when all the demons came at the same time. All the demons fought as they wanted to bring *Odah* to their supernatural world. The chaos made a noise at *Odah's* house and made the watchmen and *Mama Ajengan* felt suspicious. *Mama Ajengan* wanted to prove the news that *Odah* was worshipping four demons to get rich.

When they arrived at *Odah's* house, everything was a mess. All the four demons were dead and changed into smoke. *Odah* transformed into a creature with characteristics of all four demons. This comic was created by Budi Riyanto Karung, a comic artist who is currently working with Garin Nugroho (famous film maker) as an artistic director. Until now, Budi Riyanto still actively makes *Endul Aden* comic strips in the Mangle magazine.

f. *Si Pucuk Kalumpang* comic (1990)

The story is actually the legend of the Sundanese society that was adapted into comic. The writer is Ajip Rosidi. This comic tells the story of a farmer who has a pet rooster named *si Jelug*. In the story, *si Jelug* was actually a king named *Paringga Wesi* who was cursed by the gods into a chicken. It was told that the farmer would get a child from his wife-*Ma Tani*, but he did not want a daughter because a daughter is considered as a nuisance. He wanted a son so that he could help their lives.

The farmer told his wife that if the child was a girl, she should be killed at birth and the body should be given to *Si Jelug* to be eaten. When the farmer traveled to Batavia, his baby girl was born, but of course *Ma Tani* did not have the heart to kill her own daughter. She gave the baby to *Nini* in the forest and asked her to look after her daughter. When the farmer returned home, he asked about his son, and he was shocked when he found out that the baby is a girl. The farmer asked whether her body had been given to *Si Jelug*, *Ma Tani* lied and said that her body had been given to *Si Jelug*. *Si Jelug* said that *Ma Tani* had lied. *Si Jelug* told that his daughter, *Si Pucuk Kalumpang* was in the forest. The farmer made a ladder with a machete as the base to cut the body of *Si Pucuk Kalumpang*. Finally *Si Pucuk Kalumpang* died. Her body was cut into pieces, and was eaten by *Si Jelug*. Her mother collected the rest of the bones and blood to be buried in the woods. One day, there was a king looking for a woman to be made his queen. The king saw a large citrus fruit and somehow he did not want to eat

it. He brought it to his kingdom and suddenly the citrus fruit transformed into a beautiful girl. She was *Si Pucuk Kalumpang*. She told the king about the story of her life. The king punished *Si Jelug* and her father, the farmer. Finally, the king married *Si Pucuk Kalumpang*.

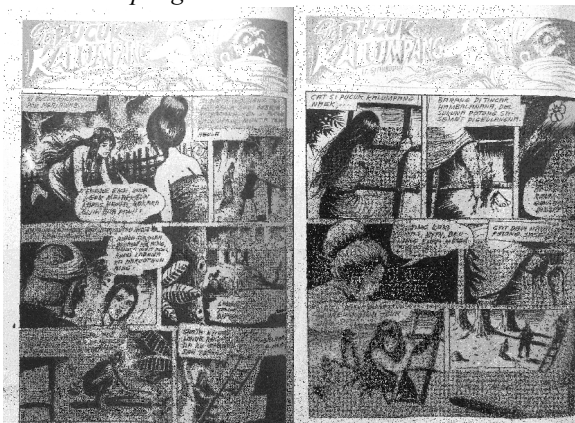


Figure 13. *Si Pucuk Kalumpang* comic strip by U. Sjahbudin
Source: Documentation of Manglé magazine (1990)

Illustrated by Udin Sjahbudin, with single-forward plot and the third person point of view, the comic explored the legends in Sundanese society. It uses *Sundanese* language and a little *Betawi*. Using manual techniques for both the illustration and text, it used Chinese ink. The color of this comic is black and white.. The comic was printed in Artpaper (Kuntsdruk 150 gsm), illustrated by hand (hand drawing) with handwriting on the title, the content of word balloons, panels, onomatopoeia and quipu. The format of the writing is italic uppercase. The genre is slasher horror (murder). This story is addressed to adolescent or adult readers because the illustrations show physical violence. One of the main characters was mutilated.

g. *Ririwa nu Mawa Pati* comic



Figure 15. *Ririwa nu Mawa Pati* comic strip by Iwan Darmawan
Source: Documentation of Manglé magazine (1992)

Ririwa nu Mawa, a horror genre comic, was published in 1992. It was published 29 times in Mangle magazine edition that explored the social life of Sundanese society. The comic used the background of Sundanese cultural community in the countryside. It tells the story of a woman named *Bi Jarsih* (*Bi* means aunt in Sundanese) who became *ririwa*. According to Mustapa (2010: 157), *ririwa* is the spirits of people who died because of unwanted death. *Bi Jarsih* was believed to be drowned in a small lake by a ghost (*jurig*) named *Lulun Samak* (a ghost water in the form of a mat). When his body was buried, and his grave was still fresh, a group of people stole her shroud. It was believed that the shroud of a person who died on Thursday night could be used as a talisman to make a business successful. The ghost of *Bi Jarsih* asked for her shroud to be returned, but the thieves did not want to return it. *Bi Jarsih* haunted the thieves and killed them one by one. After all the thieves died, the village had its peace again. The people in the village began to pray more and read Quran to distance themselves from the ghost interference. This comic was made by Iwan Darmawan, a Sundanese comic artist who has made a lot of illustrations internationally. He works part-time as an illustrator in Bobo magazine. His famous work is Oki and Nirmala comic.

3.2. Comic with Horror Genre in Giwangkara Newspaper

There are various horror comics in this newspaper. Here are the details.

a. *Kasanding Kunu di Cai* comic (1985)



Figure 16. *Kasanding Kunu Di Cai* comic strip by AML

Source: Documentation of Giwangkara Newspaper (1985)

The story tells about a boy named Doni who was hated and abused by his stepmother. Doni could not survive the acts of violence received from his stepmother. He left home and tried to find his own life. Though they lived in different worlds, his late mother also advised him to do this. On the way, Doni met Ki Seta, a demon who would give him knowledge for his life. However, to do that, Doni should be transformed into a human covered with scales. Some people called him *Jurig Kuris* (chickenpox ghost). Although Doni looked scary with his appearance, people liked him because he managed to beat a gang of criminals. This comic was created by AML and was published in Giwangkara newspaper in 1985. Not much is known about this comic artist. The newspaper itself had gone bankrupt. Just like the other comics, the format of this comic is with a black and white, and was illustrated on art paper or newsprint. The comic was made manually (hand drawing) using ink. The text was also made manually with italic uppercase format. It was written in Sundanese language with visual illustrations that have unique characters. Unfortunately, some of the characters look the same in appearance.

b. *Harupat Kawung* comic (1986)

This comic tells the story of a ghost named *Jurig Kokod*, a ghost with no body but two hands with long nails that have the power to kill the people in the village. Actually this ghost had a body in a form of a pig with a scary face. *Jurig Kokod* is very hard to beat. No weapons could kill him. But finally, a weapon that could kill this ghost was found. It was called *Harupat Kawung* (a stick from *Kawung* tree trunk). This comic was created by San Wilantara, a fairly productive comic artist at the time, especially in making comics with martial arts theme. San Wilantara is still alive until now, but he no longer produces comics.



Figure 17. Komik strip *Harupat Kawung* comic strip by San Wilantara

Source: Documentation of Giwangkara magazine (1986)

The format of this comic a black and white. It was illustrated on art paper or newsprint. The comic was made manually (hand drawing) using ink. The text was also made manually with italic uppercase format. It was written in Sundanese language with Sundanese background in its visual illustrations. Martial arts that dominated its several panels made this comic unique. *Harupat kawung* comic was published in Giwangkara magazine in 1986.

c. *Ririwa Nu Ngarah Pati* comic (1986)



Figure 18. Komik strip *Ririwa Nu Ngarah Pati* comic strip by Duds
Source: Documentation of Giwangkara Newspaper (1986)

The comic tells about a young girl named *Yeyet* who was in a love-struck. She had a relationship with a young, strong and kind man named *Wawan*. When they were dating at Mount Tangkuban Perahu, they were approached by a gang of young men who called themselves *Loklok*. They were known as cruel people who also liked to rape their victims. They killed *Wawan* because they wanted to have the beautiful *Yeyet*. *Yeyet* was raped by the gang in turns and then they left her at Tangkuban Perahu mountain. After the incident *Yeyet* always cried alone and locked herself in her room. She missed *Wawan*. Four months later, *Yeyet* found out that she was pregnant. She could not accept what happened to her. This made her decided to commit suicide. Before committing suicide, she cut her hair and gave it to her bestfriend, *Nani*. The hair turned out to be the media to make her spirit able to possess *Nani*. When *Nani* was possessed with her spirit, she took revenge and killed the rapists and the murderers of *Wawan*.

d. *Kawin ka Kunti* comic (1986)



Figure 25. *Kawin ka Kunti* comic by Duds
Source: Giwangkara (1986)

The comic *Kawin Ka Kunti* (married to a *Kunti*-a female ghosts in the form of spirits roaming because of unwanted death during pregnancy). The comic was published in Giwangkara newspaper in 1986. The comic tells the story of a poor boy named *Udan* who was wandering, searching for knowledge in religion. With the knowledge, his life changed. *Udan* became a religious scholar who has the ability to see spirits/ghosts (*jurig*). He helped a lot of people who were disturbed by ghosts. He also helped the spirits. One of the spirits he helped was *Kunti* who then became his wife. *Romlah*. became *Kunti* after she died in giving birth of her child. Her spirit was not in peace because she still had issues that must be completed on Earth. *Udan* helped her by sticking a needle onto her head that transformed her into a beautiful woman. Then, they got married and had a child named *Hadisah*. One day, when *Hadisah* was looking for lice in the hair of her mother, she saw a shiny object on the head of the mother. *Hadisah* felt astonished and she continued to think about it that she dreamt about it. In her dream, *Hadisah* dropped the needle, and thus in real life the needle in *Romlah*'s head was taken out. *Romlah*, changed into *Kunti* again and this made *Udan* felt very sad. One day, *Udan* dropped the Holy Quran into *Kunti*'s hole in her back. She then changed into a beam of light that shot into the sky. Similar to other Duds' comics, this comic explores about the belief in spirits and supernatural world in the Sundanese society.

With black and white format, this comic was illustrated on art paper or newsprint. It was illustrated manually (hand drawing) using ink. The text was also made manually with italic uppercase format. It was written in Sundanese language with visual illustrations of the 1980s setting. It was created by a comic artist named Duds who filled Giwangkara newspaper in 1986. The genre of the comic is horror-slasher, and also action. It was addressed to adult readers.

e. *Karaton Rawa Buaya* Comic (1987)



Figure 21. *Komik strip Karaton Rawa Buaya* comic strip, illustrated by San Wilantara and written by Wa Kabul
 Source: Documentation of Giwangkara Newspaper (1987)

This horror comic tells the story of a young man named Asmat who fell in love with a girl named Ayu, a beautiful woman from Padaherang village. One night, Ayu was waiting to be picked up. It was getting late. Asmat and Ayu met in a puppet show (*Wayang Golek*). Asmat took to Ayu home. It turned out that she lived in a palace in Rawa Buaya. Ayu was actually a princess, the daughter of Crocodile Demon. This was the beginning of Asmat's adventure.

It was made in black and white format and illustrated on paper art paper or newsprint. The comic was illustrated manually (hand drawing) using ink. The text was also made manually with italic uppercase format. It uses Sundanese language and visual illustration with the background of Sundanese culture. It was created by a comic artist named San Wilantara who filled Giwangkara newspaper in 1987.

f. *Sasakala Ayana Aul* comic (1987)



Figure 20. *Sasakala Ayana Aul* comic strip, illustration by Mei, story by Ki Bully T

Source: Documentation of Giwangkara Newspaper (1987)

This comic tells about the story of the origin (*sasakala*) of Aul ghost, a ghost who is believed to have a form of the human body but the head of a dog. The story began when a teenage boy named Ujang found a talisman that could join his father's hands together again after an accident. The father believed that the talisman could do that, so he tried it by sacrificing his son, Ujang. However, when he cut off Ujang's head, the head rolled into the fire place. Due to the heavy smoke and heat, the father could not find Ujang's head. Due to panic and sadness, Ujang's father cut off his pet dog's head, and then replaced Ujang's head with the dog's head. Because Ujang's dad was panic, he placed the head of the dog backward, with the human body facing forward while the head of the dog facing backward. Ujang found the talisman and he could live again. Unfortunately, Ujang could only bark and howl like a dog. Feeling sad, Ujang tried to chase his father, but the father was frightened and ran into the village and disappeared. Ujang was finally aware of his scary look, so he chose to look for his father secretly. Sometimes, the villagers saw him, but he could only howl "Auuuull" For this reason, Ujang was called Aul ghost. Since people were scared at him, they tried to kill him. Ujang did not stop to look for his father secretly. He only showed himself at night. This comic was published in Giwangkara newspaper in 1987 with black and white format. It was created by two comic artists, Mei and Ki Bully T. This comic story has similar technical characteristics like other comics in Giwangkara newspaper. Sundanese culture is shown visually in this comic. Strong shading and details became the characteristics of this comic.

g. *Getih* (Blood) Comic (1988)

Getih means blood. This comic tells about blood that was possessed by demons. This is a love story comic of a girl named Ratih with two men named Rashad And Hasan. They were two bestfriends who fell in love with the

same woman. In the story, Hasan married Ratih, but then he died in a car accident. It was said that Hasan was killed by Rashad. He then changed into *ririwa* or a zombie, haunted Ratih and Rashad. Hasan disguised into human. Nobody knew, but Ratih's pets. This comic used the modern setting of the 80s. The story was written by Duds in a black and white format. It was published in *Giwangkara* magazine in 1988.



Figure 19. *Getih* comic strip by Duds
 Source: Documentation of *Giwangkara* Newspaper (1988)

h. *Siluman Gunung Gantung* (The Demon of Mount.Gantung) (1989)



Figure 22. *Siluman Gunung Gantung* (The Demon of Mount.Gantung) comic strip, illustrated by Fasha, written by E. Ratifah
 Source: Documentation of *Giwangkara* magazine (1989)

Although the genre of the comic is horror genre, but it showed more martial arts. The comic tells the story of a young man named Ki Rukala, who was considered crazy-insane by the villagers. The villagers then paraded him and tortured him to death. His body was dumped in Mount Gantung. Because he was murdered, Ki Rukala returned from his death and made Ki Jambak, a demon, his teacher. Ki Rukala then changed into a demon and he became so strong and resilient. Ki Rukala then took revenge on all the people who have killed him. Unfortunately, he died for the second time. With the help from many demons, including the demon Queen, Ki Rukala returned back from his death and made a revenge on those who killed him. The comic was illustrated by a comic artist named Fasha, and the story was written by E. Ratifah. The comic was printed on newsprint, using black ink.

i. *Mata Si Tumang* (The Eye of Tumang)

This comic tells about a teenager named Adji who was born blind. Adji had a pet dog who is very loyal to him. His name is Tumang. He always accompanies Adji wherever he goes. One day, Adji had an adventure with Tumang. When Adji was lost, Tumang became his eyes. Adji really wanted to be able to see. This made his parents sad, Adji's doctor advised him to do surgery. His eyes were then replaced by Tumang's eyes. The surgery was successful, but with Tumang's eyes, Adji was able to see many ghosts around him. He saw many types of ghosts. Adji and his shaman caught the ghosts to test Adji's power. Unfortunately, when he was hunting *Jurig Kiciwis*, his eyes were urinated on by a frog who was the incarnation of *Jurig Kiciwis*. Adji died because of this. Tumang, Adji's pet, could not accept Adji's death. He waited in the grave and howled sadly every night, until finally he was poisoned to death by the villagers. This comic told about the loyalty of a dog to his master until the day he died.



Figure 23. The Eye of Tumang (*Mata Si Tumang*) comic strip by Duds
Source: Documentation of Giwangkara newspaper (1990)

The comic artist is Duds. It was printed on newsprint with black ink.

j. *Kadal Cagak* (*Forked Lizard*) comic



Figure 24. *Kadal Cagak* (*Forked Lizard*) comic strip by Budi Riyanto Karung

Source: Documentation of Giwangkara Newspaper (1992)

This comic tells the story about *Enjum* who liked to gamble. This hobby was done with her friends in the village. She spent a lot of money for this hobby. Until one day, *Enjum* found a forked lizard. She believed that the forked lizard could be her talisman and make her always win in gambling. But this forked lizards could not be obtained easily. *Enjum* should make a sacrifice first. The sacrifice was she could change into a lizard. This comic has the same format just like other comics. It was created by Budi Riyanto Karung, with a very strong visual of Sundanese culture.

4. Conclusion

Comics are products of popular culture. In the history, there were debates about where comics originally came from. Indonesia itself has a tradition of illustration that can be seen in a variety of cultural artifacts. Sundanese comic strips with horror genre help the development of popular media in West java in particular and the history of Indonesian comics in general. Currently, similar comic is rarely produced, especially comics that explore the cultural and traditional Sundanese. Generally, most Sundanese comics present a different world with human and nature. This is in line with Bonneff (1978) who said that comics can bring someone to the social environment that he/she never visited. The fact is that a comic is graphic images. However, in this study, it can be seen that a comic is also a representation of the Sundanese people beliefs, especially the traditional people. Although some comics are poor in representing the visual, some other comics managed to bring back the Sundanese readers into romance, in the form of their personal experiences as Sundanese people. The nature of Sundanese people is that they are happy to remember about the past. Some comics attempt to restore this kind of feeling, as stated by Duncan & Smith (2009), comic are addictive medium, requiring receiver to add their own experience and imagination to the encapsulated moment in order to construct story.

Most of the comics that were published in the magazines and newspapers as mentioned above, were not

made for commercial demands. This is in contrast with the views expressed by Bonneff (1978). This is because the comic artists, who worked for these two mass media, did it as a proof of their devotion and also as an expression of pride and love of Sundanese culture. In an interview with a senior illustrator of Mangle magazine, it was stated that in creating a work, money is not the main goal. This is because the fee given by the publisher was too low for an illustrator. Those comic artists survived because they have pride to play a role in preserving Sundanese literature and culture through comics.

Sundanese comics have distinctive visuals as well as features that can be seen not only from the language. Comics that were published from 1983 to 1992 had a theme to explore the daily life of Sundanese people with their cultural background. The forms appeared in a variety of elements that enrich the comic itself. Although some have become pop comics, but the Sundanese elements are still visible in the comic.

This study is still in progress as the data and results are still very likely to change and grow. This is due to the difficulty of finding the object of study. Besides the limited documentation, the search of the comic artists and their old works took a lot of time. Some illustrators who were once comic artists/illustrators in the Mangle magazine and *Giwangkara* newspaper, are now very old. Some of them had passed away. Some have had a new profession, though they do not completely abandon their old profession. This research can be developed in a more in-depth focus on each comic. The temporary assumption is that the comics discussed in this research have very rich eastern cultural values that is typical of Indonesia.

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Kankan Kasmana is a student of Doctoral Program of Art and Design, Bandung Institute of Technology, highly interested in research related with Sundanese cultural artifact. Currently, he is doing a research of visualization and conception of ghost (*jurig*) in Sundanese comic.

Setiawan Sabana is an Indonesian graphic artist as well as Jead Lecturer, Faculty of Art and Design, Bandung Institute of Technology. Frequently holds single and group exhibition of his creation on paper, some of them are held directly in Indonesia, the United States, Japan, Germany, and Turkey.

Iwan Gunawan is a director of Master Degree Program of Urban Arts and Cultural Industry, Jakarta Institute of Arts, highly interested in comic study, especially Indonesian comics. Frequently becomes a speaker in national and international seminars.