**Reframing Indonesian Folklore: MOBA-Based Hero Character Design Of Balinese Goddess Danu from Barong Landung**

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**ABSTRAK**

Penelitian ini mengeksplorasi potensi desain karakter untuk mempromosikan budaya Indonesia dan melestarikan nilai-nilai tradisional dalam menghadapi globalisasi. Dengan memodernisasi Dewi Danu dari cerita rakyat Bali Barong Landung, penelitian ini bertujuan untuk menciptakan karakter yang menarik bagi audiens kontemporer, terutama mereka yang tertarik dengan permainan game online. Desain karakter ini menggabungkan gaya seni splash art semi-realistis untuk menyelaraskan dengan estetika visual genre game online. Metodologi penelitian kualitatif, yang dipandu oleh model ADDIE, digunakan untuk mengumpulkan data tentang karakter dan latar belakang cerita rakyatnya. Desain karakter yang dihasilkan, yang terinspirasi dari Dewi Danu, divisualisasikan dalam gaya poster splash art serupa dengan yang terdapat pada game MOBA. Untuk memastikan keefektifan desain, wawancara validasi dilakukan dengan para ahli dan kelompok pengguna ekstrim. Penelitian ini menyimpulkan bahwa mendesain karakter bergaya MOBA yang berakar pada budaya Indonesia membutuhkan pendekatan yang beragam. Proses desain yang komprehensif dan berulang-ulang yang melibatkan para ahli, ditambah dengan penelitian mendalam dan eksperimen langsung dengan game MOBA, sangat penting untuk memahami mekanisme dan gameplay yang mempengaruhi desain karakter. Selain itu, penelitian ini juga menekankan pentingnya kepekaan dan keaslian budaya dalam desain karakter untuk memastikan representasi cerita rakyat Indonesia yang akurat dan penuh penghormatan. Dengan memadukan elemen tradisional dengan estetika kontemporer secara efektif, desain karakter dapat menjadi alat yang ampuh untuk pelestarian dan promosi budaya.

***Kata Kunci***: *Desain karakter, Barong Landung, cerita rakyat Indonesia, game MOBA, splash art*

**ABSTRACT**

This research explores the potential of character design to promote Indonesian culture and preserve traditional values in the face of globalization. By modernizing the Goddess Danu from the Balinese folklore Barong Landung, the study aims to create a character that appeals to contemporary audiences, particularly those interested in online battle games. The character design incorporates a semi-realistic splash art style to align with the visual aesthetics of popular gaming genres.

A qualitative research methodology, guided by the ADDIE model, was utilized to gather data on the character and her folklore background. The resulting character design, inspired by the Goddess Danu, was visualized in a splash art poster style similar to those found in MOBA games. To ensure the design's effectiveness, validation interviews were conducted with experts and extreme user groups. The research concludes that designing a MOBA-style character grounded in Indonesian culture requires a multifaceted approach. A comprehensive, iterative design process involving experts, coupled with in-depth research and direct experimentation with MOBA games, is essential to understand the mechanics and gameplay that influence character design. Furthermore, the study emphasizes the importance of cultural sensitivity and authenticity in character design to ensure that the representation of Indonesian folklore is accurate and respectful. By effectively blending traditional elements with contemporary aesthetics, character design can serve as a powerful tool for cultural preservation and promotion.

***Keywords***: *Character design, Barong Landung, Indonesian folklore, MOBA games, splash art*

# INTRODUCTION

Indonesia is renowned for being rich and diverse in culture, but many Indonesians exhibit a preference for foreign cultures, often neglecting their own heritage. The globalization of cultures from countries like South Korea, Japan, and the United States has overshadowed Indonesian culture, leading to a dilution of our unique identity as it becomes increasingly influenced by foreign influences. In response to technological and societal advancement, these countries have been able to creatively implement their culture to integrate with modern society’s interests. On the other hand, the negative effects of globalization have their impacts on Indonesia, such as the reduced meaning in culture, the shifting of value, the creation of new lifestyles by the mass media as a result of the popular culture, and the disappearance of Indonesia’s identity as a nation (Saharuddin, 2022).

There are several factors that support the birth of a nation’s identity, divided into objective and subjective factors. The subjective factors include historical, social, political, and cultural factors of Indonesia (Suryo, 2002). Utilizing popular media as a means to promote a culture has been proven to be a great technique in preserving its legacy. Taking Japan for instance, the adaptations of their folklores into films or animes prove that folklores, a cultural heritage from the past, could contribute to the country’s pop culture industry in this global era (Sari, 2019) .

Previous attempts to adapt Indonesian folklore into MOBA game characters have yielded positive results. One notable example is 'Kadita the Ocean Goddess' in Mobile Legends: Bang Bang, inspired by the legend of Nyi Roro Kidul. Research indicates that this character has been well-received by millennials and Generation Z, demonstrating the potential for successfully integrating traditional culture into modern pop culture (Budi & Megawati, 2022). Employing a similar framework, this study intends to develop original character design concepts rooted in Indonesian folklore, mirroring the success of characters like Kadita and Gatotkaca from Mobile Legends: Bang Bang (figure 1).

A collage of a cartoon character

Description automatically generated

**Figure 1** Heroes “Kadita” (left) and “Gatotkaca” (right) from MLBB

Source: https://mobile-legends.fandom.com/wiki/ (2018)

The popularity of the game genre MOBA (Multiplayer Online Battle Arena) reaches 3,5 billion users worldwide with the age groups of 21.5% of less than 20 year olds, 49.9% of 20-29 year olds, 22.8% of 30-39 year olds, and 5-7% of more than 40 year olds. According to the Indonesia MPL Press Conference dated August 11 2021, there are more than 34 million active MLBB players in Indonesia each month, dominated by millennials and generation Z aged 18 to 30 years old.

Folklores, an asset containing local social and cultural values of a country, are often used as the base for quite a number of heroes in MOBA games. Among the million wonders of Indonesia, there are still uncountable folklores that are not often heard of aside from the popular ones. The mission is to introduce people to the lesser known tales, wrapped in a modern setting.

Renowned for its abundance of beauty in both culture and nature, Bali is widely known for its terraces, oceans, traditions, and many more. In their religion, the Balinese rice farmers worship the primordial goddess of lakes and rivers, Goddess Danu, which is believed to govern the growth of all rice fields in Bali. The water goddess resides in her temple *Pura Ulun Danu Batur* and rules over the crater lake of Mount Batur. It is believed that the goddess irrigates the fields, therefore those who do not follow her laws may not possess her rice terraces (Huang, 2020) , hence her importance in the Balinese culture.

Leveraging the growing popularity of the gaming industry, this research aims to develop a MOBA game character design inspired by the primordial goddess of lakes and rivers, Goddess Danu. This character design seeks to reach a broader audience and contribute to the preservation of traditional Indonesian folklore.

# RESEARCH METHOD

To comprehensively understand the character development process for this project, various methods were employed with regard to both qualitative and quantitative approaches. This paper was done using the ADDIE model (i.e., Analysis, Design, Development, Implementation, and Evaluation), which is an approach widely used in design to ensure defined and effective stages (Peterson, 2003).

**Analysis Stage**

To provide an accurate portrayal of the Goddess Danu and avoid cultural appropriation, it is crucial to conduct comprehensive research of the folklore. The required sources surround topics of the folktale Barong Landung, the Goddess Danu in Balinese Hinduism, and modern interpretation of cultural elements. Multiple literature studies were collected and used as the base reference for the character design and background story, including relevant academic journals, articles, and publications. Subsequently, it is also important to recognize the market’s interest for a direct appeal to the target audience. This information was obtained through case studies by analyzing various successful culture-based character designs from gaming companies.

**Design Stage**

In order to create a strong character design, there needs to be a powerful storytelling behind the character. The folklore will be modified into a modern setting without erasing its cultural essence.

**Development Stage**

In this stage, the character design was created mainly based on the statue of the goddess located in the upstream of Lake Batur in Bali, combined with modern touches of fantasy-based game attributes. The results produced in this stage include: the initial character design of the goddess, character profile, title design sketches, and progress of the splash art which will be finalized in the next stage.

**Implementation Stage**

The creation of the splash art as a visual representation and a title design as branding elements are based on the brainstorm during the previous stage. All outcomes are created digitally using Adobe Photoshop.

**Evaluation Stage**

Interviews with experienced experts for data validation and extreme users for market testing using qualitative methods were also conducted to strengthen the design, providing firsthand perspectives. The available designs will be tested to the experts and extreme users to find holes, inaccuracies, and shortcomings.

# RESULT AND DISCUSSION

**Character Design Theories**

Characters are fundamental in any piece of work, not to mention in game designs. Character designs cannot be fictional as they must be based on ideas of the actual world (Yu, & Tsao, 2022), with the story background referring to the historical culture or myths and legends, and details referring to adapted ancient costumes. The visual attributes of a character heavily influence how viewers perceive and connect emotionally with the characters (Pradantyo, et al, 2021). Effective character design requires a nuanced understanding of the culture being represented, encompassing both overt elements like traditional attire and subtle cues like body language and facial expressions (Sutanto, 2024). The importance of user-centric design in game development is proven by how a broader audience attraction is possible through their desires for self-expression, visually appealing characters, an emotional connection with the game world, and other factors for the player’s enjoyment (Li, 2023).

**The Goddess of Lakes and Rivers**

Danu (Sanskrit: दनु, IAST: Danu) is given the responsibility to ensure a steady flow of water to the fields and gardens of Bali. The goddess receives prayers and offerings from Balinese farmers, and temples built in her honor: including the renowned Ulun Danu Beratan Temple in Bedugul. Dewi Danu is the water goddess of the Balinese Hindus (figure 2). She is one of two supreme deities in the Balinese tradition, along with Lord Vishnu. In Sanskrit dānu means “liquid, drop." As a word for "rain" or "liquid", dānu is compared to Avestan dānu "river", and further to river names like Don, Danube, Dneiper, Dniestr, etc.



**Figure 2** The statue of the Goddess Danu at Lake Batur

Source: Bertaud, Jade (2024)

**The Tale of Barong Landung**

The goddess Danu appears in the folktale *Barong Landung*. According to the book *Tarian Barong Landung* by I Wayan Adnyana, this folktale was connected to the reign of King Sri Jayapangus of the Balingkang Kingdom in the late Bali era in 1181-1269 A.D (Adnyana, 2017) . who married the daughter of a Chinese merchant named Kang ChingWie from the dynasty Cung or Sung. As told by Ida Bagus Agung Wicaksana, the both weren’t given the gift of a child so the king went to Mount Batur to meditate to the gods(Wicaksana, 2021). The King fell in love with the Goddess Danu, claiming that he was an unmarried man, got married in secret and had a child together. The worried Kang ChingWie eventually set off to search for her husband, only to find him with his new wife in a small hut. The goddess was infuriated and instantly annihilated the married couple. The people of Balingkang were saddened to see their beloved rulers meet their tragic ends and asked Goddess Danu for mercy for they would be unable to live their life. Their sincerity moved the goddess, so she created a tribute from their ashes as two giant statues known as *Barong Landung.*

**World Building**

World-building plays a crucial role in character design, particularly in narrative-driven media such as comics, animation, and video games. The process of creating a believable and immersive world not only enhances the aesthetic appeal but also significantly influences character development and audience engagement(Talgorn, & Ullerup, 2023). This subsection will delve into the world-building process for the character to be designed.

1. **Behind the Title “Sovereign: the Divine Vengeance”**

The term *SOVEREIGN* (/ˈsäv(ə)rən,ˈsävərn/) itself is entitled to the primordial Hindu goddess of lakes and rivers, Dewi Danu—meaning “a supreme ruler or a monarch”. The Goddess Danu is worshiped by many Balinese farmers who consider water as a crucial element for rice harvesting; to ensure bountiful harvests and a prosperous life. Associated with the legend *Barong Landung*, this piece takes on Goddess Danu’s wrath against King Sri Jayapangus along with his wife, Queen Kang Ching Wie. She took revenge upon the King for his deception; for wasting her love on someone who had already pledged in a marriage vow.

1. **Background Story**

Following the *Barong Landun*g incident, Goddess Danu emerges as the island’s great guardian in order to protect the people against chaos up to this day. As an immortal being, imagining the goddess of Lake Batur adapting to the modern world among humans would be an intriguing scenario of a fuse between the ancient and the contemporary. She may not appear before the humans much, and would prefer to help them discreetly from her residence in Lake Batur, hidden from the outer world. If the situation insists, she would step up whenever inconveniences occur due to her protective nature.

Personality-wise, she would still be as benevolent as she had always been. Though as benevolent as she had always been, her demeanor shifted to a much more mature yet unstable personality due to the incident with King Sri Jayapangus. Her power gets leveled-up drastically when fueled by rage. Reflecting her status as a divine being, the goddess Danu would possess a range of powers related to water, nature, and spirituality. She has *Naga* as her creature companion, and *Asparas* (celestial nymphs) as her minions, and *Pratima* (sacred statues) as her puppets (Jayapangus as *Barong Landung* and Kang ChingWie as *Patung Bekung*).

**Character Design Process**

1. **Goddess Danu**

In creating a modern folklore-based character, it is important to keep the symbolic characteristics from the original tale. Using the statue of Goddess Danu at Lake Batur as the main reference, the crucial elements needed to maintain the cultural aspects in a modernized version of the character, thereby reinforcing cultural continuity (Nuryantiningsih & Yanti, 2021). The visual resources referenced by the researcher are outlined in Table 1.

**Table 1** Visual elements of Goddess Danu’s statue

Source: various sources

|  |  |  |
| --- | --- | --- |
| **Name** | **Visual** | **Description** |
| Kendi or  Goddess’ Vessel |  | Typically depicted holding an emblematic jar/vessel of water priestesses and goddesses, symbolizing Dewi Danu's association with water, fertility, and abundance. |
| Lotus Flower |  | Often depicted holding or surrounded by lotus flowers. Great symbolic significance in Hinduism and Buddhism, representing purity, enlightenment, and spiritual growth. |
| Necklace: *Badong* |  | An accessory worn on the necklace to cover the shoulders. |
| Upper arm bracelet: *Gelang Kana* |  | Worn on the upper arm, symbolizing self control. |
| Belt: *Ampok-ampok* |  | Worn around the belly as a belt to hold the fabric. |
| Headpiece: *Gelungan* | A headdress of a person  Description automatically generated | Worn on the head as a crown. |
| Forehead symbol: *Petitis* |  | A symbol that binds human senses and thoughts to prevent negativity from coming in. |

Afterwards is the brainstorming phase where the researcher explores various outfit design sketches while imagining the goddess in a modern setting. The brainstorming produced 10 sketches (figure 3), each with its own concepts.

A sketch of a person

Description automatically generated

**Figure 3** Brainstorming sketches of the modern version of Goddess Danu

Source: researcher’s documentation (2024)

Out of the 10, the design on the far right was chosen for further exploration. Amongst all the styles she had seen through the decades, she might have her heart on the 1930s’ fashion, seeing as how it matches her image perfectly: elegant, divine, glamorous, feminine, sophisticated, and luxurious, giving off the vibes of a noblewoman. The researcher began the design by establishing a flowing silhouette characterized by soft curves, potentially suggesting femininity and grace. Visual design elements, including silhouettes, can be carefully crafted to elicit specific gender perceptions and emotional reactions from the audience (Kumar, 2021).

Sketches of a person in a dress

Description automatically generated

**Figure 4** Sketch of the modern version of Goddess Danu

Source: researcher’s documentation (2024)

This sketch was created based on the references listed in the Table 2 below:

**Table 2** Visual representation of Goddess Danu

Source: various sources

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Reference** | | | **Visualization** | |
| **Source** | **Part** | **Description** | **Visual** | **Description** |
| The statue of the Goddess Danu at Lake Batur by Jade Bertaud (2024) | A statue of a person with a flute  Description automatically generated | Kendi/Goddess’ Vessel: | A drawing of a penguin  Description automatically generated | The Goddess has the same exact vessel and is imagined as a property for one of the Goddess’ skills. |
| A statue of a person standing on top of a pineapple  Description automatically generated | Lotus Flower | A drawing of a bird  Description automatically generated | Worn on the hat as a substitute for Goddess Danu’s *Gelungan* |
| A close up of a belt  Description automatically generatedA close-up of a person's dress  Description automatically generated | Accessories: *Badong, Gelang Kana, Ampok-ampok, and Gelungan* | A drawing of a person's ear  Description automatically generatedA drawing of a flower  Description automatically generatedA drawing of a bird  Description automatically generated | These attributes are modified into a more modern look while still maintaining its original designs: Smaller necklace, arm-bracelet to earrings, simpler belt with chains as its straps, and a part of the crown as a headpiece on one side. |
| “Dolores Gray in the stage production Destry Rides Again” by Friedman-Abeles (1959) | A person in a white dress and hat  Description automatically generated | A large hat, evening dress, and scarf of Dolores Gray, an icon in the 1950s. |  | Shallow crowned with a large circle brim and simple decoration: a cluster of Lotus flowers on one side. This hat replaces the goddess’ original headpiece which carries symbolic significance related to her divine attributes. The evening dress and scarf are gradient to transparent at the ends to symbolize water. |

After the digitalization of the sketch, further exploration was conducted to determine the colors and some other additional features (figure 4).



**Figure 4** Color exploration and additional features

Source: researcher’s documentation (2024)

The final design (figure 5) was a combination of the features in Figure 4. Out of the three, the shade ‘teal’ is the most suitable for a lake setting. Maintaining her long hair and adding arm cuffs are also to keep her original features.



Figure 5 Final character design for Goddess Danu

Source: researcher’s documentation (2024)

1. Puppets: The King and the Queen



**Figure 6** Barong Landung puppets during the Galungan Celebration

Source: baliaround.com (2024)

The goddess Danu controls the king and the queen as her puppets (figure 6). Therefore, creating a puppet figure with doll-like characteristics are the main intent for these additional character designs.

To enhance the puppet characteristics, integrating traditional puppet traditions from respective backgrounds increases cultural bond within the characters. Peking Opera or Beijing Opera (京剧) is a traditional Chinese theatrical art form that emerged during the late 18th century, it often explored universal themes and moral lessons, engaging audiences emotionally and intellectually (Liu, 2024). Peking Opera tells a wide range of stories from Chinese history, mythology, folklore, and literature. The origins of Wayang Wong can be traced back to the broader tradition of wayang performances in Indonesia, which includes various forms of puppetry and drama (Supriyanto, 2016). In Bali, "Wayang Wong" (human puppet) is a type of dance-drama that incorporates masked actors and human-sized puppets to enact stories from the Hindu epics, such as the Ramayana and Mahabharata. Both are traditional theatrical performances which combine music, vocal performance, mime, dance, and acrobatics to present stories from their own history, folklore, and classical literature. Both involve elaborate costumes, stylized movements, and sometimes even props. Table 3 below listed some characteristics of both characters:

**Table 3** Characteristics of King Sri Jayapangus and Queen Kang ChingWie

Source: various sources

|  |  |  |
| --- | --- | --- |
|  | King Sri JayaPangus | Queen Kang ChingWie |
| Factual | * Ruled the Balingkang kingdom in 1178-1181 AD during the Warmadewa dynasty * Descendant of the renowned ruler Airlangga * Regal attire: elaborate royal attire for his royal status as a king. * Headdress with jewels, decorated robe with intricate patterns or symbols of royalty. * Loved by the people | * Daughter of a Chinese merchant * Traditional Chinese attire: long, loose-fitting robe called a "ruqun" (襦裙). * Silk fabric with elaborate designs and rich, bright hues such as deep red, imperial yellow, emerald green, and royal blue for wealth. * Embroidered Silk Slippers (绣花鞋) * Beloved and memorable character |
| As a Puppet | * Characterization: dignified, precise and graceful gestures, menacing * Prop: Sword | * Characterization: playful and mischievous, lively, engages in playful antics, a tease * Prop: Playful instrument such as a flute |
| Visual references | “Wayang Wong Ramayana” by Gede Partha Wijaya | “The Drunken Concubine” from Beijing Opera by VCG Photo |

Combining both the historical and cultural visual elements, the character designs of King Sri Jayapangus and Queen Kang ChingWie are created with regard to historical accuracy. Other visual references were used to keep the characters’ authenticity towards the historical timeline, such as garments, accessories, and many more (figure 7).



**Figure 7** Final character design for the puppets

Source: researcher’s documentation (2024)

**Visual Identity**

To accentuate the royal ancient aspects, the logotype was created with gold as its base and traditional ornamental elements as seen in Balinese tradition. Using the typeface ‘Blowar’, this logotype enhances the game aspects through its tender but strong personality (figure 8). Some modifications were then made to enrich the logotype, bringing it closer to Goddess Danu’s visualization. A few assets were also made as complementary elements (figure 9).





**Figure 8** “Sovereign” logotype

Source: researcher’s documentation (2024)

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**Figure 9** Visual assets

Source: researcher’s documentation (2024)

**Splash Art Poster**

Surrounded by royal puppet companions, Goddess Danu exudes an aura of authority and supreme power over the waters. The desired aesthetic is one of strength, intimidation, and elegance. The illustration should convey a sense of invincibility, utilizing dynamic movements to create a forceful and imposing presence (figure 10).

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**Figure 10** Illustration process

Source: researcher’s documentation (2024)

The illustration underwent several refinements and iterations, culminating in the final design presented in Figure 11. To fully integrate the character into the MOBA game genre, character information pages were added (Figure 12).



**Figure 11** Final result

Source: researcher’s documentation (2024)



**Figure 12** Character information page

Source: researcher’s documentation (2024)

**Design Validation**

To validate the character design, qualitative data collection through expert interviews is essential. For a comprehensive evaluation, interviews should be conducted with three key segments: a gatekeeper (an expert in the subject matter), a key informant (a significant expert), and an informant (a representative of the target audience). Table 4 presents the interview informants, one from each segment:

**Table 4** Informants of the validation interview.

source: researcher's documentation

|  |  |  |
| --- | --- | --- |
| **Source** | **Background** | **Questions** |
| Ida Bagus Purwa Sidemen, S.Ag., M.Si | * Doctorate of Religion and Culture Studies in Universitas Hindu Indonesia Denpasar * Executive Director of Tourism at PHRI Bali * Lecturer in various universities | * The story of Barong Landung * The story of Goddess Danu * Detailed explanation of Goddess Danu’s statue * Feedbacks as a religion & culture expert |
| Is Yuniarto, S.Sn. | * General Manager at Bumilangit Comic * Creator of the hero “Gatotkaca” in MLBB * More than 18 years of experience in the publishing industry * Creator of Garudayana & Grand Legend Ramayana Comic Series | * Opinion on the project * Validating a character design whose story originates from local folklores * Key visual points to improve * Aftermath follow up * Feedbacks as an folklore-based character designer and IP specialist |
| Vallene Laurencia Viendry Sujarwo | * Extreme user: Official KOL of MLBB * Part talent for Dewa United E-sports * Game influencer and content creator (456k on Instagram and 2.7M on Tiktok | * Overall opinion on the project * Feedback as a MOBA game player * Suggestions for further improvisations |

The character design project received predominantly positive feedback from the interviewees. Informants appreciated the initiative to preserve traditional culture in the modern world. However, Mr. Yuniarto offered several suggestions for improvement if the design were intended for a MOBA game character. He recommended a more sophisticated and lively appearance, suggesting that the large hat was acceptable, but the design needed more exaggerated fantasy elements, such as additional outfit attributes and magical effects. The Balinese attributes should also be more prominent. Vallene suggested completing the character statistics to provide more comprehensive information, including hero compatibility, skill combinations, and lane preference.

# CONCLUSION

Character design plays a pivotal role in creating compelling characters that resonate with players on an emotional level. Effective character design involves crafting compelling storylines, developing engaging personalities, utilizing visually appealing representations, and establishing clear character goals. Characters with rich backstories, particularly those rooted in cultural traditions, can stand out and evoke deeper connections with audiences.

This research aimed to create a character design inspired by the Balinese folktale "Barong Landung" that aligns with the attributes of MOBA games, appealing to a younger generation and promoting cultural preservation. The resulting character, Goddess Danu, along with her character statistics, visual branding assets, and two additional characters, were validated by experts. However, further revisions are necessary to achieve a more precise outcome.

The findings of this research highlight the significance of cultural awareness in character design. By promoting awareness and appreciation of traditional cultures, character design can serve as an educational tool for younger audiences.

Several limitations were encountered during this research. First, the character's striking similarity to Kadita, another Indonesian-based character in MLBB, due to their shared water element and racial origins, raised concerns. Second, time and resource constraints limited the scope of the design process. Third, there was a risk of cultural appropriation if the design deviated from the original folklore. Finally, the perception and appreciation of the character varied significantly based on the player's background.

To address these limitations and enhance future research on character design with similar themes, the following recommendations are offered:

1. **Engage with diverse experts:** Collaborate with experts from various cultural and industry backgrounds to gather a broad range of insights and perspectives throughout the development process.
2. **Experiment with MOBA gameplay mechanics:** Gain a deeper understanding of technicalities and gaming attributes by actively experimenting with MOBA gameplay.

By implementing these recommendations, future research can further explore the integration of cultural aspects into popular culture, creating more authentic and meaningful character designs.

In conclusion, this research demonstrates the potential of character design to promote cultural preservation and engage audiences on a deeper level. By carefully considering factors such as cultural awareness, character development, and gameplay mechanics, future character designs can contribute to the revitalization of traditional cultures in the digital age.

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