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The role of punokawan stories in writing learning for young learners

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Abstract: Writing skills is critical not only in school, but also in everyday life, that can be accomplished by combining learning media with local resources such as Punokawan wayang figures. This study is objectively focused at comprehending exploratory studies to and characterizing the presence of picture story textbooks linked to writing skills based on Wayang punokawan, as well as conducting a requirements analysis of the picture story book textbooks used. This study a qualitative study which technically used content analysis to collect the data. The presentation of data analysis used an informal presentation method, namely the presentation of data in the form of formulations based on the collection of words. The methods comprised an in-depth interview with key informants; field survey at the location and documentation study. The results of this study obtained that planning for the preparation of textbook guides with the characters of puppet-servants to be used by teachers when teaching. Implementing writing theories, as well as drawing characters in line with the prepared literacy; supervising the implementation process related to learning writing skills, telling stories according to teacher and student handbooks, as well as modules and companion books used during learning.

Keywords: Punokawan, story, writing skills, learning

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INTRODUCTION

Writing is one of the most effective media for transforming ideas and thoughts in this age of globalization. Even today, writing skills determine success in almost all domains of work (Kaufman & Sternberg, 2008). To realize success, schools must include activities in students' learning process that can improve their writing skills. To develop writing skills, writing instruction should be well-designed and accessible. In addition to language norms, children should gain relevant and contextual communication skills through language acquisition (Lee & Park, 2020).

The primary objective of learning Indonesian language is for students to acquire language proficiency. Implementing Indonesian language teaching in schools is designed to improve receptive and productive skills (Masduqi, 2016; Rejeki et al., 2021). Receptive learning skills refer to language skills which include listening and reading skills, while productive skills refer to speaking and writing skills. This writing skill plays an important role not only in the school environment, but also in everyday life (Atmowardoyo & Sakkir, 2021; Sreena & Ilankumaran, 2018).

One of the basic skills that schools encourage and teach is writing. In this case, this could help people communicate and understand one another. Writing is one of the basic skills which schools teach and encourage. In this case, it has the potential to make individuals understand and communicate each other (Cer, 2019). Student needs supportive environments in order to hone their writing skills and transform it into a passion. Supporting environments are required to develop writing talents and make writing a passion. Cambourne (1995) believes that learning settings conditions are the development of linguistic research, particularly the study of language acquisition studies. The strategies for developing students' literacy will be improved when teachers are aware of and apply the theory. Students' literacy development skills and strategies will change when teachers comprehend and apply the theory (Aamodt et al., 2017; Blake, 2015). Considering that writing is a skill, improving it requires consistent effort, feedback, and further feedback. Numerous disciplines require the extension of analytical thinking and writing skills. Regular writing exercises can enhance students' effective communication skills. Since writing is a skill, learning to write well requires repeated effort accompanied by feedback, followed by additional feedback. Analytical thinking and writing skills must be extended across disciplines. Regularly practicing skills can improve communication to succeed anywhere.

Writing ability is an extremely crucial skill for future success. In 2019, UNESCO defined writing as a fundamental skill required for communication, future learning, full participation in the economic, political and social life, and a range of other aspects of daily life. A lack of writing skills in early childhood can impede a child's learning process when they reach adulthood. Understanding children's early writing skills is crucial for coping with literacy issues in youths. Writing skills are a problem that must be addressed collaboratively. Lack of writing skills in early childhood can hinder the child's learning process in the future. It is critical to understand children's early writing skills so that they can handle children's literacy issues (Costa et al., 2016). In elementary school, almost 50% of children who struggle with reading also struggle with writing and they are frequently and are always silent and bewildered confused in class (Pazeto et al., 2020).

As the world changes is changing, issues that inhibit young children's writing skills may arise reemerge. Millennial children are excessively favored by advanced technology tools; for example, they have forsaken many traditional games in favor of video games (Alter, 2017; Sullivan & Bers, 2019). However, it is undeniable that advanced technology, such as Google's easy access to learning, has a positive impact. It has positive impact on making a real difference in the quality of education in Indonesia (Dlamini, 2017; Lubben et al., 1996). While in America, teachers, researchers, and even policymakers recognize the

significance of providing early access to ICT knowledge with supervision (Darling-Hammond & Baratz-Snowden, 2007).

Nowadays, ICT in education can be used in a wide range of techniques, one of which is digital textbook learning. According to the Oxford Online Encyclopedia, a digital picture book is a printed picture book that has been updated so that it may be accessed via a device, laptop, or PC as an e-book. Mobile devices (smartphones and tablets) are becoming the most common devices used in daily life. Either parents or children can easily access story books. In addition to that, mobile device development is also growing each year. Mobile devices (smartphones and tablets) have grown rapidly. The growth of mobile devices (smartphones and tablets) has been rapid. Nielsen research institute survey conducted in mid-2015, the number of smartphone users in Indonesia reached 52 million (Couldry et al., 2017; Kartajaya et al., 2016). This number has grown to 38 million users since 2014. In light of the potential and existing issues, this paper discussed the development of digital children's story books targeted for digital mobile devices. The incorporation of multimedia components (text, graphics, music, animation, and video) in story books can give reinforcement, leading in more motivated children. The use of multimedia in demonstration and learning research allows for the development of the teaching and learning environment (Alpizar et al., 2020).

We believe that ICT may increase a broad range of skills, including writing competence. Furthermore, according to previous study, digital picture storybooks have such a variety of uses. For instance, Patel et al. (2012) found that one of the most successful ways for teachers to develop social skills is by using picture storybooks in their classrooms. Then, Dickinson & Tlford (2020) examined some of the benefits and implications of Illustrated Digital Storytelling technology for teaching qualitative methodologies, contribute in reflection over the usage of ArcGIS Story-Map in geographical evaluation.

As was stated previously, writing competence is essential not only in the classroom but also in everyday life. These skills can be taught in schools using a combination of learning media and local materials, such as the Punokawan Puppet Figure (*wayang*). In line with the topic covered in this article, the author attempted to describe what is essential in a digital book on local culture. The Punokawan puppet characters can serve as the concept for this picture book. This Puppet Punokawan is, in essence, the servant of the Pandavas. Punokawan puppet characters include Semar (also known as Ki Lurah Semar), Petruk, Gareng, and Bagong. These Punokawan puppets represent numerous cultural symbols of Indonesia that should be studied and is especially interesting for primary school children to learn.

The characters of Punakawan figures should be able to serve as models or examples of excellent conduct that can be replicated in everyday life. Punakawan has a separate character, Semar Badranaya. Semar does have a vague look, and his face is pale. The characteristics reflected by the shape of semar include simplicity, honesty, love for others, modesty, not being overly sad while facing challenges and not being overly elated when experiencing joys (Lent, 2015). It is extremely difficult to find simplicity in modern society, as the majority of people live for material gain; the more material they acquire or the wealthier they feel, the happier and more successful their life will be. But happiness is not necessarily determined by worldly belongings; living modestly is more essential material possessions; simplicity in living is of more significance.

God has blessed us with the ability to appreciate the world's relatively simple delights, the inspiration to pursue material targets even after attaining them, and the tranquility of knowing that we can leave it whenever we're ready (Wisangnuari, 2017). Semar, also known as Ki Lurah in *wayang* tales, is a *begawan*, but he decides to become a symbol of the common people. Meanwhile, from a spiritual perspective, Semar is a straightforward character: calm, humble, sincere, not hypocritical, never too sad or too happy. Therefore, his figure is renowned for having a mature mentality. In the *wayang* narrative, Semar became a trustworthy source of counsel for the knights. An excellent

example of a character, on the other hand, is one who is still humble, not haughty, and honest. There are numerous advantages, and don't ever neglect about oneself because of the advantages we get.

Semar figure forewarns us that if we allow ourselves to be sorrowful, we will grieve for a long time, never assume that the sadness will end, and never try to conquer the suffering. By the time we realize this, it will be too late. This is in line with Cuddy's (2015) opinion that when we're having a great time, we frequently overlook or ignore the notion that we'll eventually face challenges; as a result, when we do, we think of view ourselves as the most difficult person in the world and experience have the worst luck.

Nala Gareng is a puppet character with missing body parts. Nala Gareng has a malformed foot, hand, and eye. The character is a leg deformity that represents how humans must be cautious in their daily lives. Defective hands represent how humans can attempt, but God ultimately determines the outcome. Defective eyes indicate that individuals must comprehend the realities of life. Overall, it can be determined that Nala Gareng represents the character of being concerned with having a happy and sad life, and always being cautious in actions (Muhathir et al., 2021).

Kanthong Bolong, Petruk Semar's second child, represents the love to offer even when the situation is unpleasant, the character who does not value worldly luxuries but is more concerned with peace and mutual support to others. Petruk is very funny and enjoys amusing others; he is patient and has no hidden sentiments; his face is always smiling, even when he is grieving.

The shape of Bagong is cumbersome yet unique, almost identical to Semar but dark black, hence the name "shadow of Semar." The Bagong form represents the human character, which is simple, patient, and not overly amazed by life in the world. The deep significance of the Bagong character is not to be overawed by the world's life (Sadiyah, 2016). Currently, human life has begun to change from collectivism and rationalism to individualism, which is a hallmark of materialism. The core objective is to live in the world with wealth and position. Bagong's character can serve as an example that life is not eternal. Humans must always learn from their shadows, which means they must always examine their own flaws or ugliness in order to improve their conduct. Instead of continuously focusing on the flaws of others and failing to recognize your own, you become arrogant.

Based on the description above, the objective of this study is to determine the extent to which the requirement for writing abilities in elementary school children is fulfilled by using digital picture book medium media with through puppet Punokawan material. Learning takes on a new hue as science and technology advance, making it more interesting, practical, and efficient. As a result, the purpose of this study is to characterize the availability of picture story textbooks related to writing skills based on Wayang Punokawan stories, as well as to perform a needs analysis of the picture story textbooks that will be used.

METHODS

Research Design

The research method used in this study was a qualitative method based on content analysis. A qualitative technique based on content analysis was applied in the research design of this study. The two types of content analysis were quantitative and qualitative. This The sort of qualitative analysis is useful for evaluating large amounts of verbal information collected through interviews or focus groups, and it also enables category quantification. (Schreier, 2012). In this study, four unique major processes are described: decontextualization, recontextualization, categorization, and compilation (de Guzman & Laguilles-Villafuerte, 2021). The testing was carried out on wayang character illustration items with 25 young individuals interested in visual communication design (DKV) and

illustration. Respondents were asked to match images of certain wayang characters with pictures of wayang kulit purwa figures, as well as name suggestions for these characters. Then, using the artwork from the scene, describe the characteristics of each wayang character. Based on the findings of product testing, 4 (four) people were chosen from an assortment of respondents to be interviewed in depth. The results of this study will be used to improve images of wayang characters in order to make them more effective in expressing the mission message.

Procedure

The researchers gathered thorough, in-depth, and correct information on the Punokawan Puppet Figures Character Based Picture Book (Sugiyono, 2016). Examining the literature in depth and relevant to the research topic. Researchers did explanatory and evaluation. The data technically collected through documentation studies such as photographs, books, YouTube, and other documents. In-depth interviews with key volunteers to obtain data; field observations to see phenomena that occur at the research site.

Data Analysis

Data reduction using several steps (Miles & Huberman, 2018). Doing analysis on data through data reduction which involved process of selecting, narrowing, simplifying, summarizing and transforming data in detail; presenting data from a set of structured information.

Drawing conclusions and verifying the validity of the data and take an action; data analysis presentation using an informal presentation method, namely the presentation of data in the form of formulations based on the collection of words (Sudaryanto, 2015). In this study, the data were analyzed to obtain a feasible picture book based on a scientific approach. The proposed program product is a digital storybook software written in the EPUB open standard format. This digital storybook can be accessed from a variety of user devices, including a desktop computer, notebook computer, tablet PC, or smartphone. The user simply requires EPUB readers to read this digital book on their individual devices.

RESULTS

Theme 1: Picture Story Textbooks Related to Writing Skills Based on Wayang Punokawan

Performances (puppets) are presented, in which these four figures convey moral messages and social values or commonly called discourses (advice) with typical Javanese jokes. Puppets are inherent in socio-cultural, magical and spiritual, as well as the mysticism of the Indonesian nation and its people are diverse. In discussing the importance of wayang style. Therefore, the form of world recognition of wayang that was handed over by the Indonesian government to UNESCO is to protect the existence of world culture by prioritizing the convention of protecting cultural heritage safely (Rosmiati et al., 2020). It is for this reason that the existence of Wayang Punokawan is very important in the part of Indonesian culture that should be instilled in elementary school children.

Theme 2: The Legend of the Birth of Punakawan

That the single Sang hyang Hyang has a glowing egg, which is then broken by a single Sang hyang Hyang, the egg white is named Ismaya, the shell is named Antaga, while the yolk is named manikmaya (Fikri, 2016). The two figures are at loggerheads because they want to be heirs to the throne of heaven, the two people hold a competition, Antaga tries to devour

the mountain but gets into an accident, while Ismaya succeeds little by little. The single hyang knew this and cursed both of them and was sent to come down to earth.

Both of them were then sent to come down to Earth, after that Semar asked a companion to be a friend when he became a guardian of the knights, the single hyang agreed and the character was named Bagong who was created from Semar's shadow, after that the meeting with Petruk and Gareng, starting from the two people - respectively named Bambang Saki and Bambang Sukodadi who were performing austerities to prove their supernatural powers, during the fight, Semar came who broke up the fight, then Semar cursed the two of them to be ugly, because they had done bad things from here Gareng and Petruk were made his adopted sons.

Theme 3: The Philosophy of the Semar Figure

Semar, often also called Ki Lurah Semar he is often said to be a god because he has so much knowledge, white hair means that every human being will be confronted with the divine, his left hand holding back means that Semar does not like to bring bad things or ugliness, his right hand points out that there is only one God in the world.

The Philosophy of the Gareng character

Gareng, Punakawan's most disabled character, crossed eyes symbolize not liking to see bad things, limping legs indicate that walking or stepping must be careful, his left hand is tight which means he doesn't like to take things that don't belong to him.

The philosophy of Petruk character

Petruk is the most cheerful Punakawan character, his tall body means he has a lot of knowledge, his belly is distended which is often called a hollow bag, which means he has a lot of knowledge but cannot share his knowledge life.

The Philosophy of the Bagong character

Bagong, is a child born from the shadow of Semar who was created by Sang Hyang Tunggal to accompany Semar's journey, so that his nature and characteristics are almost the same, wide Bagong eyes which signify thirst for knowledge which shows alertness and curiosity, wide mouth is an expression of admiration for a success, his broad forehead is a symbol of an intelligent person.

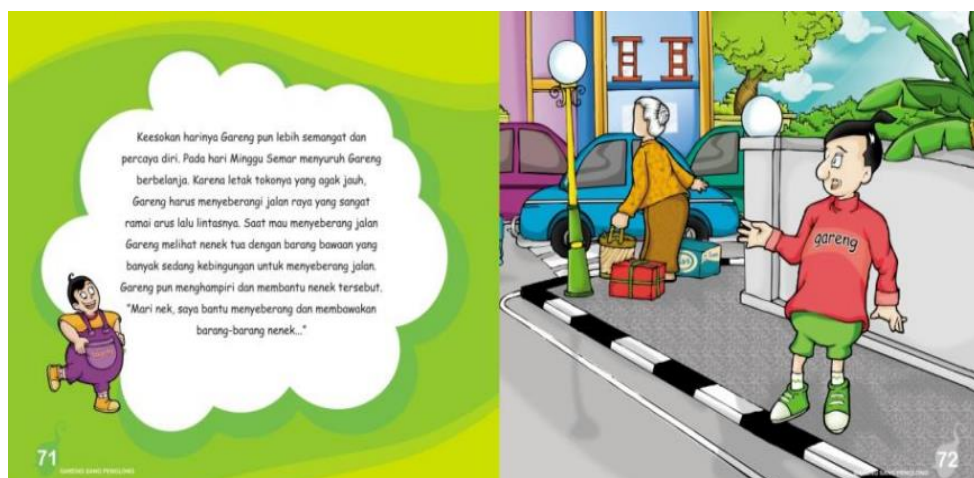


FIGURE 1. Fragment of the story from the picture story book of punakawan "gareng sang penolong"

TABLE 1. *Test results through questionnaires*

Categories	The level to which the response conforms to the images.		
	High	Medium	Low
Wayang character designs	11	10	1
Wayang names	8	9	8
The characters of Wayang	15	7	3

Theme 4: Punakawan Picture Story Textbook

Because the main media is the Punakawan Picture Story Book, later it must have a big influence in order to influence the target audience so that the message contained in the book can be conveyed (Fikri, 2016). The creative purpose of this Picture Story Book is to have philosophical values contained in the Punakawan characters that can be used as educational or teaching media because later this book will contain five parts, the first is to tell the whole Punakawan character and then tell the individual characters such as Semar, Gareng, Petruk and Bagong who have their own distinctive characters, this book will also not just tell but there are some funny parts, which aim when the reader or consumer experiences boredom, because reading books tends to be boring plus the target audience of this book is children. So that the target audience when reading will not only see funny visuals but also funny stories.

Theme 5: Punakawan Picture Story Language

The language used in this Picture Story Book is Indonesian, which was chosen because it is a common language for the Indonesian people, because the choice of Indonesian is said considered be right because later the most important thing will be enjoyed by the Indonesian people, especially the younger generation, namely children. Therefore, children can easily read and digest the contents of the story that is conveyed, because. In addition, the it book is also still an introduction to the Punakawan figures because later which as far as the writer's concern it must be translated again resimplified into children's language in order to better understand the meaning and the story.

Theme 6: Visual Story Pictorial Punakawan

The visualization that will be used in this Picture Storybook is a cheerful visual, which can be described by the children's cheerful body gestures such as laughing, smiling, jumping around because the visual will refer to the concept created, namely the "philosophy of fun", ". because Seeing Considering the nature and behavior of Punakawan himself themselves always depicts antics in wayang performances, even when speaking or acting, then the philosophy of this visual Punakawan Picture Storybook is shown in the figure of Semar, who is where Semar is none other than the teacher and father of three children. Semar's figure is seen as philosophy but also joy, where he will also laugh but with some restrictions because he is the major and oldest character in Punakawan. Gareng, Petruk, and Bagong adopted this so that later Semar's body motions would not move much Gareng, Petruk and Bagong adopted, so that later Semar's body gestures will not move much because Semar's figure is interpreted as philosophy but also joy where he will also laugh but with certain limitations because Semar is the main and oldest character in Punakawan. Categories: Understanding the physical form of the wayang kulit Purwa characters, understanding the name of the wayang, and understanding the exemplary nature of the wayang characters. Each category's responses are classified into three levels of appropriateness. The level of conformity of the response to the image is considered High if there are four proper responses from four test questions, Medium if there are three appropriate answers, and Low if there are only 0 to 2 appropriate responses. Following that, interviews occurred with four respondents, each indicating a different level of

suitability of replies, namely respondent 1 (high level of appropriateness), respondent 2 and 3 (middle level of suitability), and respondent 4 (low level of suitability). The objective of the interview was to determine the respondent's previous knowledge and insight into their understanding of wayang.

Theme 7: Color Picture of Punakawan

Color in books is the most important thing in creating a design because each color has a meaning, impression and psychology will be different for each individual. According to Sanyoto, color can affect the human psyche strongly or can affect human emotions, color can also describe a person's mood. In both old and modern literary arts, color is defined as a figure of speech or parable (Sanyoto, 2002). Each color has certain characteristics, which are certain characteristics or characteristics possessed by a color.

Colors are classified into two major groups, for two reasons based on their symbolic meaning. First, because the red color family is often associated with the sun, blood, fire are objects that give the impression of heat or stimulate the soul. These colors are classified as red, orange, yellow, sky colors or cold colors which have a cool or calm nature. Second, far from being external, color seems to have a direct effect, both hot and cold on our bodies, it is explained that red causes higher or stronger emotions than other colors while blue is the opposite.

Based on the analysis of the author's initial review, that the Picture Story Book will use vibrant hues or those previously stated in scorching hues; vibrant hues include pastels the Picture Story Book will use bright colors or those described earlier in hot colors, bright colors here include pastel colors (Gadis, n.d.). the author takes complementary colors and complementary tetrads which include the main color and is the strongest color later used in the Punakawan Picture Storybook which consists of the dominant orange and blue colors, complementary are two colors that are opposite at an angle of 180 degrees on the color circle, the complementary tetrad color is called also with double complementary four colors that form a rectangle with 90-degree angles on the color wheel.

Therefore, it can be concluded that the color of the creation of this book is (Indah, 2019). It tends to be orange and blue, because orange is the color of joy and joy because it consists of a mixture of red and yellow, orange is a color that symbolizes enthusiasm and a symbol of strength that is also very easy to attract attention, blue is the color of the sky which symbolizes trust, wisdom and serenity, besides that blue is synonymous with intelligence and knowledge. The supporting colors that will be used include yellow, red and pastel green to support the setting, background and decoration. So according to what is used, blue symbolizes "philosophy" and orange symbolizes joy.

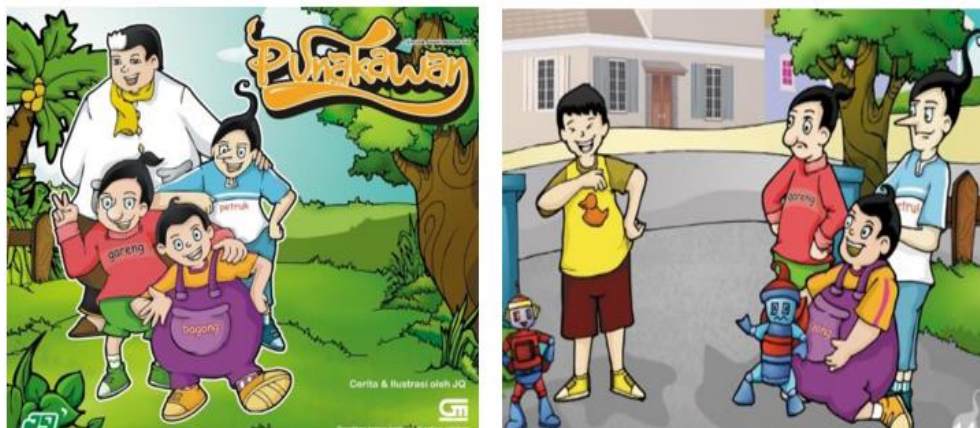


Figure 2. Fragment of the story from the picture story book of Punakawan "Jangan Sombong dan Pelit"

DISCUSSION

In composing the wayang characters in the story book, they were arranged according to the plan in terms of more modern visuals, typography, and color as the design character appear, which is one of the puppet characters and a local cultural heritage, so that later the visuals shown are the deformation of the characters from the original two-dimensional wayang characters to three-dimensional ones. The sizes of the wayang will differ from those in the original, making them even more amusing. This is due to the author's strategy of using images that are simple for children who can read to understand. The language and colors are also very good (Eng et al., 2018). The book also contains elements of color that show bright colors, namely a cheerful philosophy, because they were born from two Punakawan, consisting of four people because each Punakawan character has a different character and philosophy "philosophy" can also be used in the form of characters such as Semar who serves as where Semar is the main character of Punakawan and is the adoptive father of the three children, namely Gareng, Petruk and Bagong, then joy can be brought up into the color aspect using pastel colors or bright colors that depict joy can also be entered into the visual aspect so that later which is shown in the form of a gesture from the Punakawan character who is always cheerful, in terms of fonts or letters on the front and back covers using fonts that emphasize the contents of the book, different from the fonts in the book which use funny fonts because they adjust to the contents of the story.

Discussion 1: The Needs Analysis of the Picture Story Textbooks Implementation

Before that, the author will explain several alternative characters and also what elements will be presented, the design that will be used as a final project in the form of a Punakawan Picture Story Book, from visual forms, visual elements, backgrounds and others.

Punakawan Character Concept

The characters used in Punakawan that I use, I adopt, reference styles from Belgian comics where they all consist of The Smurfs, Adventures of Tintin, Asterix and Obelix and so on where later the form will still refer to wayang which can be called normative (Lemonidis & Kaiafa, 2019). This means that the shape of the Punakawan figures still uses the rules that apply to the standard form of wayang in general because each city has the characteristics of each different character even though they are one unit and both know Punakawan figures.

Elements of Punakawan Character

Punakawan's role in life is to inform people so that they may use some of the elements that are also needed by wayang purwa's requirements in their forms and constructions. To ensure later characters used resemble the originals and appear more alive, some of these aspects are the form of the eyes, nose, hair, clothes, Javanese pants, bracelets, and necklaces Punakawan's character is to provide information in everyday life so that the forms and elements used will use some elements that are also the standards of wayang purwa. Some of these elements are the shape of the eyes, nose, hair, clothes, Javanese pants, bracelets and necklaces so that later the characters used resemble the originals to be more alive. The following is the shape of the eyes, nose, hair in the wayang purwa starting from Semar, Gareng, Petruk and Bagong (Brandon, 1993).

Semar has the largest body, followed by white hair ends. The Gareng character's nose will be round like the Wayang character's, but Gareng has the shortest physique and short hair pigtailed than (Hatley, 2008). Petruk is the tallest puppet character, skinny, long-nosed petruk and also long hair pigtailed. Bagong The Punakawan figure who is most similar in character and shaped like Semar, Bagong has wide eyes and a wide forehead

with a round ponytail, politics and so on that give a message of kindness with a distinctive style of humor.

The attributes worn on Punakawan figures such as Javanese gold anklets are usually used in wayang wong performances of Punakawan figures (Kam, 1987). Some people could be familiar with this object because it appears in every puppet show or performance. Additionally, bracelets or other accessories are employed in purwa shadow puppets, therefore do not be surprised if they are afterwards put on the Punakawan characters. So that this object is not foreign to some people because it is in every puppet show or performance. In addition, bracelets or elements are also used in purwa shadow puppets, so don't be surprised if they are later used on Punakawan characters.

In wayang wong performances, the actors will wear complete attributes to make them look more dramatic. Punakawan figures in Javanese clothing wear pants that are duplicated by Javanese designs (Pausacker, 2004). In order to remember the guidelines that apply in the standard wayang purwa, each character's characteristics will be studied and compared to the original character. Punakawan figures in Javanese clothes wear pants that are doubled by Javanese motifs in wayang wong performances the actors will wear full attributes to make them look more dramatic (Pausacker, 2004). Resembling the original character also the character of each character will be studied so as not to forget the rules that apply in the standard wayang purwa. Punakawan characters wear three distinct types of necklaces, including cow bells, animal nails, and circles, made by Purwa puppet makers who dress according to the Yogyakarta style. Purwa puppet craftsmen who wear the typical Yogyakarta standard, according to him, there are 3 types of necklaces used by Punakawan characters, namely cow bells, animal nails and also circles. Semar will use the circular necklace, then Gareng will use the animal hoof while Petruk and Bagong use the cow bell will be used by Petruk and Bagong (Kam, 1987). The face of Punakawan is a feature that can communicate the mental and emotional state that people are experiencing. It is possible to tell a person's origins by looking at the physical features of their face, such as their eyes, eyebrows, nose, and lips, as these features are constantly linked to their character. The face conveys more human character and feelings as compared to other body parts. Owned by his lips, often in wayang performances he always comes with red lips, because maybe that meaning is an inverted logic because puppets are believed to be laughs, so it's not wrong if I add a red character on each of the lips of the Punakawan figure.

The motifs have many similarities besides that the visual form is also equally repetitive, meaning that the motif is repeated, this motif is not foreign to the Javanese people in particular. The Kawung motif itself will only be used on Semar figures because this motif reflects the motives of a leader who is able to control his passions and guard his conscience (Yuniawan et al., 2020). This motif has a circular pattern similar to a coconut-like kawung fruit. The Poleng motif will be used on Semar's three children, namely Gareng, Petruk and Bagong, because this motif is often used in wayang which is considered a sacred cloth bad.

CONCLUSION

Based on the analysis and discussion above, conclusions can be drawn regarding the development of the figure of the puppet picture story as follows; planning in compiling a picture story book of puppets as an effort to introduce cultural heritage to children, can use keywords in the form of "Fun Philosophy" obtained by data collection techniques through interviews and observations through aesthetic, socio-cultural, self- image and cultural products points of view obtained from the results of a literature review. Implementation according to the concept of "Following Philosophy" which is implemented in the work in the form of illustrated stories as a point of interest for puppet figures. In the process of delivering messages to the public, with the elements used in each illustrated story. The technique used in the picture story of the puppet character, which includes the

skills of writing, drawing, with a focus on the picture story of the puppet character. To which support the picture story of the puppet character as a whole. Based on the results of the observation, it is determined that the picture story book of puppets has achieved in maintaining the principles of cultural simplicity. It was discovered that the method of conveying messages through the images and stories featured in picture stories, as well as writing skills, is the most critical element of this picture story book. Monitoring based on the results that have been carried out, it is found that the pictorial story of puppets has fulfilled the goal of preserving the values of cultural philosophy. It was found that the most important factor of this picture story is the process of delivering messages through visuals and stories contained in picture stories and writing skills. This study's conclusion elicits the following suggestions for organizing, collecting, and expanding the research topic and data sources that may be used and taken into account in order to develop the Punakawan character's visual story. The design process still has several limitations when it comes to obtaining information on Punakawan characters. Implementation as a type of wisdom for the preservation of regional culture is in agreement with the plans in the image stories of other regions, particularly in Java. Using storytelling skills to present wayang characters with good characteristics can help people understand and preserve local culture several suggestions as follows, in planning, compiling and expanding the object of research and data sources that can be used and as material for consideration in fulfilling the deepening of the illustrated story of the Punakawan character. The design process is still limited in the process of collecting data about Punakawan figures. Implementation as an implementation is in accordance with the plans in the picture stories of other regions, especially in Java as a form of wisdom towards the preservation of local culture. Using writing skills that describe wayang figures with cheerful characteristics in realizing and preserving local culture.

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