

The Digital Comic *Tantri Kamandaka*: A Discovery for National Character Education

I Wayan Swandi^a, Arya Pageh Wibawa^b, Gede Yoga Kharisma Pradana^c,
I Nyoman Suarka^d Department of Visual Communication Design, Faculty of
Fine Arts and Design, Denpasar Institute of Indonesian Arts^{a,b}, Hotel
Management, International Institute of Tourism and Business^c, Ancient
Javanese Literature, Udayana University^d; Email : yoga@stpbi.ac.id.

The purpose of this study is to uncover aspects of the national character education from a digital comic titled *Tantri Kamandaka*. *Tantri Kamandaka* is known as a traditional story that is conveyed orally in the context of informal education. However, *Tantri Kamandaka* is developing in the form of digital comics. The problems are 1) What is the *Tantri Kamandaka* story in the form of digital comics?; 2) Are digital comics with *Tantri Kamandaka* able to educate? This research was completed by using the qualitative method. Qualitative methods became a major part of the search mechanism and data analysis of this applied research. All research data was collected using library studies, observations and interviews with interview guidelines. All data was analysed qualitatively using symbol theory and the power of knowledge theory. The results showed that: 1) The form of the *Tantri Kamandaka* story in digital comics is delivered with illustrations of animals and colorful cartoon characters in several short story segments. It can be read and obtained through electronic media connected to the internet network; 2) There is a reflection of the strengthening of national character in the *Tantri Kamandaka* story in digital comics as education.

Keywords: *Education, National Character, Digital Comics, Tantri Kamandaka.*

Introduction

The *Tantri Kamandaka* story is Javanese folklore that has been known for a long time in Balinese society. For a long time, the story of *Tantri Kamandaka* has been part of non-formal educational activities in the Balinese cultural tradition (Suarka, 1999; Srinatih et al, 2009). Hierarchical conformity is characterised by a value arrangement that blends harmony (Pradana, 2017). The story of *Tantri Kamandaka* has continued to be told for generations, inseparable from the values of the teachings of character and Hindu education that are considered appropriate in the cultural traditions of Bali. All aspects of this valuable teaching are implied

in a variety of short stories titled *Ni Diah Tantri*, *Bhagawan Dharmaswami*, *Nandaka-Lions*, *Sembada Dogs*, *Parrot*, *Death of Turtles*, *Death of I Titih* and *I Tuma*, *Death of Storks*, *Destruction of Meat-Predatory Lions*, *I Sewarga*, *Evil Lion*, *Tinil Bird*, *I Papaka*, *Bhagawan Sri Adnyadharmaswami*, *I Welacit* and *I Surada*, *Wise Crab*, *Church and Monkey*, *Monkey and Prince*, *Goat and Tiger*, *Goats and Elephants*, *Turtle and Garuda*, *The Hunter*, *Rangdu Tree*, *Crow and Snake*, *Three Fish Tails* and *King Haridharma* (Mardiwarsito, 1987; Suarka, 1999; Santoko, 2014). As an educational medium, the story of *Tantri Kamandaka* is manifested in reliefs of buildings, ejection of ancient Javanese language and direct narrative (oral literature) (Hooykas, 1929; Mardiwarsito, 1983; Klokke, 1993). However, it turns out that *Tantri Kamandaka's* story as folklore seems to fade in Balinese society on entering the global era. *Tantri Kamandaka's* story is less well known among millennials in Bali. Millennials pay great attention to brands, pleasure, friends and digitalisation (Pierre et al, 2010). Millennials are known as the generation most familiar with world mainstreams and developments through digital media (Netti, 2018).

Entering the global era, international relations from various parts of the world that are increasingly easy and intense have an impact on the increasing narrowing of boundaries between countries (Piliang, 2011). Opportunities to build collaborative relationships and social networks are wider when they enter the global era and they have an impact on the revitalisation of local wisdom (Pradana, 2017; Pradana, 2018a). Amid the current millennial trends in the global era, manifestations of Bali's local wisdom are revitalised and can be seen in commercial buildings (Pradana and Arcana, 2020). The current global change was also able to strengthen the meaning of culture and education in traditional Balinese performing arts (Ruastiti and Pradana, 2020). However, *Tantri Kamandaka's* story as a mediation of cultural values is increasingly forgotten in Balinese people amid the influence of the world's current globalisation. The phenomenon of the *Tantri Kamandaka* story in Balinese seems to have a bad fate amid the positive impact of digitalisation and globalisation which have the potential to accommodate the rapid spread and development of cultures from various parts of the world. In addressing, the case of the marginalisation of the *Tantri Kamandaka* story in the dynamics of Balinese people entering the global era, a discovery of the *Tantri Kamandaka* has been taken in the form of digital comics.

It is interesting to know that, many children like and love stories in the form of comics. Comic stories are loved by many children because they are very entertaining. Also, the millennial generation is known to pay great attention to digital media. Smartphones as digital media as well as communication have made it easier for many people to access information and entertainment, including stories in the form of digital comics. Correspondingly, the new creation in *Tantri Kamandaka's* illustration in digital comic media can be seen as a synthesis and an appropriate way to revitalise *Tantri Kamandaka's* story, which is indicated to fade and become increasingly isolated amid the effect of the millennial movement and progress of Balinese people in the global era.

Based on the phenomenon of the *Tantri Kamandaka*, there are many interesting issues to be revealed. By weighing the research objectives, the problems in this research can be formulated as follows: 1) What is the form of digital comics with the *Tantri Kamandaka* ?; 2) Are digital comics with *Tantri Kamandaka* able to educate?

Research Method

Research Schedule and Location

This research was completed over three years in Bali. The research considerations of national character education in digital comics and a discovery of *Tantri Kamandaka* stories for education conducted in Bali are: 1) *Tantri Kamandaka* is known as a reference in informal education in Bali; 2) The implementing partners and user partners are from Bali; 3) Bali is the place that most allows researchers to complete research by the agenda.

Material

Materially, this research is centered on the story of *Tantri Kamandaka*. Formally, this research seeks to find educational values that match parents' expectations in a digital comic titled *Tantri Kamandaka*.

Method

This research uses qualitative methods. Primary data was collected using observation and interview techniques. Secondary data was obtained through library research. The process of finding data was maximised by using a photo camera, interview guidelines and stationery. All data was analysed qualitatively using symbol theory and the power of knowledge theory.

Result: *Tantri Kamandaka* in Digital Comics

Comics are story media that contain diverse content including pictures, panels, speech balloons, stories and characterisations. The story aspect in the comics is recognised in a series of images arranged by panels involving characterisations and speech balloons. Thus, the story of *Tantri Kamandaka* in digital comics is conveyed through characterisations of animals and cartoon humans accompanied by speech balloons on several panels of short and colorful stories. The storyline of *Tantri Kamandaka* in digital comics can be easily accessed through digital media such as smartphones, tablets and computer screens online because it is supported by the use of media applications. The important components of the *Tantri Kamandaka* structure in digital comics can be seen as follows.

Content

Digital comic media content from the *Tantri Kamandaka* discusses folktales. Each story is conveyed through human or animal figures who use conversation balloons reinforced by the design of a colorful natural environment in several separate story panels for a comic. All these comic stories can be obtained easily through digital comics titled *Tantri Kamandaka*.

Panel

The form of the *Tantri Kamandaka* panel uses the story panel variant following that used in comics in general. The extraction of *Tantri Kamandaka's* in the compilation of story panels from digital comics is not much different from the comic story panels in general in transforming empty spaces in the form of two-dimensional basic buildings into spaces that are full of partially colored stories or that represent interesting stories. The significant difference lies in the appearance of the comic story panels which can be shifted due to touch along with the evolution of the screen quality in the electronic devices used. The effect is reactive in its implications (Tejayadi et.al., 2019; Atmaja et.al., 2019). The rapid development of digital media has implications for the screen quality of media devices such as smartphones and tablets that are very sensitive and reactive with the touch of it's users. Therefore, readers of the *Tantri Kamandaka* story in the form of digital comics will not be as tired as turning pages when reading comics in general. With just a little touch directly on the display screen of a smartphone or tablet and an indirect touch on the screen of a computer device, the *Tantri Kamandaka* panels that have been read can easily be replaced with unread story panels. Each panel of *Tantri Kamandaka's* in digital comics can be easily enlarged or reduced by the reader according to the level of ability of the electronic media devices used. As a non-print media, electronic media generally works with electricity and even network support (Pradana, 2019). The screen quality of electronic media devices used in reading *Tantri Kamandaka* online comics also reduces the risk of damage to the comic story panel when readers spill drinks or food while reading.

Speech Balloon

The speech bubble in a digital comic titled *Tantri Kamandaka* is a component that accommodates a portion of the story in a written dialogue format. The speech balloon forms in this comic are oval and rectangular with smooth, wavy and pointed contours. Each greeting balloon is framed with a black line that leads or comes from a character. Each speech balloon is delivered by an animal or a human to explain the situation in the storyline. In reinforcing the impression of the situation in the storyline, each character in the story panel can issue messages and speech balloons in various forms. Therefore, through speech balloons, readers can find out some of *Tantri Kamandaka's* messages and storylines in a digital comic format that can now be easily enlarged when it is difficult to read.

Texts

Texts from *Tantri Kamandaka* in the digital comic format are conveyed through story visualisation using images arranged in story panels, environmental plans, speech balloons and characterisations that can be read and obtained through digital media applications. The text of the *Tantri Kamandaka* Story is translated into a short Indonesian-language discourse that is exhibited and expressed by each characterisation scene in a speech balloon on the map of environmental conditions on each digital comic story panel. Discourse can be built from phenomena and texts (Pradana, 2013; Karmini et al., 2019a). Text in certain contexts is a component that can give cultural meaning (Rai et.al, 2019; Pradana, 2018b; Arniati et.al., 2020). The text of the *Tandri Kamandaka* in a digital comic format contains life values that educate the nation's generation in cultural life and civilisation progress. Cultural understanding can be a meaning and reflective filter in the process of understanding human values in multicultural education, (Karmini et.al., 2020) the meaning of which was awakened because of narration and support (Pradana, 2018c). Support for digital media applications has increased the opportunities for faster distribution of *Tantri Kamandaka* to various regions and reduced the distance between regional boundaries in Indonesia to find out about *Tantri Kamandaka*.

Character of Comic Characterisation

The characters from comic characterisations are reflected in the movements, costumes, and scenes of each character in the *Tantri Kamandaka*. Each character carries a vision in composing *Tantri Kamandaka's* in an interesting digital comic structure. This is something interesting because it has a unique composition and is entertaining (Ruastiti et.al., 2018). In achieving this vision, some *Tantri* stories are conveyed in color through animal characters and part of *Tantri Kamandaka* are conveyed through human characters. Every animal character and human character in the *Tantri Kamandaka* in digital comics is made similar to animals and humans to be able to store and carry important messages to the readers. In transmitting important messages from the *Tantri Kamandaka* to the readers, some characters are shown to be unrepresentative of their natural conditions. As all characterisations with animal characters that can speak in Indonesian and weak animal characters who can defeat strong animal characters and even save human characters for entertainment and educational purposes. Through the visualisation of stories in the form of digital comics, aspects of entertainment and education in the *Tantri Kamandaka* can be received more broadly by the nation's generation.

Text Recognition of Tantri Kamandaka in Digital Comics

Tantri Kamandaka's text in digital comics is recognised in a series of serial images with a brief narrative based on the results of data selection supported by digital media applications and enhanced with instrumental assistance in the form of a dictionary.

The storyboard of the *Tantri Kamandaka* story series in digital comics was formed with the

help of computer media applications. Some computer media applications that are used to perfect the *Tantri Kamandaka* in the form of digital comics include Corel Draw X5, Sparkol Videoscribe and Videopad. Corel Draw X5 is used in editing each character picture, in the form of characters and the atmosphere of the story line. While Sparkol Videoscribe is used in combining several edited images in the Corel Draw X5 application to be able to present an interesting part of the storyline. Videopad is used to strengthen the impression of each characterisation movement in conversation and action to be more dynamic in reviving the *Tantri Kamandaka* series. The results of *Tantri Kamandaka's* change in the form of digital comics can be easily read through the use of smartphones, tablets, laptops and computers.

Result: National Character Education in Digital Comics titled *Tantri Kamandaka*

The story of *Tantri Kamandaka* in the form of digital comics reflects the teachings that can educate and strengthen the character of the nation. As for several teachings that can build and strengthen the nation's character, *Tantri Kamandaka's* emphasises the importance of patriotism, unyielding, purity, responsibility, discipline, caring, tolerance, honesty and creativity.

Patriotism

Patriotism based on nationality or homeland love is an attitude and behavior that reflects a sense of pride, loyalty, care and high appreciation of language, culture, economy and politics so that it will not be tempted by other nations' offerings which can harm the nation itself (Suyadi, 2013: 9). Homeland love means love and devotion to the country. Love and devotion to the country stems from loyalty or pride as citizens. The text about love of the motherland in the *Tantri Kamandaka* is conveyed in the story of three cork fishes. The cork fish is told to refuse to move ponds which will soon dry up.

The expression of the love of the motherland in the story of the three cork fish is conveyed through the decision of the cork fish to choose to die in the pond where they live because of drought rather than having to believe in the prediction that requires them to leave their territorial environment. The story of cork fish teaches loyalty to the type of zonation that has become a source of livelihood and a sense of pride in the aspects of excellence over the environment of the dwelling. A sense of pride as a citizen can increase loyalty in the life of the nation and state. Loyalty in national life accompanied by a sense of pride as a citizen is the capital needed to build a nation. Therefore, the story of the cork fish story in the *Tantri Kamandaka* is educational about strengthening the pillars of the nation in the unitary state of the Republic of Indonesia.

Unyeilding

Unyeilding means never giving up and is a personal toughness or attitude towards a difficult situation. Damayanti (2012) said to never to give up is an attitude that is not easy to lose

enthusiasm in the face of obstacles, that always works hard to achieve goals and assumes obstacles are always there and must be faced. Therefore, unyielding is a human effort to maintain and improve the quality of life. Never give up in the *Tantri Kamandaka* is implicit in the story of the turtle race with *Garuda*. For the sake of dignity and quality of life, a turtle accepts the challenge of a race from a giant eagle. To be able to win a race against *Garuda*, the turtle cooperates with its flock. As a result, the turtle successfully defeats *Garuda* in a race across the ocean. *Garuda* worked hard to fly high during the race across the ocean to defeat the turtle. However, turtles were unyielding and struggling to reach important positions along the race route when crossing the ocean long before the race begins against the *Garuda*. During the race, a group of turtles is said to have managed to fool the sharp gaze of the *Garuda*.

Based on excerpts of the story of the turtle race with *Garuda*, the results of the race seem impossible for the *Garuda* because the turtle looks much smaller, weaker and slower. However, thanks to the spirit of cooperation and unyielding attitude from a group of turtles in diving and navigating the ocean, the eagle's expectation of turtles was surpassed. The victory results of turtles competing with eagles are said to have succeeded in saving the family of turtles and even species of turtles in the list of birds and eagles. The abstinence of the surrender of the struggle of the turtle against the eagle in the race across the ocean is educational to never give up in preparing for everything that is needed. In the story of the race against *Garuda*, based on expertise it is predicted that the turtle will lose. However, the strategy of the turtle formation managed to break the prediction of *Garuda* winning the race. To build a turtle formation, the turtle does not seem desperate in trying defeat slowness, weakness and a size that is much smaller than *Garuda*. The formation of the turtles is also inseparable from the family spirit to protect and save others. The winning spirit of the turtle in the story teaches how important effort is accompanied by an unyielding attitude. The turtle never gives up in overcoming his shortcomings by optimising his strengths. An unyielding attitude in dealing with weaknesses and strengths is needed to win the competition at the local, national and global level. Thus unyielding attitude is needed for the development of self-potential and improvement of the standard of living of the nation.

Purity

Purity is socially fought for through religious activities to meet spiritual needs. Saints are a ceremony achievement based on religious teachings. Dalem (2015) says that purity is a condition, place, object or space that can provide a sense of security and calm that is quiet and peaceful. Therefore, purity can mean social appreciation for the truth of the practice of religious teachings, appropriateness as a reference in religious life, appreciation for religious benefits, cleanliness, and privacy.

The phrase *mamuja ri bhatara sahaneriyaya sari-sari*, in parts of *Tantri Kamandaka* texts reflects religious value. The demand for devotion to the deity in the *Tantri Kamandaka* teaches the importance of continuity and obedience in the conduct of worship ceremonies for religious

benefits. *Upakara* is needed in perfecting the implementation of the ceremony (Karmini et.al., 2019). Self-purification and worship through ceremonies can certainly be an added value of the volume of religious benefits to be gained. The doctrine of holiness in the *Tantri Kamandaka* can educate the nation's generation to care about environmental cleanliness, diligence, neatness and morality/nobleness. Therefore, holiness can be interpreted not only as an indicator of spiritual success in persuading the gods to grant human demands, but can also be socially religious. Therefore, the story of *Tantri Kamandaka* reminds that national generations are aware of the benefits of holiness for family, society, integrity and national integration.

Responsibility

Responsibility means the ability to accept the consequences of rights or obligations. Responsibility is a necessity in carrying out obligations (Hamzah, 2005). Responsibility is a consequence of mistakes or losses (Notoatmojo, 2010). Responsibilities in the *Tantri Kamandaka* are warned through the figures of *Patih Bandeswara* and *Ni Diah Tantri*. One day, *Eswaryadala* as king from the country of *Patali* ordered the *Bandeswara* to find a girl. The king's order was immediately able to be completed by the *Bandeswara*. *Eswaryadala* then asked the *Bandeswarya* to find a girl for each night. The king's order had resulted in the exhaustion of all the girls in the land of *Patali*. The situation became a burden that almost makes *Bandeswara* desperate to become a prime minister. *Bandeswara's* despair seemed to disappear as if his daughter named *Ni Diah Tantri* learned of his father's problems.

The effort undertaken by *Ni Diah Tantri* participated in easing the duties of his father as a prime minister of the great country of *Patali*. To lighten his father's burden, *Ni Diah Tantri* took the risk of accepting the consequences of a father's duty as a form of devotion to the family. The form of the responsibility of a child is like a family lantern, which can be demonstrated by donating knowledge to parents, the community, the nation and people affected by the disaster. The form of devotion and responsibility as practiced by *Ni Diah Tantri* is very necessary for realising the welfare of the nation and state. The state needs the willingness of a generation of people who are willing to become citizens, able to carry out the task of virtue and are responsible for national welfare.

Discipline

Discipline is compliance or compliance with regulations (Alwi, 2001: 268). The discipline in the *Tantri Kamandaka* is reflected in the episodes of the story of the death of the turtle and the death of the fleas called *titih* and *tuma*. The episode of the death of a turtle is about the relationship between a friendly pair of turtles named *Durbudi* and *Kachapa* and a pair of swans named *Cakrangga* and *Cakranggi* in a pool called *Kumudawati*. When the drought arrives and the pool water dries up they agree to leave *Kumudawati*. Before leaving, *Cakrangga* and *Cakranggi* provide the conditions for the tortoise to comply with the regulations. The rule that turtles must never be violated during a trip to a new pond is that it is forbidden to open your

mouth and speak. Violation of these regulations can put a turtle at risk of death.

Based on this episode of the *Tantri Kamandaka* above it can be seen that for the safety of the turtles during the trip, the swans demanded the turtles to be obedient and obedient to the swans. However, *Durbudi* and *Kachapa* were unable to comply with the regulations based on the previous agreement. *Durbudi* and *Kachapa* were unable to contain their anger when ridiculed by a pack of wolves. The cries of turtles resulted in the turtles falling from the sky into the forest and making them prey to a pack of wolves.

Violation by a pair of turtles against regulations and agreements with the swans led to a turtle accident. Important messages from a similar story is conveyed in the *Tantri Kamandaka* episode of *Tuma* and *Titih*. It is said that two fleas named *Tuma* and *Titih* agreed to suck the blood of the king *Manakala* when he had fallen asleep. However, the flea named *Tuma* acts out of the plan because it was very hungry. A flea named *Tuma* bit the king when he was stretched out on a bed. The king, who was shocked by *Tuma's* bite, immediately summoned the royal servants. *Tuma* and *Titih* eventually died in the hands of the royal servants.

Ignoring the value of discipline behind the swan's demands on the pair of turtles resulted in the death of the turtles. *Tuma's* request to *Titih* and the request of the swan to *Durbudi* and *Karchapa* can be fulfilled when *Titih*, *Durbudi* and *Karchapa* are obedient, as the value of discipline can be manifested through compliance with rules or norms. Ongoing compliance is a form of discipline. In this connection, the practice of disciplinary values in the episodes of the *Tuma* and *Titih* story or *Durbudi* and *Karchapa* become a determining factor in the failure of goals and the low level of accuracy of each of their plans. Therefore, the episode of the death of the flea and turtle pair in the *Tantri Kamandaka* teaches the nation's generation the importance of discipline in achieving hope.

Care

Caring is related to personal, emotional achievement of something outside of himself (Tronto, 1993). May in Leininger (1981), states that care is a feeling that is shown for a relationship and the presence of others, it is devoted and even willing to suffer for others. Care can mean heeding, paying attention to or ignoring environmental and social problems. Social care is taught in the *Tantri Kamandaka* through the characterisation of a pair of swans and the fate of a pair of turtles named *Durbudi* and *Karchapa* in a pond that was going to dry up. Social care was also conveyed by woodpeckers, crows, green flies and frogs who tried to free *Bhagawan Sajnadharma*, who was imprisoned by *Ghandasena* as king.

The crab is told to pretend to collaborate with a snake and a crow in order to stop the harm of the temple priest. By pretending to be friends with the snake and crow, the crab offers free neck massage assistance to the snake and crow so they can easily prey on priests. The snake and crow like the offer of their new best friend. As the snake and a crow let their necks be massaged

by the crab, with all his might the crab clasped their necks until they broke. With the death of the snake and crow at the hands of a crab, the priest who slept in the small hall was saved from distress. The sadistic action of a crab against his new best friends is a form of caring and giving back to someone who has served him. Revenge as a form of social care is needed in establishing social integration in the life of society, the nation and the state. Reviewing the increasingly fragile social integration in community and state life amid the current globalisation has resulted in a stronger signal of national disintegration. The indication of national disintegration is increasingly worrying amid a swift hedonist that is balanced by the rise of arrogance, selfishness and the demise of social sensitivity. Donors and volunteers are increasingly rare and hard to find in connection with the affairs of disaster victims. In such conditions and situations, forms of citizen care are needed in social and state relations. To anticipate, *Tantri Kamandaka* teaches the nation's generation that caring is something important and necessary in building, fostering and maintaining the life of the nation and state.

Tolerance

Tolerance is the attitude or position manifested in the willingness to accept various views and positions that are diverse even though they do not agree (Bahari, 2010: 51). Tolerance can be in the form of silence or abandonment (Anton, 1989: 955). Tolerance is related to the willingness to understand or respect the opinions and views of others who are different or contrary to their own position. Tolerance is taught through the *Tantri Kamandaka* through the characterisation of the *Nandaka* ox and the *Singa Pinggala*. *Nandaka* ox and the lion are told to be good friends even though they both have different ways, such as being herbivores and carnivores. The friendly relationship between herbivores and carnivores is certainly difficult to realise if it does not uphold tolerance.

Based on the presentation of part of the *Tantri Kamandaka* above, it can be seen that the friendship between the *Nandaka* ox and the *Singa Pinggala* exists because of virtue, ability and tolerance. The virtues and abilities of *Nandaka* ox have amazed the Lion of the Blind. *Singa Pinggala* is able to understand and accept the inability of the *Nandaka* ox to hunt and eat meat. Tolerance between the *Singa Pinggala* and *Nandaka* ox has overcome all mismatches due to differences. For *Singa Pinggala*, *Nandaka* ox is a friend who has virtue and honesty. In that friendship, *Singa Pinggala* wants to imitate the attitude of *sadhu guna* or a form of tolerance from *Nandaka* ox for *dharma*. *Nandaka* Ox sees the Lion of the Kingdom willing to be virtuous, offer justice and salvation according to *dharma*. While *Singa Pinggala* sees *Nandaka* ox as a mortal, who is able to be virtuous, just and honest for his safety. They both are looking for someone who wants to do good and be just and honest for salvation. Similar searches and tolerance have become the basis of relationships between those who are more than ordinary friends. Thus multicultural friendship relations can be established on tolerance. The tolerance in the *Tantri Kamandaka* is expected to be of important consideration for the nation's generation in developing the country in a sustainable manner.

Honesty

Honesty is an insulting act (Aunillah, 2012). Honesty means being upright, not cheating, not lying and being sincere (Anton, 1989). Honesty is related to the morals of the person. Honesty can be valued as openness in the person about the truth and mistakes socially. Honesty is needed in upholding virtues and building a superior character with integrity.

In some of the *Tantri Kamandaka* texts above it can be seen that honesty is needed to build excellence. The story of *Tantri Kamandaka* shows that in social communication, friendship and trust relationships can be fostered because of honesty. Honesty as part of the national character element in education is affirmed through the Presidential Regulation of the Republic of Indonesia Number 87 of 2017. Therefore, honesty in relationships, friendship and communication can be said to be an educational movement in the context of revitalising the character of the Indonesian, amidst the rise of hoaxes in social dynamics.

Creative

Creative means having creativity or having the ability to create something (Alwi, 2001: 599). Menandar (1999) says creative as a character, part of the process or driving force in the process to produce something new. The creative process identified by Wallas in Solso, Maclin & Maclin (2007: 445) becomes the preparatory stage, the incubation stage, the illumination stage and the verification stage. Creative can be interpreted as a value of creativity and effort. It is known that *Tantri Kamandaka* is a didactic text that presents the problems of *dya*, *deya*, effort and *naya* in Old Javanese as a dominant element in characterisation (Poerbatjaraka, 1952; Zoetmulder, 1974; Suarka, 2007). The *Tantri Kamandaka* contains various strategies in conquering enemies. In an effort to realise the strategies and plans needed, creativity supports in the form of individual and collective creativity.

Individual and group creativity is a process that can produce creative forms. The need for group creativity for the growth of the nation's generation in the *Tantri Kamandaka* is taught through episodes of an arrogant elephant's death. The death of the arrogant elephant is related to the creative efforts of woodpeckers, crows, grouse, green flies and frogs in managing the strategy to uproot the elephant. They are very creative and compact in composing tactics so that the woodpecker is able to make the elephant fall asleep through the search for elephants lice. The crows succeed in damaging the eyes of the elephant when he fall asleep, green flies successfully decay the elephant's eyes when asleep and the grouse and frog managed to herd and guide the elephant to fall into the valley and killed.

The type of creativity as a determinant in the achievement of characterisations in the *Tantri Kamandaka* is reflected in the story of *Swarnangkara's* death. *Swarnangkara* is said to be the cause of *Sajnadharma*, the temple pries, beingt imprisoned by King *Gandhasena*. A snake and a tiger are looking for ways to release the prisoner status attached to *Sajnadharma*. With it's

creativity, a snake named *Widyutatana* managed to sneak into the palace and hurt the crown prince named *Wirasena*.

Through exposure to the story above it can be seen that the snake managed to injure the crown prince when he entered the kingdom. In that situation, *Widyutatana* creatively positioned the priest *Sajnadharma* in the custody of *Gandhasena's* kingdom as the only savior of the crown prince's life. Indeed, *Widyutatana's* actions were a form of reciprocation as well as a form of defense as *Sajnadharma* was innocent. Through the reaction of *Sajnadharma* to the treatment of the crown prince. Finally, King *Gandhasena* realised that, the cause of the royal disaster was a gold *pande* named *Swarnangkara*, not the temple priest *Sajnadharma*. Soon King *Gandhasena* released *Sajnadharma* and then mobilised the royal army to capture *Swarnangkara*.

Based on the explanation of the story above, it can be seen that creativity from characterisations is an influential factor in the effort to save someone and in upholding justice. Thus, the creative act in the telling of *Tantri Kamandaka* can be an advantage in a conflict of strength. The creativity model of each characterisation in the *Tantri Kamandaka* that has been mentioned is needed for the growth of the nation's generation to become superior humans, build a solid civilisation and have readiness in global competition.

Piliang (2011: 480) explains that the globalised world can be understood socially, politically, economically, culturally and spiritually. At this level, the story of *Tantri Kamandaka* is a cultural narrative, where life is articulated through stories that can give meaning to the situational or conditional parts of human life. As a narrative, cultural values in parts of the *Tantri Kamandaka* episode can be an educational guide for the nation's generation to build the nation's civilisation and respond to the challenges of the times.

CONCLUSION

Based on the discussion, it can be concluded: 1) The form of *Tantri Kamandaka's* in digital comics is delivered with illustrations of animals and colorful cartoon human characters in several short story segments that can be read and obtained through electronic media connected to the internet network; 2) There is a reflection of the strengthening of the nation's character for children in the *Tantri Kamandaka* in digital comics as education.

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