

Sucipto, T., & Limbeng, J. (2007). Studi Tentang Religi Masyarakat Baduy di Desa Kanekes Provinsi Banten. Jakarta: Direktorat Jenderal Kebudayaan.

Widyarti, M., Setiawan, B. I., Arifin, H. S., & Yuwono, A. S. (2012, Januari). Rekonstruksi Struktur Eco-House Baduy Dalam di Provisi Banten. Forum Pascasarjana, 35(1), 69-78.

AN ADAPTION OF THE ENDANGERED TOGUTIL TRIBE'S LOCAL WISDOM INTO AN ANIMATION CHARACTER DESIGN

Udaya Pusthikaswasti¹
Muhammad Cahya Mulya Daulay²

Abstract: As an archipelago state, Indonesia is full of diversity, home to numerous different ethnic groups, culture, and languages. However, this diversity has been neglected by both the government and citizens. In fact, in North Moluccas, East Halmahera forest, there is a primitive tribe which is endangered, named Togutil. Therefore, we try to package the life of Togutil tribe and their challenges into a character for animated films in a unique way. Animation has become one of the education tools aside from literacy media. Animation was chosen as a medium to reach all ages and convey the message in interesting ways. Each character has its own background aside from the main storyline. This creates a strong impression of the character to the viewer. Iconic character not only can attract the viewer, but also popularize a culture. The strength of character can be used as a medium to introduce a culture, such as the endangered Togutil tribe. Through creative imagination, the local wisdom of Togutil tribe can be packed into a unique character design. For example, the age of Togutil which is relatively young compared to other primitive tribe can be packed into the form of a child. The unique design not only attracted the viewer, but also introduce the existence of Togutil tribe itself.

Key words: Togutil, endangered tribe, character design, animation

¹*Udaya Pusthikaswasti is an illustrator and alumni from Faculty of Art and Design, Universitas Multimedia Nusantara (UMN) Tangerang.*

e-mail: udaya.pusthi@gmail.com

²*Muhammad Cahya Mulya Daulay is a lecturer at Faculty of Art and Design, Universitas Multimedia Nusantara (UMN) Tangerang.*

e-mail: cahya.daulay@umn.ac.id

Introduction

As an archipelago state, Indonesia is full of diversity, home to numerous different ethnic groups, culture, and languages. However, this diversity has been neglected by both the government and citizens. The lack of infrastructure contributes to the extinction of many ethnic groups. In North Moluccas, East Halmahera forest, there is a primitive tribe which is endangered, named Togutil. "Togutil" means "backwardness" or "ignorance" in Ternate's language, therefore Togutil tribe prefer to call themselves as pongana mo nyawa or "people who live in the forest" in Tobelo's Language. They still live nomadic and highly dependent on forests.

As a primitive tribe who embraced animism, Togutil tribe believes that each plant has soul and feelings just like humans. Trees as the important element for the tribe is visible from the tradition of planting tree every birth. Utilization of trees or plants should be done well and taken as needed. If they cut down a tree, they should replace it with planting ten trees. Those local values is one of the example how they respected on nature. Therefore, Togutil tribe is also known as the guardian of the forest.

The above reasons are the origins to the idea to package the life of Togutil tribe and their challenges into character for animated films in a unique way. Animation was chosen as a medium to reach all ages and convey the message in interesting ways. Indonesian people themselves are familiar with animation. Those animated series not only can convey the message, but also introduce cultural and Indonesian characteristics to the viewer.

Definition of Character Design

In general, character design is designing either human or inhuman characters with a variety of uniqueness and personality. According to Bancroft (2006), the goal of a character designer is to create a character that meets the needs of a script, scene, game, or a story that fits the storyline. Appeal, as listed by Lasseter (1987) in one of his 12 animation principles, is a special feature that provides the charisma to a character so that the viewers find it realistic and interesting. Iconic character not only can attract the viewer, but also popularize a culture.

According to Krawczyk and Novak (2006), each character has its own background aside from the main storyline. This creates a strong impression of the character to the viewer. The backstory can be created by dividing a character into three aspects;

1. Character's Physiology

According to Krawczyk and Novak (2006), there are several factors that must be considered on deciding character's physics; gender, age, eye's color and hair, body's type (athletic, thin, fat), apparel, expression, nervous ticks, gesture, health, and genetic. If there are additional attributes, it is not only affect the visual impression, but also the psychological condition and personality of the character.

2. Character's Sociology

In addition to physical conditions, social conditions also can affect the character, such as the origin of the character, who his parents were, how the condition of the family, and others. As an example, the attitude of a child who was born in a wealthy family, but did not get enough attention from both parents, would be

different from children born in poverty but grew up with love.

3. Character's Psychology

In general, psychology is a science about human behavior. Through physical and social conditions, the behavior of the characters can be explained. As an example, there's a classic story of a man, Cyrano de Bergerac, who falls in love with a beautiful princess, Roxanne. Unfortunately, Cyrano was not confident with his physical condition so he never dare to express her feelings for Roxanne. If he had a better physical condition, of course he would be confident enough to express his feelings. It explains how the physical conditions affecting the behavior of the characters.

The Used of Semiotics

In greek, 'semiotics' comes from the word 'simeon' which means 'sign'. According to Saussure and Peirce cited by Crow (2003), semiotics is the study of the relationship between the components of a mark and the ability to convey the message to the audience. To support the character's design, there're some aspects from semiotics that will be used, it is metaphor and metonymy.

Metaphors is often used to replace a word or image with other different objects to make it easier to understand. Crow (2003) gave an example, if a button on a formal suit was removed and used a pin instead, those settings will carry a different message. Although the pin has the same function with the buttons, but the uncommon change will give a different impression.

In his book, Crow (2003) says that metonymy is a symbol that represents the entire object. For example, a picture of a child is used as a symbol that represents all the children in the world.

Togutil's Tribe

The physical's appearance of Togutil tribe is like Portuguese or Caucasian in general. They are tall and big, white skin, and has a gray eye.



Figure 1. Togutil Tribe
(<http://www.suarawajarfm.com/wp-content/uploads/2015/10/A-eMVf5CEAEXY-BA.jpg-large.jpg>)

The Inner Togutil doesn't wear clothes, in contrast to the outer Togutil who have settled and wear clothes. Most of them are still shirtless and only wearing traditional trousers to cover themselves. The trousers are made from bark of old Torkowe tree that has been peeled, mashed, and dried for a day. For Togutil people, cloth is a privately owned, which is not allowed to be borrowed or used by another person. Those clothes can last for about a year ("Si Bolang: Kehidupan Anak Suku Tobelo Dalam", 2015).

According to Melalatoa (1995), Togutil's local wisdom is influenced by their belief in spirits (miki) and ancestral spirits (gomanga). They believed that there's a supreme being up there named Jou Ma Dutu which is also called O Gikiri-Moi (soul/spirit). Togutil people itself rarely perform any specific terms against their religious system. However, they believe that every things in the living hood, both

natural and human creation, are have souls and feelings just like humans. To deal with the spirits, it takes the role of a shaman or gomaterre.

Tree is very important for Togutil tribe. In addition, Ngarbingan (2008) wrote that the community of Togutil symbolizes the tree as the symbol of birth. Whenever there's a newborn, the family have to plant a tree as a symbol of the presence of the baby. They believe that the baby's life will be like the tree, grow up big, strong, and useful for everyone.

After the birth, the baby's umbilical will be cut with a knife (memele) and plant beside the house. The baby was named after five days old which usually comes from the name of things near where the baby is born. For the example, the name Bokum means Pandan plants. The plants are located right beside Bokum when he was born. In the outer Togutil who have settled, sometimes there are some people who got a certain brand as their name, such as Honda or Ajinomoto.

Table 1. Correlation data with the design of Nuhu

No	Corelation with Design	Data	Sources
Physiology			
1	Tree-human creature	Togutil's people consider trees as the main element in life. This can be visible through their tradition of planting trees when there's a newborn and replanting trees that has been cut down.	Melalatoa, M. J. (1995). <i>Ensiklopedi suku bangsa di Indonesia: L-Z</i> . Departemen Pendidikan dan Kebudayaan RI Anak Perempuan Lahir Tanam 3 Pohon. (2015, Maret 31). <i>Malut Post</i> , p. 9. Ngarbingan, A. (2008, Oktober 31). <i>Lomba YPHL : Pohon Sebagai Simbol Kelahiran : Mempertimbangkan Pemahaman Lokal tentang Pohon dalam Upaya Pemulihan Kerusakan Hutan</i> . Retrieved from <i>Kabar Indonesia</i> : http://www.kabarindonesia.com/berita.php?pi=4&jd=Lomba+YPHL+%3A+Pohon+sebagai+simbol+kelahiran+%3A+mempertimbangkan+pemahaman+lokal+tentang+pohon+dalam+upaya+pemulihan+kerusakan+hutan&dn=20081031180705
2	Property	Togutil's house is a semi-permanent made by Woka leaf-rooted. They haven't use any clothes and only wear a traditional trousers made from a dried bark of tree.	<i>Si Bolang : Kisah Anak Suku Tobelo Dalam (2015)</i> . [Motion Picture].
3	Physic of a child	Togutil tribe is estimated emerged around 1927, means the tribe is only around 87 years old (in 2016). This age is quite young for a tribe.	Melalatoa, M. J. (1995). <i>Ensiklopedi suku bangsa di Indonesia: L-Z</i> . Departemen Pendidikan dan Kebudayaan RI
Sociology			
4	Have a high respects on nature	Togutil people believe that every things in the living hood has soul and feelings just like human.	Melalatoa, M. J. (1995). <i>Ensiklopedi suku bangsa di Indonesia: L-Z</i> . Departemen Pendidikan dan Kebudayaan RI
5	Wary of strangers	As a primitive tribe, Togutil people closed to the other tribes.	Sebagian Sudah Berbur. (2015, Maret 31). <i>Malut Post</i> , p. 9. Doa, B. A. (2011, Juni 6). <i>Halmahera Utara</i> . Retrieved from <i>Mengenal Suku Togutil</i>

6	Very keep on their family	Frequent abductions by other tribe makes the Togutil tribe very keep to their entire family.	http://www.halmaherautara.com/arti/107/mengenal-suku-togutil Anak Perempuan Lahir Tanam 3 Pohon. (2015, Maret 31). <i>Malut Post</i> , p. 9. Sebagian Sudah Berbur. (2015, Maret 31). <i>Malut Post</i> , p. 9.
7	Nonadic	Togutil tribe still live nomadic and highly dependent on forest.	Doa, B. A. (2011, Juni 6). <i>Halmahera Utara</i> . Retrieved from <i>Mengenal Suku Togutil</i> : http://www.halmaherautara.com/arti/107/mengenal-suku-togutil
Psychological			
8	Belief	Togutil tribe believed in a supreme being named <i>Jouma Diuni</i> (soul/spirit).	Melalatoa, M. J. (1995). <i>Ensiklopedi suku bangsa di Indonesia: L-Z</i> . Departemen Pendidikan dan Kebudayaan RI
9	Complying with restrictions and prohibitions	The beliefs in the spirit makes Togutil people have a great respects on restrictions or prohibitions. They believe that bad things will happen if they violated the restrictions.	Karim, K. A., Thohari, M., & Sunardjo. (2006). <i>Pemanfaatan Keaneekaragaman Genetik Tumbuhan oleh Masyarakat Togutil di Sekitar Taman Nasional Aketajawe Lolobata</i> . Bogor: IPB.

Implementation into Character Design

In this research, the important point is to convey the message about Togutil local wisdom and their problem through character design for short animation movie. The message will be convey through three characters which will be represented Togutil Tribe, Moro Tribe, and nickel mining companies. The research about the tribes will be applied into the design of characters with the help of metaphors and metonymies.

1. Nuhu as The Representative of Togutil Tribe

Based on the research, a character which represent Togutil's tribe in general was designed with the name Nuhu. In Ternate's language, "Nuhu" means "an island in the middle of the lake" which is the symbol of hope in alienation. The design itself is divided by three aspects; physiology, sociology, and psychology.

The physiology of Nuhu takes reference from Togutil's local values which

highly respects nature, especially the plants. Togutil tribe are known to be very keep of their families and have a fairly high level of vigilance against foreigners. The strong belief is making Togutil Tribe deeply rooted in tradition

Table 2. Visual Concept for Nuhu

References		
	Tree as the main element of Togutil Tribe	Physical of Togutil Tribe
Visual references for Human-tree creature		
	Groot from The Guardian of Galaxy	Swamp Thing from DC Comic Universe

and has a great respect not only between each other, but also with nature.

The importance of plants and nature for Togutil Tribe become the main concept of the character's design. Therefore, Nuhu was described as a half-human, half-tree creature. It is referred to Togutil's local wisdom itself.

Based on the visual references, the design proceed to the early sketch to get the overview of Nuhu. Tree was chosen as the main element of the character referred to Togutil's local wisdom which highly respects on nature. The human form is used in order not to remove the identity of Togutil as human tribe. Clothing and equipment used are also based on native culture of Togutil. The following image is the early development of Nuhu.



Figure 2. Early development of Nuhu

The above design is the development of Nuhu's physical form, especially his head to create the impression of 'tree'. The main concept that want to be conveyed is creating Nuhu as a 9 years old child with a very thin body refers to the worsening Togutil tribe condition along with deforestation.

As the main character, Nuhu was described as a guardian spirit of Togutil Tribe who was young with poor condi-

tions along with the decreasing population. Nuhu is visualized as a nine-year old boy which has a half-human and half-tree body. In the development, his face is made in such a way to emphasis the innocence and childlike.

Nuhu's Physiology Analysis

As the spirit who lives in the unseen world, Nuhu has a different time with human world. A year for him equals to a decade for human being. Therefore, we created him as a nine-year old boy refers to the time of the occurrence of Togutil Tribe itself which is estimated in around 1927, means 87 years old[6]. As the representative of Togutil Tribe, whatever happens on the Togutil Tribe will also affect him. He has a wood head and big black eyes to emphasis the innocence of child. The dark hair and his apparel are refer to the original physical condition of Togutil.

Most of his body is wood and overgrown foliage. The leaves that grow on

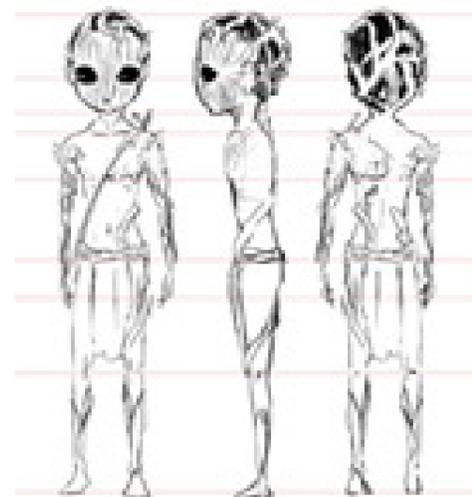


Figure 3. Nuhu's Character Sheet

his body is the representation of the life of Togutil. When the leaves wilt, it means there is a Togutil people who died. The unity between tree and Nuhu is referring to Togutil's local values itself which have a strong closeness with nature.

Nuhu's Sociology Analysis

Nuhu is born in the world along with the first occurrence of Togutil Tribe itself. Like most primitive tribes, the level of vigilance against foreigners is very high. As a guardian-spirit, Nuhu protects and willing to sacrifice for the sake of Togutil's tribe. It refers to the characteristic of Togutil's tribe itself who very keep to their whole family members. Nuhu has a strong beliefs in Jou Ma Dutu or Gikiri O-Moi (Soul / spirit) so that he respects the nature and all life in it. Every day he watches the tribe with the help of communication with nature.

Nuhu's Psychology Analysis

As the spirit of Togutil's tribe, Nuhu very adheres to the tribe's local values. He highly respects on all existing restrictions, such as the regarding boundaries. Although in human world he is fairly old, but in the spirit world Nuhu is quite young, so that sometimes his childish arise. As a child, he has a high curiosity level. Nuhu has a sincere heart and soul of the innocent in protecting the Togutil Tribe.

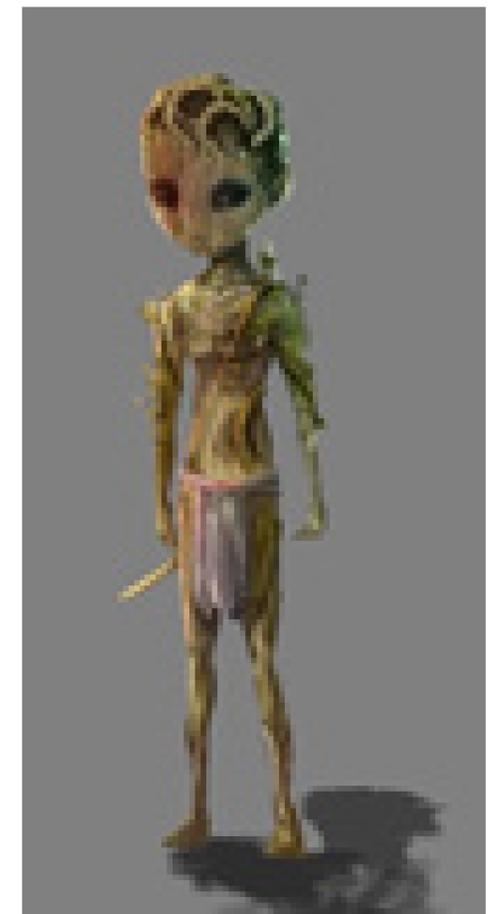


Figure 4. Final Design of Nuhu

2. Narwastu as the Representative of Moro Tribe

People of Halmahera believe that there's a mystic tribe named Moro. They believe that the tribe has extinct long time ago but still live in the unseen world. This tribe has a great supernatural power and most of local people of Halmahera respect them.

In the history, according to Platenkamp (1993), Moro tribe was originally a great resident of a prosperous and strongest kingdom in Morotai Island (near

Table 3. Correlation data with the design of Narwastu

No	Correlation with Design	Data	Sources
Physiology			
1	Supernatural Creature	Local belief	Alif, B. (2015, Juni 26). <i>Suku Moro yang Misterius</i> . Retrieved from Kompasiana: http://www.kompasiana.com/bundaalif/suku-moro-yang-misterius_5500086ea33311237050fae7
2	Standard wings bird of paradise	This kind of bird having a similar condition with the Togutil's tribe which is classified as endangered animals due to significant habitat loss because of deforestation	Wahono, T. (2010, Juni 06). <i>Burung Bidadari di Ambang Kepunahan</i> . Retrieved from Kompas: http://sains.kompas.com/read/2010/06/06/11420954.BurungBidadari.di.AmbangKepunahan
Sociology			
3	Respected by other tribes	As an indigenous tribe that has been extinct, Moro's tribe is believed still exist as a mystic tribe. Local people believe that Moro's tribe has great supernatural capabilities that could make their presence unseen by other peoples. Due to those reasons, Moro's tribe is well respected by	Alif, B. (2015, Juni 26). <i>Suku Moro yang Misterius</i> . Retrieved from Kompasiana: http://www.kompasiana.com/bundaalif/suku-moro-yang-misterius_5500086ea33311237050fae7
Psychology			
4	Mysterious and isolated	Moro's tribe is considered very mysterious because it is believed as a supernatural tribe that could hide their presence.	Alif, B. (2015, Juni 26). <i>Suku Moro yang Misterius</i> . Retrieved from Kompasiana: http://www.kompasiana.com/bundaalif/suku-moro-yang-misterius_5500086ea33311237050fae7
5	Have a high tolerance	There is a local belief that Moro's tribe often give supernatural help or power to many tribes in Moluccas tribal war	Platenkamp, J. D. (1993). <i>Tobelo, Moro, Ternate : The Cosmological Valorization of Historical Events</i> . Münster: westfälische wilhelms-universität münster.

Halmahera Island). Their existence attracted the attention of Sultanates of Ternate, where in 1549, Sultan Hairun of Ternate started attacking and trying to conquer the kingdom with the help of Portuguese. This lasted until 1613 where some remaining residents fled to Bicoli, Halmahera. The escapees ended ill-fated where the entire population remaining was captured and destroyed by the troops of Ternate.

People of Halmahera believe that Moro Tribe can transformed into plants or animals. Its existence is highly respected by locals people (Alif, 2015). As a native tribe who has extincted, Moro Tribe was chosen as a supporting character for Togutil tribe to avoid a similar fate. In local language, "Narwastu"

means "fragrances" which is referring to the great mystic power.

The lack of Moro's visual references makes the author to take reference from endemic flora and fauna of Moluccas. First references was a wildcat. The following image is the early sketch of Narwastu.

Through some other experiments, the references for Narwastu was changed into the Standard-wings Bird of Paradise which is an endangered endemic fauna of Moluccas. Standardwing Semioptera Wallacii or bird of paradise was chosen as the main concept to convey a message that deforestation not only threatens the tribe, but also the endemic flora and fauna of Moluccas.

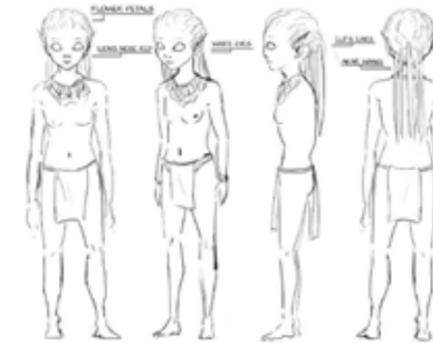


Figure 5. Early sketch of Narwastu

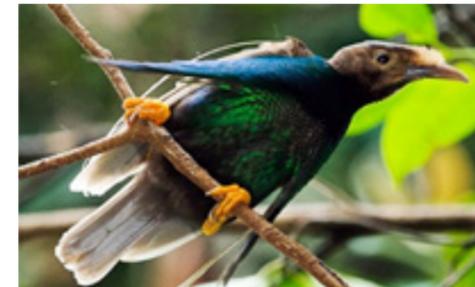


Figure 6. Standardwing bird of paradise (<https://kicauan.files.wordpress.com/2014/10/burung-bidadari-halmahera-4.jpg/>)

Narwastu's Physiology Analysis

Narwastu was described as a human-bird creature, referring to the local beliefs that Moro tribe can transformed into plants or animals. Standard wings Bird of Paradise was chosen as the main references because it has a similar background, as an endangered endemic fauna due to deforestation. Moreover, the existence of Bird of Paradise is mysterious and hard to find, leaving only a very distinctive voice as the marker of their presences.



Figure 7. Narwastu's Character sheet

Narwastu's Sociology Analysis

According to Platenkamp (1993), Moro tribe was believed to be extinct due to the attack by Sultanate of Ternate. This is the reason to the closed nature of Narwastu. If she detects the presence of other tribes, she will immediately make herself become invisible. However, Narwastu has an enormous supernatural ability, this ability makes other tribes fear and respect her. Narwastu was described as a mysterious creature which is hard to find, this refers to the general nature of the local community itself where people tend to be afraid of things that are not understood or cannot be seen.

Narwastu's Psychology Analysis

Narwastu has a level of worry that is much higher than other tribes. Every day, Narwastu looks and pays attention to Mala from a distance. Moro tribe was believed to be extinct, so its presence now just to warn and keep others to not suffer the same fate as their tribe. Just like other primitive tribes, Narwastu highly respects on the forest.



Figure 8. Final design of Narwastu

3. Mala as The Representative of Nickle Mining Companies

Mala is an antagonists character that represents the nickel mining industry in Halmahera. This character is described as a creature that destroy and pollute the forest as well as being the main cause of the extinction of Togutil and the flora fauna in Halmahera. In local language, "mala" means "disaster".

Most of the mining process is carried out by dredging. This become the main concept of Mala as a scraper creature.

			Weda Bay Nickel : Laporan Sementara: http://docplayer.info/2648-Akses-untuk-keadilan-bagi-masyarakat-yang-terkena-dampak-pertambangan-pt-weda-bay-nickel-laporan-sementara.html
5	greedy	Some mining companies keep continue the mining activity without considering the impact on the enviroment. That companies even often do overexploitation of the resources until nothing left to take.	Doaly, T. (2015, Maret 9). <i>Mongabay</i> . Retrieved from Ratusan Izin Tambang di Maluku Utara Libas Wilayah Adat, Kok Bisa?: http://www.mongabay.co.id/2015/03/09/ratusan-izin-tambang-di-maluku-utara-libas-wilayah-adat-kok-bisa/

Table 4. Correlation data with the design of Mala

No	correlation with data	Data	Sources
Physiology			
1	inorganic creature	Inorganic creature is a representation of a nickel mining company that is 'foreigners'. Various parts of the body was taken from the heavy equipment that was used in nickel mining. The form was not only represent a large nickel mining company, but also illustrates the process of mining and production of nickel itse f.	Octa, Manggala, & Yudha. (2015, Agustus 10). <i>Sistem Penambangan Nikel</i> . Retrieved from Doc Slide: http://dokumen.tips/documents/sistem-penambangan-nikel Loho, T. (Director). (2014). <i>How to Make the Things: "How to Mine the Nickel"</i> [Motion Picture].
2	Body of moles	Moles have a based concept of mining characteristic because the moles's form is symbol of greed and dredge process in mining.	Bono, I. (2013, Maret 11). <i>Family Bono</i> . Retrieved from Kasus Pertambangan di Halmahera: http://irsandebono.blog.com/2013/03/11/kasus-pertambangan-di-halmahera/
Sociology			
3	live alone as a solitary creature	The individualist character of Mala is an index of mining companies that do not have any relation with the other companies except for profit.	Bono, I. (2013, Maret 11). <i>Family Bono</i> . Retrieved from Kasus Pertambangan di Halmahera: http://irsandebono.blog.com/2013/03/11/kasus-pertambangan-di-halmahera/
Psychology			
4	selfish	This refers to the most of mining companies that do not consider about the condition of the enviroment and surrounding community due nickel mining process.	Doaly, T. (2015, Maret 9). <i>Mongabay</i> . Retrieved from Ratusan Izin Tambang di Maluku Utara Libas Wilayah Adat, Kok Bisa?: http://www.mongabay.co.id/2015/03/09/ratusan-izin-tambang-di-maluku-utara-libas-wilayah-adat-kok-bisa/ Marshall, S., Balaton-Chrimes, S., & Pidani, O. (2013, Oktober). <i>Doc Player</i> . Retrieved from Akses untuk keadilan bagi Masyarakat yang Terkena Dampak Pertambangan PT

The following image is the early development of Mala.

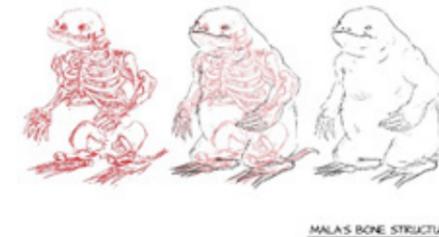


Figure 9. Early sketch of Mala

Through many experiments, the final design of Mala is based on visual references of a mole, backhoe, and dump truck. Mala is described as a gigantic-inorganic creature. Mole was chosen as the concept to represent the symbol of greedy, selfishness, and hypocrisy which is often described as a rat.



Figure 10. Final design of Mala

Mala's Physiology Analysis

These creatures live and dredge digging the ground to look for nickel He often lives underground. They will live and breed in the place where have nickel until the supplies run out.

To digest the nickel, their body will produce a high heat which can reach 1000°C. On their back, there are several chimney that used to excreted the heat. The heat will also excreted through the drain on their backside in the form of mucus (or referred to the waste of nickel –slag- in mining) that pollute the environment.

Mala's Sociology Analysis

Although they live in group, Mala doesn't have any emotional attachment between each other. They only care about themselves. Usually, they do not interfere with each other when looking for a meal. There are social strata in these circles, the smallest had to yield.

Mala's Psychology Analysis

There are no emotion or any bond between one another. Mala used to live and fend by themselves. This led to their selfishness and greedy that refers to the nature of the mining company itself which is not have any relation between



Figure 11. The appearance of Nuhu against big creature as the symbol of Togutil Tribe against Nickle Mining Companies.

each company although the mining location is near.

Conclusion

The deforestation in Moluccas as a result of mining activities not only threaten the existence of Togutil tribe, but also the endemic flora and fauna of Moluccas. Indigenous Peoples Alliance of the Archipelago (AMAN) often spoke up for the protection of indigenous tribes. However, it is such an irony where Togutil as a primitive tribe become the guardian of the forest while the 'educated' people such as the capitalism company are coming to destroy the forest. Based on those reasons above, we tried to package the problems creatively in the form of characters design to approach the community. The interesting local values of Togutil which highly respects nature is packed in the form of a human-tree creature to convey the message of the importance of tree for Togutil tribe. With the help of the supporting character which based on an

extinct tribe and endangered endemic fauna of Moluccas, it is hoped that it could increase people's awareness not only about Togutil Tribe, but also on the impact of deforestation.

Referensi

- Alif, B. (2015, Juni 26). Suku Moro yang Misterius. Retrieved from Kompasiana: http://www.kompasiana.com/bundaalif/suku-moro-yang-misterius_5500086ea33311237050fae7
- Anak Perempuan Lahir Tanam 3 Pohon. (2015, Maret 31). Malut Post, p. 9.
- Bancroft, T. (2006). *Creating Character with Personality*. New York: Watson-Gupil Publication.
- Bono, I. (2013, Maret 11). Family Bono. Retrieved from Kasus Pertambangan di Halmahera: <http://irsandebono.blog.com/2013/03/11/kasus-pertambangan-di-halmahera/>
- Crow, D. (2010). *Visible Signs*. London: AVA Publishing.

Doa, B. A. (2011, Juni 6). Halmahera Utara. Retrieved from Mengenal Suku Togutil: <http://www.halmaherautara.com/artl/107/mengenal-suku-togutil>

Hasan, M. (2015, April 15). Monitoring

& Novak, J. (2006). *Game Development Essentials : Game Story and Character Development*. Canada: Delmar Cengage Learning.

Lasseter, J. (1987). *Principles of Traditional Animation Applied to 3D Computer Animation*. San Rafael: ACM Computer Graphics.

Loho, T. (Director). (2014). *How to Make the Things: "How to Mine the Nickel"* [Motion Picture].

Ngarbingan, A. (2008, Oktober 31). Lomba YPHL : Pohon Sebagai Simbol Kelahiran : Mempertimbangkan Pemahaman Lokal tentang Pohon dalam Upaya Pemulihan Kerusakan Hutan. Retrieved from Kabar Indonesia: <http://www.kabarindonesia.com/berita.php?pil=4&jd=Lomba+YPHL+%3A+Pohon+Sebagai+Simbol+Kelahiran+%3A+Mempertimbangkan+Pemahaman+Lokal+tentang+Pohon+dalam+Upaya+Pemulihan+Kerusakan+Hutan&dn=20081031180705>

Platenkamp, J. D. (1993). *Tobelo, Moro, Ternate : The Cosmological Valorization of Historical Events*. Münster: westfälische wilhelms-universität münster.

Saussure, F. d. (1974). *Course in General Linguistics*. New York: McGraw-Hill Book Company.

Sebagian Sudah Berbaur. (2015, Maret 31). Malut Post, p. 9.

Si Bolang : Kisah Anak Suku Tobelo Dalam (2015). [Motion Picture].