

WAYANG ANIME AS A MULTILITERACY -BASED LITERARY LEARNING MEDIA REPRESENTATION TO STRENGTHEN PANCASILA STUDENT PROFILES

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ABSTRACT

The aim of this research is to describe the dynamics of anime wayang as a representation of multiliteracy learning media, which is useful for strengthening Pancasila students. Currently, Wayang is less popular with the younger generation because of its old-fashioned and boring stereotypes. In fact, apart from being entertainment, puppets also have high educational potential. On the other hand, students prefer Japanese-style animation, cartoons, and comics, namely anime, compared to conventional wayang media. Therefore, wayang needs to be transformed into a more futuristic and modern form of anime wayang. This type of research is classified as qualitative descriptive research. The form of data in this research is qualitative data. The final aim of this research is to find various understandings, concepts, ideas, and hypotheses regarding anime wayang as a multiliterate media representation that strengthens the profile of Pancasila students. The literature study method is used to describe qualitative data. Vehicle transfer theory and multiliteracy are used to dissect the data. The research steps are carried out by selecting a topic, data exploration, data collection, and presentation. The results of this research show that anime puppets have entertainment functions, cultural functions, educational functions, and ideological functions. The best way to preserve wayang is to create wayang that is adaptive to technology and developments over time. Conventional puppets need to be converted into anime puppets. Anime puppetry is able to cover many aspects of learning modalities. The involvement of various aspects of these modalities is very important in presenting a literary experience. Wayang anime, as an actualization of traditional wayang forms into modern ones, can strengthen the profile of Pancasila students.

Keywords:

Wayang, anime, learning media, multiliteracy, profile of Pancasila students

INTRODUCTION

In this era, young people are surrounded by technology and live with various ideological temptations. The main direction of learning, whatever the subject, is not only to educate but also to build human values. Learning in the 21st century is expected to be able to implement "learning should have context," which is associated with problems and stories of everyday life. The process of implementing learning and life context can be done through learning literature appreciation. This is in line with the research of Haryanto et al. (2022), which states that the

occurrence of literary appreciation and expression is the key to the formation of literary experience.

The benefits of literature are known not only to entertain but also to educate and build character. Therefore, its learning requires media that can strengthen character building and value inculcation. Wayang, as a noble medium, has long been used to build civilization through the concept of "guidance and spectacle." Wayang has come a long way. Its existence has passed through various generations and times. Various processes of adaptation and acculturation, until now, have blended in

with modern society. With its philosophical values, teachings, and ability to survive, on November 7, 2003, Indonesian puppetry was awarded as a world-recognized masterpiece of the oral and intangible heritage of humanity by UNESCO. Wayang is a part of the nation that has been attached to the lives of Indonesian citizens, especially Javanese (Nurgiantoro, 2011). Wayang has a long life, as long as the age of the archipelago. The character and disposition of the archipelago's noble people are reflected therein. Character values in Wayang are not only in the private sphere but also involve social teachings, transcendental diversity, and attitudes towards the microcosm and macrocosm of nature. The character value that puppets want to pass on is the teaching to live life.

Based on literal understanding, wayang comes from the word Ma Hyang, which means towards the gods or God Almighty, but there are also those who interpret it from the Javanese language, namely "ayang-ayang," which means shadow (Febriana, 2012). Besides being a medium for conveying messages, Wayang is also known as an entertainment medium. With the advent of technology, multimedia, and digitalization, entertainment trends and tastes have also changed. In this era, Wayang is considered an old-fashioned form of entertainment and is not of interest to the younger generation. Therefore, the younger generation perceives wayang as an art that is left behind and uninteresting. Today's young generation is more fond of modern things (Saraswati et al., 2019). Students prefer digital and multimedia-based entertainment such as games, manga (Japanese comics), anime (Japanese cartoons), and films. This is evident from the increasing popularity of online games and Japanese cartoons on social media and entertainment screens on both TV and the internet. With such conditions, the dimension of tradition-based entertainment has a challenge to survive. One tradition-

based entertainment that needs attention is wayang.

Many wayang stories were adapted from the Indian version of wayang, but eventually many adjustments were made. In this era, wayang performances have also undergone many reforms, such as the emergence of digital musical instruments, lighting, and modern visual effects. Such performances can be seen in the puppet shows of Ki Enthus and other young puppeteers. In the area of performance art, Wayang has undergone many modernizations in order to remain sustainable. Nevertheless, Wayang is still less popular with young people, especially students. This is shown by the following research results.

Some research results that should be a reference include Sutarso & Murtiyoso (2008), Erandaru (2013), Saraswati et al. (2019), Sari et al. (2022), Ruastiti et al. (2021), and Haryanto et al. (2022). From these studies, it is known about SoTA (State of the Art) and also the research gap. First, Sutarso & Murtiyoso (2008), in a study entitled "Wayang as a Source and Learning Material for Budi Pekerti Education Based on Local Culture," In the study, it is said that puppet plays are able to provide education related to rights and obligations in the nation and daily life. Therefore, there is a synchronization between Wayang and the values of Pancasila. The dynamics in Wayang can describe the dynamics of life in the past, present, and future. Thus, Wayang plays can always be adapted to the context of life. In puppet plays, students can learn lessons about life in society, nation, state, and Pancasila. Therefore, Wayang should be preserved in various ways. Especially in the midst of a decline in the younger generation's interest in puppets and other Nusantara cultures.

The second research is by Erandaru (2013) in an article entitled "Digital Wayang: Exploring the Use of Digital Media in Wayang Performance." In the research, it is said that wayang is an

important asset (traditional art of the archipelago) that has a role in shaping the personality and character of the people of the archipelago, especially Java. Besides being a medium of entertainment, wayang is also known as a sublimation of educational messages as well as entertainment. However, with the development of technology and the influx of foreign cultures, the existence of Wayang among contemporary audiences has hampered its interest in the younger generation. In the world of education, the role of puppets is also not widely utilized as a medium of learning. The third study is based on research conducted by Pratama and Muntazori (2014) in the title of their article, "Animation of Punakawan Cilik, a Strategy for Cultural Dissemination through Original Indonesian Wayang Kulit Figures." In their research, it is said that Punakawan has great potential in the dissemination and preservation of national values. In this era, Indonesian animation works have attracted the interest of the younger generation. This has increased the enthusiasm of animators and filmmakers for producing animation works based on local wisdom. With these dynamics, the Punakawan, consisting of Semar, Petruk, Gareng, and Bagong, whose characters are well known, can be raised as an interesting animation presentation. The Punakawan animated film can be a cultural dissemination strategy for children and the younger generation. In line with this research, Saraswati et al. (2019), in a study entitled "Utilization of Wayang as Educational Media," stated that wayang, which is often considered ancient, has noble values in parsing life lessons. In his research, puppets are considered a medium that has the potential to teach character, art, and culture. The research has relevance in terms of the way puppets are viewed as an important and educational medium.

Further research related to Wayang, namely, Sari et al. (2022), in a study entitled "Wayang Sukuraga: Personality Development Media Towards the Profile

of Pancasila Students," states that puppets are able to develop a personality based on setepmat wisdom. Some typical archipelago characters can be contained in its execution. Next is a study entitled "The Appreciation of the Innovative Wayang Wong Performing Arts Through Digital Media Psychology and Education," written by Ruastiti (2021). In the study, it was stated that the delivery technique using the digital media format received a positive response from the audience. Audience The results showed that innovative wayang wong performance art through digital media was staged by presenting a new wayang wong model equipped with advanced technology for the preservation of Balinese culture, promotion of entertainment culture, and education.

In addition to puppet research, research related to vehicle transfer and literary appreciation is also a reference. Haryanto et al. (2022), in a study entitled "Answering the Phenomenon of Literary Rabun in Merdeka Belajar through Merdeka Alih Wahana," concluded that the assignment of literary vehicles in learning will be a means of gaining literary experience. With this concept, freedom of learning, creativity, and multiliteracy competence can be built. Multiple intelligences and competencies can be well trained. The difference between this research and this research is the discussion of the potential of anime and manga puppets as media that support the learning of literary appreciation.

Based on these studies, it is known that Wayang has character-building potential that is aligned with the direction of literature learning. Some studies have tried to discuss the innovation of puppets in the latest format, but none have discussed the potential of puppets transformed into anime puppets. Some of these studies have discussed the potential of transferring vehicles, but there is no research that discusses the potential of transferring puppets. Anime puppets, with their multimodal nature, can be used as

multiliteracy media. In addition, previous studies have also not discussed the transfer of puppets in terms of multimodal aspects and Pancasila students.

The very complex concept of multimodality will involve many ingredients in the concept of literacy, which implies the emergence of the concept of multiliteracy. The intersection of literacy with context, culture, and communication media will become multiliteracy (Abidin, 2018). Multiliteracy media is currently needed to answer the challenges of the times because it has many advantages. Rifai & Setyaningsih (2019) argue that the digital multiliteracy model has advantages, including opportunities for active participation, interaction, and creativity. As a multiliteracy medium rooted in the archipelago's noble values, Wayang Anime has another advantage as a reinforcement of the Pancasila student profile. Based on the background of the problem, literature review, and social context, the formulation of the problem in this study is, namely, how anime puppets are a media representation of multiliteracy-based literature appreciation learning for strengthening the profile of Pancasila students.

METHODS

This type of research is classified as descriptive-qualitative research (Sugiono, 2013). The form of data in this research is qualitative data. Related to qualitative data is analyzed with the stages of reduction, presentation, and conclusion drawing. After the quantitative and qualitative data is concluded, it is then described descriptively. Thus, a variety of concepts, notions, ideas, and hypotheses will be obtained. Data from previous research documents, literature books, scientific journals, research reports on information, information needs, information sources, collections, and information centers are data related to variables (Arikunto, 2006). Through the point of view of innovative learning, culture, and the theory of vehicle

transfer, a comprehensive picture of anime puppets as innovative media based on multiliteracy to strengthen the profile of Pancasila students is obtained.

FINDING AND DISCUSSION

Puppetry is regarded as conventional entertainment. The younger generation prefers digital animation, comics, and cartoons. Evidenced by the popularity of games such as Mobile Legend and others among young people. Even now, it is one of the sports, namely e-sport. Students and college students also like anime (Japanese cartoons). This is proven by the popularity of anime series in Indonesia. Even the anime is not only favored by children, students, and college students, but also adults. This is in line with Ngatman & Fatimah (2018), who state that anime (cartoon) films are entertainment in the type of animation that people like. The popularity of anime currently exceeds the popularity of puppets. This is shown by Google Trends data for the last five years. The data can be seen in Figure 2 below.

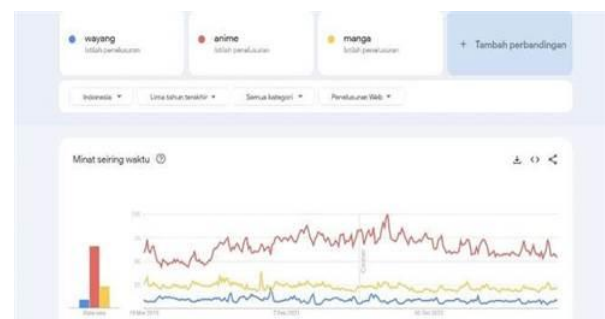


Figure 1. Comparison of trending puppets, anime, and manga on Google Trends

Based on Google Trends data, the popularity of Wayang lags far behind anime. Seeing the potential success of anime, it is very possible that the puppet story, complete with its characters, will be transformed into anime puppets. Instead of watching Japanese anime that comes from outside cultures, it would be better to watch Wayang in the form of anime. The popularity of Wayang will rise again if it is presented in more modern anime

packaging. The data suggests that the younger generation favors more multimodal and modern audio-visual entertainment. In order to preserve wayang, it needs to be updated according to the tastes of the times. The emergence of new media is always accompanied by friction with tradition. The same goes for the emergence of digital media today. What needs to be recalled is that Indonesian traditions are also the result of confrontation and mutual adjustment. The dichotomy of traditional and modern values has led to the friction of conservative and moderate viewpoints. It becomes an issue about the survival and existence of traditional arts and values in the future. For conservatives, technology is considered less capable of carrying messages of value. Excessive fear or rejection of technology will lead to panic. Furthermore, Hi Kyung Kim (in Erandaru, 2013) states that a conservative attitude risks making traditional art extinct. This is because traditional art is not given the opportunity to become relevant to the times. A contemporary approach to wayang can help revive traditional art, although it has the potential to distort the original. Kim, in his writing, strongly advocates synthesis but cautions that it should be authentic and passed down through the generations.

Based on this description, traditional puppets need to be transformed into contemporary media that is more favorable to the younger generation. One of them is converting traditional puppets into anime puppets. The conversion of traditional puppets into anime puppets will at least have some benefits. Anime puppets will be able to transform the character of their moral message into a new, more sophisticated dimension in order to remain sustainable. The cultural elements of the archipelago and the noble character of Pancasila can be passed on more interestingly in preferred packaging. Therefore, puppets can be used as an interesting learning medium with typical archipelago characters. Through this form, wayang is closer to the current generation and is able to serve as a supporting medium

for character building.

From a cultural science perspective, it is known that the best way to preserve culture is to keep creating it. So the best way to preserve wayang is to create wayang that is adaptive to technology and the times. Meanwhile, from an educational perspective, learning should be designed to be fun and intellectual. Fun certainly should not take away from intelligence. Intelligence should not only be cognitively oriented but also affective, psychomotor, and other value-building, including national values and Pancasila. Stories and characterizations in Wayang have been widely recognized as containing noble teachings. This is very important considering the erosion of national values and the values of Pancasila. The current generation has been raised with the ease of facilities and technology and the temptation of various ideologies. Therefore, learning media that incorporate many aspects or are multimodal will certainly be more easily accepted. The fairy tale of Wayang needs to be created with the concept of vehicle transfer. Damono (2018) explains that vehicle transfer includes the activities of translation, adaptation, and transfer from one type of art to another. The conversion of Wayang occurs because of its encounter with multimedia technology and digital literacy. The results of the meeting produced anime puppets that are valuable as multiliteracy-based creative media that are useful for strengthening the student profile of Pancasila.

The principles of 21st century learning are four things: 1) instruction should be student-centered; 2) education should be collaborative; 3) learning should have context; and 4) schools should be integrated with society. In the aspect of learning that should have context, learning materials really need to be related to the context of everyday problems. Through certain media or methods, students can be connected to the real world. Thus, learners can find meaning and value that are useful

in life. Wayang, as a medium that contains life advice and contemplation of daily stories, has fulfilled this aspect. Thus, the transfer of puppets into the form of anime has great potential.

The Potential of Anime Puppets as Multiliteracy-Based Literature Appreciation Media

The challenge of learning literature today is to remain creative and innovative while still carrying the value of character building. Creativity in literature learning can be realized through apperception skills, asking questions, dividing groups, and using creative methods and media. Haryanto (2020). Literary learning is able to present an exploration of character values through literary experiences. Wayang is one of the traditional arts that is considered to have character-building benefits. However, the challenge of wayang today is how to survive into the future and not become a part of the past. Wayang was awarded a Masterpiece of Oral and Intangible Heritage of Humanity by UNESCO.

The form of Wayang stories began to vary and follow the times. The strength of the message in Wayang makes it a medium for religious preaching and conveying the law of the past. The storytelling process in traditional wayang performances is linear, except for wayang wong, which is a monologue. Synthetic action will occur in anime puppets. In anime, the storyline can be non-linear. This type of puppet does not use monologues but uses dialogue. This is because there is a process of transferring the vehicle from traditional puppet media to anime puppets. The transfer of puppet rides has actually existed since long ago, as evidenced by the discovery of puppet reliefs on the walls of temples, some of which have even been realized in tal leaves (Mahelingga, 2020).

The classical assumption is that tradition and technology cannot be assimilated. Traditional art and technology are often considered to be in conflict. Yet

in many fields, they can be harmonized. Digital media has the ability to co-exist with traditional values. The codes in the digital dimension will interact with and adjust to the material object. The course of history has shown that change is inevitable. In relation to wayang, some contemporary puppeteers have improvised, integrated, and utilized digital technology in their performances. Among them are those in the form of wayang screens projected with images or videos. This is done to enliven the visual performance. However, most traditional artists have limited knowledge of technology. The lack of media knowledge limits their potential utilization to convey philosophical concepts of art to the audience.

Traditionalists tend to reject and avoid the introduction of technology into traditional arts. The presence of technology is considered a source of moral degradation. On the other hand, modernists tend to think that technology is better than tradition. Tradition is old-fashioned and considered an obstacle to progress. As a literary work, Wayang stories have a dominant literary characteristic, namely aesthetic characteristics. The story in Wayang obeys and adheres to the eastern aesthetic style, which includes the principles of unity, balance, beauty of feeling, order, and also an encyclopedia of ways of life (Nurgiantoro, 2011).

The challenge of the popularity of puppet stories was actually answered long ago. It started with the appearance of puppet pictures on children's playing cards. On children's toy cards, Wayang comics used to circulate. The success of Wayang Comics in that era cannot be separated from the name R.A. Kosasih. Kosasih mixed a lot of western superhero characters with original local national characters. For example, the superhero Wonder Woman was adapted into a local character named Sri Asih. Sri Asih is characterized as a female hero with a wayang character. Comics were initially blasphemed, but because they were sublimated into local

characters, they were finally accepted by the audience.

Entertainment and educational media that are currently in demand are anime (Japanese-style cartoons). Reflecting on this phenomenon, it is fitting that the stories and great characters in the puppets need to be reintroduced through the transfer of vehicles into the form that is now in demand.

The phenomenon of wayang being transformed into a more contemporary dimension can be reflected in the phenomenon of R.A. Kosasih, who was able to repackage heavy literature into pop culture products. Through his creativity, wayang can be perfectly visualized in a different wayang profile. Seeing this historical reality, it is not surprising that wayang can then metamorphose and be accepted in digital form, especially anime puppets. This is in line with the research of Rindawati et al. (2022), which tells us that cartoon films, namely one type of animated film that is an option or broadcast, are in great demand by children.

Traditional puppets that have been converted have literacy potential. Related to multiliteracy, Caitrin (in Hapsari, 2019) said that there are several competencies in multiliteracy, including: 1) the visual literacy dimension; 2) the textual literacy dimension; 3) the digital literacy dimension; and 4) the technology literacy dimension. The presence of multiliteracy in education is very important. It is in line with Hidayatullah's (2009) opinion that learning does not only aim to make students smart but also build character. Abidin Abidin (2018) defines multiliteracy as the ability to use a variety of ways to express and understand ideas and information in various forms of text, whether they are conventional, innovative, symbolic, or multimedia. The purpose of multiliteracy learning is the development of critical literacy, visual, media, technology, across materials and even across the curriculum. Based on these views, it is concluded that anime puppets

have complete elements as a multiliterative literary appreciation medium. In wayang anime, there is visual literacy, seen from its unique visual form; textual literacy, when examined from the background puppet story; digital literacy because wayang has been redesigned with digital multimedia; and technological literacy because it is packaged with attractive animation.

Anime puppets will have a very strong multimodal effect because they switch to audio-visual projection. Audiovisual works, including anime, consist of two interrelated elements: audio elements and visual elements. Sound effects in anime production cannot be ruled out. The cinematic elements of a film consist of dialogue, narration, sound effects, ambience, background music, and many other things. Everyone has a role to play, and the audio unit can support the cinematic elements and narrative of the film. The sound elements presented can provide an additional experience that affects the viewer's perspective and emotions.

Anime puppets can be used for various learning purposes. In language learning, for example, they can be used for speaking, listening, and writing. In learning appreciation or writing literature, anime puppets can also be a useful medium as an inspiration for idea discovery and philosophical essence. Puppets can also be used for appreciating and writing drama scripts. In drama writing, the imagination must also be creative and have good dialogue. Story ideas that can be taken from anime puppets will determine the quality of the literary work created. The existence of anime and puppet media makes the imagination grow. Besides that, other multidimensional knowledge can also be conveyed. This is in line with the opinion of Atmowiloto (in Bajraghosa, 2019), who states that comic puppets or comics based on legends and regional stories will have more potential to educate.

In multiliteracy, it is possible to combine several semiotic modes in product

design (Alghadeer, 2014). Multiliteracies include reading literacy, writing literacy, oral language literacy, and information and digital media literacy (Abidin, 2018). Multiliteracy competencies can be built through anime puppets. The utilization of digital media in the digital multiliteracy model is an advantage of the digital multiliteracy model. The multiliteracy learning style is supported by several types of competencies, namely the ability to think, the ability to work together, the ability to respect the opinions of others, and the ability to master information and telecommunication systems in social media (Lestari, 2021). This is because in 21st century learning, in addition to having the competence to think critically, creatively, communicatively, and collaboratively, students must also have four literacy skills.

According to research by Rindawati et al. (2022), it is concluded that the use of animation-based audio-visual media in improving vocabulary acquisition is more efficient than the application of conventional methods without the use of such educational media. In learning literature appreciation, it is certainly very useful. Educational media with a multiliteracy dimension is able to synergize the work of the left brain and right brain so as to make students more active and creative. New London Group in 1996, Ahmadi, F., and Ibda (2019) explained that the concept of multiliteracy will include situated practice (representation of life experience), overt instruction (self-destruction), critical framing of the cultural and social context (policy of understanding social conditions), and transformed practice (ability to present meaning). Looking at these aspects of multiliteracy, if examined, can allow it to be included in the transfer of anime puppets.

In this study, it can be concluded that, from the perspective of multiliteracy, anime puppet media is not only seen as a learning tool. Anime puppet media also has

meaning as a multimodal aspect that is cultural and able to convey understanding, as well as as a tool for demonstrating understanding. Therefore, the use of anime puppets has at least three main functions in learning literature, including 1) generating understanding, 2) guiding the process of knowledge acquisition, 3) being a means of demonstration and performance, 4) forming creative learning, and 5) preserving the culture of the archipelago. In addition to these things, learning using anime puppets is also multicontextual. Therefore, through the medium of manga puppets, it is possible to enrich the context of science, social, civic, political, and so on. The use of anime puppets in literature learning allows for the summarization of various integrations of science fields. Through manga puppets, the ability to think, cultivate, and speak.

The presence of anime puppets in literature learning has an important meaning in terms of multiliteracy. The ability of each person's absorption of knowledge in learning is greatly influenced by the learning modality of each learner. Knowing the learning modality also recognizes the characteristics of the learner. The learning modalities of each learner are visual, auditory, and kinesthetic. The first step in learning literature is to recognize the learning modalities of each learner. Students with visual learning modalities tend to learn through what they see. Learners with the auditorial type tend to learn from what they hear, while kinesthetic people, when learning, tend to learn through movement or touch. Anime puppets are able to reach many aspects of learning modalities because there are visual, audio, kinesthetic, spatial, and verbal aspects. These aspects of literature learning are very important in order to present an authentic literary experience.

Anime Puppetry Transfer as a Profile Booster for Pancasila Students

Learning literature aims to build the

soul. Learning literature appreciation is a process of facilitating individuals to learn to strengthen their humanity. Successful literature learning begins with the ability to increase the willingness to learn. During this period, the learning challenge is not only about improving skills but also rebuilding the will. During the pandemic and post-pandemic, it is not only students but also teachers who have to learn. Teachers must learn to make breakthrough thinking processes through quality methods or media in order to produce quality learning. 21st century learning presents many challenges, especially in realizing effective learning of Indonesian language and literature. Effective education is characterized by being fun and achieving goals (Agustang, 2021).

Our learning must be able to create a learning atmosphere that is able to think locally and act globally. In this century of competition, the learning is directed towards the achievement of 21st century skills, which include creative thinking, critical thinking, cooperation, and problem solving. In the context of 21st century learning, the concept of Pancasila learners was launched. The characteristics of Pancasila learners, according to Isamil (2021), include six main things: faith and fear of God, noble character, global diversity, mutual cooperation, independence, critical reasoning, and creativity. Pancasila students are the embodiment of Indonesian students as lifelong learners who have global competence and behave in accordance with the values of Pancasila (Juliani, 2023).

Society has changed from offline to online users. Literary appreciation learning has also changed its face, from offline to online. Public tastes have also changed from conventional to multimodal. In learning, packaging media to be more sophisticated is a necessity. Teaching must convey the value of character and a strong identity. Character building is the implementation of the Pancasila ideology. Anime puppets, as the actualization of

traditional puppet forms into modern ones, can be a reinforcement of the Pancasila ideology in learning.

Pancasila students are independent and objective students who are able to think locally and act globally. Pancasila students are students who are sensitive to the global by maintaining local culture but not closing themselves to information. This is in accordance with one of the characteristics of Pancasila students, namely their global and local culture.

The material dimensions of local wisdom include traditional entertainment arts and crafts, folklore, children's games, and puppets (Wafiqni & Nurani, 2019). Although it has been packaged in a more sophisticated form, Wayang Manga is a work of art. Therefore, it must still be appreciated, just as we appreciate other works of art. Wayang manga can be used as a medium for conveying messages. The presence of animation in manga puppets makes traditional puppets look more up-to-date. Anime puppet media will at least have an entertainment function, a cultural function, an educational function, and an ideological function. The story in the Wayang anime is rooted in the fairy tale of the archipelago's puppetry. Through the transfer of complex and heavy puppet stories, it will become a medium that is light, simple, and easy to enjoy.

Today's bookstore displays are filled with Japanese-translated comics, while the American and European comics that once triumphed in the 1970s and 1980s are relegated to the corner. It is the market's desire that causes this phenomenon to occur. Today's local comic artists, who grew up reading Japanese comics, are influenced by anime's distinctive drawing style, point of view, and delivery. Cartoon shows on television are also increasingly dominated by anime, which is a Japanese-style cartoon. However, recently, anime has begun to emerge whose story roots and characters come from the culture of the archipelago. One of them is Garudayana by Is Yuniarto. His goal is to successfully

penetrate the dominance of imported comics. Garudayana, which takes the theme of the Mahabharata story, is considered successful in its strategy as a classic puppet story with a manga drawing style that suits the market. Is Yuniarto wants to share the experience of the wayang world with his style and expression of comics in pop manga style. The following is an overview of some of the Wayang and superhero characters of the archipelago in manga and anime illustrations.



Figure 2 Some examples of anime puppets

Figure 2 shows the creativity of Wayang depiction in the form of anime and manga. Gatotkaca and Pandawa characters can be recognized through the manga and anime puppets. This way, local characters and stories can still be recognized. The new form of wayang can be used as a multiliteracy-based learning medium that also has an impact on raising the profile of Pancasila students. Literature learning should have advantages in terms of interest because it can be packaged in a fun way (Haryanto et al., 2022). Literature learning should not be dry and boring. In the 21st century, the use of media must be able to direct literature learners to adapt to new situations that arise in themselves and their environment. In such conditions, the ability to learn how to learn and lifelong education are needed. Through this medium, cultural literacy can also be built through the

learning of literature. In this regard, cultural literacy must be embedded in learner management. With cultural literacy, students will become full human beings who are awakened to their soul and substance.

The presence of innovation, a fusion of tradition and technology, is considered by some teachers to be a caution. It is not uncommon for teachers to be antipathetic to technology and learning innovations. However, excessive awareness of technology actually creates panic. In fact, technology brings enormous changes to human life. Learners are also very familiar and favored by them. Technology is something that cannot be separated from the younger generation. Therefore, staying away from technology can actually result in a reduction in the motivation and interest of students. The presence of anime puppets in literature learning will be a creative and synergistic solution. Modern technology functions as media or packaging, and traditional aspects as character building.

CONCLUSION

The challenge of learning literature today is to remain creative and innovative while still carrying the value of character building. Wayang is one of the traditional arts that is considered to have character-building benefits. However, the challenge of wayang today is how to survive into the future and not be a part of the past. Character values in Wayang are not only in the private sphere but also involve social teachings, transcendental, diversity, and attitudes towards the microcosm and macrocosm. From the perspective of cultural science, it is known that the best way to preserve culture is to keep creating it. Therefore, the best way to preserve Wayang is to create puppets that are adaptive to technology and the times. The stories and characters in Wayang have been widely recognized as containing noble teachings. The presence of anime puppets in learning has an important meaning in terms of multiliteracy. Anime puppets are

able to reach many aspects of learning modalities because there are visual, audio, kinesthetic, spatial, and verbal aspects. The involvement of various aspects of these modalities is very important in presenting literary experiences. Anime puppets as an actualization of traditional puppet forms into modern forms can be a reinforcement of Pancasila ideology in learning. Through anime puppets, the characteristics of Pancasila students, namely global and local culture, can be achieved. Anime puppet media will at least have an entertainment function, a cultural function, an educational function, and an ideological function. The story in the Wayang anime is rooted in the fairy tale of the archipelago's puppetry. Through the transformation of complex and heavy Wayang stories, it will become a medium that is light, simple, and easy to enjoy. Thus, learning literature appreciation becomes stronger in terms of character building and multiliteracy skills.

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