

CHAPTER I

INTRODUCTION

1.1 Background of the Problem

Indonesia is an archipelagic country in the Southeast Asian region that is crossed by the equator which has thousands of islands in it. Indonesia with its motto *Bhineka Tunggal Ika* certainly includes the diversity of ethnicities, languages, religions, and a tradition that is able to shape this country into a rich and large country (Arif et al., 2023). With 38 provinces spread from Sabang to Merauke, Indonesia has around 1,340 ethnic groups spread almost throughout Indonesia. Based on data from the Central Statistics Agency, the Javanese tribe is the largest tribe with a proportion of 40.05 percent of the total population of Indonesia. Occupying the second position is the Sundanese tribe at 15.50 percent. Furthermore, other tribes have a proportion of below five percent of the Indonesian population (BPS, 2015). This diversity can be the strength of the nation in building national identity as well as making Indonesia a unique and culturally rich country.

Some Javanese people, especially generation Z, are currently starting to leave the art culture due to globalization. One of the impacts of globalization is that old customs that have been upheld in the region are starting to fade (Nurmaulida, 2023). This is strengthened by the statement of the Ministry of State Secretariat of the Republic of Indonesia (2024), which stated that Indonesia's local culture is beginning to be eroded due to the influence of globalization, where foreign cultural trends are quickly replacing local values and practices.

One of the local cultures that began to erode due to the influence of globalization was *Sindir Tayub Tuban*. Tuban is one of the districts located in the Western Tip of East Java. Geographically, the north of Tuban Regency is bordered by the Java Sea. The west is bordered by Central Java Province. The east is bordered by Lamongan Regency and the south is bordered by Bojonegoro Regency. Tuban Regency has an area of 1,839.94 Km², with a coastline length of 65 Km and an area of 22,608 Km². Most of the people in Tuban Regency work as farmers and fishermen, so the people of Tuban really like community entertainment shows like *Tayub*. *Tayub* is a very famous performance in the Tuban region.

Tayub is a type of traditional art that is a hereditary heritage from ancestors, as a tradition and local cultural wisdom of the Javanese people. Tayub comes from the word Tayub which means *arranged until it is arranged* (designed to be united, harmonious, harmonious and balanced) (Fazira, 2022). People in Tuban Regency call the culture of tayub "*Sindir*". *Waranggono* and Pramugrari are the main actors in this culture. *Waranggono* has the task of livening up the atmosphere by dancing and singing *Javanese gendhing* accompanied by karawitan music. Meanwhile, the job of the Pramugari is to arrange the Tayub dancers (*pengibing*) to dance in an orderly manner. To put it simply, the art of Tayub is better known as social dance which then changes its function to folk entertainment. The art of Tayub is currently used as entertainment in the ceremony of salvation, marriage, circumcision, and village cleanliness (earth alms).



Figure 1.1 Sindir Tayub, 2025

(Source: personal documents)

With globalization, Tayub art began to be less in demand and known by generation Z. Based on a questionnaire distributed in one elementary school, namely SDN Bangilan 1. The questionnaire was distributed to students in grades 4-6 with a total of 100 students. Based on the data from the questionnaire, it was found that 59.3% of students did not know the art of tayub satire and as many as 40.7% knew the art of tayub satirism. Some of the factors that cause the art of tayub to be less known to children are the existence of a negative stigma against the art of tayub. This is because the art of tayub is better known for taboo things in society such as drinking and drinking, negative views are also directed at dancers who are commonly called *Tandhak* or *waranggara* are women who are seducers and destroyers The Heart of the Man

Who Danced With Him (Afrianti et al., 2020). So, with this stigma, children are not introduced to the art of tayub. According to Djoko Prakoso, a lecturer in Art Criticism and Dance History from the Wilwatikta College of the Arts (SKTW), in an interview with *tirto.id*, such a stigma is not entirely true. This is because the emergence of this depends on the habits of the people in each area where tayub is staged (M. Afiquil Adib, 2024)

Education on the introduction of art can be provided by providing pictures as references or illustrations so that the delivery is easy to remember. According to 3M Corporation and Zabisco, 90% of information will be transferred to the brain visually. Additionally, according to the Picture Superiority Effect, visual images are easier to remember than text. The visual learning method itself can be an alternative for a person to sharpen memory and train brain memory easily (Ditiana & Aryanto, 2023). Research by Moeslichatun, 2004 shows that reading storybooks can provide a number of benefits for children's development, including helping children to learn about the world around them (Sutanto et al., 2023). Therefore, it is very important to introduce the art of tayub tuban satire to elementary school (SD) students to become clearer when looking at the results of the questionnaire that has been distributed. Elementary school students aged 10-12 years need to be introduced to the art of tayub tuban using an interesting interactive storybook. *An augmented reality* interactive storybook about Tuban Tayub Satiree can be a solution to introduce Tuban Tayub Satiree in an interesting way for children.

Along with the development of the times and technology, interactive storybooks have also undergone development. One of the developments of interactive storybooks is the use of *augmented reality technology*, in general *augmented reality* can be interpreted as the union between real objects and virtual objects so that in the real world virtual objects will appear in the artificial environment (Novia et al., 2023) The use of *augmented reality technology* makes interactive children's storybooks more interesting. With *augmented reality*, illustrations in books can look more vivid when viewed through *mobile phones* or tabs. The results of Setiawan's 2021 research show that the increase in student learning outcomes after receiving Augmented Reality media by 77% can be categorized as increasing that Mobile AR media can be declared effective as a learning medium (A. H. Setiawan & Dani, 2021) . This shows that *augmented reality* can be an effective solution to introduce the art of tayub tuban satire to elementary school students aged 10-12 years.

Based on 3 previous studies, it only discusses the cultural and religious functions of tayub in the traditions of the people in Tuban (Dewi, 2021), The Symbolic Role of Tayub Satire (Prakosa, 2020), and aesthetic styles such as *makeup*, accessories, and clothing styles. Based on the results of observations and interviews with elementary school teachers, it turns out that there is no textbook that specifically explains the satire of tayub tuban. Based on this, there is a need for new media in the form of an interactive children's storybook based on *augmented reality* to introduce the art of tayub tuban satire to children of all ages. In this way, children not only experience reading stories, but also experience engaging visual experiences and more vivid audio.

1.2 Problem Identification

1. Based on the results of direct observation, the art of satirical tayub tuban is currently only developing in remote villages in Tuban Regency and is better known by older people.
2. There is a negative stigma against the art of tayub. This is because the art of tayub is better known for things that are taboo in society such as drinking and drinking, negative views are also directed at dancers who are commonly called *waranggono* who are women who seduce and break the hearts of men who dance with them (Afrianti et al., 2020).
3. Based on the results of the questionnaire, the results were obtained that 59.3% of students did not know the art of tayub satire and as many as 40.7% knew the art of tayub satirism.
4. Based on the results of observations through the *ipusnas* application, *gramedia pustaka*, and *bintang pusnas*, there is no interactive illustration book that discusses the satire of tayub tuban that uses augmented reality technology. This makes interactive illustration book media to make the introduction of the art of tayub tuban satire fun for students of all ages.

1.3 Problem Formulation

Based on the background and identification of the problem, the formulation of the problem can be formulated as follows:

How to design an interactive storybook augmented reality insinuating tayub tuban as a medium to introduce the art of tayub tuban for children of the same age?

1.4 Problem Limitations

1. The design of this interactive storybook will focus on the introduction of the typical Tuban tayub satirism, not the entire form of tayub art in East Java.
2. The use of augmented reality technology is limited to page 5 to clarify and enrich the understanding of the story in the book by adding sound and short animations.
3. The Augmented Reality in this storybook only features simple 2D animation with additional audio and supporting narration, not a full reconstruction of the live performance.

1.5 Purpose of Design

1. Introduce readers to the art of Sindir Tayub Tuban which is a local culture that must be preserved.
2. Explain the cultural values of Sindir Tayub Tuban, especially the value of cooperation and cohesiveness so that it is easy for children to understand.
3. Introduce augmented reality technology to provide an innovative and interactive learning experience.

1.6 Benefits of Planning

1.6.1 Benefits for Planners

1. Designers can develop skills in creating innovative learning media, combining augmented reality with illustration and storytelling.
2. Provide opportunities for designers to develop visual design creativity while contributing to cultural preservation.
3. Provide the designer's insight in understanding how to integrate history in an engaging and interactive form.

1.6.2 Benefits for Students

1. Interactive storybooks increase students' interest in learning the art of tayub tuban satire and students can be motivated to be more active in the learning process.
2. Foster curiosity and pride in local culture from an early age.
3. Develop students' imagination and creativity to be wider through augmented reality features that allow students to describe the art of sindir tayub tuban in a more interactive manner.

1.6.3 Benefits for Schools

1. Provide an innovative and easy-to-use alternative local culture learning media in the classroom.
2. To be a supporting tool in the local content curriculum related to art and culture.
3. By using cultural learning through *augmented reality technology*, schools can look more modern and care about local culture

1.7 Planning Framework

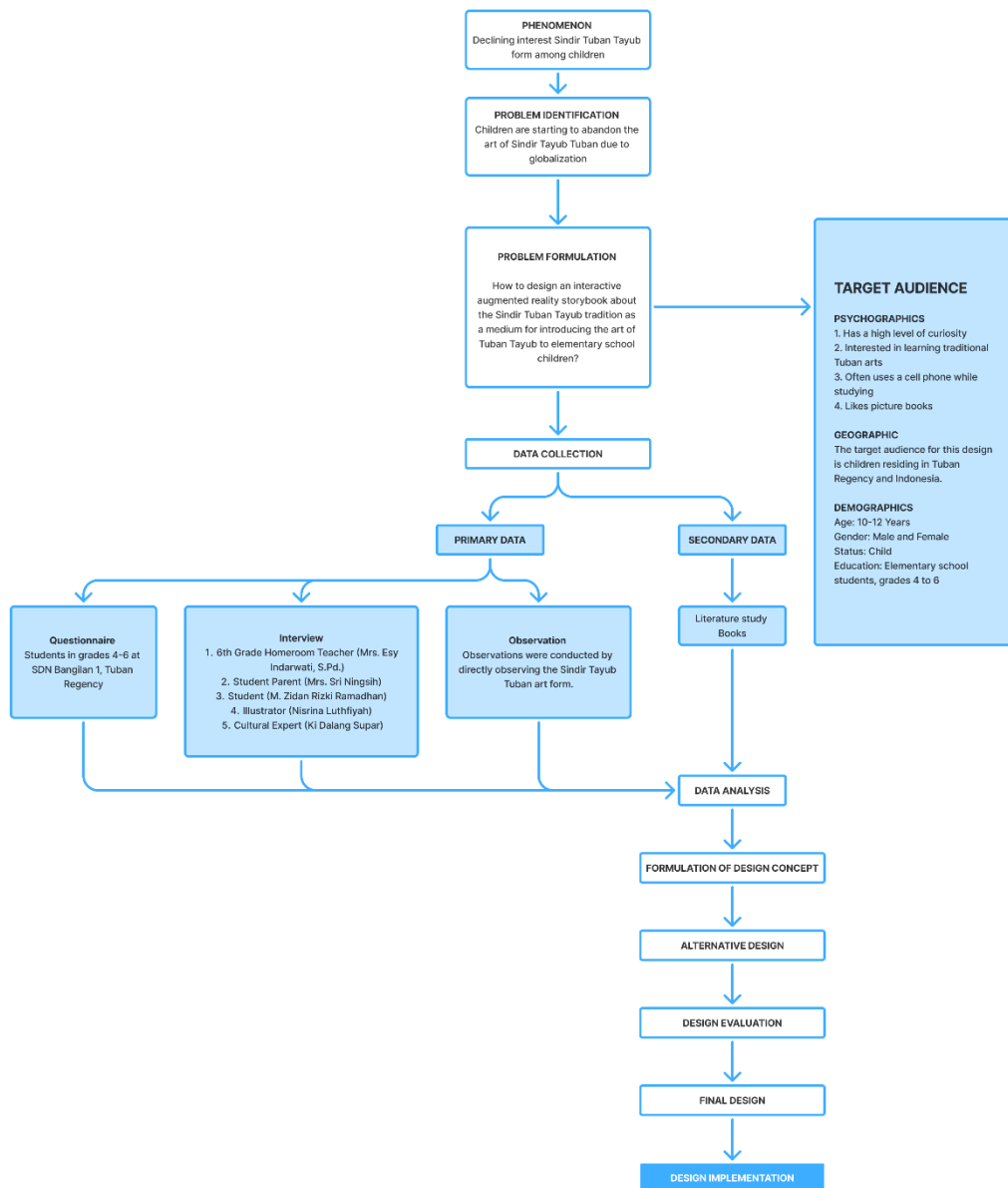


Figure 1.2 Planning Framework, 2025

(Source: personal documents)