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Digital Comic Design of *Lengkuse and Putri Rambut Putih* Folklore as a Vehicle for Preserving the Local Wisdom of the Komering Tribe

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Abstract. The implementation of local wisdom-based education through folklore has been widely done, such as identification and documentation, or pure literary research. In the current digital era, in order for folklore to continue to exist, it must be transformed into the world of education. To be able to transform well, the folklore of *Lengkusa and Putri Rambut Putih* needs to be made in the form of digital comics. With the use of current science and technology, the folktales of *Lengkusa and Putri Rambut Putih* can be adapted into digital comics so that they can be more easily accessed, more affordable costs, and broader insights. This research uses a qualitative descriptive method with data analysis techniques through local wisdom educational values and digital comic design approaches. The basis of design refers to data in the form of character design and *storytelling* elements through comics. The results showed that, *first, the* local wisdom values found in the characters in the folklore of *Lengkusa and Putri Rambut Putih* are social values, aesthetic values, economic values, cultural values, and political values. Comics prioritise social and political values in the storytelling. *Second, the* design of digital comics can improve the storytelling aspect approach in making comic scripts that can present the messages contained in character education values. *Third,* this comic was developed in the design of digital media so that it can be easily accessed by the public, especially the younger generation.

Key words: Digital comics, Lengkusa and Princess White Hair, character education values, digital era

1 Introduction

The preservation of tradition in the current era of globalisation needs special attention from all circles. The development of digitalisation touches almost all aspects of society. Massive transformations arise due to *cloud computing* and through the internet *of things* [1]. As the times progress, traditions in Indonesia are becoming less *familiar* among the younger generation. However, building a digital culture is not an easy thing because it requires community commitment in building a wise digital culture so that it can form a positive change the culture.

One of the efforts to answer this challenge is through the digitisation of culture. The process of embodying culture includes the use of information and communication technology to introduce, develop and preserve all forms of cultural heritage [1]. The role of digital facilitates access from all corners of the world in obtaining information, including information on the traditions of a region.

People as agents of change should be able to actualise themselves by building harmonisation. However, the method of introduction that is not in accordance with the times is one of the causes of the lack of interest in recognising and even preserving traditions [2]. The effort is to strengthen digital capabilities including forming a qualified digital ecosystem so that digital culture can transform in the realm of education, while being faced with a simple problem, namely choosing to be traditional or to be modern [3]; [4].

In the context of this research, one of the tribes in Indonesia is the Komering tribe. This tribe is one of the many tribes that inhabit the South Sumatra region. The Komering tribe is a cultural clump that has a variety of tribes, with a variety of tribes in the Komering tribe, there are various customs, traditions, and arts that exist and until now are still preserved.

Preservation efforts towards and by the community are not limited to keeping traditional culture alive, but can also develop in accordance with the times [5]. In this regard, the digitisation process should facilitate the community in obtaining updated information in the cyber area, through a variety of communications facilitated by discovery, communication and collaboration.

One of the efforts that can bridge the gap between being traditional or being modern is the digital-based local wisdom approach. Local wisdom is a means to preserve the nation's culture [6]. This is important because local wisdom, customs, and values that exist in a society are the basis for regulating the behaviour of community members [8]. Furthermore, Kharisma and Rahayu said that local wisdom has benefits as an effort to: a) give

birth to moral and dignified generations; b) reflect cultural values that are close to students; c) participate in shaping the nation's character; and d) take part in preserving the nation's culture [8].

This paper offers a solution through the digitisation of local literature, especially the folktales of *Langkuse and Putri Rambut Putih*. The form of implementation is by designing digital comics as a strengthening of local wisdom. The existence of digital comics is expected to be a means of cultural education that is easily accessible. Thus, this work can be an efficient solution for the community, especially the younger generation.

2 Methods

This research refers to a qualitative approach, which is a research procedure that uses descriptive data [9]. This research uses a qualitative approach with ethnographic methods. According to Creswell, the ethnographic method is a qualitative research procedure to describe, analyse, and interpret elements of a cultural group such as patterns of behaviour, beliefs, and language that develop over time [10].

Data sources in this research can be divided into two types of data sources, namely primary data sources and secondary data sources. During the collection of data sources in the form of photo and video documentation of the activities carried out. While the value of local wisdom refers to the formal juridical rules of local wisdom has been introduced in Article 1 paragraph (30) of Law Number 32 of 2009 which states that local wisdom is all noble values that apply in the system of community life to, among others, protect and manage the environment sustainably [11]. Furthermore, secondary data sources are obtained from data searches from literature sources in the form of books, journals, images and so on related to *Langkuse and Putri Rambut Putih*. Furthermore, descriptive data analysis is also carried out. Then the results of the analysis become the basis for designing digital comics with a character design and comic storytelling approach and a digital storytelling approach.

3   Research Results and Discussion

3.1   Lengkuse and Princess White Hair Characters in Comic Design Approach

Great stories in comics are also greatly influenced by the depiction of characters who are able to convey the story well. Seeing this fascinating person will be a super visual attraction. McCloud explains that there are three qualities that need to be present in a character, namely *inner life, visual distinction, and expressive traits* [12]. However, this article only contains two of the three character qualities.

Inner Life. Creating a character starts with its internal aspects, namely the character'straits, desires, past, or perspective. In this story, Langkuse and Putri Rambut Putih experience various events that may affect their deep lives. The story contains messages about love, loyalty, or perhaps about wisdom and courage, such as being abandoned by their parents and facing various challenges. Their emotional lives can be reflected in their interactions with the environment and other characters in the story. they both do not like any abuse to happen to them or to the people around them. Langkuse with his magic will ward off these people. Langkuse is portrayed as a kind-hearted young man who grew up to be sakti because he took good care of his younger brother. Lengkuse is also known to have extraordinary magic but he remains simple and not arrogant, showing that kindness, simplicity and humility can make someone more liked and respected.

In other characters, Princess White Hair can make the hair of those who are mean to her turn white when she gets angry and spits on someone, but Princess White Hair also has a jolly and kind nature. Although she has to face various obstacles and tests in her life, she still has high spirits and joy. This shows that one's inner life can affect one's attitude and behaviour in dealing with problems.

Visual Distinction. Character variation and characteristics are important aspects because they can help readers to distinguish between characters. In the development of stories in comics with fictional themes, other characters will appear as supporters. Visually, Lengkuse has a tall and dashing stature carrying a stick while the princess of white hair is known to be very beautiful and has long hair, The other characters in this story are Sunan and his messenger, the characteristics of the sunan wear a head tanjak and a typical Palembang songket cloth equipped with other attributes such as necklaces, bracelets, shoes and others.

3.2   Lengkusa and Princess White Hair Comic Design Based on Digital Storytelling

Digital Storytelling is essentially a process of combining images, sound, text, and video to tell or describe something. In other words, Digital Storytelling is a new take on storytelling. Usually in storytelling, a story is written or illustrated on a piece of paper, while Digital Storytelling is a story illustrated or embodied in a video equipped with sound, images, text, and animation so that it is more interesting using computer applications. The interactions that occur in DST are: collaborate, communicate, and connect. Tools that support this activity are: choose/create media, storyline, and project.

Furthermore, from the chart above, it can be explained related to the design of digital storytelling comics with relational aspects in the storytelling process.

Collaborate. Colllaborate which is a coordinated effort between researchers and community leaders in developing values and providing information about legends that have occurred in the Kayu Agung area to be conveyed to the target, namely today's younger generation of teenagers.

Communicate. Communicate, namely the message to be conveyed related to the legend of Lengkuse and Putri Rambut Putih related to the mindset and benefits of local insight as reviewed in the previous section, which is reflected in the development of the characters of Lengkuse and Putri Rambut Putih which is reinforced by narration in the form of digital comics.

Connect. Connect, which is a way of conveying messages to young people who are objective is through media that young people often use such as digital media. Seeing the high access to the internet and the use of *gadgets,* a suitable approach targeted at the younger generation is through digital comic applications that are easily accessible and interesting to read.

The tool aspect is more about the technical aspects of telling the cultural message of Warak Ngendog through digital comic media, so it can be explained as follows:

Choose/create media. This design seeks to create a new media to tell the story of Lengkuse and Putri Rambut Putih through digital comics. However, the digital development still uses applications that are already available. In accordance with the comic elements, the use of multimedia elements used are text, image, and audio. Text here is like words that expand and stories that appear in comics. Image is the perception of the outline in the comic that is adjusted to the visual methodology that is favoured today. Sound or audio such as music and audio effects are utilised to further develop the user experience in using digital comics.

Storyline. In this design, the story approach presented is based on the values of local wisdom contained in the story of Lengkuse and Putri Rambut Putih. The storyline element consists of 3 elements, namely writing, storyboarding, and scripting.

Writing namely writing the basic story of the Lengkuse and Pulo Kemaro comics as follows:

Table 1. writing the basic story of the Lengkuse and Pulo Kemaro comics

Title	Lengkuse and Princess White Hair
Theme	Kindness, Strength, Justice
Logline	The story of Langkuse and Princess White Hair is portrayed as a strong and kind individual who uses her abilities to help others. Langkuse is known for his strength and ability to defeat anyone who tries to harm him or his sisters. Princess White Hair, on the other hand, has the ability to bleach the hair of bad people by spitting on them...

Message/Message	A story that teaches us about the importance of kindness, strength, and justice. These two brothers use their abilities to help those in need and fight injustice.
Grooves	Forward

Orientation. Langkuse and Princess White Hair are siblings who were abandoned by their parents. The story then goes on to describe how Langkuse takes care of his sister and how they both have special abilities. Langkuse is strong and powerful, while Princess White Hair can bleach the hair of bad people by spitting on them. The story also emphasises that the two sisters dislike oppression or coercion, and they use their abilities to protect themselves and those around them. Overall, the orientation of the story provides important background information about the characters and sets the scene for later events.

Conflict. Putri Rambut Putih was famous for being very beautiful, the news of her beauty was also heard by the sunan of Palembang, the sunan also wanted to propose to the princess. When they arrived at the princess's house, the messenger knocked on the door of her house saying the purpose of their arrival, which was to propose the princess to the unan but the princess refused and the sunan's messenger was spat by the princess, the hair of the sunan's men immediately became white. Finally the sunan's messengers returned home and reported their fate to the sunan, the sunan was embarrassed by the incident. Sunan was furious and started an investigation, and devised a plan to kidnap the princess and kill lengkuse.

Climax. Sunan's men went to look for the whereabouts of lengkuse, there was one of the residents who told them where lengkuse was, it turned out that lengkuse was in the forest. Sunan no longer cared about the consequences. For him, if Langkuse died, he would easily kidnap his sister. For this reason, Sunan ordered someone to pick up Langkuse in the forest so that Langkuse would face him. Langkuse was ordered to catch a ferocious buffalo at the end of the village near the forest.
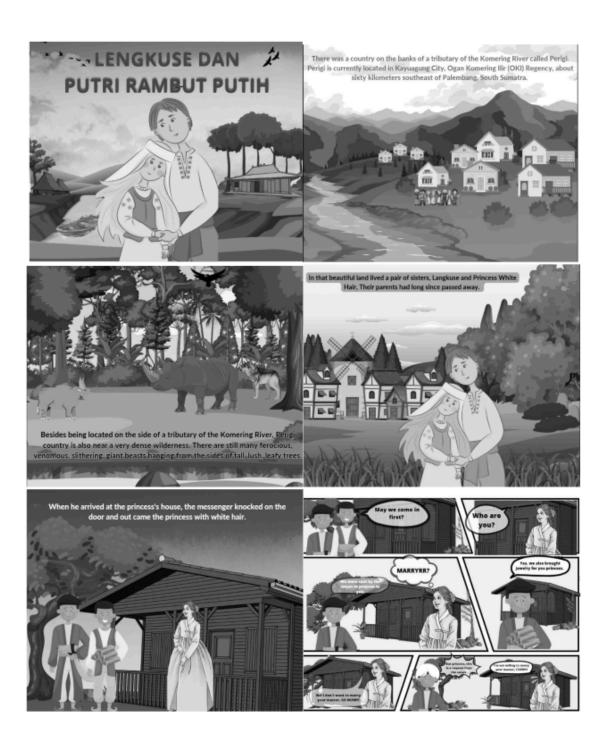
Anticlimax. In just one blow from Langkuse, the buffalo, which was considered very ferocious, fell to the ground, lifeless. The ferocity and wildness of the buffalo was no longer visible. In Langkuse's hands, the ferocious buffalo was finished off with ease. Then, Langkuse took the buffalo's head back to the country of Perigi. Once in Perigi, the buffalo's head was handed over to a messenger of the Sunan. The messenger then took the buffalo head to Palembang to show it to the Sunan. Sunan's messenger, who had witnessed the battle between Langkuse and the buffalo, rushed to report to Sunan.

He again began to look for other tactics that were far more cunning and deceptive, the Sunan looked for other information that could be used to realise his desires. no one expressed their ability to capture Putri Rambut Putih. Since no one felt able to carry out the order, the Sunan ordered his hulubal to make a river flow from Teloko Hamlet to Tanjung Agung. These two areas were the areas most closely connected to the Perigi area. With much effort, the Sunan then succeeded in kidnapping the princess. Putri Rambut Putih was ambushed and captured by force and then taken away by the Sunan and his hulubal.

Completion . There had been a kidnapping in the land of Perigi, Lengkuse who knew about it rushed to find the whereabouts of the princess, after meeting Lengkuse destroyed the Sunan's ship carrying the princess with his magic instantly, the Sunan's ship was destroyed in pieces. Langkuse immediately took his sister, then carried her ashore. With great affection Langkuse secured his sister. When Langkuse jumped ashore, a unique incident occurred, namely the fall of Princess Rambut Putih's hairpin (tangubai) into the river when she was rescued by her brother.

The incident became the forerunner of a new country. Now the place where the skewer fell is called Lubuk Tangubai, which means the place where the skewer (Princess White Hair) fell. Now the place where the skewer fell is called Lubuk Tangubai, which means the place where the skewer (Putri Rambut Putih) fell. In reality, the princess still could not enter his grasp.

Storyboarding and scripting. Storyboarding is the process of planning the sequence of boxes containing images or scenes that make up the comic page. Scripting is script writing, both narration and dialogue contained in comics. The following is storyboarding and scripting in the comic Lengkuse and Princess White Hair
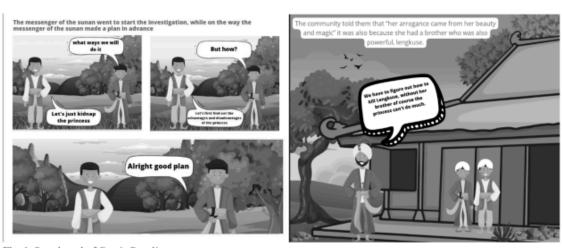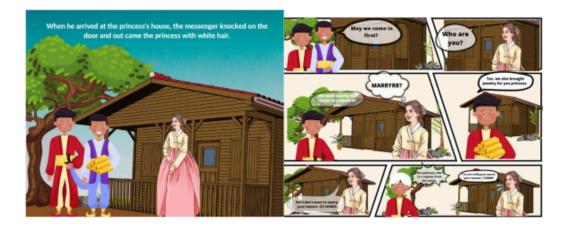
Fig. 1. Storyboard of Comic Paneling

Project. This section includes editing and exporting media. In the process of making this digital comic, it is continued by colouring each sequence of images as follows.

Fig. 2. Comic Colouring

Furthermore, the collection of images is combined in PDF format so that it can become a digital comic. After completing the processing into PDF form, it is then imported into the Anyflip website to be exported into interactive digital comics. Here's a look at exporting digital comics to the Anyflip website.

Fig. 3. The Process of Uploading Comics to Anyflip

After the upload of the Lengkuse and Putri Rambut Putih digital comic to the Anyflip website is complete, the next step is to export it in desktop or mobile phone view. Here is an example of how the Lengkuse and Putri Rambut Putih digital comics look in laptop view.

Fig .4. Comic display on laptop

4   DISCUSSION

Digital comics are a means of preserving regional culture. Such is the case with the customs of the Komering Tribe. The tradition of story reading can be developed into a digital comic reading whose lyrics contain a message of goodness that is sung repeatedly can have a positive impact on improving good character for a child [12]. This as a work of art represents the values that exist in it, such as morality, the value of goodness, character, culture, and others. These values certainly refer to something good from a religious and cultural perspective [13].

Research related to Komering adat is a means of preserving regional arts. Related research concluded that Komering adat is a part that needs to be considered, especially for example in relation to local wisdom [13]. Local wisdom is part of the research that must still be considered [14]. This effort is made so that the old norms

(local culture) can maintain artistic values, traditional values by developing embodiments that are dynamic, and adjusting to situations and conditions that are always changing and developing [15].

Similar research discussing digital comics proves that this media is considered attractive to the younger generation [16]. This digital comic media is a visual communication media that is quite unique because it combines images and text with full creativity, which can provide convenience in conveying information and is easy to understand [17]; [18] because comics have long been a means of conveying messages to people, presenting material in teaching and learning activities presented in a clear storyline will stay long in children's memories [19]. Other benefits of learning content in digital comics, will also support communication, children get the habit of critical thinking and discipline literacy skills [20].

5   Conclusion

The design of digital comics *Lengkusa and Putri Rambut Putih* refers to data in the form of character design and *storytelling* elements through comics. The research findings concluded that, *first, the* local wisdom values found in the characters in the folklore of *Lengkusa and Putri Rambut Putih* are social values, aesthetic values, economic values, cultural values, and political values. Comics prioritise social and political values in the storytelling. *Second, the* design of digital comics can improve the storytelling aspect approach in making comic scripts that can present the messages contained in character education values. *Third,* this comic was developed in the design of digital media so that it can be easily accessed by the public, especially the younger generation. Hopefully, this digital comic will be more easily integrated with young generations.

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