

CHAPTER I INTRODUCTION

1.1. Background

The Era of Disruption is an era where there are many changes due to innovation . The term disruption itself began to be known in 1997 and became popular in 2015. The era of disruption itself is still ongoing as technology and digitalization are still happening . In this era of disruption, there are a lot of technological developments in the field of communication media. One of the communication media that is on the rise is (Darwanto et al., 2021) (Widiatmaka et al., 2022) *Virtual Youtuber* (Vtuber).

A vtuber is an individual who brings content with a 2D or 3D virtual avatar. The development of Vtuber media then gave birth to a lot of new and interesting content and entertainment for netizens. Vtuber was first popularized by one of the virtual content creators from Japan named Kizuna Ai in 2016 (Widodo et al., 2023) . From that moment, various other Vtubers from various countries with varied content appeared. Some of the content that is often presented by Vtubers are *gaming*, music, art, to *Free talk* or *Just Chat* where the Vtuber tells stories about his life or the people around him.



Figure 1.1 Kizuna Ai

(Source: <https://i0.wp.com/anievo.id/wp-content/uploads/2025/03/sdfyuhjkloi7654.webp?resize=1472%2C828&ssl=1>)

Vtuber in Indonesia itself began to be popular in 2019 where Ichikara (now Anycolor) opened a branch of his company, Nijisanji Indonesia. Nijisanji Indonesia introduced its first three members, namely Taka Radjiman, Zea Cornellia, and Hana Macchia. This step was then welcomed by Indonesian Netizens to other Vtuber companies from Japan such as (Najmaulya & Hapsarani, 2024) *Cover corp.* began to glance at Indonesia's potential in the world of Vtuber. *Cover corp.* or better known as the parent agency of Hololive then

introduced their first three Vtubers such as Moona Hoshinova, Ayunda Risu, and Airani Iofifteen.

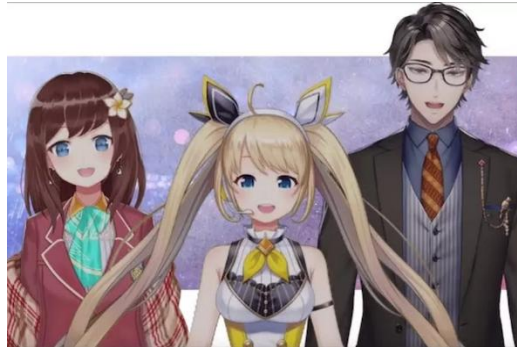


Figure 1.2 Nijisanji ID 1st Gen

(Source:

<https://assets.promediateknologi.id/crop/0x0:0x0/750x500/webp/photo/2023/04/11/Nijisanji-ID-2015216260.jpg>)

The presence of Vtuber Indonesia is a step forward in the world of Indonesian virtual entertainment. These Vtubers are also active in introducing Indonesian culture to the world with the diversity of characters and cultural backgrounds they have. Such as Airani Iofifteen from Hololive who is fluent in Sundanese, Nara Haramaung from Nijisanji ID who is fluent in Banjar, and many Indonesian Vtubers who introduce Indonesian culture from the ornaments they wear. Based on an interview conducted with the resource person Saladartist13 on October 4, 2025 as a content creator, although there are already many Vtubers who use cultural ornaments and local languages in introducing Indonesian culture. The number of Vtubers in Indonesia who focus on developing content about Indonesian culture is still very limited, even almost non-existent. One of the Vtubers who has introduced Indonesian culture, especially Balinese, is Zen Gunawan. In addition to wearing various kinds of Balinese ornaments, Zen Gunawan has also done *a livestream* about the condition of Bali during the Nyepi celebration. However, the Zen Gunawan Project has been officially terminated by his agency, Maha5 (Mahapanca) in 2023 and all *livestream* archives and youtube videos from Zen Gunawan have been *Takedown*. Therefore, a new Vtuber is needed that can introduce Indonesian culture in totality.



Figure 1.3 Zen Gunawan

(Source: <https://trakteer.id/storage/images/avatar/ava-Ggb71uy64KmjcmTUKnHWYNyEP0Rq66p11617446224.jpg>)

One of the forms of culture passed down by ancestors is folklore or *folklore*. Folklore contains various kinds of social values that apply in an area and is intended so that people in the area can maintain the values or norms that have been applied by their ancestors. The story also contains certain beliefs about moral values and religious beliefs such as spirits, spirits and gods.

Indonesian itself is very attached to various kinds of stories of mythological creatures that are very closely related to the moral values that apply in daily life. For example, the folklore of the South Coast, namely Nyi Roro Kidul. Myths in the area state that a person is not allowed to wear green clothes because green is the favorite color of Nyi Roro Kidul. After being explored more deeply from the scientific side, this taboo exists because the color green is very similar to the color of the water of the southern sea. And because of the strong waves on the South Coast, it makes it difficult for tourists or local residents who are carried away by the waves to find.



Figure 1.4 Nyi Roro South Illustration

(Source:

https://smpn11.bimakota.sch.id/upload/kontent/1713581505_365d25d41101ed45352a.jpg)

Beside the folklore of Nyi Roro Kidul which already famous among the public, there are still many folk tales that are passed down or from lesser-known puppet stories. One of

them is Sanghyang Anantaboga. Sanghyang Anantaboga himself is a puppet figure in the form of a snake dragon. In the puppet story, SangHyang Anantaboga is one of the gods who protects the earth, and is referred to as the God of the Buffer of the Earth. (Huda et al., 2017)

Sanghyang Anantaboga is a very important and philosophical character, as the God of the Buffer of the Earth, however, according to Ki Surwedi, through interviews conducted by researchers due to the limited narrative details about the life of this character, resulting in Sanghyang Anantaboga becoming more and more dissolved in time. Therefore, this can be a field to reconstruct the narrative of this character with the aim of introducing this character to the current generation and maintaining the relevance of Sanghyang Anantaboga without leaving the original background story. In addition, there are still many other mythological creature characters whose stories do not exist and the media is needed to preserve and retell the story of these mythological creatures.



Figure 1.5 Sanghyang Anantaboga
(Source:

<https://i.pinimg.com/736x/9a/b9/97/9ab997fb8a995c62f90247026b5b7df0.jpg>)

Based on the latest data available from the Central Statistics Agency (BPS), the 19–24 year old age group accounts for around 13.12% of the total internet users in Indonesia, showing that most young people in this age range are already actively connected digitally. This age group is part of a generation that grew up with digital technology, high social media attachment, and is a significant internet user in the consumption of online content, including video and interactive platforms such as Vtuber. This phenomenon is in line with the dominance of the younger generation in Indonesia's internet use, where national internet penetration reaches tens of percent of the total population and continues to increase every year.

With the urgency to introduce and preserve Indonesian culture, the designers compiled a questionnaire on September 14, 2025 – September 24, 2025 as the opening data of this design. This questionnaire contains the age range of the respondents and their interest in the media to be used as design. Of the 52 respondents collected from Vtuber and Webtoon connoisseurs, it is known that as many as 94.2% or 49 respondents aged 16-29 years or more are familiarly referred to as Gen Z. While as many as 5.8% are aged 30-44 years old or the Millennial Generation. Then, for the media chosen by the respondents, 53.8% or 23 people chose Vtuber media from digital comics, webtoons and other media. Then with the latest data through additional questionnaires conducted by researchers on March 3, 2026 – March 7, 2026 with 52 respondents. As many as 82.7% or 43 respondents were aged 19-24 years. Other data added also shows that as many as 88.5% of respondents or as many as 46 people still do not recognize Sanghyang Anantaboga. And 32.7% or 17 respondents did not know the story of the Mahabarata.

Based on the results of the questionnaire conducted, it shows the high interest of the audience in Vtuber media that takes the theme of mythological creatures. As well as seeing mythological characters such as Sanghyang Anantaboga whose story is less famous and slammed by other mythological creatures, a systematic design is needed to reintroduce the character. The main challenge in this design is how to transform Sanghyang Anantaboga from a passive character to be relevant again, with a more modern approach and can tell the story of another mythological creature without leaving the mystical element of the original story as the guardian of the earth's support.

1.2. Problem Identification

The problems in this design are:

- a. Based on an interview with Ki Surwedi on October 17, 2025, the limited *lore* and lack of popularity of the mythological character of Sanghyang Anantaboga require further adaptation.
- b. Based on an interview with Bayu Laksana on October 4, 2025, there are shortcomings in the content of Vtuber Indonesia that focuses on the preservation of culture in general and folklore in particular.
- c. Based on the questionnaire on September 14-24, 2025, respondents aged 19-24 years have a high interest in Vtuber media that introduces and preserves the stories of mythological creatures in Indonesia.

1.3. Problem Formulation

How to design Sanghyang Anantaboga Vtuber model as a media for Storytelling of Indonesian mythological creatures for 19-24 years old?

1.4. Problem Limitations

In this design, the researcher limited the scope of this research including:

a. Object of planning

The object of the design focuses only on the mythological character of Sanghyang Anantaboga.

b. Target audience

The target audience in this design is 19-24 years old

c. Output

The output of this design is a Vtuber character who does *Storytelling* content about the story of Indonesian mythological creatures.

1.5. Design Purposes

The purpose of this design is

a. Adapting the *lore* of the mythological characters of Sanghyang Anantaboga so that the story becomes more popular.

b. Creating content about cultural preservation, especially Indonesian folklore, through Vtuber media.

c. Creating Vtuber characters who introduce and preserve the stories of mythological creatures in Indonesia.

1.6. Benefits of Planning

The benefits of designing this Vtuber include

a. For DKV Students

Adding references to journal quotes about the design of Vtuber as a storytelling medium from the story of Indonesian mythological creatures.

b. For the preservation of Indonesian culture

Helping to preserve ancestral culture in the form of folklore with more modern and relevant packaging among young people.

c. For the development of Student media

Provides a structured Vtuber character design model that combines modern character design concepts with an in-depth study of mythology.

1.7. Conceptual Framework

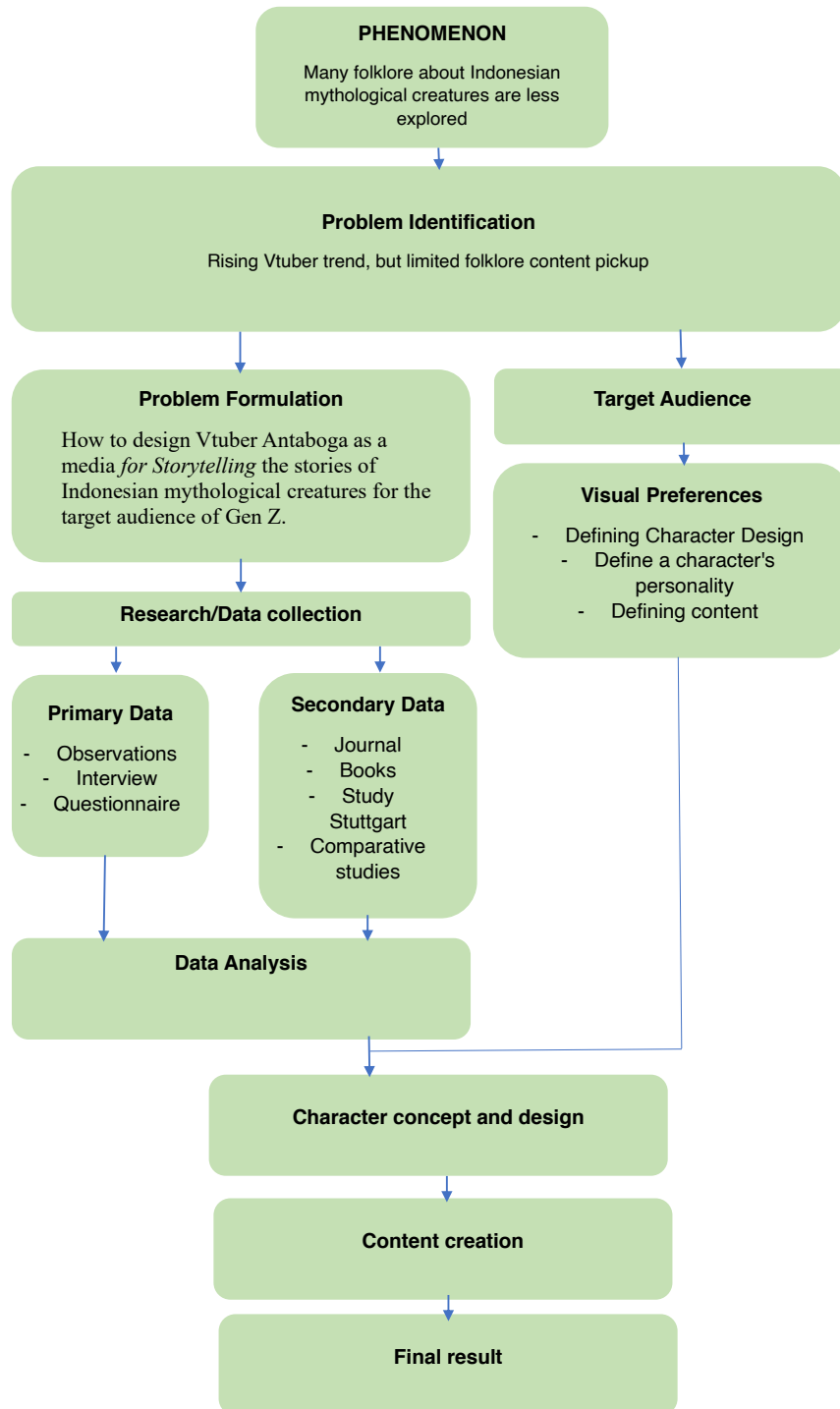


Figure 1.6 Conceptual Framework
(Source: personal documents)