Conference Paper

Developing Digital Storytelling of *Wayang Topeng Malang* As Platform for Cultural Literacy for Students

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Abstract

Digital storytelling has been a popular part of education used as a medium for telling stories. A digital storytelling platform can facilitate the development of collaborative stories. If the storytelling process is facilitated properly, it will lead to the creation of stories that enhance the relationship between the players. *Wayang Topeng* is one of the traditional performing arts in Indonesia that needs to be told digitally so that students become more interested in and understand the stories about *Wayang Topeng Malang*. This is an R&D research that has used the modified Borg and Gall concept. Data were collected through observation, interviews and documents. The result of this study was the development of a digital introduction of the characters of *Wayang Topeng Malang* in the form of 2D animation. The digital storytelling application was uploaded on YouTube, making the content accessible to everyone.

Keywords: digital storytelling, *Wayang Topeng*

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1. Introduction

Few chances of Art and Culture in improving a community's strength requires attempts to introduce the importance of art and culture toward society to enhance the quality of life. Art and culture around the world consists of cultural values that can be implemented in society (Ramli & Lugiman, 2012). One of those cultures is *wayang*. *Wayang* is one of the world's artistic heritage which each country has various models. *Wayang kulit* is a high quality of art and craft that comprises life stories that contribute to the cultural environment. More types of *wayang* are *wayang topeng* and *wayang siam.* As the local culture of Malang, it is important to preserve the existence of *wayang topeng* through formal or non-formal education. In Malaysia, they have *wayang siam* which the existence has been left behind due to the advancement of technological information

(Ramli & Lugiman, 2012). Referring to the importance of heritage preservation, it is important to pay more attention to how it is delivered in the educational context. As a multicultural country with a great cultural heritage, Malaysia is the land of four world heritage sites (Barghi et al., 2017). One of the cultural preservation strategies is to introduce performance art to children through interesting media that is fun for them. *Topeng* or we know as a mask is a face cover that is usually made from wood, paper, plastic, fibre, or metal. There are abundant models of masks in the world based on its function and benefit. Anthropologically, a mask and its designer usually consider the meaning, symbolism, and social function of the ritual mask (David, 2015). In the context of western society, masks are consistently used in Drama Education even though the specific knowledge of Drama and Theatre are usually contextualized (Pollock, 1995).

Based on the preliminary observation, *wayang topeng* has only been appreciated directly in a show at the studio or *pendopo*. In Malang, *the wayang topeng* show is conducted on each Monday *(Senin legi based on the Javanese calendar)* from 7 to 10 pm. It is too night for children to watch the show. This show also still uses old Javanese language that is hard for children to comprehend. This ancient model of the show is not attractive for children that make it left behind. Thus, it is necessary to develop a learning media regarding the *wayang topeng* show that can be used to support learning media in formal or non-formal education and available in social media (Pramono, 2020).

There are abundant stories in *the wayang topeng* show. Telling a story is an important asset for nowadays society. Digital platforms of telling stories can facilitate the story development collaboratively. The storytelling process can create a story that enhances the relationship between each actor through a proper facility. Besides, a story delivers essential information about the actors and their interactions (Gomez et al., 2019). Storytelling potentially helps us to advance our interaction with cultural heritage. It also has been acknowledged as a crucial way to attract and gratify the museum or other cultural heritage site's visitors (Vrettakis et al., 2019). To know how to facilitate storytelling for good things and exploit the produced data, wider knowledge and better tools are necessary.

One of the learning media that can be used to introduce the stories of *wayang Topeng* is digital storytelling. This alternative of telling a story has been popular in the educational context since 1990 (Wu & Chen, 2020). Alexander (Schmoelz, 2018) believes that telling a story digitally can boost students' creativity and their interaction with peers in the class.

Based on that explanation, it is critical to develop digital-based *wayang topeng* storytelling as learning media to engage students' interest and allow them to comprehend

various stories in *wayang Topeng* Malang stories. Thus, the research problem in this study is: How to produce D-Stortell media of *wayang Topeng* Malang as a form of cultural enculturation literacy. The goal of the study is to develop D-Stortell media of *wayang Topeng* Malang as the cultural enculturation literacy.

2. Methodology

This study uses the Research and Development (R&D) methodology. It is a research methodology that is used to develop a product that the function and success are aimed to be tested. Procedures of this methodology explain the production stages of D-Stortell media from the prototype to the final product. Besides, it also explains the production of D-Stortell learning media with its description. The validation test by design experts and materials will help the researchers in the revision process.

Feasibility analysis is aimed to test whether the system is worth to produce or not. Feasibility analysis is used to find the truth about the new system including the feasibility of the technology, law, and operational.

The table below describes activities during the script drafting:

TABLE 1: Planning stages activities.

No.	Menu	Description
1	Introduction	Explains about the introduction of the application.
2	Stories	1. Gives the introduction of *wayang Topeng* Malang in general.
		2. Tells the character of Gunungsari
		3. Tells the character of Dewi Sekartaji
		4. Tells the character of Patih
		5. Tells the character of Grebeg Sabrang
3	Settings	Users can set the display to full screen and normal. The audio can be turned on or off based on the need.
4	Pictures	Pictures of the characters are visualized as an animation.

3. Findings and Discussion

A story is a compilation of events that are intentionally arranged chronologically. It consists of several events in a time order that is presented in a fictional work (Nurgiyantoro, 1995: 91). Dialogues in the story delivered by the characters involved. According to Wijayanto (2007:13), dialogue is a conversation between actors. It has a fundamental role since it stands as the drama director. To make it more interesting, dialogues should

be performed with an emotional expression with clear and loud pronunciation so that the audience can listen to it.

Stories or in Javanese called *lakon* of *wayang Topeng* Malang is presented based on the puppeteer's memory without a written literacy. A new fictional story created by the puppeteer is called *lakon carangan*. It makes the story become varies.

There are several stories or *lakon wayang topeng* in the Art Studio Topeng Asmoro Bangun located in Kedungmonggo village Pakisaji, Malang. Some of them are: *Panji Reni, Perkawinan Panji (Rabine Panji), Panji Laras, Sayembara Sada Lanang, Geger Gunung Wilis, Keong Mas, Mlati Putih Edan, Walang Sumirang – Walangwati, Badher Bang Sisik Kecana, Kayu Ampyun, Gajah Abuh atau Kudanarawangsa, Walang Sumirang, Perkawinan Gunungsari, Gunung Sari Kembar, Betara Kala Lahir dan Lahire Naga Tahun*.

Wayang topeng show is scheduled in the Art Studio Topeng Asmoro Bangun each month on Monday *legi* night at the early month. Stories that will be presented on each month are decided by Handoyo, the coordinator of the studio. In several occasion, the story can also be adjusted based on request. Stories showed duuring a year in 2017 were *Adege Jenggala* (January), *Panji Kudarawangsa* (February), *Walang Wati - Walang Sumirang* (March), *Lahire Panji Laras* (April), *Rabine Bapang* (June), *Jenggala Mbangun Candi* (July), *Gunungsari Kembar* (August), *Umbul-Umbul Madyapura* (September), *Ronggeng Roro Jiwa- Tangis* (October) dan *Lahire Naga Tahun* (November).

There are several main characters in the stories of *wayang topeng*. The first phase of digital storytelling making was visualizing characters into 2D animation. Some of the visualized characters were Gunungsari and Sekartaji, as presented below:

Figure 1: Gunungsari (2020).

In the process of creating animation, there is various creation such as motion animation, button, text, and still pictures. 1) Motion animation is an animation to create moving objects inside a level/stage such as the motion of leaves. 2) Button animation is an

Figure 2: Gunungsari (2020).

animation given to a button. 3) Text animation is an animation to give effect for texts. 4) Picture animation is an animation created from some different pictures that resulted in an animation.

3.1. Digital storytelling: Introduction of Wayang Topeng characters

Some of the characters in this digital storytelling are Gunungsari, Sekartaji, Patih, and Grebeg Sabrang. Following is the description of each character:

3.1.1. Sekartaji

In *Wayang Topeng* dramatical dance, princess characters such as Sekartaji (Galuh Candrakirana) has a graceful and gentle personality that can be seen from the dance movement. Sekarsari dance that is performed by Sekartaji (Galuh Candrakirana) and Ragil Kuning is one example of a good character since this character supports good moral actions.

Figure 3: Sekartaji (2014).

3.1.2. Gunungsari

Gunungsari is usually correlated with Samba, a character as Prabu Kresna's son with feminine behaviour (*Bencong/wandu* in Javanese). This condition is similar to Lesmana's condition when he was in an unmarried swear in front of Sinta by cutting his genitals. The feminine behaviour inside his soul is an everlasting truth. It can be realized from the name of Gunungsari itself, "Gunung" or "mountain" is translated as soul or body, "sari" is the contents that can be interpreted as the feminine traits. Gunungsari is interpreted as a soul or body with a feminine trait.

Figure 4: Gunungsari (2014).

4. Conclusion and Suggestion

Characters in *wayang topeng* are one of the elements that are valuable for children to know. Children can know several characters in *wayang topeng* performed in the show or not. Thus, students get knowledge about many characters' names in *wayang topeng*. Besides, they also know the variety of shapes or models, colours, and behaviour. Knowledge about the characters of *wayang topeng* contributes to students' education. It is conducted based on the conceptual basis that cultural identity as a nation's identity can be preserved as the result of the educational process. Through Digital Storytelling, children will be more interested to learn *Wayang Topeng Malang* performance arts.

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