INTERACTIVE STORYTELLING OF FOLKLORE THROUGH DIGITAL GAME

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ABSTRACT

Folklore is traditional and unofficial which is part of national culture. Folklore is part of the collective culture that is spread that is passed down from generation to generation traditionally in different versions. Folktales such as fairy tales, legends and myths are used by the people as educational media that teach about everyday life in order to instil values and norms that exist in society to children while preserving the existence of culture in society. In this digital age. Conveying the importance of fairy tales as a medium to preserve the cultural existence of the audience must follow the interests and the phenomena of the existing media so that they are relevant and not contradictory so that they are more easily accepted by the audience. The medium that is currently closest to the audience is the Game. Games are interactive media so they can convey messages effectively because they can touch the emotional side of the audience.

Keywords: Folklore, Game, Interactive.

A. INTRODUCTION

Folklore is something that is traditional which is part of a national culture. Folklore is part of the collective culture that is spread that is passed down from generation to generation traditionally in different versions. Folklore such as fairy tales, legends and myths is a way of folklore that can be used as a medium of education, because humans can get lessons about everyday life through fairy tales, legends and myths. (Suwardi Endraswara, 2013). Folklore are literature that has been passed down from generation to generation in Indonesia. According to the Ministry of Education and Culture (2012), folklores are a form of old literary work that has developed since ancient times. Folklores are told to children in order to instill values and norms that exist in society to children, while preserving the existence of culture in society.

Indonesia has 353 folklores. Based on survey data conducted by Tirto.id on 1,529 respondents throughout Indonesia, 22.37% of Indonesians do not have the habit of storytelling, of that percentage 25.15% do not tell stories because they have never told folklores when they were young, and 17.54% do not. Storytelling because they think that there is now an internet that contains more information. Conveying the importance of preserving folklores to the audience must follow the interests and existing media phenomena so that they are relevant and not

contradictory so that they are more easily accepted by the audience.

Currently one of the media that is closest to the audience is the game. According to Indra Dwi Permana (2012), the game is a medium that is able to present various aspects such as social, cultural, educational and other aspects into various genres with the aim of touching the emotional side of the audience. Games can be a medium to convey the message of the importance of preserving folklores because games can be presented interactively to attract the interest of the audience, so that the audience can easily understand the message. As according to Wibawanto (2018), so that the audience can interact with the material so that the audience can find the message we want to convey, the game must have content that invites the audience to interact. One of the interactions that can effectively convey messages in the game is storytelling or visual narration. Paul J. Zak (2014) says that storytelling can motivate, persuade, or make a message memorable.

There are 266 fairy tales apps on Google playstore with mostly reading genre. Meanwhile, quoting from kominfo.go.id, according to UNESCO, the reading interest of the Indonesian people is only 0.001%. Based on the description above, the author will design a game entitled "Journey of Digitra" which conveys the importance of preserving folklore through visual narratives. This game will be made on the basis of concern for folklore which is part of cultural literature. The story in this game is an original new story and does not raise only one regional fairy tale that exists as a story plot in the game but still includes regional folklore as an important element. Games are made to convey the message that digital media can have a good impact if used wisely.

B. METHOD

This research method uses qualitative methods. The qualitative method approach used is an applied research approach where the research results are not in the form of new science, but tend to be new applications which are the application of pure science. The purpose of this method is for practical purposes so that the research results are useful and useful for the general public. (Deddy Mulyana, 2006). The main objective of this research is the importance of conveying local culture through original stories to introduce Indonesian folklore through game media using visual narrative methods. The design of the game will use The Game Design Document which contains a synopsis, concept, game flow, and game look.

C. RESULT AND DISCUSSION

The following is as a game design document that contained in Indonesian folklore content.
a. Product Specifications
  - Game Title: Journey of Digitra
  - Game Synopsis

Journey of Digitra tells the story of a child adventurer named Digitra collecting folklore from the five major islands in Indonesia. There are various obstacles in completing the mission of each stage.

b. Game Overview

- Game Concept

  This game is 2D Game and can be played in Android based smartphone and can be played for all age categories.

- Genre

  The genre of this game is the 2 Dimensional Adventurer game.

- Target Audience

  The main target users of this game are teenagers.
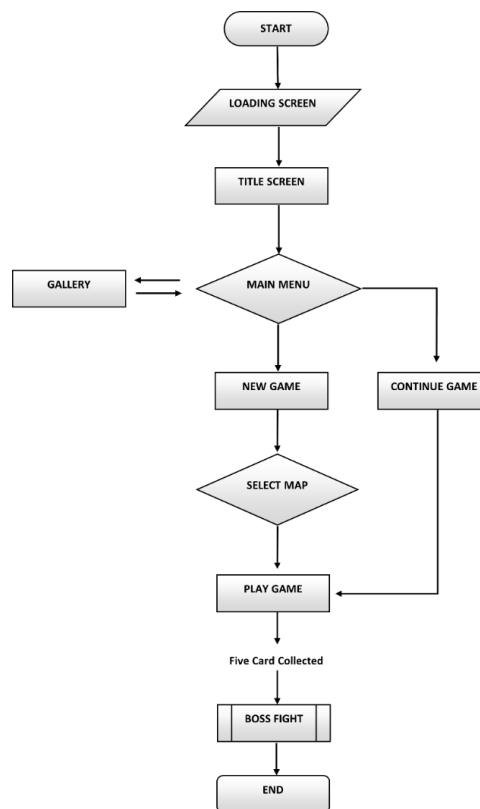
- Game Flow

Figure 1. Game Flow

- Look and Feel

  The visualization of this game will be like card game. There will be a character in the card and the character's ability or personality as the background. The colour of the game visualization will use dark tone color to enhance the mysterical side of Indonesian folklore as the element in the game.

Figure 2. Look and Feel of Game

c. Game Play and Mechanics

- Objectives

    The objective in the game Journey of Digitra is to restore the identity of the archipelago as a country rich in culture that was lost due to the digital era.

- Game Progression

    There are five major islands in Indonesia, namely Sumatra, Java, Kalimantan, Sulawesi and Papua. Each island has a folklore that was lost due to the digital age and must be found by players by completing each quest from the NPCs on each island. The five fairy tales are the key to restoring the identity of the archipelago by fighting the last enemy.

- Play Flow

    After the player starts the game, the player must choose which island to complete first. After choosing an island, players will go on an adventure to explore the island looking for five NPCs who will act as puzzle solvers. Each NPC will give a task that must be completed by the player, if the player completes the task given by the NPC, the player will get a Puzzle piece to open the folklore on the island, the player needs five puzzle pieces that make up the folklore. After the player opens all the folklore in the five major islands of the archipelago, the player will face the strongest opponent who is a digital representation that must be defeated with the folklore cards and the abilities contained in each of these cards.

- Challenge Structure

    Each island has five important NPCs that will assign tasks to players, the tasks that will be given are:
    • Collecting Fruits
    • Looking for Livestock

• Killing wild animals

• Water plants

• Sending goods

- Puzzle Structure

  After the player completes the task from the NPC, the player will be told a story by the NPC but the NPC only tells part of the folklore stories that exist on the island, because the NPCs are starting to forget the folklore stories in the archipelago because of the presence of Digital, it is necessary to hear 5 parts of fairy tales from 5 NPCs to get the whole fairy tale, each part of the story will unlock 1/5 part of the folklore card.

d. Story and Narrative

- Back Story

  An alternate universe which tells a story about Nusantara that consists of 5 main islands with their own distinctive characteristics. Nusantara was guided by a goddess named Ibu Pertiwi. Once upon a time, there was a luminous peculiar creature in a sphere form. That creature appeared in every corner of Nusantara. It could do anything that the humans desire, thus it brought ease to the human's life. Humans called it "digital". The lack of difficulty had made humans fall prey to that bizarre creature. Slowly, humans started to avoid their surroundings, turning them into an individualist. The human's cultural bond has started to fade. Ibu Pertiwi who guides Nusantara became sorrowful to witness the culture of Nusantara that slowly faded and was forgotten. The tears of Ibu Pertiwi fell down the soil and it turned into a youngster. Not long after the youngster was born from the teardrops of Ibu Pertiwi, a couple of strange blue creatures surrounded the youngster. Ibu Pertiwi then reformed and combined some of the strange blue creatures to become the hand of the youngster. The right hand radiated a strange blue light just like the creatures around. Ibu Pertiwi named the youngster 'Digitra', which is a combination of 'Digital' and 'Traditional' with the hope that digital could bring wonderful things for the culture of Nusantara. Ibu Pertiwi addressed Digitra with an important task to bring back the culture of Nusantara.

  Plot Elements

  Exposition: A strange creature called digital appears all over the 5 biggest islands, which makes humans complacent and causes the culture of the archipelago to begin

to fade, this makes the motherland sad

Rising Action: The tears of a petiwi mother who turned into a child named Digitra.

Digitra, whose one hand is digital, has a duty to restore the forgotten culture of the archipelago.

Climax: Digitra managed to collect fairy tales on each of the five major islands and are ready to go to digital resources.

Falling Action: On his journey Digitra learns that digital has two sides, good and bad, destroying humans and helping humans. Digitra is faced with two tough decisions, to restore culture as it was before digital came to the archipelago by destroying digital resources, or to let digital have many benefits for humans.

Resolution: Digitra decided not to destroy digital resources and use digital as a medium to preserve the culture of the archipelago.

- Cut Scenes

  Cutscene 1: Intro background story, Appears when the player starts the game.

  Cutscene 2: Javanese folklore, Telaga Warna.

  Cutscene 3: The folklore of Sumatra Island, Malin Kundang.

  Cutscene 4: Folklore of Borneo Island, Prince Biawak

  Cutscene 5: Sulawesi Island folklore, La Moelu.

  Cutscene 6: Folklore of Papua Island

  Cutscene 7: The appearance of the strongest enemy

  Cutscene 8 : Ending

e. Characters

- Digitra

  Digitra, His name is a combination of digital and traditional, Digitra was born from the tears of the motherland who cries seeing the culture of the archipelago begin to be forgotten, Digitra has a duty to restore the culture of the archipelago because Digitra was born from pure and pure tears, he is also naive, innocent, has high empathy and yet high curiosity.

  Digitra has the appearance of a 10 year old child, his right arm is made of digital creatures, Digitra wears 5 cloths that cover the lower part of his body, these 5 cloths represent the 5 big islands in Indonesia, the upper part of his body is not wearing anything, and Digitra is wearing a headband. Digitra's right hand, which is made of digital creatures, functions to record stories told by NPCs.
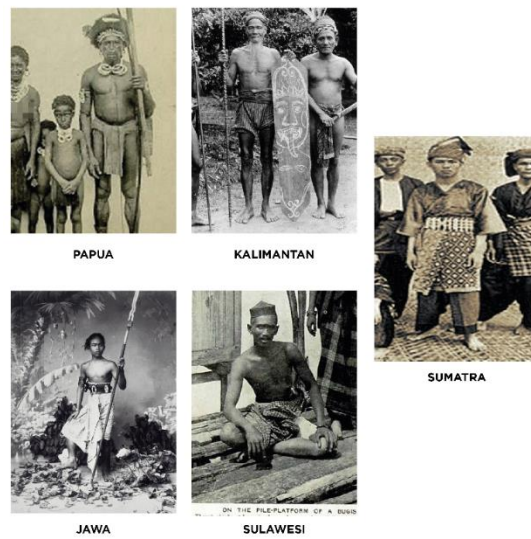
Figure 3. Photos of Indonesian Tribe

Figure 4. Visual Concept of Digitra

- Ibu Pertiwi

  Ibu Pertiwi is a goddess who protects the archipelago, she is a figure who gives life to the people of the archipelago through its natural products, teaches humans how to live, pursues humans to cultivate crops, raise livestock, and others. Ibu Pertiwi is

a loving and patient person. Ibu Pertiwi has a figure like the people of the archipelago, wearing a white kebaya and a red scarf.

Figure 5. Reference of Ibu Pertiwi Visual Concept

Figure 6. Visual concept of Ibu Pertiwi

- NPC

  Because the story focuses on the fading of the culture of the archipelago, only the older generation remembers the fairy tales from their respective regions, therefore the NPCs on each island who play a role in providing quests to open puzzles in fairy tales are elderly people. The NPCs wear their own traditional clothes, with some regions wearing a cloth with a similar motif, namely the Lung-lungan motif, which

means helping, representing NPCs asking for help.
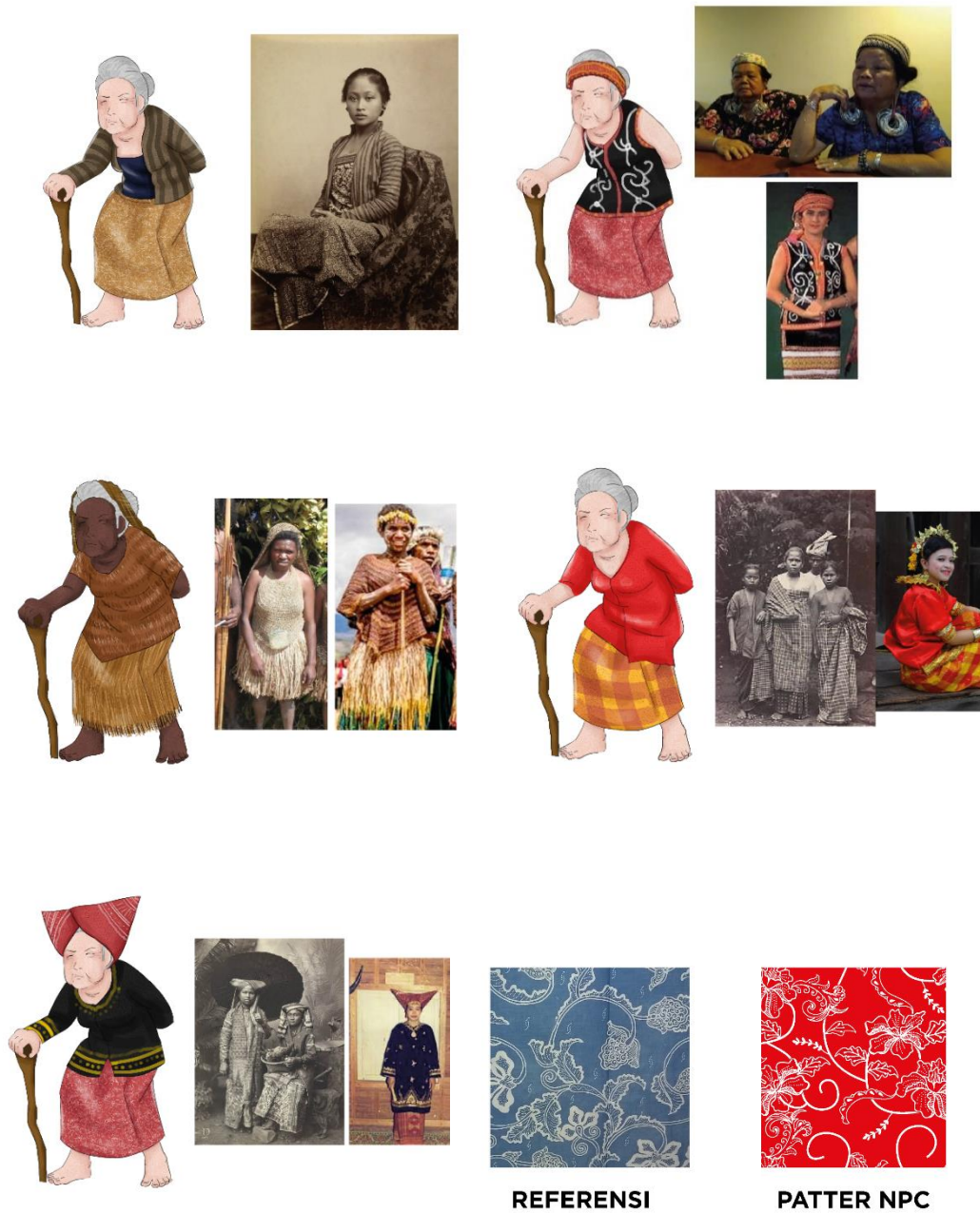

Figure 7. NPC Visual Concept

f. Level

- Synopsis

  Each level or island will begin with a monologue of the motherland who instructs Digitra to find fairy tale fragments by talking to NPCs.

- Objectives

  Digitra must collect 5 folklore shards to complete the level, each shard can be

obtained when Digitra successfully helps the NPC and hears the NPC tell a story.

Figure 8. Sample of 5 shards

g. Interface

The following pictures are visual concept for user interface in visual system, cutscene, and gameplay of the game.

Figure 9. UI in game

D. CONCLUSION

This research is still in the completion stage, but the temporary conclusion from this research is that games as a medium to spread awareness about the importance of preserving folklore as part of culture in the digital era can unite entertainment and education in one medium. In contrast to the storytelling which only uses the 1 folk tale as the main story, the visual narrative becomes monotonous because the goal in the game is very simple. Interesting elements in the game such as collectible cards, visual narrative, and gameplay can invite the audience to explore the game world and be interested in folklore.

E. ACKNOWLEDGEMENT (if any)

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