

## **DRAWING ON NOVELS, COLLABORATION BETWEEN FICTION AND VISUALS**

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### **Abstract**

Drawing activities on used novels have been carried out for a period of 15 years. Drawing on the novel is the result of imaginative literary meeting with pure art artists. Through the used novels, the artist conduct purely spiritual communication, the scratches of each sheet are the factual pages of the communication. Collaborative practice between literary fiction and visual fiction produces various forms of form. This paper is the result of a long journey of novel observations and the practice of scratching pages. The purpose of this paper is to show the conceptual background and layer by layer of the drawing activity process on the novel, as a discussion object material. Scratching on the novel seems very simple, but actually begins with research and conceptual considerations and further visions.

### **Background**

Based on the writer point of view, novel is a book which contains the fiction of a litterateur. Novels are made from selected paper, printed with typical typography, complete with cover illustrations made by a graphic designer through reading the contents of the novel. The first view seen from the reader is the illustration of the picture, the title then the author, then it is decided to buy one of the novels from several novels. Publishers of novel, graphic, literary, and reader play an important role in the distribution of the novel.

The writer suspended his fiction through a novel. The novel becomes a vehicle for writers to entrust the universal message through fictional compositions about the world, about good values, honesty values, truth values, philosophical reality and others. A writer through the medium of language creates the world of life and at the same time destroys. What human literary entity?

Citta Sastrawan is a crater of candra dimuka filled with images, sensations, archetypes, intuition, and visionary memories. Writers are personal who are able to equalize the energy frequency with the necessity. The author communicates with human-writers through the intermediaries of novels that have been read. Through the novel, I also use it to equalize energy to reach the human-literary spirit, with activities to make fiction over novels.

The author recognizes literary works (verbal semiotics) through reading books, one of them is novel. Since young, reading novels has a psychological need that must be fulfilled. Novels are obtained by buying, borrowing, sometimes given by literary friends who understand the habits of the writer. Arif Bagus Frasetyo is a literary friend who often grants novels, especially literary works that happen to be translated. The author likes literary works in which his metaphorical power is able to surpass facts and images such as Metaphorical Kafka, or selected poems and essays by Octavio Paz, Arok Dedes by Pramoedya, The Winner Standing Alone by Paulo Coelho, resonance with marginal notes Goenawan Mohamad, poetry of his incantation Sutardji Calzoum Bachri, America Outside the Window a collection of Abu Bakar short stories and others.

This paper discusses concepts and forms of collaboration between literary (novel) objects and artists (drawing charcoal). The literary manuscript that fosters through novels is the work of a collaborative complex between writers, publishers, graphics, and consumers. The author gives a touch of sketches and drawings, the main purpose of this presentation is to show the process and function of collaboration carried out.

Why novel

Viewed from the perspective of medium-fiction, the reader of a used novel can be seen as a subject or entity. Literature fiction entities, issuing entities, illustrator entities, and reader entities. These four entities are like calling the writer to get involved collaborating as an entity. The author found a way of meaning to decay with a used novel that is exploring visual fiction. The author treats used novels as a medium to understand human-literary writers, understands the conditions of extras in reciting words, conditions where the spirit of art is waiting. In carving out all the ideas in the form of sketches and drawings, the charcoal tool is the choice of expression tool on the sheets of the novel. The 15-year exploration process led researchers to choose charcoal as a medium of expression among pencils, pens, crayons and others. Considering the nature of charcoal it has a strong elasticity and scratch effect on paper novels.

This literary fiction sometimes becomes a reality in the future and inspires in the lives of individuals and also certain societies. May Jules Verne be the most famous and prominent, in a number of his novel texts, he has written about the possibility of humans going to the moon. It is noteworthy that at that time he only wrote "fiction", an "illusion", no more no less. His writing is a mere fictional work. His famous books regarding it are from the earth to the moon (1865, from Earth to the Moon) and round the moon (circling the Moon)

Some publishers use selected papers to print literary works into novels. Art paper is one of the favorite papers used to multiply printed novels. Its texture and flexibility give the sensation of each page being opened, the aroma of paper that is typical of mental affect. The book after reading the novel is not important anymore, because it already exists in the mind (memory), this implies that some novels are given and taken by paper grass producers as many writers have encountered at flea stores. This finding novel becomes a medium drawing for the writer.



### Expression of Charcoal above the Novel

The author of expressing charcoal on the novel focuses on feelings. Spontaneous overflowing feelings are guided by intuitive awareness, feeling the state of tension, the flexibility of the charcoal, and the flexibility of the novel's paper. Tolstoy stated that: Art is an emotional communication conveyed by artists to the public; If someone is possessed by the condition of the artist's soul, then the work is successful in performing its function as art. As an artist, the writer realizes that from the beginning drawing on a novel is an attempt to construct subconscious language by expressing it into visual (non-visual process into an irrational-rational form) Express language is expressed with intuitive-expressive strokes resembling mental release (catharsis). The expressions of scratches above the novel are as unconscious subliminal languages as visual real languages.

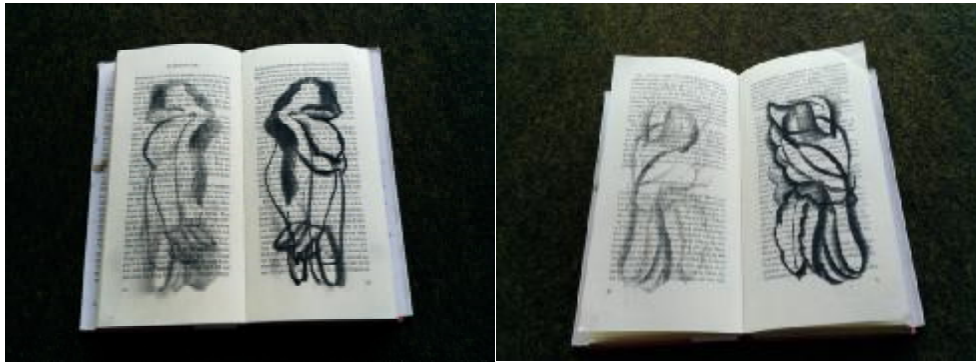
To make a novel illustration, illustrator reads the author's script first. The author applies novel books as a medium of expression, taking a different path with illustrator. The author of the focus believes the novel as literary fiction, then the creator adds form fiction on it by making drawings (drawings). The visual fiction that the author attached to the body of the novels in order to make a new history for the novel book. In this case the author owes the conversation with Fridjot

Capra with Gregory Bateson regarding the theory of "linking patterns". The view of the concept of mind, that the mind is not only in the body, but also in the walks and messages outside the body (Capra 2002: 82). George Lakoff and Mark Johnson, in their book *Philosophy in the Flesh* said;

"That most of our thinking is done subconsciously, runs on a level that ordinary consciousness cannot enter. "The cognitive subconscious" (cognitive unconscious) is not only concerned with all our automatic cognitive operations, but also our hidden knowledge and beliefs. Without us knowing it, subconscious cognition forms and compiles all conscious thoughts ".

The expressions that emerge from the meeting of novel paper sheets with the darkness of the charcoal are patterns resembling animals, humans, plants, as well as the forms of similar sketches of cliffs seen at close range. Thin-thick lines, overlapping long widths produce certain shapes. The lines are visualized expressively like: Distortion / distraction; Brushstroke; Colors represent certain emotional / psychological aspects.





Expressive actions are related to the psychic. The approach of psychoanalysis in the history of art is primarily concerned with the meaning of unconsciousness in works of art. It is a complicated method that involves not only art itself but also psychic artists, and cultural context. That in the unconscious there is a language that can be constructed from time to time. The lines and fields presented on the pages of the novel sheet are the result of actions under conditions of threshold between irrational-rational. The author is aware of these activities as a process of combining psychic-irrational and action-visual-rational actions. The meeting point between the desire to vent psychic and express visuals gives birth to pictures. Emotional depiction is straightforward is a concrete fact to open, even show, feeling as clear and strong as possible, expressing emotions that are intensely felt. The author returns children's sacrifice, the urge to communicate, to fulfill his inner needs, is stronger than the desire to decorate, modify, or improve results so that the work becomes "beautiful" as adults understand beauty.

#### Textual creator, Visual Creator

The author is aware of himself as a visual creator (artist) rather than a visualizer who agrees with text creators (authors). Why does this difference arise? The author sees that the two forms of production of consumption in this work are the process of creation and intertextuality situations, that text and images are often harmonized as happens in books or short stories in

newspapers, that images or visual entities must be commensurate with the text entity. The author realizes that the novel which is the medium of drawing is a series of ideas embodied in textual narrative. The author considers the text in the novel to be very open text and the author's picture is also text. The author responds to novels as text then creates text on the novel. Drawing is a different entity, entering the body of the novel. In his book Mikhail Bakhtin: The Dialogical Principle (Todorov 1984), describes 'dialogueism' as relations that must exist between expressions in discourse, that there are no expressions which are not related to other expressions. So how do these two texts give a sign and meaning to each other, this is seen as a concept of intertextuality, where two different texts can become harmonies to produce new meanings.

Dieter Roth was influenced by Marcel Duchamp and Tinguely, Kurt Schwitters and Rauschenberg. Roth began making books with pieces of paper and newspaper clippings. In 1964 in Philadelphia, Roth experimented with new graphic techniques and photography at a print workshop at the Philadelphia Museum School of Art (now International University of the Arts). In the context of the author's work, it does not necessarily spawn a new drawing technique as Dieter Roth did in the description above. The author makes the discursive space of art in the physical form of foreign literary books. While Beuys artists in this context treat text on a blackboard that is numerous in number to display the political power of the texts through certain forms of public participation.

#### Intertext Collaboration Model

Interaction or dialogic crossing between 1 text and other texts in the historical time span. This cross creates a kind of double coding. Kristeva said:

"If you ever signify practice is a field of transposition of various signifying systems (an intertextuality), one then understands that its "plate" of pronunciation and its denoted object "are never singles, complete and identical to themselves, but always plural, shattered, capable of being tabulated. In this way polysemy can also be seen as the result of semiotic polyvalence adherence to different sign systems. "

Art as a code game (postmodern) has implications for types of art structures such as: Sign Recycling, Code recycling, Eclectic code, Hybrid code, Electronic signs, Double, iconic, Simulation, Copy of copy, Intersigns, Intertext.

The purpose of artistic communication with the masses, novels of mass cultural objects are interpreted by giving a visual touch with contemporary awareness. Artepak's past, present, is a hybrid art of the future. The structure of contemporary art extends, is flexible, provides a terminal to continue to be read and developed by creators. Drawing connection with novel sheets as the basis for the presence of transcendent forms of communication of writers with visual entities and textual entities. And now, the days after fifteen more years of intertext collaboration have taken place, the patterns generated attract artists with different scientific disciplines. Drawing patterns on novels are read by sculptors, architects, designers, musicians, and writers. Even the drawing patterns above the novel have been applied in the stone carving work by the community of the stone statue of Padas.



## Conclusion

The conclusions of this paper are novel from the outset of the results of a collaborative work between: writers; publisher; grafus, and consumers. The author enters by giving a touch of drawing, complete collaboration has taken place among five entities, namely: writers; publisher; grafus; consumer; and the painter is then referred to as "Drawing on Novels."

Julia Kristeva states that this collaboration is an interaction or dialogic cross between 1 text and another text in a historical span. Muaranya is art as a game of code (postmodern) that has implications for the types of art structures such as: Sign Recycling, Code recycling, Eclectic code, Hybrid code, Ironic signs, Doubl, iconic, Simulation, Copy of copy, Intersigns, Intertext.

Psychologically the collaboration above, the form of personal expression (the author) explores the language of conscious threshold (unreal) in the construction of the surface (real). Become a healing medium in an effort to release metal pressure.

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