

# METALLUS CHARACTER DESIGN FOR *JINN WARRIORS* COMIC

<sup>1</sup> Zaini Ramdhan, <sup>2</sup> Muhammad Iskandar

<sup>1</sup> *Telkom University, zinramdhan@gmail.com,,*

<sup>2</sup> *Telkom University,clickstu75@gmail.com,*

---

**Abstract:** The 'Jinn Warrior' graphic novel created by Marwan El Nashar tells about otherworldly Jinn realm threatened by world's prominent figures that represent four themes of world's destruction, such as Hitler, Genghis khan, Farouh (Pharaoh), and Hirohito. The main protagonist character, the noble Metallus, has heroic nature to help and defend the weak, and crime fighting as well, visualized in such manner along with armored costume. Referring to the theories of comic by Mc Cloud, anatomical study by Loomis, mythology, Morphological Forced Connection, and cultural elements of Middle Eastern and Western, the characters' visual are designed to show different, various nature and personality, and also to indicate the social class and status.

**Keywords:** *Character, Comic, Costume*

---

## 1. INTRODUCTION

Described in the Biblical story about the Four Horsemen who brought destruction in Chapter IV 'Book of Revelation'. The four characters describe the Four Horsemen and represent about forms of destruction such as Pestilence, War, Famine, and Death within the realm of Jinn. The figures represented by prominent figures in the world that depicts four themes of world's destruction such as Hitler, Genghis khan, Farouh (Pharaoh), and Hirohito. The story inspired by the history of human civilization since the time of Adam until the anonymous or digital era. The War portrays the Jinn character who represents evil and destruction, and Jinn character who represents goodness (Metallus, Haredi), which is the focus here. The conflict in the Jinn realm (virtual worlds) has impacts on what happens in the real world, and is a cross dimension of destructions of the world until now.

The creator's big idea is to bring the references into processed material and interpreted into works of comic character *Jinn Warriors*. The characters are the creation of Marwan El Nashar, a movie scriptwriter that has a background as an Indo-Egyptian (Arabic) and Canadian nationality, which actually influenced a bit of multicultural mixture of Arab and Western world - in this respect European continent - within the script. Marwan El Nashar and Muhammad Iskandar as visual character designer create the comic based on orders and script from the comic publisher AKA with publications limited to Canada, USA, parts of Europe and parts of Middle East.

## 2. THEORETICAL BACKGROUND

### 2.1 Mythology theory

Myths are folk stories considered actually happened and sacred by the source of the story. The characters of myths are gods or demi gods. The events happened in another world, or in the world that is not as we know it today, and happened in the past (Bascomin in Danandjaja, 1986:50).

### 2.2 The Theory of Comic and Character

Comic is a combination of visual arts and literary arts. Comic formed from a series of images of which all of them are a sequence of singular story, and each image consists text balloons as a

narrative along with the character/characters that are easily recognizable. In certain manner, comic can be addressed as graphic novel.

Metallus is the main protagonist character that has the distinctive characteristics, and visual features. In the book "Understanding Comic", Scott Mc Cloud (2001:35) states that Design figure described the move can determine the character, nature and personality are different in each of the characters and will form an icon that represents something more tangible.

### **2.3 Human Figure Structure/Proportion Theory**

Andrew Loomis suggests some important points concerning the depiction of figures and characters in an image-forming of human characters, especially the various matters relating to the face, posture, gesture and costume. In a figure's image there will be something physical such as the shape of the head and other body parts. Physical emotion too has to be inserted, transmitted through the system of signs - physical signs, which will only be found within the context or background story, along with the interpretation given by the readers' experience (Loomis, 2011: 18).

### **2.4 Morphological Forced Connection**

MFC techniques appropriate exposure as pooling of automatic parameters into a new combination as the stages of problem solving (Koberg & Bagnal, 1981). This theory is used in order to require ideas of the physical structure, shape of head, face, costumes and props, from all references, and combine them.

## **3. THE RESEARCH METHOD**

In this study the authors use descriptive qualitative methods to focus research on visual analysis of the character Metallus in the comic *Jinn Warriors* created by Marwan El Nashar, a comic writer with Arabian and Canadian nationality.

The methods consist: (1) data collecting; (2) interviews, conducted to Marwan El Nashar (writer) and Juliandi Sofyan (storyboard artist) as sources and informants; (3) literature studies, using several books and academic journals on the theory of comics, character, adaptability as a review of literature; (4) observation was conducted to several Bandung comic artists, like Johan Manandin and Yusuf, in order to know how the process of comic characters creation being executed.

Data analysis using Adaptation theory to study the adaptation process of mythology into a comic media. This kind of approach can technically described through the MFC (Morphology Forced Connection) to determine the relationship and connection parameters of the object of study, by combining several elements in order to explore the possibility of finding solutions. Correlation analysis between theories of references conducted in the visual adaptation process of Metallus character design.

## **4. RESULT AND DISCUSSION**

### **4.1 The Story**

The Jinn Warrior story consist several chapters:

#### ***Chapter 1 (book 1)***

Portrayed the conflict in the realm of Jinn and humans involving direct conflict among Jinns as well Haredi, Metallus, and Frazzetta.

#### ***Chapter 2 (book 2)***

Set in the First World War, when Hitler as one of The Four Horseman start a war as a soldier. Hitler's career as a politician developed rapidly so that the Nazi party he leads that are in power in

Germany. Under the rule of Hitler Germany was again involved in World War II with Italy and Japan in the Pacific front against the allies under the United States, Russia, Britain, and Canada.

#### 4.2 Metallus Character of Jinn Warrior

Mettalus character has the strength formed by the existing elements that began the emergence of characters in *Jinn Warriors* story. Mettallus is the central figure in the story of Jinn Warriors, he was caught in the vortex of the feud between good and evil in the realm of jinn and human, through various changes of human civilization. He positioned himself as the defender of truth, along with other characters like Haredi who understand Hebrew, and Frazzetta (a Christian) against the Devil who found world's destruction groups (4 Horsemen and the army). The feud began when Adam was sent on earth as the first man and all the creatures God commanded him prostrate, make the devil as an angel jealous because he felt he was more perfect and make the denial of the gods and make men as enemies to the last day (doomsday).

##### a. Figure

Figure design in a drawing at least have a movement and flexibility in order to be able to communicate the points, because the image cannot make sound (Loomis, 2011:103). Figure's movements described can determine the character, nature and personality, which are different for each of the characters and will form an icon that represents something more tangible (Mc Cloud, 2001:35).

##### b. Physical Form and Costume

Each figure's image has different facial expression and different physical form, solely to give emotion to the beholder (Loomis, 2011:189). Facial expression is the emotional portrayal of the character, and an important part to affect the readers' emotions. Meanwhile, the costume is useful to show the social class of the characters portrayed, when it's associated with reality. When the figure was in the context of a certain fictional story, then the depiction of costume has to related with social class told in the background (Loomis, 2011:199).

#### Characteristics (Physiology)


##### Head:




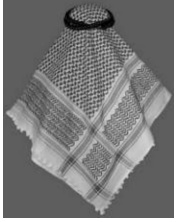
- Square shaped head and angled shaped jaw symbolizes the strength. (The concept of American superhero comics, (Scott Mc loud "understanding and re-einvinting, how to draw comics").
- Eyes with sharp gaze and shape eyebrows forming a triangular pattern accurately depict daring and emotional character (face reading).
- Pointed nose with little indentation in the middle portrays the typical hero of American comics.
- Average shape of the mouth, resembles European facial features.

##### Headwear:

*Ghutrah*: a headcover which represents Arabic culture (taken from the author's idea to include elements that represent Arabic or Islamic).

*Table 1 Metallus characters' forming structures*

Visual references	Costumes	Description
	Roman Legion War Armor: Armor Praetorian Wearing Loricamusculata Shaped Body Sixpack.	material: iron and metal, vest.

	<p>Arabic writings 'Ali': The prophet's company named Ali has a sword called Zulfikar.</p>	<p>material: non material</p>
	<p>Armored holster protective sleeve: Hand protection commonly used as armor protection sleeve region.</p>	<p>material: leather and metal</p>
	<p>Armored holster socks: Foot protection commonly used as protective armor on foot.</p>	<p>material: metal and steel</p>
	<p><i>ghutra turban:</i> Traditional head cover of Arabic society with a circular binding.</p>	<p>material: metal and steel</p>

Source: google.com

**Body Anatomy:**

- Body proportions used are 9 heads as superior anatomical structures with proportional muscle composition, realistic and not excessive (Loomis) on the chest, abdomen, shoulder, arm and leg muscles.

**Costume, Clothes and subordinates:**

- Vest made of lightweight metal material that resists sharp weapons' attack, with a pattern resembles muscular segments of chest and abdomen (inspired by robot character/hybrid human-robots' looks in American comics) and costumes of Roman soldiers.
- Bottoms resembles women's skirts inspired by the Roman legions.
- Plat protective sleeve (holster) with leather straps as binder.
- Plate Gaiters (holster) with leather straps as binder.
- Footwear with *ikat* pattern, inspired by roman legions' footwear.

**5. CONCLUSION**

Metallus has tough and bold characteristics, with dark and traumatic past life as background that made him harsh and cruel, but still could compromise, similar to American superheroes stereotype. Facial features were hard, with a scar next to the left eye, and a strong brow add hard figures and bold. Long curly tied hair conveys cold impression yet still could compromise, added by sharp gaze, slightly wide lips, and long nose, make him handsome.



Figure 1 character's head shape

Tall stature indicates vigorous figure of Metallus, that excel in using double-edged sword (*zulfikar*), possesses the cross-dimensional teleportation ability, and can communicate in Jinn languages within the realm of Jinn Warriors.



Figure 2 Metallus character through different looks

The overall figure of Metallus with armored costume completes the whole visual characteristics of the figure in the world of Jinn Warrior comics. Metallus character has various advantages that must be owned by a noble crime-fighting hero in the world of Jinn Warriors. The heroic figure manifested by the costume's appearance such as complete armor, and has nature to help the weak and oppressed, crime-fighting, in occurrence to social reality (archetypes). Such figures are regarded as a protagonist. Figure design described to determine the character, nature and personality which are different for each characters that will form an icon that represents something more tangible (Mc Cloud, 2001:35). Meanwhile, costume should function also to indicates social status of the character, envisual the reality of the story.

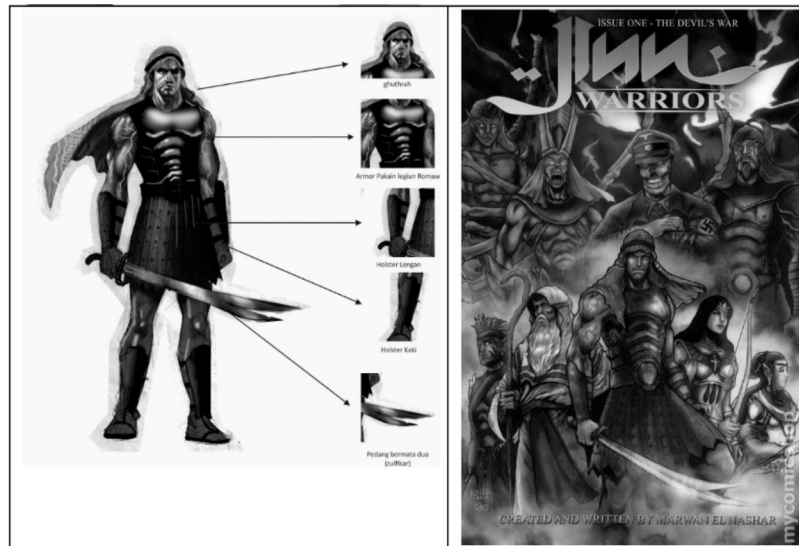


Figure 4 character metal staging (left), the 4 characters in Metallus Jinn Warrior comic (right)

The character design in this Jinn Warriors comic brought several cultural references altogether and forming a final result. In consideration of reference, data and visual study is able to produce an interesting collaboration by the visual side.

## AKNOWLEDGMENTS

The authors thank Mr. Marwan El Nashar and Mr. Juliandi Sofyan as the creator and artist of Jinn Warrior comic for providing the data and information, Mr. Johan Manandin and Mr. Yusuf for showing the character design process, and also Mr. M. Isa Pramana Koesoemadinata for assisting the translation process.

## REFERENCES

- Danandjaja, J., 1986. *Foklor Indonesia*. Jakarta: Pustaka Grafiti
- Koberg, D., and Bagnall, J., 1981. *The All New Universal Traveler*. California: William Kaufmann.
- Loomis, A., 2011. *Figure Drawing for All It's Worth*. Titan Books
- Mc Cloud, S., 2001. *Understanding Comic*. Jakarta: Kompas Penerbit Gramedia