Si Anak Emas Radin Jambat: A Legendary Tale from the Land of Lampung in Carousel Format

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ABSTRACT

Local cultural implied folk tales have rich cultural and traditional values, but unfortunately they are less popular in Generation Z, who grew up in the digital era and have been exposed to global culture, but are usually more interested in modern and international content. They spend a lot of time in the digital world, especially social media. Therefore, social media can be used as an appropriate strategy to introduce folk/local wisdom to Generation Z. This study focuses on the design of illustrated stories that produce carousel-style folk tales/local wisdom on the Instagram platform. Data from this study were collected through observation, interviews, documentation and literary research. The design method involves five core phases: design thinking, including empathy, definition, idea, prototype and test. This study has shown an illustrated story, "si anak emas radin jambat." It is packaged in a portrait format measuring 1080 x 1350 pixels and consists of 11 foils. This work can teach folk tales in an educational way through carousel visual media. New media allows you to present local wisdom stories in Generation Z that are more interesting, relevant and rational, and better evaluate and maintain valuable local wisdom.

INTRODUCTION

The development of technology today is growing rapidly and affecting many aspects of human life. One of them is Gen Z, which affects many aspects of their lives, from their digital lifestyle, their use of social media and how they communicate, to their access to information and learning activities (Sanalan & Taşlıbeyaz, 2020). This creates new opportunities and challenges and has a huge impact on our daily lives. Gen Z is the generation born between 1995 and 2010. Some of them are currently in the adolescent and early adult stages of development (Sigelman et al., 2018). Gen Z grew up with sophisticated and accessible digital technology. They are familiar with electronic devices such as smartphones, tablets and computers and regularly use the internet and social media in their daily activities. They are also tech-savvy and adaptable to the modern world.

Gen Z tends to seek information independently and has access to wider sources of information through the internet. As this generation of children has been digitally connected since birth, their interest in printed picture books tends to decline. They tend to favour more interactive digital content, including online videos, social media, games, streaming platforms, and even augmented reality. (Dinata & Harsemadi, 2022). As children consume more dynamic and visual digital content, their interest is shifting away from more static printed picture books. The presence of social media with its various engaging and addictive

content, makes children more interested in digital social interactions than reading printed storybooks. These distractions make it difficult to concentrate on reading printed books for long periods of time. While Gen Z is less interested in printed picture books, it is important to note that not everyone in this generation has lost interest in reading.

One of the reasons why Gen Z is not very interested in local wisdom is because they do not see a direct connection between the stories and their own experiences and lives. Gen Z often has difficulty understanding how folklore relates to everyday life (Syarubany et al., 2021). This is confirmed by Syarubany et al. He said Gen Z finds it more difficult to understand the message of folklore such as Pamali because it is harder for them to find the connection between local wisdom stories and the fast-changing modern world (Syarubany et al., 2021). To overcome this phenomenon, various efforts have been made to increase Gen Z's interest in folklore. One of them is utilising Instagram as a reading medium.

Instagram is a social media platform that allows users to share images with others (Aichner et al., 2021). Instagram allows you to upload images in three ways: photos, carousels, and videos. The carousel feature allows you to display 2 to 10 images at once, similar to a slideshow (Dewanti, 2019). Carousels are also highly animated (present a lot of information) and can increase viewer engagement over a single image (Ashfiya, 2018). This can be used as a strategy to create an engaging reading experience by using Instagram carousels as a platform to showcase your picture books. Picture storybooks are stories in the form of books that contain pictures that tell an interconnected story and text that explains the story depicted in the pictures (Ratnasari & Zubaidah, 2019).

The illustrated storybook from the Instagram Carousel platform aims to provide entertainment, education, and positive content for Gen Z. Furthermore, it is an effort to showcase and preserve Indonesia's local wisdom. Packaged in the form of an Instagram carousel with creative designs and attractive illustrations, picture storybooks can provide a visually and aesthetically pleasing experience to your audience. The picture story presented in this research focuses on the folktale 'Si Anak Emas Radin Jambat' from Lampung province.

The story tells about a land called Negeri Pasar Turi in Lampung. The location of Pasar Turi is the centre of a kingdom led by King Raja Tanjung. King Tanjung had seven wives, but was sad because he could not produce a crown prince. One day, after meditating for a while, the King got a clue and gave a round red fruit to the Queen. The Queen then gave birth to a handsome prince who held a golden egg in his right hand and a ring with a gemstone in his left. Therefore, the prince was named Pangeran Emas Radin Jambat. This book has a story that teaches us that when we want something, we must always work hard and seriously. Good intentions, sincerity and perseverance will produce good results.

The story above is full of moral messages and needs to be conveyed to Gen Z. With this urgency in mind, this design is focussed on how to design an illustrated storybook about Ompung Silamponga on Instagram's carousel platform for Gen Z. The hope is that this medium will cater to a wide range of audiences, from Gen Z who are currently in school, to cultural and educational observers, to the wider community.

METHOD

This research uses a qualitative approach that aims to obtain detailed information relevant to the design to be designed. In this study, researchers used a design method approach that utilises design thinking. Design thinking is a creative thinking methodology that can help create more optimal innovations. This method is used as a reference in determining the design path and making the design process easier to understand. Data in the

design process of the Design Thinking method is obtained from various sources including observation, interviews, literature studies, and questionnaires. Design thinking consists of five phases: empathising, defining, ideating, prototyping, and testing (Lazuardi & Sukoco, 2019):
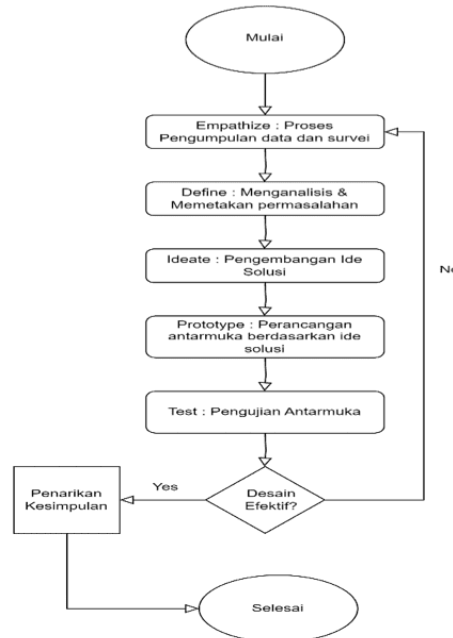

Figure 1. Research Methodology Flowchart

A. Empathize: Designers must put themselves in the shoes of users to know their experiences, emotions, and situations so they can understand their needs. This can be achieved by conducting observations, interviews and other methods. B. Define: Once the empathise stage process is complete, designers need to describe the point of view or idea that will be the foundation for the product to be developed. This part starts with collecting a list of user requirements. C. Ideate: Designers need to create innovative solutions to these problems and evaluate them so that the product design objectives can be achieved. D. Prototype: The next stage is the application of the designed concept to real media or trial products. E. Test: The final stage is product testing by users so that if any deficiencies are found in the product, they can be evaluated immediately.

RESULT AND DISCUSSION
1. Empathize

The empathy stage was conducted through observations at the Lampung Province Language Centre Office and interviews with Luciana Dewi as a publishing official related to Lampung folklore, especially Golden Boy Ladin Jambat. Data collection was also conducted through a poll survey of the target group of 100 people, namely Gen Z members. The determination of this target group was based on a 'saturation sample'. That is, a sampling technique that surveys the entire population, namely 100 people (Sugiyono, 2012). David Stillman uses the label 'Generation Z' to refer to the generation born between 1995 and 2012, which mostly consists of parents of Generation X. According to Sugiyono (Sugiyono, 2017) Survey is a data collection method in which subjects are asked a series of questions or written statements to get their responses or answers. In addition, field observations, literature research, and documentation of stories depicting local wisdom were

conducted to apply this theory to both content and visual design. The answers given to the respondents produced the following results:

Figure 2. Generation Z's interest response diagram for picture stories

Based on the results of a survey distributed to 100 Generation Z respondents, it was found that 73 respondents liked picture stories while 7 others disliked them and 20 respondents felt that picture stories should be realised in the form of e-books or carousels on social media while the other 20 respondents felt it was not necessary. A total of 45 respondents chose coloured images in the form of storytelling, 19 respondents chose black-and-white images and 36 respondents chose Webtoon. The majority of Generation Z chose Instagram as a suitable post channel according to them with 72 respondents, while Facebook was favoured by 4 respondents and Pinterest by 24 respondents. The data also shows that the suitable form of post according to 64 Generation Z is the Carousel (slide) form, 18 respondents favoured the single post form (6 grids) and 18 others chose the story form. Based on the above, it can be concluded that respondents from Generation Z are of the opinion that picture stories should be published as e-books in the form of colour pictures uploaded to Instagram in Carousel (slide) post format.

2. Define

Brown and Wyatt (2010) explained that the define stage in the design thinking approach is an important process to synthesize findings from the empathy stage in order to formulate a clear user perspective, which will later become the basis for creating appropriate design solutions. In the context of this research, the authors used the 5W + 1H analysis approach to elaborate and map the needs and problems of users, namely Generation Z, regarding the media for conveying folklore. First, from the what aspect, it was found that the main problem was the lack of folklore that was both educational and entertaining, as well as the lack of local wisdom content spread on social media, especially Instagram. Second, from the why aspect, Generation Z tends to be less interested in folklore because they are more exposed to global and modern content, so folklore needs to be packaged in a relevant and contextual way so that local cultural values are not lost in time.

Furthermore, the who aspect identifies that the main target of this media design is Generation Z, a generation that was born and raised in the digital ecosystem and is very active on various social media platforms. In terms of when, the best time to present this

content is in the current era, when Generation Z is at the peak of their digital activity. For the where aspect, Instagram was chosen as the main platform because of its high usage rate among the target audience and because it supports the Carousel feature that allows visual narratives to be delivered sequentially and interactively. Finally, from the how side, folklore is designed with a visual approach through the Design Thinking method, which integrates attractive illustrations, light but meaningful language, and a presentation style that suits the visual tastes of Generation Z, so that it is able to convey moral and cultural messages in a way that is more easily accepted and enjoyable.

3. Idiate

In this design stage, steps include formulating goals and strategies, creating materials, determining design styles, sketching visual assets, and sketching layouts. The goal and strategy in designing this book is to create a picture storybook that raises folklore or local wisdom using the Instagram Carousel format that is tailored for Generation Z. The term picture storybook actually refers to a narrative work presented with illustrations that support the text, usually in printed form such as a physical book. Picture storybooks are designed to combine visual narrative and text to tell a story in a more engaging way to the reader. In the context of social media, there has been a shift in the way picture stories are presented, for example through Instagram Carousel in particular. Instagram Carousel is a feature that allows users to upload up to 10 images or videos in a single post, so that audiences can 'swipe' to view the content sequentially. It presents a format similar to the pages of a book, where each image or slide presents a specific story element or illustration.

The focus of the design is the story of Si Anak Emas Radin Jambat that tells the origin of the name of Lampung province to provide entertainment, education and positive content for them. This design uses an emotional approach with colour, in the form of green and blue tones. This approach aims to touch the affective aspects of the reader so that later the story and moral messages obtained by the reader are easier to remember. Monica said that a good design should consider various elements, including colour, shape, composition, unity, and balance (Monica & Luzar, 2011). Perception can be influenced by colour, which then develops into an evaluation process related to a logical approach. Colour also has the ability to amplify individual drives, sensations, and emotions through visual stimuli that result in a mood being created (Erlyana et al., 2023). To be more systematic and structured, the design of the illustrated story is described as follows:
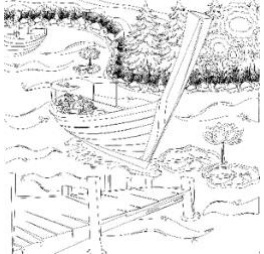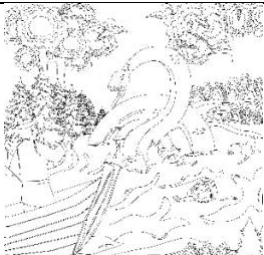
3.1 Design Concept
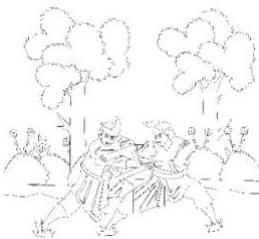
This storybook design strategy is continued in the process of determining the plot, character development, colour selection, layout design, sketch drawing, digitization, and finishing. The design of Carousel Instagram-based illustrated storybook tells a folktal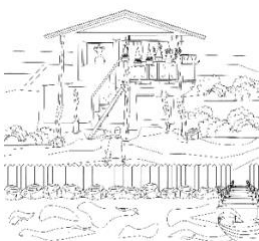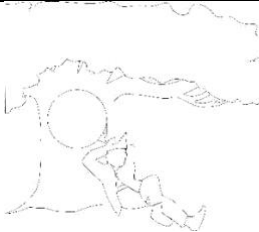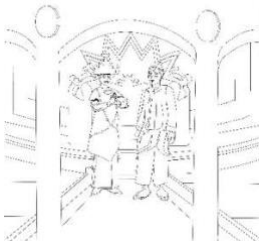e from Sumatra entitled Si Anak Emas Radin Jambat. Folklore is a collection of beliefs, legends, and traditions that have been passed down orally or in writing for a long time.

Folktales usually tell about various events, such as how the universe was formed. This story tells of a land called Negeri Pasar Turi in Lampung. Pasar Turi was the centre of a kingdom led by King Raja Tanjung. King Tanjung had seven wives, but was saddened that he could not produce a crown prince. One day, after meditating for a while, the King got a clue and gave a round red fruit to the Queen. The Queen then gave birth to a handsome prince who held a golden egg in his right hand and a ring with a gemstone in his left.

Therefore, the prince was named Pangeran Emas Radin Jambat. This book has a story that teaches us that when we want something, we must always work hard and seriously. Good intentions, sincere and diligent will produce good results.

Table 1. Storyline and Storyboard of the Golden Child Story Book

Slide	Storyboard	Storyline	Structure
Cover		Si Anak Emas Radin Jambat Lampung Folk Tales	Title
1		Days passed and years passed. Radin Jambat is getting older. He wants to wander, walk through the world in search of his life partner. Various preparations were made. He will face a long and distant journey. The boat Radin used had been prepared. Various preparations had been put into the boat. Various fruits and food are also provided. Don't forget gold and silver and several other items were also brought.	Exposition
2		At one time, Radin's journey was disturbed. There was a big snake blocking his boat. Its size was beyond belief, its body length was thirty fathoms. Its mouth was wide open wanting to prey. Then, Radin prayed for God's help, Radin Jambat's sword could injure the snake. Radin Jambat: "If you don't run from under my boat, death is your choice. If you don't want to die, get away."	Rising Action
3		Having escaped various temptations from the jinn, the punakawan took control of the boat to continue the journey and stop at a village.	Rising Action
4		Radin Jamba stopped at a village while enjoying local food before continuing his journey. And Radin Jambat also heard that there was a competition	Orientation

5		Radin Jambat also participated in the contest. He fought against champions from various countries. One by one, he defeated his opponents. In the final fight, Radin Jambat will be challenged by Prince Minak. Prince Minak is known for his skill in playing the sword. He is very strong and brave. He has a sacred spear called beringin. There has not been a single fighter who has been able to win against Prince Minak.	Conflict
6		After winning the fight, Radin continued his journey.	Conflict
7		His boat had been moored in various villages and kingdoms. Finally, he met Princess Betik Hati. Princess Betik Hati had a beautiful face. No wonder, she was liked by many princes. That made Radin Jambat feel challenged to get Princess Betik Hati.	Climax
8		(When Radin fell asleep on the raft, he dreamed of meeting a goddess who was soft-faced, beautiful, and pretty). Then, Radin asked himself, Radin jambat: "Is this Princess Betik Hati?" (For a moment he was amazed and the Princess disappeared in the sunlight. Radin woke up). Since then Radin Jambat was captivated by the beauty of Princess Betik Hati. And Radin Jambat rushed to find the residence of Princess Betik Hati.	Falling Action
9		Radin Jambat walked towards the residence of Princess Betik Hati, when he arrived there he found Princess Betik Hati sitting on a chair with a gaze full of tenderness, bright and seductive expression. Her smile would make any man fascinated.	Falling Action

| 10 | | Radin wanted to propose to Princess Betik Hati. A tray of betel and areca nut were sent to Princess Betik Hati as an introduction to the intention and to connect the words. The meeting between Radin Jambat and Princess Betik Hati was held at the Traditional Hall. Everyone helped prepare for the meeting. Old and young, big and small helped prepare with great joy. Radin Jambat succeeded in getting Princess Betik Hati. All the princes and residents were invited to celebrate the victory. Everyone was full of happiness. | Resolution |

3.2 Storyline and Storyboard

Storylines are created by putting together a basic framework that forms the structure of the story and provides direction for the development of the narrative. A good storyline will have a logical flow, keep the audience engaged, and create an emotional sense that suits the purpose of the story. Suherli et al explain that a storyline is a sequence of stories formed through cause-and-effect or chronological relationships of events. It is important for the story development pattern to be interesting, easy to understand, and logical (Suherli et al., 2017). In addition to storyline, designing a visual work also requires a storyboard. Storyboard is a visual tool used to plan and sequence events or scenes in visual works such as films, animations, comics, or advertisements.

Soenyoto says storyboard is a visual representation that converts narrative elements from writing into images or visuals similar to film (Soenyoto, 2017). Storyboards usually consist of a series of image panels arranged chronologically, with each panel showing a scene or important moment in the story. Storyline and Storyboard in the design of Radin Jambat storybook can be seen in table 1. The illustrated storybook Si Anak Emas Radin Jambat has a flashback plot with retrospective reasoning. Flashback plot refers to a narrative technique in which the story goes back in time to show events that happened before the main time is established. Meanwhile, retrospective reasoning refers to the direction of thinking that involves analysing or reflecting on past events to understand, explain, or provide explanations for events that have occurred.

The visual style applied in this design is cartoon style. Cartoon style can attract attention because it has a semi-realistic form and is not limited to anatomy, with bright colours and adorable character shapes. Sanaky argues that cartoons are a type of graphic media that uses interpretive images and symbols to convey messages or attitudes towards certain individuals, situations, or events quickly and briefly (Sanaky, 2013). The story of the Golden Child Radin Jambat teaches us that when we want something, we must always work hard and seriously. Good intentions, sincerity and perseverance will lead to good results. By emulating these attitudes, Generation Z readers are expected to face life's challenges better and contribute positively to society and the surrounding environment.

3.3 Layout and Typography Style

The design of the Carousel Instagram-based illustrated story of the Golden Child Radin Jambat for Generation Z is in the form of a portrait with a 4:5 ratio measuring 1080 x 1350-pixel full colour. Ompung Silamponga's picture story has 11 slides consisting of a cover and 10 storylines. The colour composition in the illustrated story applies bright colours because these colours are able to give an attractive and pleasant impression. Colour has a strong

ability to help humans understand what attracts their attention, because colour is able to describe situations and conditions that contribute to the formation of perception and spontaneous expression of thoughts (Paksi & Nur, 2021). The colour palette used in the design:
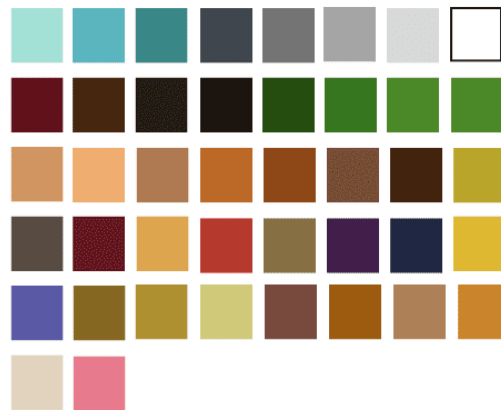
Figure 3 Color Palette in Picture Story Books

Typography is the art and technique of choosing and arranging letters with the arrangement of letters as the main element and distribution in the available space, to create a certain impression. Font selection must pay attention to the level of readability and legibility so that it is easily understood by readers (Rohiman et al., 2022). The marykate font is known as a handwritten font. This typeface is specifically designed to give a personal and warm impression, as if the narrative is written directly by the character or narrator in the story. This font can be used for various genres of stories, be it light stories, adventure fiction, to more in-depth and emotional stories. Marykate font as the dominant typography applied in the design, this font is applied to the title and narrative content that supports the image.
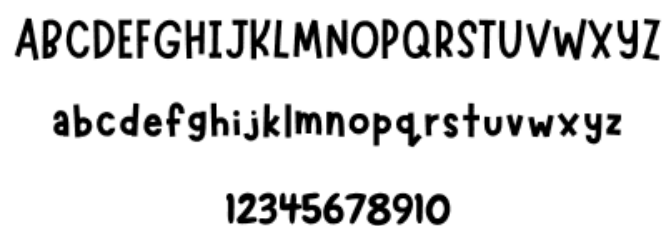
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

12345678910

Figure 4. *Font Marykate*

4. Prototype

In the prototype stage, there is a process of digital concept development through evaluation to the final testing stage so that it makes the final product more in accordance with the design objectives. The next stage in the process of digitising the illustrated story with the title 'Si Anak Emas Radin Jambat' uses the Adobe Illustrator CC 2023 software application. According to Wisnu Putra's explanation (Wijaya & Sakti, 2021), Adobe Illustrator is a software created by Adobe Systems that has special functions in processing and enhancing images.

Carousel Instagram-based illustrated story Si Anak Emas Radin Jambat aims to provide entertainment, education as well as a form of effort to preserve local wisdom so that it is expected to achieve an attractive and not boring design for Generation Z. Palacios (Palacios,

2014) says that 'Every design process begins with a moodboard, which is basically a collage used in the design industry to convey the project to a potential investor or even just to get the designer's ideas organised' which means, 'Every design process begins with the creation of a mood board which is basically a collection of images used in the design industry to communicate the project to a potential investor or even just to get the designer's ideas organised'.

Figure 5. Si Anak Emas Radin Jambat character moodboard

In order to get a moodboard, a search was conducted on the freepik.com page for image themes that are free from copyright and open source. The search keywords used were, 'Cartoon of lampung traditional clothes,' and 'Character animation of tapis cloth.' Based on the moodboard, Si Anak Emas Radin Jambat, who is the main character in the illustrated story, is visualised in a human cartoon style with a simplified body shape. The character Radin Jambat is depicted wearing traditional lampung clothing dominated by the red colour, namely tapis and singkot as well as a head covering called *Kikat pujuk*.

Figure 6. Digital visualization of the character of Si Anak Emas Radin Jambat

In the Design Thinking method, the test stage is a stage in the design process where solutions and concepts that have been made before are tested directly on the intended audience or user. Some of the indicators used to evaluate the media that has been created include story representation, font size, language style, and visual style. The story must be able to represent well even though it must be compressed to fit the limited media. Font size also needs to be considered so that it remains legible on various devices, especially on small screens such as mobile phones. In addition, the language and visual style must be relevant to the target audience so that the message can be well received. In addition, engagement is also an evaluation material to see whether the media developed has been able to attract readers, especially Generation Z.

Figure 7. Si Anak Emas Radin Jambat Story Book Based on Instagram Carousel

The solution offered in this study is related to the use of Instagram social media as a platform for conveying the Ompung Silamponga folktale in a carousel format. The choice of Instagram is not without reason; this platform has proven to be one of the most widely used media by Generation Z, who grew up and live in a digital ecosystem. The main concept raised is the presentation of folktales through popular digital media that allows the integration of visuals, text, and direct interaction with the audience. The carousel format was chosen because it is able to convey narratives sequentially, like pages in a book, but is packaged dynamically and easily accessed via mobile devices.

To test the effectiveness of the media developed, a testing phase was carried out on the solution and design concept through the Instagram channel @lelaku_ku. Uploads arranged based on the storyboard and storyline that had been designed at the ideate stage can be accessed via the following link: https://imup.cc/JS1pDV. Users can also scan the QR code available in the attachment to this article to go directly to the related content.

Evaluation of Generation Z's interest in this media was carried out through two approaches, namely quantitative and qualitative. Quantitatively, the upload received 146 likes and 28 comments until October 25, 2024. Meanwhile, qualitatively, comments given by the audience showed a very positive response, with tones of appreciation, enthusiasm, and admiration for the content displayed. This finding confirms that the visual approach through social media is not only effective in attracting the attention of Generation Z, but also has great potential as a strategy for preserving local culture that is in accordance with current technological developments and information consumption styles.
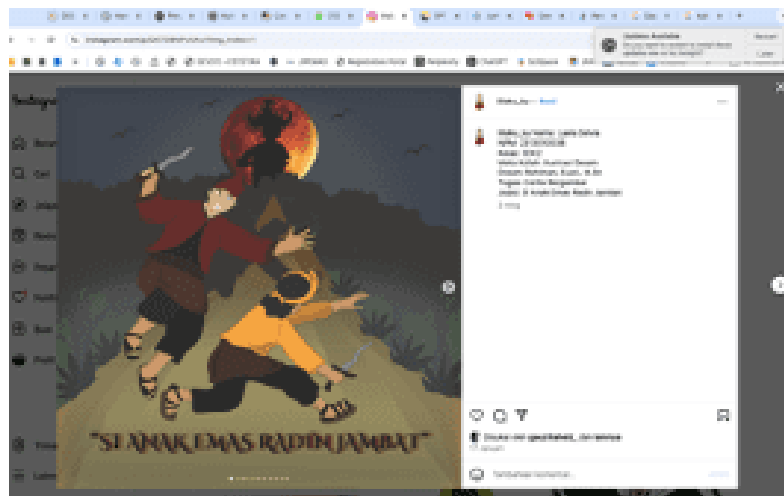
Figure 8. *View of* Si Anak Emas Radin Jambat *storybook on the Instagram Carousel channel*

CONCLUSIONS

Based on the design process of a folklore book entitled Si Anak Emas Radin Jambat in the Instagram Carousel format, it can be concluded that this media is able to become a relevant and adaptive means of learning folklore for Generation Z. The social media-based carousel format is a strategic alternative in conveying local cultural content more closely, communicatively, and in accordance with the digital information consumption patterns of today's generation. Packaging folklore into dynamic and interactive visuals opens up great opportunities in bridging the gap between the younger generation and local wisdom that is increasingly marginalized in the era of globalization.

The success of this media design cannot be separated from the application of the design thinking approach that is applied consistently in every stage of development—starting from empathy for user needs, problem formulation, idea creation, prototype realization, to product testing. By placing users at the center of the design process, the final result is not only able to meet information and education needs, but also presents a visual experience that is fun and easy for young audiences to accept. The use of bright colors, attractive illustrations, and reader-friendly typography are the keys to success in attracting Generation Z's attention to the stories being told.

However, the use of carousel media as a means of conveying stories is not without limitations. One of the main obstacles is the limitation on the number of images in one carousel upload, which is only 10-11 slides. This limitation requires creators to simplify the narrative without reducing the essence of the story. In addition, differences in the size and resolution of gadget screens can affect the visual comfort of readers and require special attention in terms of technical design.

Despite its technical limitations, this approach still offers great potential as an innovative model for disseminating local culture. This research is expected to be an initial reference for the development of similar media in the future, especially in the context of preserving Indonesian folklore. By strengthening the visual aspect, utilizing technology, and targeted communication strategies, works such as Si Anak Emas Radin Jambat can be an important bridge in instilling local values to the increasingly globally connected digital generation.

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