



# Developing Folklore Learning Media Based on Digital Comics *Sasakala Ngaran Cianjur*

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## ABSTRACT

The Covid-19 pandemic has inclusively changed people's lives. Various activities carried out in public spaces have turned into virtual activities that are increasingly massive and entrenched in the community. One of the sectors affected is the education sector. Everyone is required to learn adaptively through digital technology instruments. Thus, acceleration in the use of technology cannot be avoided. This study aimed to develop folklore learning media based on digital comic *Sasakala Ngaran Cianjur* using Clip Studio Paint software. The method used in this study was the Research and Development (R&D) method with the ADDIE development model consisting of five stages, including: analysis, design, development, implementation, and evaluation. The data collection techniques and instruments used were questionnaires and tests. The results showed that the digital comic content of *Sasakala Ngaran Cianjur* had one cover page and 26 pages of story content with a total of 178 panels. Based on the validation of the three experts, it showed that the learning media for digital comics based on the folklore of *Sasakala Ngaran Cianjur* was very feasible to use. Similarly, the trial's results on small group students obtained a percentage of 93.8%, which means that the digital comic *Sasakala Ngaran Cianjur* was very suitable for learning. Thus, the digital comic media of *Sasakala Ngaran Cianjur* can be used as an alternative material for learning to read literary works of folklore (*saga*).

**Keywords:** Digital comics, Folklore, The development of learning media.

## 1. INTRODUCTION

*Sasakala Ngaran Cianjur* is a folk tale that tells the origin of the name Cianjur district. The story comes from the *Babad Sareng Titimangsa Ngadegna Cianjur* written by Natamihardja (2013), where the folklore of *Sasakala Ngaran Cianjur* contains elements of history and life values. Folklore is a medium that includes values and can be a source of imagination (Muktadir & Darmansyah, 2021). The values contained in folklore can indirectly reconstruct the attitudes and personalities of children (Rohinah, 2011). Folklore is a medium of cultural communication that contains noble values that can be used to convey messages and social control for human life (Sulistiyorini EF, 2017). Folklore is very important to be taught because it contains values that can be used as lessons to guide children to behave well, as well as a wishful projection system, a tool for cultural validation, an educational tool, and a tool to enforce societal norms and social in behaving and acting (Danandjaja, 2007). Thus, it can be concluded that folklore contains noble values and can be used as learning material.

However, it is unfortunate that the existence of folklore is increasingly worrying, the spread of folklore orally causes the existence of stories to be increasingly marginalized, and in turn, it is feared that folklore will disappear. Based on the results of the questionnaire distributed to students of SMA Negeri 2 Cianjur, as many as 84.5% of them did not know the folklore of *Sasakala Ngaran Cianjur*. The results of the questionnaire are reinforced by the results of research conducted by Rozie (2019) that soap operas are now replacing folklore as one of the entertainments of the community, with the reason that soap operas have more real plots thus they are easy to understand and enjoy. One of the efforts that can be carried out to preserve national culture in the form of folklore is to repackage it in digital media in an attractive style according to the tastes of the target audience in this modern era. In addition, the impact of the Covid-19 pandemic has inclusively changed people's lives. Various activities carried out in public spaces have turned into virtual activities that are increasingly massive and entrenched in society. One of the sectors affected is the education sector. Everyone is required to learn adaptively through digital technology instruments. Thus,

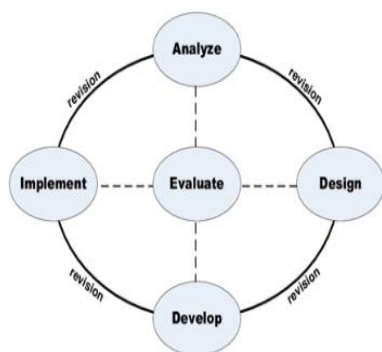
acceleration in the use of technology cannot be avoided. One of them is through the development of folklore learning media based on digital comics. The style of layout arrangement on each comic panel in its design varies vertically and horizontally. This style aims to make it easier for readers to enjoy comics thus readers only need to shift them to read the next page therefore it creates a creative impression.

According to Nurgiyantoro (2010), comics are the most popular reading for children and adults. Wyatt and Looper (1999) in MuktaDir and Darmansyah (2021) stated that children of elementary school age prefer and easily capture information with visuals that have pictures and colors, with a memory of (30%) than reading a text, with a memory of (10%). Active children think creatively, increase their curiosity, and expand their knowledge and vocabulary. Now, along with the times, the media for delivering comics is not only delivered through print, but comics are designed in digital form. According to Maharsi (2016), online or digital comics are comics that use internet media for publication and by using an online platform. Thus, the cost will be more affordable to a wide range of readers. These comics began to appear along with the development of the virtual world in communication technology. Readers can easily access and enjoy digitally packaged comics. Based on this background, this study aimed to develop folklore learning media based on the digital comics of *Sasakala Ngaran Cianjur*.

## 2. METHOD

This research used Research and Development (R&D) methods. This method is a research method to produce a new product (Sugiyono, 2016). The development model that is used as a reference in this research is the ADDIE model. The design of the ADDIE model is shown in Figure 1.

Data collection techniques were carried out through observation, interviews, and questionnaires. The data obtained consisted of qualitative and quantitative data. The qualitative was obtained from suggestions, responses, and input from expert assessments and users



**Figure 1** ADDIE model (Gustafson & Branch, 2002).

through questionnaires. In contrast, the quantitative data was obtained from percentage values from expert assessment questionnaires arranged on a multilevel scale.

## 3. FINDINGS AND DISCUSSION

### 3.1. Analysis Stage

At this stage, curriculum analysis and needs analysis were carried out. Curriculum analysis was carried out to determine learning materials for reading literary works in the form of folklore (saga) in X grade in basic competence: identifying the values contained in folklore (saga) both oral and written, and retelling the contents of the folklores (saga) that have been listened or read in senior high school. Furthermore, a needs analysis of the users' teaching materials was carried out, where a list of questions was used for the teachers while questionnaires were used for the students. Based on the results of interviews, there are no learning media that specifically introduces folklore material sourced from local wisdom. Learning folklore is not optimal; learning related to folklore material only emphasizes knowledge and has not yet achieved skill competence. The learning resources used only use the media in the form of books and sources from the website, the teacher does not optimize the use of exciting learning media for students. Furthermore, based on the questionnaire distributed to senior high school students, as many as 84.5% did not know the folklore of *Sasakala Ngaran Cianjur*. Therefore, interesting learning media is needed to introduce the folklore of *Sasakala Ngaran Cianjur* in the form of digital comics to increase the reading interest.

### 3.2. Planning Stage (Design)

At the planning stage (Design), a series of pictures was developed according to the storyline of *Sasakala Ngaran Cianjur*. At this stage, the software used during development was also determined. The style of layout arrangement on each comic panel in its design is varied vertically and horizontally. This style aims to make it easier for readers to enjoy comics. Thus, readers only need to shift them to read the next page, creating a creative impression.

The creative concept in this digital comic with its depiction style used a mixed and varied style consisting of western (western) and *manga* (Japanese) styles but embellished with the characteristics of each character with traditional Indonesian culture and used cartoon illustrations. The design technique used in applying this comic was carried out using digital techniques supported by laptops, graphic digital drawing tablets, and clip studio paint software. The use of clip studio paint software for the whole process because it is carried out digitally, the color selected adjusts to the atmosphere to be conveyed in the story, as for the choice of font in

making the comic story using the regular axis comic font type. This type has a script typeface which is usually used in making comics, and has a firm nature by selecting all letters in capitals to make the letters easy to read.

### 3.3. Development Stage

Next is the development stage, namely, sketching stories based on the storyline into comic pictures and using the software. The use of panel sizes in digital comics uses A5 layer sizes, and the dimensions of each panel are 3496 x 4961 pixels. Selection of the dimension ratio is used to provide clarity when projected on a smartphone (smartphone). The use of layer sizes can be adjusted to the needs of the episodes presented in the comics so that the size can be adjusted to the readers' device screens when it is displayed. There are various and varied panel visualizations in digital comics, whether they are arranged downward, longitudinally, or sideways. This is to make it easier for readers to read comics and maximize the space on each layer.

#### 3.3.1. Character Design

The shape of the character design made in this comic refers to the story's content, where the character, Aki Panyumpit, is a *panakawan*. *Panawakan* means a knight servant where duty is to serve the knights, another name for that can be as a servant or bodyguard of the King at that ancient time. In this folklore, *panawakan* is formed and visualized as a brave young man as a messenger from the King to visit a kingdom. This research is based on the principle of conversion, a distortion of the hypogram text or its matrix form. Thus, the visual form of Aki Panyumpit depicted is contrary to the characters created; in this comic he becomes a brave young man and undergoes a modification process called *Galatra*, as in the character design that the researcher has made in figure 2.

In this story, Prabu (King) Siliwangi characterizes as a figure who orders the panakawan to find the princess of his dream to be his wife. Furthermore, the figure of *Prabu Siliwangi*, who is a ruling king in the kingdom of Pajajaran, has a charismatic authority in him. The reference image of King Siliwangi obtained by researchers can be seen on figure 3.

Figure 4 is the character design of *Prabu Siliwangi*. The shape of the character design of the *Prabu Siliwangi* figure is likened to a king from the Pajajaran Kingdom by referring to the reference image that has been presented. At this stage the researcher modifies the *Prabu* figure, where he wears a crown like an authoritative king. The use of image references before visualizing the characters is considered to have an influence in life, as was done by (Putra & Kristina, 2020) on several figures in the *Joko Dolog* folklore with the use of cultural history and quite historic statues in Surabaya into a comic.



Figure 2 Sketch of Galatra character.



Figure 3 Visual reference of King Siliwangi character (Sabrina, 2020).



Figure 4 Visualization sketch of King Siliwangi character.

Image references are then used on the *Nyi Rambut Kasih* character, where this character is a kind princess with a gorgeous face and has her charisma. Therefore, *Prabu Siliwangi* ordered his envoy to meet the princess and stated his intention to make her a king's wife. The reference images used by the researcher before visualizing them into comics can be seen in the figure 6.



**Figure 5** Visualization sketch of *Nyi Rambut Kasih* character.



**Figure 6** Visual reference of *Nyi Rambut Kasih* character.

The shape on the figure 5 is the character design of the *Nyi Rambut Kasih* figure resulting from the use of visual references that the researcher has compressed. This character is a beautiful princess who will be made the wife of *Prabu Siliwangi*. Then, the researcher modified it, so the character design of *Nyi Rambut Kasih* appeared with a very beautiful face, her hair was loose, and her clothes were wearing *kemben* that in the royal era, women still wore clothes with such provisions.

### 3.3.2. Comic Visualization

In the digital comic visualization section, the results of the transfer of folklore that have been made aim to explain comic visualization stages. The researcher divides it into several parts, starting with the comic's main cover and then with some visualization results of comics that have undergone the finishing process, as shown in figure 7 and figure 8.

The visualization of the digital comic *Sasakala Ngaran Cianjur* begins with the display of the cover, which is visualized using letter typography that reads "DIGITAL COMIC OF SASAKALA NGARAN CIANJUR" as an opening before entering the story section of the comic. Meanwhile, the choice of font used on the front cover of the comic uses the comic boss typeface because the font is firm and easy to read.

As an opening to the digital comic, the researcher performed the prologue section, which marked the

beginning of a story to be delivered. It was marked by the incident of *Prabu Siliwangi*, who was imprisoned somewhere and then was visited by a young figure named Galatra. A young man who is valiant and brave is the result of a modification of the character of Aki Panyumpit where the figure of Galatra came to *Prabu Siliwangi* to convey information to the King who was imprisoned.

The contents of the digital comic of the *Sasakala Ngaran Cianjur* folklore are shown in the image above. The part of the story contained in this digital comic begins with a story that marks the struggle of a young man as a result of the transformation of the *panakawan* Aki Panyumpit into a youth character named Galatra to convey a message to the princess from the King which begins with a conversation between the two about the place where the princess is as shown in figure 9.



**Figure 7** Cover of digital comics.



**Figure 8** Comics prolog.



**Figure 9** Comics content part 1.



Figure 10 Comics content part 2.



Figure 11 Comics content part 3.



Figure 12 Comics content part 4.



Figure 13 Comics content part 5.

The next comic's content (see figure 10) contains a journey of the character of Galatra to find the whereabouts of the princess intended by the King. However, his journey was not easy for him to get to his destination, where he had to pass through various obstacles that came his way. In the comic section above, the character Galatra walks towards the destination, where he meets an old man who is farming in the middle of his journey. At this stage, the researcher also added the theory of expansion to the creation of the digital comic. The addition of the story is in the form of adding a new character, namely a farmer and several conversations that take place between the two characters.

The following comic content shown in the figure 11 contains a conversation with a farmer that the main character was told about the frequent appearance of criminals who always loot the luggage of unknown people. At this stage, the expansion used by the researcher is in the form of adding a character, namely a farmer and several conversations containing information conveyed by a farmer figure.

The comic's content shown in the figure 12 is a piece of information obtained regarding the existence of bad people who always loot other people's belongings. It causes events that occur between the main character and two criminals. However, with the skill and agility of Galatra, the two villains have defeated; thus, the two villains are helpless. As for the comic drawing event above, the expansion theory used is marked by the addition of a dispute between the main character in the story and two criminals who have bad intentions toward him. Therefore, it can lead to a new plot in the story that was not previously disclosed.

The comic content shown in the figure 13 tells that after the main character experienced a fight, he continued his journey and was immediately faced with a river with a powerful current, thus it hindered his journey. It can be seen from the hypogram text of the story that there is a dialogue between the character Aki Panyumpit and a farmer who tells that the character Aki Panyumpit behaves very strangely when faced with a river to pass and he feels hesitant to cross the river.

With the help he got, Galatra managed to cross the river to continue his journey to the destination and finally arrived in the area to meet the princess who was told by the King the other day. In this section, the character is still on an adventure, as evidenced by the hypogram text "Aki Panyumpit carries out the order from the king to travel". Thus, the expansion used by the researcher is the addition of a river setting in the story. However, the setting is not mentioned in the quote on the hypogram. The intended journey conveys the message that the King wants to propose to the princess to be the wife of *Prabu Siliwangi* as shown in figure 14.



Figure 14 Comics content part 6.



Figure 15 Comics content part 7.

The comic content in the core part of the folklore of *Sasakala Ngaran Cianjur* is shown in the figure 15, marked by an event where the main character Galatra sees a river with a swift current which indicates the naming of the origin of the place name *Cianjur*. The naming of *Cianjur* which is conveyed in folklore, is taken from the words “*Cai*” and “*Anjur*” in Indonesian, which means water with a powerful current. As in the hypogram text, the naming of *Cianjur* is taken from the word “*cai anu anjur*” which means fast-flowing water.

### 3.4. Implementation Stage

This stage tests the product that has been made in terms of appearance or product functionality. First, the product was tested by media and materials experts. If media and material experts state that it is feasible, it will be tested on students. Validation or assessment of learning media for digital comic folklore *Sasakala Ngaran Cianjur* was carried out by sending the results of making learning media that have been completed to learning media experts to provide an assessment of learning media. The assessment used was a questionnaire with closed questions and five answer choices that had been provided. A total of three experts who validate learning media can be described as follows.

- The first validator is an expert teacher of learning media who teaches in the Computer and Network Engineering department of SMK Plus Ashabulyamin Cianjur, with the address at Jln KH Saleh No 57A Pabuaran 43213, Cianjur. Validation was carried out on March 28, 2022, at 12.30 p.m. The assessment

results of learning media experts obtained a percentage of 85%.

- The second validator is an expert teacher of learning material who teaches Indonesian at the Bunga Persada Vocational School in Cianjur, with the address at Jln Pramuka RT 02/02 Kel Sukamulya Kec Karangengah, Cianjur 43281. Validation was carried out on March 28, 2022, at 2 p.m. The assessment results of learning material experts obtained a percentage of 96%.
- The third validator is an expert lecturer of learning materials who serves as a lecturer in Indonesian Language and Literature Education at the Faculty of Teacher Training and Education, Suryakencana University, Cianjur, with the address at Jln Pasir Gede Raya, Bojongherang, Cianjur Subdistrict, Cianjur Regency, 43216. Results from the assessment of expert lecturers of learning materials obtained a percentage of 98%.

Based on the accumulated assessment results of the three validators, a percentage of 93% was obtained, which means that digital comic media was very suitable to be used as a learning medium. After being validated, it was then tested on a small group of 5 students at SMA Negeri 2 Cianjur. Based on the test results, the percentage of 93.8% was obtained, which means that the media was categorized as very feasible. This is in accordance with the opinion which states that one of the practical benefits of using instructional media in the teaching and learning process is that learning media can increase and direct children's attention so that it can lead to learning motivation, more direct interaction between students and their environment, and the possibility of students to learn independently according to their abilities and interests.

### 3.5. Evaluation Stage

Evaluation is a process where the product developed has been successful and in accordance with what is expected based on existing needs. If there are things that need to be improved, they need to be identified and then refined. The goal is to produce a quality product. The validation results from the three experts showed that the digital comic learning media based on the folklore of *Sasakala Ngaran Cianjur* was very feasible to use, with a percentage of 98%. Similarly, the results of the trial on small group students with a percentage of 93.8%, which means the media is very suitable for use in learning, as stated by (Rina, 2020) that the development of digital comic media received excellent responses from validators in the aspect of material, media, and students. Thus, the results of this media development can be used as learning materials for reading folklore literary works (saga) in X grade. This is in line with the Basic Competence as follows: identifying the values contained in folklore (saga), both oral and written, retelling the contents of the folklores (saga) that have been listened to or read in senior high school (SMA). Furthermore, the



**Figure 16** Barcode code of digital comics.

suggestion for improvement from media experts is to add a barcode to make it easier to access the media that has been added.

The barcode created as an access medium has been integrated with the flipbook.net website. The method of using it is by scanning the barcode, and then it can be integrated with the link that has been provided, which contains digital comics as shown in figure 16.

#### 4. CONCLUSION

The digital comic learning media based on the folklore of *Sasakala Ngaran Cianjur* is developed using clip studio paint software. The software is commonly used in making digital-based comics using the ADDIE method.

The analysis stage is carried out through curriculum analysis and needs analysis. Curriculum analysis is aimed at determining learning materials for reading folklore literary works (saga) in X grade. This is in line with the Basic Competence as follows: identifying the values contained in folklore (saga), both oral and written, retelling the contents of the folklores (saga) that have been listened to or read in senior high school (SMA). Furthermore, a needs analysis of the users' teaching materials was carried out, where a list of questions was used for the teachers while questionnaires were used for the students. It can be concluded that an interesting learning media is needed to introduce the folklore of *Sasakala Ngaran Cianjur* in the form of learning media.

The design stage begins with designing the shape of the panel that will be used in the placement of each character and illustration in the comic. While the development stage was conducted by carrying out the character design process, the researcher first describes the characters of the figures assisted with visual references obtained. The last stage is visualizing the comics starting with making comic covers, and compiling various illustrations and characters made in the previous planning process from the beginning to the end of the story. This digital comic based on the *Sasakala Ngaran Cianjur* folklore is A5 in size, with dimensions for each panel of 3496 x 4961 pixels and a total of 26 pages or layers of digital comic creation and 178 comic panels.

At the implementation stage, based on the validation results from media and materials experts, it is found that digital comics resulting from the transfer of *the Sasakala Ngaran Cianjur* folklore are an alternative learning media that can be used at the senior high school level. The accumulated results of the three validators' assessments of learning media in the form of digital comics of *Sasakala Ngaran Cianjur* obtained a percentage of 93%, which means that digital comics media are very feasible to be used as learning media. Furthermore, it was tested on a small group of 5 students at SMA Negeri 2 Cianjur. The total test score was obtained with a percentage of 93.8%. Thus, the small group trial results are included in the "very practical" category.

Regarding the evaluation stage, the validation results from the three experts show that the learning media, namely digital comics based on the *Sasakala Ngaran Cianjur folklore*, is very feasible to use. Similarly, the trial's results on small group students obtained a percentage of 93.8%, which means that the digital comic *Sasakala Ngaran Cianjur* is very feasible to be used as a learning medium. Suggestions for improvement from media experts are to add a barcode to make it easier to access the media that has been added. The barcode created as an access medium has been integrated with the flipbook.net website.

The results of the development of learning media for digital comics based on the folklore of *Sasakala Ngaran Cianjur* show that this media can be used as an alternative learning material for reading folklore literary works in X grade. This is in line with the Basic Competence as follows: identifying the values contained in folklore (saga), both oral and written, retelling the contents of the folklores (saga) that have been listened to or read in senior high school (SMA).

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