

## Expression Analysis of Big Mom Characters in One Piece Comic 89 (*Badend Musical*)

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### Abstract

One Piece comics are about the world of pirates, and are the best-selling comics in history. Like most comics, One Piece comics consist of protagonist and antagonist. The depiction of One Piece comics is the same as the usual depiction of Japanese comics, namely using Manga style with narrative content and the use of black and white. Depictions of moments, image details and character expressions become important in black and white comics to bring the narrative to life. For character portrayals, comics look for alternatives to emphasize expression in their comic images. This research focuses on the analysis of one of the most antagonists in the one piece comic is Big Mom. This study aims to find out the characteristics of visualizing the expression of Big Mom characters in One Piece comics using visual language by means of wimba 4 (depiction). The research method used is Bahasa Rupa by classifying images of Big Mom's expression through a form language method. The results of the analysis showed a depiction of expression, using a detailed draw of lines on the eyes, eyebrows, nose and mouth. The way it is portrayed in Big Mom's expressions uses expressive depictions, distortions and lines. Expressive depictions use thick lines that give a wrinkle effect on the forehead, eyes, nose and around the mouth. Depiction of enlarged distortion, used on parts of the eyes, nose, mouth and teeth. The depiction of the line is used as a shadow and effect so that the antagonistic expression of Big Mom feels sharp.

Keywords: Bahasa Rupa, Character Expressions, Comic *One Piece*, *Big Mom*

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## 1. Introduction

Comics are a media that is loved by society around the world. The comic industry is dominated by comics from America, Europe (especially Belgium, France and the Netherlands), and Japan with their own characters and storytelling peculiarities (Eisner, 1985). One of the comics that has a characteristic in its depiction is One Piece comic by Eiichiro Oda from Japan. One Piece became a comic that was liked by many people since its first appearance in the 34th edition of Weekly Shounen Jump on August 4, 1997. Even One Piece comics fall into the category of one of the most successful manga internationally, and managed to receive a Guinness World Record for the category of the highest-selling number of comics at 320,866,000 copies at the end of December 2014 (Riantrisnanto, 2014).

The theme of one piece comic story is different from most themes, namely pirate adventure accompanied by thick action seasoning. The characters contained in the one piece comic consist of protagonist characters and total antagonists there are 67 characters, the protagonist characters contained in the Straw Hat Pirates group namely Monkey D. Luffy or Straw Hat as the main characters, Roronoa Zoro, Sanji, Nami, Usopp, Tony Tony Chopper, Nico Robin, Franky and Brook ((The Ultimate Guide to 67 ONE PIECE Characters!!, 2020). The most antagonist in One Piece comics is Charlotte Linlin or Big Mom as captain of big mom pirates. Big Mom's character is a unique character, using her powers to control her all-male crew and having 43 husbands (Charlotte Linlin, 2020). Big Mom's character is portrayed as big, feminine, and loves candy, but the character is very expressive, lacks empathy and as an enemy of the Straw Hat Pirates as the protagonist group, Big Mom is portrayed as an Antagonist character.

This research focuses on the expression of Big Mom who is the most antagonist in One Piece comic. The selection of the object is based on the depiction of the expression of the character in the One Piece comic. Big Mom character expression is seen from the structure of visual communication using visual language that is how wimba 4 (depiction) is connected with

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the visualization of One Piece character expression. In comics, the language is used to 'read' the storyline of a story (Tabrani, 2012). Bahasa Rupa is divided into two, namely modern language from the west with NPM drawing system (Naturalis-Perspektip-Momenopname) and predecessor language with drawing system called RWD (Flat Time Space). The NPM system is only chastening and not much can be 'reflected', while space and time in RWD systems are inseparable (Tabrani, 2012). The purpose of this research is to know the characteristics of character expression in One Piece comics, especially is Big Mom.



Figure 1. Big Mom Character.

Source: [https://villains.fandom.com/wiki/Charlotte\\_Linlin](https://villains.fandom.com/wiki/Charlotte_Linlin)

Classifying the language of Big Mom characters in One Piece comics is done by making non interactive observations or roleless observations. This type of observation is a method in which researchers act as observers that do not affect the objects observed by Sutopo (2006). This research requires written data related to the topic raised. The library used as the basis for research reference is a library about the language of the form that becomes the selling point of a visual work, namely Bahasa Rupa by Primadi Tabrani.

## 2. Result(s) and Discussion

### A. One Piece Comic

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Comics is a medium of speech or rather as a medium for storytelling (Eisner, 1985). Comics are also defined as a story pressurized on motion and action displayed through a sequence of drawings made in a distinctively crafted mix of character words (Franz and Meir, 1994). In other words, comics are works of art that convey stories through the media used to pour ideas with images combined with text that shows dialogue, narrative, sound effects and other information.

One Piece comics are comics with technical manual work using ink and there is a text complement to the story with fonts in capital letters. In Indonesia, One Piece comics are printed in a full book, consisting of 10 chapters. Each chapter consists of 20 black and white pages. The cover of the book is colored with the One Piece letter in capital. The language is Indonesian which is translated from Japanese.

## B. Bahasa Rupa Analysis

### Big Mom Character Expression Analysis.

Big Mom's facial expressions are made as detailed as possible by Oda, because the expression is a compulsive form of communication to show the emotions of the characters displayed graphically and provoke the reader's empathy towards the characters (Franz and Meir, 1994). Big Mom's expression depicted is an angry, creepy and happy expression.



Figure 2. Angry Expression of Big Mom  
Source: Oda (2019).

Big Mom's character has thin eyebrows that swoop sharply, a long and large nose, eyes inside which contain other circles, thick eyelashes, squealy cheeks and a wide mouth as seen in

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figures 2, 3 and 4. In Figure 4, at the end of the mouth there is saliva dripping, indicating it's strengthening in a state of starvation. There are also wrinkles in the forehead area, tip and bottom of the eye, upper nasal area and side of the mouth. Every time Big Mom shows her expression, the wrinkles become more obvious, indicating Big Mom's old age.



Figure 3. Creepy Expression of Big Mom  
Source: Oda (2019).



Figure 4. Happy Expression of Big Mom  
Source: Oda (2019)

## C. Analysis of Cara Wimba 4: Depiction

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Depiction is the way of depiction or use of fine art elements such as lines, blabar, color and so on to draw until the object is held in wimba-wimba in particular, in general images. The Wimba 4 way consists of the modern way and the typical way. The modern way consists of naturalist, perspective, stiltation, schematic, expressive, distortion, decorative, out line, line, volume, silhouette, color, field and momenopname. While the typical way consists of events, various looks and representatives (Tabrani, 2012).

Overall Depiction using RWD system. Stripes of hatching are used to indicate the presence of movement on Big Mom's face. Although the scene is made by dramatizing the face which is the power of western language, the presence of enlarged and unnatural parts of the face makes Wimba a typical Japanese language. Distortion depictions, especially magnified, give Wimba's message very important and add to the dramatisation of expression. This is an advantage of One Piece's expressive and detailed comic depictions.

**Table 1** Analysis of Cara Wimba 4 (Depiction)

No.	Wimba Method 4 Depiction	Ekspresi Big Mom		
		Angry (Figure 2)	Creepy (Figure 3)	Happy (Figure 4)
1.	Naturalist	-	-	-
2.	Perspective	-	-	-
3.	Stilation	-	-	-
4.	Schematic	-	-	-
5.	Expressive	✓	✓	✓
6.	Distortion	✓	✓	✓
7.	Decorative	-	-	-
8.	Out Line	-	-	-
9.	Line	✓	✓	✓
10.	Volume	-	-	-
11.	Silhouette	-	-	-
12.	Color	-	-	-
13.	Field	-	-	-
14.	Momenopname	-	-	-
15.	Genesis	-	-	-
16.	Assorted Looks	-	-	-



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17.	Representative	-	-	-
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## CONCLUSION

Big Mom's character expression in One Piece comic consists of angry, creepy and happy expressions. For angry and creepy expressions, part of the eye is drawn in detail by adding several circles to the retina of his eye. The brow that bends down is drawn with a thick line, in addition to separating the brow and eye lines, this depiction also emphasizes the impression of Big Mom who is always angry. The nose also emphasizes expression, by frowning at the end near the eyes. Her stended cheeks add volume to Big Mom's expression to make it even scarier. Her mouth can widen to the tip of the cheek, although attracted up to keep smiling when angry, indicating Big Mom's gluttonous solidity can eat in large quantities and likes to speak out loud. As for happy expressions, the retinal details of the eye are not visible, as they are covered by Big Mom's thick, supple eyelashes.

The way it is portrayed in Big Mom's expressions uses expressive depictions, distortions and lines. Expressive depictions use thick lines that give a wrinkle effect on the forehead, eyes, nose and around the mouth. Depiction of enlarged distortion, used on parts of the eyes, nose, mouth and teeth. Line depictions are used as hatching to give a frightening effect as in Figure 2 and Figure 3. While in Figure 4, the line is used as a shadow that appears as if there is light from the front of Big Mom's face. Differences in effect and shade of shadows are found in the thickness of the line. The hatching line effect is thicker and longer, while the line of the hatching is thinner and Sticking.

The Japanese comic publishing industry is still consistent with its black and white coloring. Because of these limitations, the comics are looking for other alternatives to give effect to the images and stories of the comic works. Oda makes a line as an alternative to add a creepy effect to big mom's expression in the comic. In addition to lines, certain parts of an enlarged image can emphasize expressions on a character.

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