

CHAPTER I

INTRODUCTION

1.1 Background

Indonesia is a country located in Southeast Asia and is one of the largest archipelagos on Earth due to the country consisting of over 17,000 islands, each with their own unique culture (Marewa & Parinussa, 2020). A prevalent aspect of Indonesian culture is the depiction of a snakelike figure seen in various artifacts such as weapons, doors, and reliefs. This creature is known as Sang Hyang Antaboga, a mythical creature who is most prevalent in Java and Bali and is not only seen in artifacts but also a high-ranking figure in myths used for puppetry also known as pewayangan and even worshiped as a God that supports and protects the earth (Pranata, 2021).

However, according to a previous study done by Rizaldi (2018), where the author conducted a questionnaire which included participants who are primarily teenagers, on their knowledge of Sang Hyang Antaboga. Out of 64 participants, only 17,2% of the participants know of Sang Hyang Antaboga, while 68.8% of the participants are not familiar with Sang Hyang Antaboga and 14.1% are unsure if they know of the figure. This research shows that the majority of the participants, who are primarily teenagers, do not know of or are not familiar with who Sang Hyang Antaboga is.

Rizaldi (2018) states that this is due to the minimal amount of media which gives information on this figure, as most adaptations of Indonesian folklore tend to only focus on figures such as the Kurava and Pandava, while the stories of the Gods such as Sang Hyang Antaboga and their moral values are overlooked. Not only that, but the media which does cover Sang Hyang Antaboga is often non-interactive or have any means to engage the targeted audience, as seen from referencing works that covers Sang Hyang Antaboga's story such as *Ensiklopedi Wayang Indonesia* which only appears in the form of a book. This results in the

popularity of a figure such as Sang Hyang Antaboga being diminished and, as seen by the questionnaire conducted by Rizaldi, proves that people in the 21st century are not aware of Sang Hyang Antaboga.

The lack of awareness towards Sang Hyang Antaboga by the younger generation also reflects the issue of the dwindling interest/awareness of Indonesian culture from Indonesia's youth. As stated in the previous paragraph this is due to several issues such as the minimal amount of informative media on cultural figures from Indonesia to other issues such as a general disinterest towards a country's culture or this problem being a result of phenomenon such as globalization (Dewi et al., 2024). This issue is considered a significant problem as culture in a country signifies its identity, social cohesion, as well as serve as the embodiment of a country's heritage and knowledge such as language, art, and historical experiences (Hudaya et al., 2023). Therefore to combat this, the author has chosen to use Sang Hyang Antaboga as a figure to draw the younger generations attention towards a deeper interest to lesser known figures from Indonesian culture and in turn an interest in Indonesian culture as a whole outside of the surface level knowledge on the culture.

To achieve this, the author will be creating a interactive visual novel on Sang Hyang Antaboga. This medium is often used to portray storytelling in an interactive manner through various interactivities, such as dialog options or minigames to keep players engaged while also being an easily accessible source of storytelling due to its digital nature paired with the technology centered era of the current century (Muhaxheri & Tovërlani, 2024). Supporting this is a study made by Cesário and Nisi (2023) which shows that using digital interactivity caters to engaging a teenage audience towards a topic that might seem uninteresting to them and that the usage of visual novels may lead to a more impactful impression towards the topic of that medium in part due to the act of choosing where the story will go and elements in this medium such as audiovisual elements.

1.2 Problem Statement

Based on the situation described in the background, the problem statement regarding these issues are:

1. There is still a minimal amount of easily accessible media which explains Sang Hyang Antaboga's character and life story.
2. The information provided for Sang Hyang Antaboga is one-way and non-interactive.

Therefore, the research question that can be gleamed from this summary is; How is the design of the visual novel designed to inform newer generations about Sang Hyang Antaboga?

1.3 Problem Scope

The scope of problems that will be focused on during this project are listed below:

1. Object of Design

The object of design that will be used to solve this problem is a interactive visual novel about Sang Hyang Antaboga.

2. STP Target

The target audience for this project will be teenagers ages 12-17 and will not be limited to any gender. Furthermore, the target audience will be focused in the Jakartan Metropolitan Area as it is an area where various artifacts of Sang Hyang Antaboga can be seen, however not many residents of the Jakarta Metropolitan Area are aware of who this figure is. SES C-A, so that the results of this project can be accessible towards as many people as possible without the limitations of economic status. According to the World Health Organization as well as a study conducted by Mirawati & Nisa (2022), teenagers or adolescence is a period in a person's growth towards being an adult where they are most affected by influence from their peers, parents or interests which will shape them into who they will be in

the future. Therefore, teenagers are most likely to be impacted by what media they consume and garner interest that may stick to them as they grow.

3. Content of Design

The contents of this project consist of an introduction to who and what Sang Hyang Antaboga is, his characteristics and personality, physical traits, his life story, where and when he originated from, and the moral values he teaches to the younger generation.

1.4 Research Objective

The objective of this final project is to design a visual novel to inform younger generations about Sang Hyang Antaboga.

1.5 Research Benefits

In accordance to the research objective, the benefits from this final project will be noted below:

1. Theoretical Benefit

This study contributes in increasing an accessible alternative to information about Indonesia's culture and Sang Hyang Antaboga towards the younger generation. As well as giving future researchers a reference to how to create an engaging piece of informative media.

2. Practical Benefit

This study will inform the younger generation of Indonesia about Sang Hyang Antaboga using interactive media and design skills to help the younger generation learn about Sang Hyang Antaboga.