Beyond the Lantern Festival: Designing Fantasy Illustrations Based on Lontong Cap Go Meh and Kelenteng Hok An Kiong

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ABSTRACT

This study examines the creative process behind the illustrations of the fantasy novel "Warisan Dua Dunia" based on the Lontong Cap Go Meh tradition in Hok An Kiong Temple, Surabaya. This tradition is an interesting example of Indonesian and Chinese cultural acculturation. A qualitative descriptive method with observation, interview, and documentation techniques was used in this study. The theoretical framework used includes Visual Language (Tabrani) and The Big Triangle (Mc Cloud). The results showed that the creative process of the novel illustration began with observation and reflection on the Lontong Cap Go Meh tradition. The researcher combined the results of observation and reflection with personal experience to form a personal interpretation visualized in a manga style. Imaginative and realistic visualizations based on Chinese culture enrich the work's aesthetics and transport the reader into an imaginary world full of meaning. This study shows that the combination of contemplation, personal interpretation, and manga visual style produces a work that is not only relevant to the younger generation but also opens up new interpretation towards tradisi Lontong Cap Go Meh in Hok An Kiong Temple.

Keywords: lontong cap go meh tradition, cultural acculturation, novel illustration, fantasy fiction, creative process

INTRODUCTION

The tradition of serving lontong during Cap Go Meh at Hok An Kiong Temple in Surabaya is a concrete example of the acculturation of Indonesian and Chinese cultures. This tradition reflects the process of adaptation and assimilation of Chinese society in Indonesia, where ancestral traditions are combined with local culture. Lontong, a typical Indonesian food, becomes an integral part of the Cap

Go Meh celebration, a traditional Chinese festival. This cultural fusion demonstrates the ability of Chinese society to live side by side and harmoniously with local culture. The Lontong Cap Go Meh tradition is not only a symbol of Chinese ethnic identity but also proof of the cultural diversity that Indonesia possesses. This shows that Indonesia is a multicultural country with various traditions that coexist peacefully.

Hok An Kiong Temple in Surabaya City, established since 1830, is the oldest building in Surabaya with a unique architecture similar to temples in China (Salim, 2016). An interview with Mrs. Rizky Sumartini, Junior Cultural Expert, Cultural Preservation Center Region XI (BPKW XI) East Java, revealed that Hok An Kiong Temple, as a historical building in Surabaya's Chinatown, has been designated as a cultural heritage in Indonesia.

The unique tradition of Lontong Cap Go Meh celebrated at Hok An Kiong Temple demonstrates the natural acculturation process between Chinese ethnicity and Indonesian society. Cap Go Meh is a Chinese holiday celebrated on the 15th night of the first month, marking the end of the Lunar New Year (Sai, S. M., & Hoon, 2012). Han Chinese celebrate Cap Go Meh by gathering with family and eating Yuan Xiao or dumplings (Bromokusumo, 2013).

The Lontong Cap Go Meh tradition at Hok An Kiong Temple combines Lontong, a typical Indonesian food, with the Cap Go Meh tradition from China. This fusion creates new cultural forms without eliminating old traditions, proving that Indonesia is a multicultural country with various coexisting and enriching traditions.

Ironically, despite the Lontong Cap Go Meh tradition at Hok An Kiong Temple Surabaya showcasing cultural richness and acculturation, the majority of the younger Chinese generation in Indonesia today is losing their cultural identity (Aryodiguno, 2019). This finding is reinforced by the results of an initial survey conducted for this research, which showed that 90% of respondents celebrate Chinese traditions and holidays but do not understand their origins or underlying values.

A pre-test conducted on 30 teenagers (Gen Z) aged 18-20 years old revealed their understanding of the Lontong Cap Go Meh tradition. Although they had basic knowledge of Cap Go Meh (71%), their knowledge of the differences in celebration between Indonesia and other countries, the Lontong Cap Go Meh tradition, and its ingredients were still low (53%, 67%, and 59% respectively).

This phenomenon shows the need to reintroduce Chinese culture to the younger generation in Indonesia. The younger generation is chosen as the target because they are the successors of the nation who need to have a sense of pride in the diversity of Indonesian culture. The introduction of Chinese culture as part of the national culture is expected to encourage the acceptance of diversity.

One approach to reintroduce Chinese culture to younger generations is through fantasy fiction. The novel "Warisan Dua Dunia" (Legacy of Two Worlds) was created specifically for this purpose, aiming to revive interest in Chinese customs, particularly the Lontong Cap Go Meh tradition at the Hok An Kiong Temple in Surabaya.

Popular fiction has a long history of influencing perceptions and ideas. This aligns with Neil Postman's view that media can promote and cultivate traditional cultural values (Postman, 1985). The target audience for this novel is Generation Z (Gen Z), born between 1995 and 2010 (Zemke, et al., 2000). This tech-savvy generation is known for being adaptable, critical thinkers, socially connected, and practical (Zis, et al., 2021). They heavily rely on visuals to understand popular works, especially text-based fiction.

Illustrations can bring a verbal script to life and provide a visual representation, helping Gen Z understand fictional works (Witabora, 2012). The researcher's initial survey on the reading habits of young Indonesian people regarding fantasy fiction novels showed that 95% of respondents stated that illustrations in novels help them visualize the story. Therefore, in the creation of this work, illustrations are used as a visual strategy for the script to be understood by the target audience.

Based on the above description, the research problem formulation is: What is the creative process behind the creation of illustrations for the fantasy fiction novel

"Warisan Dua Dunia" based on the Lontong Cap Go Meh tradition at the Hok An Kiong Temple? The purpose of this study is to reveal the creative process behind the creation of illustrations and the symbolic meanings contained therein.

RESEARCH METHOD

This study employs a qualitative descriptive method to understand the meaning and aesthetics of the novel's illustrations based on the Lontong Cap Go Meh tradition at the Hok An Kiong Temple. Data collection is conducted using three techniques:

1. Observation: Direct observation of the research object, namely the Lontong Cap Go Meh tradition at the Hok An Kiong Temple, is conducted. This includes observing the rituals, decorations, and community interactions within the tradition.

2. Interviews: Interviews are conducted with informants related to the research object, such as book publishers, cultural experts, and illustrators. The aim is to obtain in-depth information about the Lontong Cap Go Meh tradition, visual aesthetics, and expectations towards the novel's illustrations.

3. Documentation: Documentation is carried out to collect written and visual data related to the research object. Written data can be in the form of books, articles, and journals about the Lontong Cap Go Meh tradition and the Hok An Kiong Temple.

The theoretical framework used in this study consists of:

- **Visual Language (Tabrani)**: This theory is used to analyze the arrangement of visual elements in the illustrations.
- **The Big Triangle (Mc Cloud)**: This theory is used to understand the visual style and its proximity to reality.

The integration of these three theories is expected to produce illustrations that are appropriate and enrich the meaning of the novel based on the Lontong Cap Go Meh tradition at the Hok An Kiong Temple.

RESULT AND DISCUSSION

Prior to this research, the manuscript of the novel "Warisan Dua Dunia" had been completed (fig.1). The process began with an analysis of the philosophical values of the Lontong Cap Go Meh tradition at the Hok An Kiong Temple in Surabaya. The results of the analysis were interpreted into the novel's premise and theme. The premise and theme were then developed into the Controlling Idea, Complete Story Outline, and Characterization. All of these elements were woven into a 209-page, A5-sized fantasy novel consisting of 16 chapters. The novel tells the story of a Chinese-Indonesian teenager named Aileen/Ai Lian (爱莲) who helps her grandmother serve Lontong Cap Go Meh. When she misbehaves in the temple, she is transported to another world. To return home, she must recreate the Lontong Cap Go Meh according to her grandmother's teachings.

"Gimana?" Aileen menggaruk telinganya. Rasanya baru dua tiga hari lalu dia membersihkan telinganya.

Mama menepuk pundak Papa sambil tertawa. "Jangan bercanda terus, ah."

Papa tersenyum lebar. "Lho tapi benar, kan."

"Ya, tapi tidak begitu juga. Tuh lihat, Aileen sampai bengong."

Aileen mengerutkan kening. "Ma, Papa overdosis kopi ya?"

Mama terbahak sejenak lalu menarik nafas panjang. "Jadi begini, Aileen..."

Ucapan Mama terpotong oleh suara derai hujan di kanopi depan. Mama bangun dari sofa lalu mengintip ke taman belakang. Sejenak kemudian, dia kembali duduk. Kali ini di sebelah Aileen.

Mama mengusap rambut pendek Aileen. "Teman Papa dapat hadiah door prize wisata kapal pesiar waktu pesta Imlek kemarin. Tapi karena anaknya tiba-tiba sakit, dia tidak bisa pergi. Jadi tiketnya dikasih ke Papa."

Mata Aileen berbinar-binar. "Wisata kapal pesiar?!"

"Iya, berangkatnya lusa. Jadi Papa tadi sibuk mengurus permohonan cuti dan Mama kasih tahu Simbok apa-apa saja yang harus diperhatiin selama Mama Papa tidak di rumah."

"Kalau berangkat lusa, harus buru-buru beresin koper dong!" Aileen bangkit dari sofa dengan penuh semangat. Dia sudah hampir berlari menaiki tangga.

"Tapi Aileen gak ikut." Papa tiba-tiba memotong.

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Langkah Aileen langsung berhenti. Perlahan-lahan dia berbalik. "Apa?!"

"Tiketnya hanya untuk dua orang. Jadi Aileen gak bisa ikut."

"Kok gitu?" Aileen kembali duduk di sofa. "Memang gak bisa tambahan extra bed?"

"Memangnya kamu umur berapa?" Papa melipat tangan dengan kening berkerut.

Mama melempar bantal ke Papa. "Mama sudah bicara ke Wali Kelas kamu. Karena semester baru dimulai jadi belum bisa absen tidak masuk. Papa juga sudah mencoba mencari tambahan tiket tapi tidak dapat."

Aileen mendengus. Yaahhh, sayang banget... Padahal kalau di kapal pesiar, pasti bisa buat banyak konten. Carol dan Wulan pasti iri sama Aileen.

Eh tapi, Papa Mama kan pergi. Jadi Aileen ditinggal sendirian aja sama Simbok di rumah. Gak ada yang cerewet nyuruh tidur. Gak ada yang cerewet nyuruh belajar. Gak ada yang ngomelin 'HP terus!'

Viva La Freedom!!

"Nah jadi." Suara Papa membuat Aileen tersadar dari lamunannya. "Aileen menginap di rumah Ama selama Papa Mama pergi."

"APA?!"

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Figure 1. "Warisan Dua Dunia" manuscript
Source: author's documentation

The narrative of a novel is abstract and intangible, where its meaning can vary depending on the reader's interpretation. This is in contrast to visualization, which is tangible and concrete, where images can represent the described object more universally. Since prehistoric times, images have been used as a tool for storytelling before humans knew about writing and literature (Tabrani, 2005). Therefore, in this study, the researcher visualized the narrative of the novel "Warisan Dua Dunia" into illustrations.

Visualization in fictional fantasy novels plays an important role in strengthening the reader's understanding of the narrative and providing a richer experience in enjoying the story. Illustrations can help readers who have difficulty understanding abstract and intangible narratives.

Furthermore, illustrations can also serve as an additional layer of interpretation, providing new insights into the story and characters. By visualizing the novel, the researcher aims to create a more immersive and engaging experience for the readers, allowing them to explore the world of "Warisan Dua Dunia" in a deeper and more meaningful way.

The word "illustration" comes from the Latin "illustrare," which means "to illuminate." In fantasy fiction novels, the illustration style plays a crucial role in attracting the attention of Generation Z readers. Key elements to consider include striking color and shape composition, captivating visual storytelling, accurate cultural representation, and the ability to evoke emotions and imagination (Riyanto, 2005). Creative manga or digital art styles can serve as a gateway to transport Gen Z readers into a fantasy world filled with wonder.

The National Museum of American Illustration in Rhode Island, USA, defines illustration as a work of drawing that combines the creator's personal expression with visual representation to convey an idea (Witabora, 2012). In fantasy fiction novels, visualization is not just decoration, but an essential element that enriches the story and helps readers immerse themselves in the imaginative fantasy world.

The researcher chose the manga drawing style as the main visual feature in the fantasy fiction novel illustrations. This choice is a form of the researcher's personal expression and is in line with the concept of "comfort" in art. The manga style has distinctive characteristics such as dramatic facial expressions, ideal body proportions, and the use of dynamic visual effects. These characteristics allow the researcher to create illustrations that are attractive and easy to understand for Gen Z.

Moreover, the use of the manga style is expected to attract Gen Z's attention and help them imagine a fantasy world full of wonder. The distinctive visual characteristics and action-packed fantasy story are believed to help Gen Z understand and enjoy the storyline more easily.

The visual style of the manga illustrations in the novel "Warisan Dua Dunia" can be easily mapped using concept of the "Big Triangle" (Eriksson *et al.*, 2013) (McCloud, S., & Martin, 1993). This triangle maps visual styles from realistic to abstract visualization.
The triangle is divided into three parts:

1. **Realism:** Realistic visualization strives to accurately replicate the original subject, with fine details and a depiction that approaches reality.
2. **Surrealism:** Expressive visualization uses distortion and exaggeration to express specific emotions or ideas, with simple details and a focus on expression rather than accuracy.
3. **Abstraction:** Abstract visualization uses simple shapes and colors to create a specific impression, with simple lines and solid colors.

The illustrations in "Warisan Dua Dunia" primarily fall into the surrealism category. The characters are depicted with exaggerated features and expressions, and the backgrounds are often rendered in a simplified and stylized manner. This use of surrealism helps to create a sense of wonder and excitement, and it also allows the illustrator to convey the emotions and thoughts of the characters more effectively.

However, there are also some elements of realism in the illustrations. For example, the clothing and architecture are often depicted in a detailed and realistic manner. This helps to ground the story in the real world and makes it more relatable to readers.
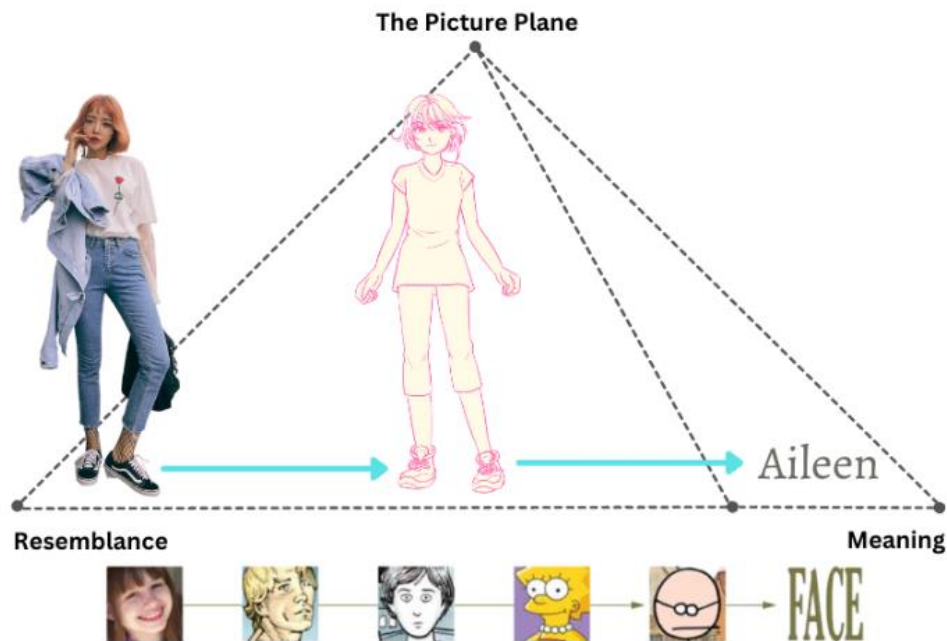

Figure 2. Scott Mc Cloud The Big Triangle
Source: author's documentation

The visual style of the manga illustrations in the novel "Warisan Dua Dunia" falls within the realm of Surrealism (Stylization) from the Big Triangle. This is evident in the use of distortion and exaggeration in the depiction of the characters, such as large eyes and colorful hair.

The researcher employed a manga style with simplified and exaggerated human proportions and anatomy to create character designs that would appeal to Gen Z. However, the characters of Aileen and her family are depicted as close to human as possible (semi-realistic) to make them appear believable (fig.3). Believable character design convinces the reader that the characters are alive and 'real' in the world they are designed for. It also allows the reader to empathize more easily with the characters.
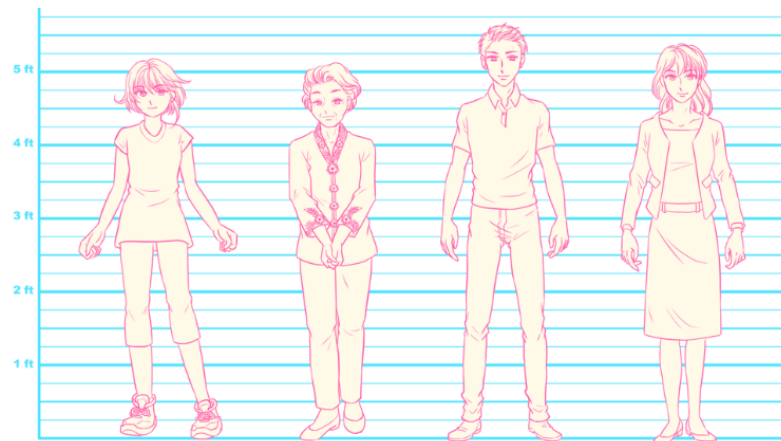
Figure 3. Aileen and her family
Source: author's documentation

In addition to the human characters, the novel "Warisan Dua Dunia" also features non-human characters who are the inhabitants of another world. These non-human characters are based on animals that are closely related to Chinese mythology and philosophy. Their presence aims to bring the imaginary world in the novel to life.

Cap Go Meh, as the closing of the Chinese New Year celebration which is closely related to the change of the zodiac, is the basis for the creation of magical characters related to the 12 zodiac animals in Chinese mythology. The presence of these non-human characters is expected to strengthen the fantasy and Chinese cultural elements in the novel "Warisan Dua Dunia" (fig.4).

Figure 4. The 12 zodiac animal (*shio*)
Source: author's documentation

The researcher chose an anthropomorphic style, a hybrid of human and animal, to depict the inhabitants of the other world. The aim was to create character designs that were memorable and appealing. Unlike the character of Aileen, the researcher did not create relatable characters when creating the 12 Shio. This was done to give a sense of "alienation" so that the reader could empathize with the main character who is thrown into another world.

The anthropomorphic style was also used to create preliminary sketches of the characters of the other world, which brought the researcher's imaginary world to life. The characters were created based on fauna ornaments commonly used in Chinese art and at the Hok An Kiong Temple, namely Deer and Chiwen. The use of preliminary sketches helped the researcher to visualize the characters and to ensure that they were consistent with the overall design of the other world (fig.5).

Figure 5. Deer Anthropomorphic
Source: author's documentation

The creation of illustrations for the novel "Warisan Dua Dunia" is based on Tabrani's (2005) Visual Language theory, which consists of two elements: Wimba (image) and Tata Ungkapan (grammar).

Wimba encompasses the characters, setting, and objects in the story. The Wimba in the illustrations of this novel emphasizes Sense of Place to build an immersive and engaging fictional world. The application of Sense of Place strengthens the atmosphere and helps readers visualize the story setting more clearly. Details of architecture, natural elements, fantastical creatures, and the characters' daily activities are depicted carefully to strengthen the atmosphere and help readers visualize the story setting more clearly.

Tata Ungkapan refers to the organization of visual elements such as lines, colors, textures, and composition. Tata Ungkapan in these illustrations is used to reinforce the meaning of the story and evoke emotions in the reader. The use of bright and high-contrast colors, dynamic lines, and detailed textures helps create a lively and energetic atmosphere.

The combination of Wimba and Tata Ungkapan creates illustrations that are not only visually appealing but also contribute to the overall narrative of the novel.
The creation of Wimba is the initial step in visualizing the story of the novel. The next stage is to arrange the Wimba within the picture plane to effectively convey the story. The arrangement of Wimba's content is based on the Wimba Method, which consists of five aspects: Shot Size, Camera Angle, Scale, Depiction, and Viewing Method.

Tabrani proposes the concept of Tata Ungkapan Dalam as the equivalent of grammar in literature for Visual Language. Its function is to convey narrative events to the reader. With Tata Ungkapan Dalam, the researcher is able to express the state of space in a single picture plane. Space here can refer to time, dimension, distance between objects, or location. Tata Ungkapan Dalam utilizes the way objects are depicted on the picture plane to present messages and meanings.

The researcher combined Wimba's Way and Deep Structure to create informative and communicative Wimba content. This helps readers understand the novel's story more easily and comprehensively. The following Table 1 - Table 5 is its application in illustration creation:

Prolog Illustration

Depiction: Wimba's style is characterized by its decorative and responsive web design (RWD) approach. Characters and other objects are arranged in a way that creates a visually pleasing composition without emphasizing volume.	**Inner Expression:** Wimba's use of composition to depict time and space is a key aspect of his style. He combines objects that are originally separate in a single image to create a sense of different spaces and times. This technique allows Wimba to convey complex narratives and emotions through his visuals.

Table 1. Prolog illustration
Source: author's documentation

Chapter One Illustration

| **Depiction:** The use of a close-up on Aileen's face draws the reader's attention to her emotions and expressions, making her the focal point of the image. | **Inner Expression:** Wimba's composition technique is also employed to further emphasize Aileen's importance. This technique involves using a combination of scale and positioning to make Aileen appear larger and more prominent than the other elements in the image. |

Table 2. Chapter one illustration
Source: author's documentation

Chapter Eleven Illustration

| **Depiction:** The characters and the entire picture plane are drawn in a way that expresses feelings, such as joy and wonder. | **Inner Expression:** The use of deep layout in the illustration serves to identify the space. It depicts the location of the village in another world, along with its inhabitants.

The combination of expressive drawing and deep layout creates a sense of immersion for the reader. |

Table 3. Chapter eleven illustration
Source: author's documentation

Chapter Fourteen Illustration

Depiction: It highlights the tense atmosphere and Aileen's fear during the trial.	**Inner Expression:** Aileen's central placement emphasizes her importance, while the surrounding Shio figures portray her isolation and vulnerability. The placement of the Dragon near Aileen signifies its authority in determining her fate.

Table 4. Chapter fourteen illustration
Source: author's documentation

After completing the initial sketches, the researcher conducted revisions and refinements to ensure that the illustrations matched the descriptions in the manuscript. The researcher identified key elements that needed to be highlighted and made improvements to the composition, perspective, and details of the illustrations.

The illustrations for the novel "Warisan Dua Dunia" were created in color to attract reader interest and showcase the richly colored architecture and decorations of the Hok An Kiong Temple. The illustration style was adapted from the semi-realistic Wimba visual style with slightly exaggerated expressions. This was intended to emphasize the youthful feel and fantasy genre of the novel. A striking color palette with soft lighting was used, based on the coloring style of Japanese animation.

The revision and refinement process resulted in illustrations that are engaging, informative, and coherent with the story of the novel. The illustrations help readers

visualize the fantasy world in the novel and understand the story better. The following are the results of the revision and refinement of the sketches:

Figure 6. Prolog illustration
Source: author's documentation

The revision of the sketch shows several significant changes. The shape of the building and the color of Ama's house are drawn based on the houses in the Pecinan area of Surabaya, precisely on Jalan Bongkaran, which is located right behind the Hok An Kiong Temple. The researcher's personal experience and nostalgia became the main basis in visualizing Ama's house.

These changes were made to make the illustration more accurate and in line with the story setting. Additionally, richer visual details were added to enhance the appeal and informativeness of the illustration.

Figure 7. Chapter one illustration
Source: author's documentation

The illustration of Ama and Aileen's family altar highlights the contrast between the second generation Chinese descendant (Ama) and the fourth generation (Aileen). Ama's Wimba Altar is meticulously crafted with references to a traditional Chinese family altar, complete with candles, incense, and figurines of deities. This signifies the strong presence of Chinese traditions and culture in Ama's generation. In contrast, Aileen's generation may not possess the same level of attachment to these traditions. Overall, the illustration depicts a shift in values and traditions across generations of Chinese descendants. The second generation, like Ama, holds firmly onto ancestral customs. Meanwhile, the fourth generation, exemplified by Aileen, exhibits a tendency to adapt to modernity and potentially leave behind some aspects of tradition.

Figure 8. Chapter eleven illustration
Source: author's documentation

To enhance the sense of mystery in the imaginary world, the researcher incorporated a mountainous landscape shrouded in mist, based on traditional Chinese mountain paintings. These paintings are often found as murals in the Hok An Kiong Temple. The use of this background is expected to evoke a mystical and oriental atmosphere in the created fantasy world.

Figure 9. Chapter fourteen illustration
Source: author's documentation

The illustrations in this chapter underwent minimal alterations during the finalization stage. The primary focus shifted to coloring and establishing clear

contrast between the individual shio characters. This ensures each shio is easily distinguishable for the reader.

The coloring process factored in the unique characteristics and symbolism associated with each shio. Additionally, optimizing the contrast between characters aimed to create visually engaging and easily understandable illustrations.

In addition to the novel's interior illustrations, a book cover was also created. The cover plays a crucial role in influencing readers' book-selection decisions (Sutanto, S. M., & Suhartono, 2022). Therefore, it should be representative of the novel's content and effectively communicate its essence to the target audience.

The cover illustration was designed with careful consideration of layout principles, particularly the placement of mandatory elements such as the title. The title was set in a display typeface designed to be persuasive and attention-grabbing (Ni Nyoman, & Udayana, et.al., 2022). The visual appearance of the chosen typeface had to reflect the fantasy fiction genre while maintaining readability and clarity.

Figure 10. Cover illustration and design
Source: author's documentation

The typographic concept for the novel's title, "Warisan Dua Dunia" (Inheritance of Two Worlds), was based on the signage of shops and temples in Surabaya's Chinatown. The word "Warisan" is set in alternating thick and thin serif capital letters. The word "Dua Dunia" is set in lowercase sans-serif letters with accented stroke endings, evoking the beauty and elegance of Peranakan culture (fig.10). The use of two distinct typefaces symbolizes the blending of Chinese and Indonesian cultures, which aligns with the novel's theme of "Warisan Dua Dunia."

CONCLUSION

The creation of the illustrations began with extensive observation of the Lontong Cap Go Meh tradition at the Hok An Kiong Temple. This observation encompassed not only the religious rituals but also the cultural aspects and symbolic meanings embedded within the tradition.

The resulting observations were then processed through a personalization stage. This personalization emerged from a combination of the researcher's contemplation and individual perspective towards the research subject. Contemplation refers to the process of deeply reflecting on the meanings and values embedded within the Lontong Cap Go Meh tradition at the Hok An Kiong Temple. Individual perspective, on the other hand, is influenced by the researcher's personal experiences, values, and preferences, such as their mood and past experiences.

The fantasy novel "Warisan Dua Dunia" blends contemplation, personal connection, and a manga visual style to offer a fresh interpretation of the Lontong Cap Go Meh tradition, making it relevant for younger generations. The researcher translates their personal experience with the tradition into manga-style visualizations, bridging the gap between the tradition and contemporary readers. This choice of visual style, favored by the researcher since 1997, provides modern relevance, artistic freedom, and unique characteristics that resonate with Gen Z.

The novel's illustrations are based on a desire for beauty, enjoyment, and uniqueness. An imaginative approach drawing on surrealism and magical realism creates a distinct aesthetic experience. Depictions of non-human creatures and the anthropomorphic visual style invite readers to explore an imaginary world and understand Chinese mythological characters. Elements of realism are present through the portrayal of real-world objects and settings. The intricate details and settings based on traditional Chinese paintings and Surabaya's Chinatown district create a work with a distinct character, drawing on its Indonesian-Chinese cultural heritage.

This fusion of tradition and imagination in the visualizations of "Warisan Dua Dunia" demonstrates the potential of reinterpreting traditions for younger audiences. This creative approach opens doors for exploring culture and history through a familiar and engaging medium for the younger generation.

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