

## Analysis of Book Illustrations “100 Cerita Rakyat Nusantara”



**Kevin Fayyadh Fadilla<sup>1</sup>, Menul Teguh Riyanti<sup>2</sup>, Ekananda Haryadi<sup>3</sup>**

*Universitas Trisakti*

Email: [menulteguh@trisakti.ac.id](mailto:menulteguh@trisakti.ac.id)

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### A B S T R A C T

Children's storybooks are an effective medium for passing on the cultural heritage of various regions to the younger generation. Attractive design can enhance children's reading interest, thereby effectively conveying cultural values. This study analyzes the book "100 Cerita Rakyat Nusantara" with a focus on its illustration and design aspects. The analysis shows that the illustrations in this book, although created by various illustrators, share a common use of white negative space, providing breathing room on the pages. This design decision facilitates text readability and illustration comprehension for children. Additionally, the carefully crafted interesting characters and backgrounds greatly help readers understand the story's context. The book "100 Cerita Rakyat Nusantara" successfully combines engaging visual elements with functional design, thereby not only conveying stories and cultural values to children but also creating an enjoyable and educational reading experience. This study underscores the importance of good illustrations and design in children's storybooks to support the education of Nusantara culture for the younger generation.



## 1. Introduction

Indonesia is a place of diverse cultures, beliefs, and rich traditions. One of the legacies of cultural diversity is folklore which is spread throughout the archipelago and told from generation to generation. These stories are not only entertainment, but also teachings and reflections of moral values, wisdom, and understanding of human life that are passed on from generation to generation.

In the modern era, folklore is still relevant. However, much has changed along with changing times and technological developments. One way to introduce folklore to the younger generation is through picture story books or story books that contain illustrations. Through illustrations, folk tales become more alive and interesting for readers, especially children and teenagers.

In this case, there are efforts from many writers and publishers to pass on the many folklore stories from Indonesia to the next generation. These efforts are none other than continuing to publish children's story books with new nuances and designs and so that stories that seem old-fashioned and boring are still relevant to the times and still interesting in the eyes of today's young generation. The book "100 Folk Tales of the Archipelago" is one of many works that highlight the richness of Indonesian folklore. This book was published by PT Bhuna Ilmu Populer in 2014 and created by Dian K. This book has a title on the cover that reads "100 Cerita Rakyat Nusantara" because in this book there are collected 100 folk stories from different regions. This book not only brings back stories that are already widely known, but also conveys stories and emotions through attractive illustrations. Analysis of the illustrations in this book is an interesting thing to do, because the illustrations not only act as a complement to the story, but also have great potential to

convey additional messages or different interpretations of the stories.

In this scientific work, an analysis will be carried out of the illustrations that accompany the stories in the book "100 Cerita Rakyat Nusantara". Through this analysis, it is hoped that we can understand more deeply how illustrations can enrich the reader's experience in reading folk tales and how they are illustrated can describe the cultural values and natural riches of Indonesia contained in these stories.

The introduction of illustrations for the book "100 Cerita Rakyat Nusantara" will not only provide new insight into the visuals of folk tales, but will also raise public awareness about the importance of maintaining the cultural heritage of our ancestors, as well as introducing it to the younger generation in a form that is interesting and relevant to the times.

Illustrations are often used as a method of conveying communication, especially to children. Illustrations themselves are done using lines, colors and relying on visuals to convey content. Illustrations can be adjusted to the intended use and what message will be conveyed using the illustration. In this research, the illustrations that will be discussed will refer to their use in children's storybooks. Most children's story books use illustrations as a delivery method, especially if the story books are targeted at children at an early age, because children at an early age still have a level of reading and concentration skills that are not as good as children at an early age (Septiani Rahayu, Anisa.2020).

## 2. Methodology

The method that will be applied in this research is the qualitative method. By using this approach, the data collected will be analyzed from the author's perspective. The qualitative



method is an approach where researchers interpret research results based on their interactions with the data that has been collected, with the aim of gaining a deep understanding of the meaning of the data being researched.

The qualitative research method itself is a method where research data is carried out by knowing and understanding objects holistically and in depth regarding objects with special contexts in natural settings by utilizing existing data collection methods (Alaslan, Amtai, 2021).

### 3. Result and Discussion

#### *Children stories*

Children's stories are one of the works of children's literature. Children's literature itself is a literary work written as reading material for children, the content of which is appropriate to the child's level of intellectual and emotional development. Children's stories can be used as entertainment or to provide children with moral education.

Children's stories have two main components, namely intrinsic elements and extrinsic elements. Intrinsic elements include story elements that are found directly in the narrative, which are the core part of the story such as characters, point of view, and setting. Meanwhile, extrinsic elements include the author's identity which is reflected in his view of life, ideological values, and the socio-cultural context of the community which is the background of the story.

In folklore, intrinsic elements are more often used because the author is not free to influence his opinion or change the storyline and moral message of the story, because folklore is a story that has been passed down from generation to generation and it is better to maintain the originality of the story.

Children's literature shapes the readers'

understanding and insight through engagement between reading and readers. To engage in stories, it is necessary to understand children's literature first. According to Sarumpaet (2010), children's literature is work that is specifically for children, read by children, and guided by adults. This shows that adults have an important role in guiding children in understanding stories in children's literature, both in production, creation and appreciation. (Neina, 2019)

#### *Illustration*

Illustration according to Mike Susanto (2011:190) is the art of drawing which is used to explain a purpose or purpose visually. Illustrations include images created to reflect the narrative in the text or the image is the text itself. Illustrations in this context can provide certain meanings and symbols to purely artistic purposes (Supono, 2015)

In children's books, illustrations have a big influence in conveying the contents of the book, both in the form of information and stories. Illustrations in children's books help improve visual perception abilities, as well as improve the reader's visual memory abilities. Therefore, the illustrations used in children's books must be designed to be uncomplicated and clear so that they are easy to understand and interesting for children to read according to the age the book is targeted for. (Marsudi & Nanda, 2020)

#### **Analysis of Indonesian folklore book illustrations Cover book**





Figure 1. Cover of the Indonesian Folklore Book  
source:

<https://anyflip.com/loehg/nxml/basic>

The design of a book has two very important aspects, namely the cover and the content. The book cover is the design that is first noticed by the reader and is the starting point of interaction between the reader and the book. Therefore, the book cover must be able to attract the reader's attention while conveying the message briefly and clearly. (Injo et al., 2022)

The first discussion that will be raised is the cover of the book "Cerita Rakyat Nusantara". In the cover of this book, all the pages are dominated by illustrations depicting several different characters from various folk tales featured in the book, for example the story of Malin Kundang, a character from the story. The illustration is illustrated right in the middle of the page, then other characters from different stories are placed at the edge of the page where the placement of these characters acts like a frame which makes the illustration of Malin Kundang's character feel like the core of the story of the book.

The placement of Malin Kundang's illustration creates a Focal Point in the book cover illustration. Focal Point in art is the main focal point in a painting which directs the eyes of

people who see the illustration in the desired direction. This is the most interesting point in the painting, and will help the viewer understand why the creator of the work wanted to focus on that scene. Focal points can be created well and effectively depending on the illustrator using his understanding of composition. A focal point in art is a key point that draws the main attention in your painting that you want to show to the viewer. This is the most interesting point in the painting, and should help the viewer understand why you wanted to capture the scene (Raybould,2021)

The use of composition in illustration is a fundamental aspect in conveying visual stories and. It involves arranging visual elements in a particular space to convey a particular message or narrative. This can include considerations such as balance, contrast, perspective, and focal point. Examples of compositions that are popular and often used in illustration are as follows:

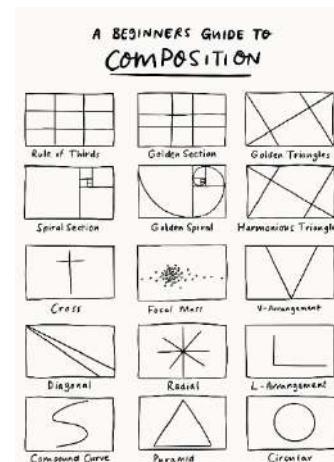


Figure 2. Examples of types of composition (source:

<https://www.workovereasy.com/2019/06/13/a-beginners-guide-to-composition/>)

One of the compositions often used by illustrators in creating an illustration is the Rule of Thirds, where there are two vertical and horizontal lines and these lines intersect

each other, the point where the lines intersect will be an optimal focal point. Where, the placement of the focal point of the work is placed not in the middle which makes the illustration feel boring and not too on the edge which makes the illustration feel unbalanced or one-sided.

In the illustration on the cover of the book "Cerita Rakyat Nusantara" we can see that the focal point in the cover is in the middle, but because there are other characters drawn around it, the author can conclude that the illustrator of the book used a Radial composition. In the middle of the illustration, readers will be directed to look at the visual works around them.

In the cover illustration of Berita Rakyat Nusantara, the colors used do not have a clear theme because the cover is filled with character illustrations of different characters. However, the background color chosen seems to reconcile the many differences, the designer of the cover of the book Ilmu Rakyat Nusantara depicts the waves behind the character illustrations as blue, the blue chosen is not a deep blue which makes the whole illustration seem too busy, but the blue chosen is blue bright and with saturation that is not as high as a bright sky blue. Apart from the color which balances the overall book cover illustration, the waves depicted seem to flow between the character illustrations making it seem as if the characters are connected to each other even though they come from different stories, this ensures that the harmony of the book cover is well maintained.



Figure 3. The red color attracts attention

(source:

<https://www.shutterstock.com/blog/red-color-schemes-meaning>

Above the cover, there is the title of the book written in white and on a bright red background which seems to scream for everyone to look and pay attention. The deep red color is the most prominent part in the cover design of the book Berita Rakyat Nusantara. The color red has a rich history, characterized by its bold, bold presence. Therefore, it is often chosen for attention-grabbing designs, where designers tend to use red to make their website and poster designs stand out and be memorable (Fussell, 2019)

## B. Contents of the book



Figure 4. List of contents

(source:

<https://anyflip.com/loehg/nxml/basic>

The next discussion is the design of the

contents of the book "Cerita Rakyat Nusantara" one of the first pages of this book starts from the table of contents, the table of contents page is designed simply but effectively, in the picture on the left page there are several pictures which are a collection of several stories contained in it. In the book, the images are excerpts from scenes from one of the stories Then on the page on the right is the table of contents page, the page is designed to be simple but effective in conveying the message and filling the role, the text is written in a handwriting type font which makes the page feel less formal and seems fun for children to read.



Figure 5. Font Sans Serif Jenis Handwriting ( source: <https://www.fontspace.com/hello-graduation-sans-font-f79922> )

Furthermore, the page numbers are written in pink so that readers are not confused about distinguishing them from the title on that page, especially as this book is for children, where this book must be designed clearly so that it is easy for children to understand.

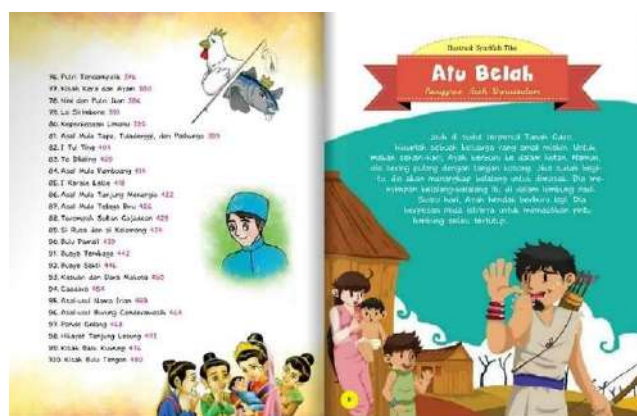


Figure 6. Atu Belah Folklore

(source:

<https://anyflip.com/loehg/nxml/basic> )

The first folk tale featured in this book is the story of Atu Belah. Atu Belah is a tragic story that tells a story about a stone that will eat a sad person. When sitting on it, the story takes the life of a mother who is fighting for her family.

On the first page of the story of Atu Belah, there is an illustration of a scene in the paragraph on that page. The scene illustrated is the scene when the father leaves his family to hunt for food. This scene depicts the father being bigger than his family. This technique creating the impression of the father walking away from his family and approaching the camera. From perspective, the size of the family image should be smaller than the father's, because the father is walking towards the camera.



Figure 7. Example of perspective that makes objects smaller the further away they are (source:

<https://www.thesprucecrafts.com/perspectiv-e-in-paintings-2578098> )

The photos above illustrate what is meant, the man's height on the escalator does not change, he is still about five feet tall when he reaches the top of the stairs. He appears shorter because he is further away from where the camera is. (Evans, 2019).

In terms of composition, the size of the father, which is larger than his family, is depicted some distance behind, giving a "balanced" effect in the composition. On the left side of the page, there are 4 characters depicted, on the right is the father walking alone to the right. a page that depicts him leaving his current location. On the left is a picture of his family which consists of 3 characters, namely the mother and her two children, from here we can see that even though the number of characters depicted can be said to be one-sided, the composition on the page is still balanced, this is because the father is depicted larger. compared to his family on the page, the difference in size balances the composition of the page where there is a difference in the number of characters.

The background of this page is dominated by turquoise blue and white which represent clouds and sky, then it is depicted simply so that the story text written on the page is easy to read. The clouds depicted, although drawn simply, still have a unique shape, the clouds are depicted like the shape of a wave. Illustrations of trees and land are depicted without leaves and the color is yellowish, depicting the condition of the forest environment which is barren and difficult to find food because very few living things can survive..



Figure 8. Atu Belah folklore

(source:

<https://anyflip.com/loehg/nxml/basic> )

The next page continues the story of Atulah, after the father went to look for food for his family he never came home and his family started to starve, on the page on the left is the scene where the eldest child of the family, named Eldest, was ordered by his mother to take grasshoppers from a barn, but because of his mistake all the grasshoppers flew away and he didn't get any grasshoppers to eat.

On the page that tells the scene, there is an illustration which depicts the scene when Eldest makes a mistake and makes all the grasshoppers run away. The scene is depicted with the eldest's expression opening his mouth in shock and tears coming out because he feels guilty about his actions. Then a group of grasshoppers are depicted flying in the opposite direction to the grasshoppers. The movements of the grasshoppers are emphasized by the dotted lines behind the grasshoppers which depict their movement out of the barn and also the gestures of their legs which are depicted as if they were jumping in search of freedom.

After the scene of the Eldest making a mistake, on the right the picture goes to the scene after the Eldest's mistake. In that scene the father comes home without bringing anything to eat, finally the mother hides her son's mistake and goes looking for fish in the river. The scene is depicted with the mother walking along the river with an expression tired because she has been searching for a very long time. This can be seen from the sky which is depicted in orange which indicates that it is already afternoon.



Figure 9. Atu Belah folklore

(source:

<https://anyflip.com/loehg/nxml/basic>)

After the mother never got food after trying for so long, the story continues with a scene where the mother cries and sits on a rock called Atu Belah. It is said that Atu Belah will split into two and swallow anyone who is near her in a sad state, but the mother didn't know it at the time. After that, the rock split and swallowed the mother, husband and children who witnessed it, who were too late to come and save the mother, could only be sad and regret what had happened, then the child took 7 strands of his mother's hair which appeared after the mother was swallowed by Atu. Split.

In the picture on the left side of the page, the page is designed with all the illustrations filling it, in this picture the important scene at the end of the story is illustrated when the mother sits on Atu Belah, the color of the sky is depicted as orange which indicates that it is afternoon and has been made negative. space which aims to create an empty space to be filled with story text, apart from making the text easier to read, negative space aims to create breathing space in the illustration which will balance the composition and better convey the information you want to address to the audience. The concept of positive and negative space is nothing new. Negative space in art has long been known to provide an

element of “room to breathe.” And this helps direct the audience's attention to the information the designer wants to convey. In this case, the empty area or Negative space functions the same as visual content and is just as important as it. (Interaction Design Foundation, 2016).

On the page to the right of the picture, the scene is illustrated when the father and his children are crying over the mother's departure, the father is depicted with a suffering expression holding back tears so that he looks strong around his children, and Eldest is depicted crying unable to hold back his tears because of regret for the mistakes he has made. ended up making his mother a victim. The setting depicted behind the illustration is made different from the scene when the mother cries over Atu Belah, this image creates a dynamic change in the emotions that are occurring in the scene, creating a more gloomy impression because of the tragedy that occurred, at the end of the page Atu Belah is depicted. with several strands of the mother's hair to depict the fate of the mother who was swallowed by her.

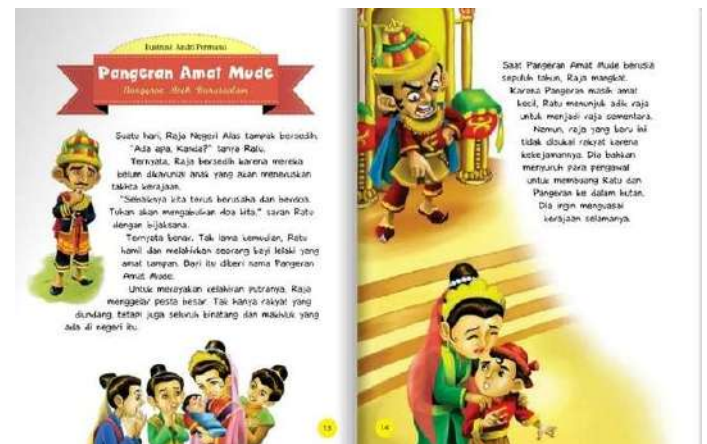


Figure 10. Folklore of Prince Amat Mude

(source:

<https://anyflip.com/loehg/nxml/basic>)

Next, the story changes with a new story from a different area, namely the story of Prince



Amat Mude from the Aceh region. This story tells a story of the generosity of Prince Amat Mude, who is a descendant of a king but lives generously and is not arrogant, his generosity makes him worthy of being a king. loved by his people. On the first page of the story of Prince Amat Mude which is on the left of the picture, it contains an illustration of the initial scene. Where the king feels sad because he has not been blessed with a child, the king is depicted standing with a sad and anxious expression, this is because a king needs offspring so he can continue his leadership. to people who are worthy and trustworthy.



Figure 11. King character design

(sumber:

<https://anyflip.com/loehg/nxml/basic> )

The design of the king's character is depicted with a gentle face, but the facial features such as the eyebrows, mustache and sideburns are depicted with sharp shapes, giving the impression that the character is firm and not weak. The clothes worn by the characters in this story are based on Acehnese traditional clothing. The king's hair, eyebrows and mustache were also made in a unique style, which would later become the characteristic of a king in the kingdom.



Figure 12. Ulee Balang Traditional Clothing, Typical of Aceh

(source:

<https://anyflip.com/loehg/nxml/basic> )

Below the illustration of the king who is feeling anxious, the next scene is depicted. After praying hard, the King and Queen were finally blessed with a child named Amat Mude. The scene is depicted with the Queen holding a baby and then she is surrounded by other women with happy facial expressions. The joyful scene when the queen is carrying the prince depicts the queen in the middle of the women surrounding her, then the faces of all the characters in the scene are depicted with cheerful faces to emphasize the emotions that the characters are feeling.



Figure 13. Scene of the birth of prince Amat Mude

(source:

<https://anyflip.com/loehg/nxml/basic> )

To differentiate the characters and give them uniqueness and explain the differences in position or position in this scene, the illustrator depicts the queen in more luxurious

clothes, using brighter or flashier colors to attract attention. Apart from that, the queen is also wearing a crown and clothes that have gold accents, so readers can easily recognize the queen just by looking at it at a glance. On the right page, there is a continuation scene from the story of Prince Amat Mude, where time has passed and Prince Amat Mude is now 10 years old. At a very young age, the king died and someone had to fill the throne. Because Prince Amat Mude was still too young to become king, the position of king was temporarily filled by the younger brother of the previous king. This king's younger brother was known as a cruel person and was disliked by the people. Due to the new king's greed, the queen and Prince Amat Mude were expelled from the kingdom.



Figure 14. Scene of the birth of prince Amat Mude

(source:

<https://anyflip.com/loehg/nxml/basic> )

The scene on this page is depicted with the new king expelling Prince Amat Mude and his mother or the Queen. This scene is depicted in one illustration. There are two focuses in this scene, the first is the new king who is seen shouting and cursing Prince Amat Mude. and his mother When expelled them from the Kingdom. The cruel new king is described as very similar to his older brother who was the father of Prince Amat Mude, the previous king. What is different is the expression that is

drawn as if he is a cruel character compared to the previous king, the new king is depicted on the throne and in a higher position than Prince Amat Mude and his mother, this makes the scene seem like the different position creates an effect that makes The reader feels that the power possessed by the new king is stronger than that of the Queen and Prince Amat Mude.

Then the Prince and his mother are depicted with expressions that are sad and surprised by the decision of the new king. This is illustrated by the mother with a sad and resigned face leading her child out of the Kingdom and the Prince is depicted with an expression that is confused and does not accept the situation. hit him.



Figure 15. Folklore of Prince Amat Mude

(source:

<https://anyflip.com/loehg/nxml/basic> )

On the next page is the continuation of the story after the Prince and Queen were banished from the Kingdom, after this incident they lived peacefully in the countryside as ordinary people, to continue their life, the prince hunted fish for him and his mother to eat, but there was an unexpected incident. Where the fish What the Prince caught turned out to have gold in his stomach. However, despite having abundant luck, the Prince did not become arrogant and arrogant, he and his mother actually gave some of their luck to the poor people around them.

The illustration of this scene is depicted in an illustration which contains the happy incident when the Prince and his mother found gold from the stomach of a fish. In this scene, Prince Amat Mude and his mother are depicted in clothes that are very different from when they were still in the Royal Family, they were depicted wearing Ordinary people's clothing is not luxurious and is even depicted as barefoot but sufficient for daily life. In the scene depicted, their faces are shocked and happy at the luck they have had.



Figure 16. Illustration of Prince Amat Mude and his mother

(sourcer:

<https://anyflip.com/loehg/nxml/basic> )

The background and visual objects in the illustration are made to support the ongoing scene, for example the house is depicted simply as a hut made of wood, the trees show the location where they live, and also the water which symbolizes the flow of the river, the place where the Prince is. Amat Mude hunts for his food. Apart from that, the gold found in the stomach of a fish is also depicted dramatically, where the gold is described as very shining, making the reader understand the magic of the scene.



Figure 17. Background of the scene where Prince Amat Mude finds gold

(source:

<https://anyflip.com/loehg/nxml/basic> )

After becoming rich but still generous, Prince Amat Mude became famous and news about his generosity spread and reached the ears of the king who was also his uncle. Hearing this news, the King invited Prince Amat Mude to the Royal Palace and challenged him to bring one ivory coconut from the island. in the middle of the sea, if he succeeds he will be given his kingdom back by the cruel king, but this challenge is a trap because the island is guarded by three wild beasts that will eat anyone.

The climax scene of this folk tale is depicted with a spread page illustration, where the illustration is depicted on two pages at once to make the scene more dramatic. The scene depicted on the spread page is the scene when the prince meets the dragon, fish and crocodile. Each of these beasts is depicted with an angry face and to emphasize the dangerous nature of the characters, the beasts are depicted as having sharp sharp body parts, such as fish fins, dragon scales, and crocodile skin making them feel scary and dangerous..

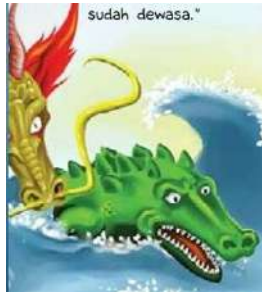


Figure 18. Big fish, dragon, and crocodile

(source:

<https://anyflip.com/loehg/nxml/basic> )

In front of the angry beasts, there was Prince Amat Mude on his boat who was afraid but at the same time brave to face them. The image of a very young prince who bravely faces them is depicted by his shocked body movements and a frightened facial expression.



Figure  
Prince  
Amat  
Mude

(source:

<https://anyflip.com/loehg/nxml/basic> )

To support the tension that is occurring in this scene, the background of the incident is described as a rough sea, where high waves collide with each other and provide additional pressure for the Prince.

In this scene which seems busy, the illustrator carefully designed the color choices for the

characters and background, so as not to make the reader confused about where to look and become dizzy, for example fish are depicted in brown, dragons in gold and red, then crocodiles in black. green, and finally the Prince is very youthful with his red clothes and light brown wooden boat. This color was chosen so that it does not blend in with the navy blue in the background, so that the figure silhouettes of the characters depicted can be clearly recognized. Selain warna, illustrator dalam cerita ini juga merancang tata peletakan karakter dengan cermat, yaitu para Binatang Digambar dengan saling timpang tindih atau overlapping dan berkelompok, menghadap ke arah kanan secara bersamaan, membuat mereka terasa seperti dalam kelompok yang sama, lalu sang Pangeran digambarkan sendirian dan menghadap ke arah kiri, atau menghadap ke arah para Binatang yang menciptakan gambaran Dimana sang pangeran adalah pihak oposisi dari para binatang.

After the climax scene, there is the closing scene of this story, namely where the prince finally becomes king of his father's kingdom. The prince is depicted as dashing and dignified, wearing luxurious clothes that are very different from the ordinary people's clothes that he wore before, then the mother returns to being members of the Royal family accompanied her beside the throne with proud facial expressions but still maintained her demeanor as a former Queen.



Figure 20. Character development of Prince Amat Mude

(source:

<https://anyflip.com/loehg/nxml/basic> )

In the development of the story the reader can feel the development that the prince goes through too, starting from when he was a baby, then growing up into a child who was still innocent and didn't understand anything, then descended into an ordinary person but lived simply and proudly until he became a good and good king. wise. It can also be seen that the final design of Prince Amat Mude is made to look like his father with a soft but firm face, then his sideburns which seem to symbolize the characteristics of the King of the Kingdom.



Figure 21. Folklore of Si Penyumpit

(source:

<https://anyflip.com/loehg/nxml/basic> )

Illustration The folklore that will be analyzed next comes from the Bangka Belitung Islands entitled Si Penyumpit. This story tells the story of a young man who is known as a penyempit because of his skill in chopping all kinds of animals. One day he was ordered by Pak Raje, a miserly village head, to look after his rice fields. from wild boar attacks. That night while on guard, the blowpiper managed to blow a wild boar but didn't kill it, because he was curious he followed the wild boar into the forest, while following him he met a woman who turned out to be the sister of the animal who was the incarnation of a wild boar, the blowpiper felt guilty and made medicine for him. Healing the woman, because of her sincerity, the women gave Si Chopstick four bags of gold. With the gold, he paid off his father's debt and told about the incident. Mr. Raje, who was greedy, tried to follow what Sumpit did, but because he couldn't make medicine, he was thrown out and felt embarrassed. On the illustration on the first page of the story there is a scene where the chopsticks are being treated cruelly by Mr. Raje, the illustrator depicts the two characters with a very clear contrast. Where the chopsticks are depicted as an ordinary, friendly young man then Mr. Raje, like a villain in a children's story is depicted. with eyebrows showing negative emotions and his hand gestures pointing impolitely. In this scene, Mr. Raje is depicted in a higher position than the blowpiper, which gives the impression of Mr. Raje's dominance in the illustration.

In the background of this scene, Si Sumpit and Pak Raje are depicted in a rice field area with leaves and wooden sticks arranged as a fence to protect the plants. The color of the sky is

described in bright orange and white which provides a large space for the text to be placed so it is easy to read. The orange color of the sky also provides an indication of the time, usually the orange color of the sky indicates the afternoon when the sun sets. The next scene depicted on the page on the right shows the scene where the Wild Boars appear in Pak Raje's rice field, this scene is depicted with two illustrations, the first illustration is drawn with the aim of depicting changes in time in the story, the illustration located at the top right of the page contains a picture of Pak's house Raje with the dark night sky and the moon shining brightly, shows that it is already night time. The second scene on the page is a picture of a wild boar running through a field with tall grass towards Pak Raje's rice field.



Figure 22. Folklore of Si Penyumpit

(source:

<https://anyflip.com/loehg/nxml/basic> )

The next page contains a scene where the Chopstick is making medicine for a woman who has become a wild boar who she injured because of the chopsticks. This scene is depicted with a spread page illustration where two pages are made into one scene which makes the scene feel more dramatic and interesting. The Chopstick, who is dispensing medicine, is depicted sitting with a gloomy expression, showing his feelings of guilt for accidentally hurting someone. Meanwhile, the younger brothers of the female incarnation of

the boar are depicted sitting next to their older sibling with angry expressions, reflecting their hostility. The illustrator places the younger siblings sitting near their older sibling to give the impression that they are protecting their older sibling who is sick.

In this picture, mattresses, tables, cloth bags and other household equipment are depicted as supporting elements in the scene which help readers recognize the location where the story takes place, namely in the house of the woman who appears as a wild boar.



Figure 23. Folklore of Si Penyumpit

(source :

<https://anyflip.com/loehg/nxml/basic> )

The final illustration from the story of Si Sumpit depicts Pak Raje trying to imitate Si Sumpit's actions to get gold. The first scene on the left of the page shows the moment when Pak Raje follows the wild boar he has stuffed to his house, and pretends to be kind and sincere to heal the wild boar's incarnation. This scene is depicted at night, similar to when Si Sumpit met the previous wild boar incarnations, with a dark sky showing the atmosphere of night. The setting for the scene is in front of the house of the wild boar incarnation, with roof tiles and leaves depicted to explain that the incident took place around the house, but not inside it.

The next picture shows the moment Pak Raje was chased away by his younger brothers who

had become wild boars. This scene is depicted with Pak Raje walking home with a pensive face, feeling embarrassed and contemplating the greedy and insincere actions he had committed. The background of the scene depicts the night sky with white gradations at the bottom, indicating that the sun will soon rise. This emphasizes the consequences experienced by Mr. Raje, where his efforts which lasted until the morning produced nothing.

#### 4. Conclusion

One important aspect of children's storybooks is illustrations that are attractive and easy for children to understand. The advantage of the book "100 Folk Stories of the Archipelago" apart from its attractive illustrations is the good design decisions so that it is easy for children to understand. The illustrations in this book were created by various illustrators, there are consistent similarities, namely the use of white negative space in the illustrations, providing breathing space on the page so that the text and illustrations can be more easily read and understood. Design by an illustrator to make the text easier for children to read, the characters and backgrounds are interesting and carefully crafted.

The book "100 Indonesian Folk Stories" successfully combines attractive visual elements with functional design, so that it not only conveys stories and cultural values to children, but also makes the reading process a fun and educational experience. Effective illustrations and good design are the keys to the success of this book in attracting children's interest and making it easier for them to understand the content of the story. This book not only functions as a means of entertainment but also as an effective educational tool to introduce Indonesian culture to the younger generation.

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