

Culture-based Animation: Inserting Indonesian Local Culture in Animation Series 'Si AA'

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Abstract

Indonesia offers many opportunities to use local culture's potential in producing Indonesian animation. The greatest idea is to make an animation that is based on the characteristics of traditional or local arts from each region. This research analyzes the Indonesian local cultures inserted in the animation series Si Aa' created by RANS Animation Studio. This research uses descriptive qualitative research. The documents are taken from 9 videos of the animation series "Si Aa" released in 2020 and 2021. The result analysis shows that there are 12 examples of Indonesian local culture in 'Si Aa' animation series such as 1) Inserting a local language "Sundanese", 2) Inserting local story (folklore) of Timun Emas, 3) Inserting regional Dance "Jaipong", 4) Inserting regional musical instruments "Angklung". 5) Inserting regional music instrument "Gamelan". 6) Telling an Indonesian national hero "Kapitan Pattimura". 7) Showing a palace building "Keraton". 8) Inserting regional performing arts "Wayang Suket". 9) Inserting regional Performing Arts "Ondel-ondel". 10) Inserting traditional game "Gangsing", 11) Inserting local handicraft "Tenun", 12) Showing tourism place destination in Maluku, 13) Inserting local custom "Tandur". Through animation, the creator conveys the local culture by recognizing and appreciating an Indonesian identity in their work. Initially, culture-based animation served simply as a means of Indonesian cultural preservation.

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Introduction

One of the popular entertainment facilities for people as audiences is watching films. Therefore, nowadays films are not only for entertainment but can also be a means of education as well as a medium to convey certain messages. The film itself is a complex art form and a unique medium of

communication whose influence can reach all social segments of society. Films bind audiences emotionally and have great aesthetic power.

One genre of film is cartoon or animated films (animation). Alexander (2021) states that the animated film industry has been significantly developed since its inception.

Cartoons or animated films are one of the entertainment media currently found on television and cinema, both domestically and internationally. The popularity of animation cannot be separated from the visual style that is very attractive to the eyes, with unique and varied stories, making it easy to enjoy in various circles. On the other hand, animated entertainment media are films that use animation techniques as the medium.

Huang (2017) states that with the fast development of the global economy and society, animation has gained considerable attention as an essential factor in the global cultural industry. According to (Belkhyr, 2013), an animation may be seen as a business that commercializes and standardizes cultural production. Animation has another significant aspect that arises from its cultural worth and nature, in addition to being a company that develops, distributes, and sells marketable items.

Animation is a medium that may depict a visual phenomenon in its entirety. Animation is not just an image-driven art, but it also depicts motion. Because natural laws do not bind an animation to interpret motion, there are no restrictions on motions that cannot be performed in the actual world or captured in a live-action film. So, in the animation, the characterizations may be quite loose and give up a lot of possibilities for investigation (Ardiyansah, 2012). This makes animation a popular medium for grabbing the audience's attention, particularly in the age of digital animation technology. Animation production differs from film production in that it relies on various technologies and skills (Yoon & Malecki, 2010).

Animation is being utilized for more than just amusement and has made inroads into other industries such as culture. This statement is supported by Shang (2015) that animation scene design is a kind of visual art that includes not only the creation of the tale's background but also the reflection of the animation characters and the visual expression of the storyline as time passes. As a result, animated pictures with a national cultural meaning might be loved and enjoyed by audiences worldwide.

Animation and culture influence each other, there is an element of reciprocity between the two, film influences culture after previously culture is the background for making a film. The values contained in the films that are watched affect the reality of life in society. The film is used as a mirror to look at or to see how culture works or lives in society (Sari, 2018). In general, culture is meant to be preserved in its status quo, preserving the status quo of its origins (Omar & Ishak, 2011). The culture of a location has been utilized as a source of inspiration for animation production. In animation, the process of cultural commodification results in culture-based animation goods. Initially, culture-based animation served simply as a means of cultural preservation. However, as it develops, it becomes a commodity product (Yasa, 2019).

Indonesia offers many opportunities to use local culture's potential in producing Indonesian animation (Sugihartono, 2018). Wikayanto et al. (2019) define that local cultural identity in a country affects how the form of animation works in that country. The greatest idea is to make an animation based on traditional arts characteristics. While, Widjanarko et al. (2021) state that through animation, the author wanted to convey that preserving this culture was enough by recognizing, appreciating, seeing, and listening to Indonesian identity in their work.

There are many animation movies or series that have been released in Indonesia. One of them is *Si Aa'*. Through RANS Animation Studio, Rafathar's daily story is presented in an animation entitled *Si Aa*. This story, it is not only filled with fictional characters, but the *Si Aa* also presents several characters taken from people closest to Rafathar. Funny and adorable, the story of *Si Aa* with various stories represents Rafathar's happy childhood life (Afifullah, 2020). Before airing on ANTV, the animated series *Si AA* aired on Raffi Ahmad's Rans Entertainment YouTube channel. *Si AA*'s animation that airs on ANTV attends several new characters to entertain fans of this animation. Besides Rafathar, Raffi Ahmad, and Nagita Slavina, several other characters also attract children to watch it.

There are several previous studies related to culture in an animation films. The first, is written by Shang (2015). The results reveal that aspects of Chinese traditional culture, such as ink painting, paper cutting, Chinese opera, shadow puppetry, and Chinese architecture, are used in the creation of animated films. In creating the scene, we may use classic ornamental motifs. For example, in "Havoc in Heaven," "Lingxiao Hall" and "Peach Garden," show traditional cultural elements are used. Second, Basid (2016) states that several player characters in the animated series Adit, Sopo, and Jarwo show the Sundanese dialect of Kang Ujang, dangdut, and the presence of Warung Tegal. Third, Yasa (2019) states that animated films like "Mulan" about Chinese legends, "Kung Fu Panda" about kungfu culture, "Upin Ipin" about Malaysian culture, "Adit and Sopo Jarwo" and "Knight Kriss" about Indonesian culture, and "Si Uma" about Balinese culture were created as a result of the commodification of culture. Fourth, Hasri et al. (2020) state that locally generated products like Kampung Boy, Upin dan Ipin, BoBoiBoy, and Ajen Ali not only contain global transmedia narrative qualities but also have substantial local content relating to Malaysian cultures and values integrated with them.

Fifth, Sya et al. (2020) state that the animated film Si Entong through two episodes "Sorry physically and mentally yes" and "Liang Liong" has reflected pluralism through interactions made by Entong with his friends of different ethnicities and cultures through the knowledge component, mindfulness (awareness), and skills (ability). Sixth, Ruslan et al. (2021) state that Si Pitung was portrayed as a local Betawi hero who promoted character idealism. Subcultural tensions arose in the story as a result of social cognition, resulting in heroism based on social imagination. Seventh, Swatriani (2021) states that each character in Binekon of Belantara Studio's animation is a cultural representation of the Indonesian archipelago, Sumi from Sumatra, Jabo from Java, Kale from Kalimantan Island, Sula from Sulawesi Island, and Papu from Papua Island. Eighth, Bangsawan (2021) states that the elements of Javanese culture in the animated film Knight Kris are represented through scenes, characterizations, setting, background music, and Javanese ethos and noble values.

Ninth, Tia & Metty (2021) state that Doraemon animated film can be a medium for learning Japanese culture. The respondents became more aware of the cultural terms *Genkan*, *Ofuro*, *Tatami*, *Dorayaki*, *Kotatsu*, and *Futon*.

Based on previous studies above, shows similarities and differences with this research. All previous studies and this research have the same focus on culture in animation films or series. In the differences, those studies have different objects of research related to the movie. The first study focuses on Chinese traditional culture in Chinese animated films. The second study focuses on multiculturalism in Adit, Sopo, and Jarwo series. The third study focuses on animated films like "Mulan" about Chinese legends, "Kung Fu Panda" about kungfu culture, "Upin Ipin" about Malaysian culture, "Adit and Sopo Jarwo" and "Knight Kriss" about Indonesian culture, and "Si Uma" about Balinese culture. The fourth study focuses on Malaysian local culture in Kampung Boy, Upin dan Ipin, BoBoiBoy, and Ajen Ali. The fifth study focuses on animated Si Entong reflects Indonesian and Chinese culture. The sixth study focuses on Si Pitung film that reflects Indonesian culture, especially local Betawi. The seventh study focuses on Binekon films representing Indonesian culture. The eighth study focuses on Knight Kris films representing Indonesian culture especially Javanese culture. Then, the ninth study focuses on Doraemon film as a medium for learning Japanese culture. The object of this research is different from those studies. This researcher is interested to conduct a study about the Indonesian animation series "Si Aa" Through RANS Animation Studio, Rafathar's daily story is presented in an animation entitled Si Aa. Now, this animation series is still being aired on TV in Indonesia. Therefore, this research is to analyze the kind of Indonesian local cultures inserted in the animation series Si Aa'.

Methodology

This research applies descriptive qualitative research. Aveyard et al. (2011) state that qualitative research is useful when looking for in-depth answers to questions that cannot be answered numerically. In qualitative research, statistics are not used; the findings are descriptive and interpretive. So, the result

and findings of this research are explained descriptively without using numbers or statistics.

This research involved documents in collecting the data as it can be used as the sole focus for data collection and analysis (Given, 2015). Documentation is one method of collecting qualitative data by viewing or analyzing documents made by the subject himself or by others about the subject a large number of facts and data are stored in materials in the form of documentation. Most of the available data are in the form of written form, but this document can be in the form of electronic data such as audio or video. The document used in this research is 10 videos of animation series taken from the YouTube Channel “RANS Entertainment” which can be accessed on https://www.youtube.com/channel/UCvA9_f5Lwk-poMynabtrZPg. There are several animation series have analyzed in this research.

The method of analyzing data used three concurrent flows of activity: data reduction, data display, and conclusion (Silverman, 2009). In this study, researchers used animated video images or subtitles, scanned material, typed subtitle data, and compiled the data according to the source of information. Researchers discard unnecessary and organized data which has been reduced giving a sharper picture of the observation of the results is a theme. The researcher presents the analysis in the form of pictures, figures, tables, matrices, carts, or graphics so that the data is organized, and arranged so that will be easier to understand. Next, the researchers concluded the result descriptively.

Results and Discussion

This research is to analyze the Indonesian local cultures inserted in the animation series Si Aa'. Based on the findings, there are several Indonesian local cultures found in the animation series Si Aa'. The examples are as seen in the pictures below:

Picture 1. Local Language “Sundanese”



Source: RANS Entertainment

Based on picture 1 above, the title of the animation series entitled “Si Aa: Teman Kembar Baru Di Sekolah Bikin Heboh” which be released on 11 December 2020. This story begins with the appearance of two twin girls named Cilla and Celly in Matahari’s class. At minute 01.12, it was seen that they were introducing themselves in front of the class by using the Sundanese language. This is written in the dialog subtitle “Saya teh Cilla, kalau ini teh Celly”. Kita teh dari Sukabumi” (I am Cilla, and this is Celly. We are from Sukabumi). This dialogue shows the local language such as Sundanese used in the dialog uttered by the twin girls named Cella and Celly in the dialogue. They also mention that they are from Sukabumi. It also shows the name of a city that is located in Indonesia, such as Sukabumi in West Java.

Picture 2. Local Story of Timun Emas



Source: RANS Entertainment

Based on picture 2 above, the title of the animation series entitled “Si Aa: Dongeng Timun Mas” which is released on 10 June 2021. This story begins with a little storyteller coming to Matahari’s class. Then, the little storyteller told one of the famous fairy tales “Timun Mas” by using hand puppets to retell the story.

Picture 3. Regional Dance “Jaipong” Scene



Source: RANS Entertainment

Based on picture 3 above, the title of the animation series entitled “Si Aa: Belajar Tari Jaipong” which is released on 15 June 2021. This story begins when a student in Matahari's class sees a brochure “Jaipong Dance Competition” for Kindergarten children in groups. Then some girl students wanted to take part in the competition, where the prize for the competition was a year's worth of education savings. The girl students started practicing the Jaipong dance but they had difficulty with the movements. Then they were taught by one of the little dancers. Next, they performed their Jaipong dance in front of their teachers and school friends, and finally, they were chosen to represent the school for Jaipong dance competence.

Picture 4. Regional Musical Instruments Scene



Source: RANS Entertainment

Based on picture 4 above, the title of the animation series entitled “Si Aa: Raffi Jadi Guru Angklung” which is released on 27 March 2021). This story begins with the teacher of Matahari's class who asks his students to practice playing a musical instrument because of the creation stage next week in class and they will later perform angklung.

Picture 5. Regional Music Instrument “Gamelan”



Source: RANS Entertainment

Based on picture 5 above, the title of the animation series entitled “Si Aa: Belajar Kesenian Tradisional” which is released on 13 November 2021). The story begins with a student who is asked by his teacher to play the gamelan. Then suddenly he was in a place where many dancers were dancing to the accompaniment of gamelan music. Next, there was a king who met him and took him to the palace to show him various musical instruments in the gamelan.

Picture 6. Indonesian National Hero “Kapitan Pattimura”



Source: RANS Entertainment

Based on picture 6 above, the title of the animation series entitled “Si Aa: Belajar Dari Keberanian Kapitan Pattimura” which is released on 19 November 2021). This story begins with Rafathar asks her father why Pattimura appears in money 1000 thousand rupiahs. His father then tells that Kapyain Pattimura, it's a very famous hero from Maluku, he is very meritorious to the people of Maluku When against the invaders,

Picture 7. Palace Building “Keraton”

Source: RANS Entertainment

Based on picture 7 above, the title of the animation series entitled “Si Aa: Belajar Kesenian Tradisional” which is released on 13 November 2021). This story begins with Rafathar meeting with a king then and taking him to the palace. As we see in that the picture shows a traditional palace or Kraton.

Picture 8. Regional Performing Arts “Wayang Suket”

Source: RANS Entertainment

Based on picture 8 above, the title of the animation series entitled “Si Aa: Belajar Kesenian Tradisional” which is released on 13 November 2021). This story begins with the king inviting Rafathar to look around the palace. The king said if children want to be puppeteers, they can study at the palace. Then Rafathar saw two men playing Wayang Suket.

Picture 9. Regional Performing Arts “Ondel-ondel”

Based on picture 9 above, the title of the animation series entitled “Si Aa: Ondel-Ondel Pak Oyoy” which is released on 11 February 2021). This story begins when the children are frightened when they see something scary, and Mr. Oyoy says that it is not a ghost but Ondel-ondel. Mr. Oyoy told about the history of Ondel-ondel. Then some children played with it.

Picture 10. Traditional Game “Gangsing”

Source: RANS Entertainment

Based on picture 10 above, the title of the animation series entitled “Si Aa: Perang Gangsing” which is released on 9 March 2021). This story begins when children want to battle in playing Gasing. They play it during break time, then they continue after school.

Picture 11. Local Handicrafts “Tenun”

Based on picture 11 above, the title of the animation series entitled “Si Aa: Belajar Dari Keberanian Kapitan Pattimura” which is released on 19 November 2021). This story begins when Rafathar’s family goes on vacation to Ambon, Maluku. When they got there, they were greeted and wrapped in a typical woven cloth “kain tenun” from Maluku.

Picture 12. Tourim Destination in Maluku



Based on picture 12 above, the title of the animation series entitled “Si Aa: Belajar Dari Keberanian Kapitan Pattimura” which is released on 19 November 2021). This story begins when Rafathar’s family goes on vacation to one of the destination tourism places (beach) in Ambon, Maluku. The picture shows that the scene takes location in Ora Beach Maluku.

Picture 13. Local Custom “Tandur”



Based on picture 13 above, the title of the animation series entitled “Si Aa: Petualangan

Ke Jakarta Pada Masa Lalu” which is released on 6 November 2021). This story begins when Rafathar’s mom says that the plants planted in Indonesian soil can thrive. For example, planting rice, cloves, coconut and is rich in marine products. It makes other nations jealous. This made Rafathar imagine how Indonesia used to be.

Indonesia is a rich country. Not only in terms of natural resources but also in cultural diversity. The area that stretches from Sabang to Merauke makes it an extraordinary Indonesian cultural diversity. This diversity triggers the motto *Bhineka Tunggal Ika* which means different but still one. Despite various ethnic groups, cultures, religions, and groups, Indonesia is still one unit. The motto, which comes from the Old Javanese language, confirms that the diversity that exists in our country is the wealth and beauty of the Indonesian nation that other countries do not have. Indonesia has several forms of cultural diversity that characterize each region, such as traditional houses, traditional ceremonies, traditional clothes, dances, musical instruments and songs, national weapons, special foods, etc.

In the animation series entitled “Si Aa”, it is found there are several Indonesian local cultures appear and displayed in the scenes or dialogues as stated in the table below:

Table 1. Indonesian Local Cultures in “Si Aa” Animation Series

No	Time Released	Title of Animation Series	Local Culture
1.	11 December 2020	“Si Aa: Teman Kembar Baru Di Sekolah Bikin Heboh”	Local Language “Sundanese”
2.	10 June 2021	“Si Aa: Dongeng Timun Mas”	Local Story of Timun Emas
3.	15 June 2021	“Si Aa: Belajar Tari Jaipong”	Regional Dance “Jaipong”
4.	27 March 2021	“Si Aa: Raffi Jadi Guru Angklung”	Regional Musical Instruments “Angklung”
5.	13 November 2021	“Si Aa: Belajar Kesenian Tradisional”	Regional Music Instrument “Gamelan”
6.	19 November 2021	“Si Aa: Belajar Dari Keberanian Kapitan Pattimura”	Indonesian National Hero “Kapitan Pattimura”
7.	13 November 2021	“Si Aa: Belajar Kesenian”	Palace Building “Keraton”
8.	13 November 2021	“Si Aa: Belajar Kesenian Tradisional”	Regional Performing Arts “Wayang Suket”
9.	11 February 2021	“Si Aa: Ondel-Ondel Pak Oyoy”	Regional Performing Arts “Ondel-ondel”
10.	9 March 2021	“Si Aa: Perang Gangsing”	Traditional Game “Gangsing”

No	Time Released	Title of Animation Series	Local Culture
11.	19 November 2021	"Si Aa: Belajar Dari Keberanian Kapitan Pattimura"	Local Handicrafts "Tenun"
12.	19 November 2021	"Si Aa: Belajar Dari Keberanian Kapitan Pattimura"	Tourism place destination in Maluku
13.	6 November 2021	"Si Aa: Petualangan Ke Jakarta Pada Masa Lalu"	Local Custom "Tandur"

Based on the table above, it shows that there are several Indonesian local cultures in "Si Aa" animation series such as 1) Local Language "Sundanese", 2) Local Story (folklore) of Timun Emas, 3) Regional Dance "Jaipong", 4) Regional Musical Instruments "Angklung", 5) Regional Music Instrument "Gamelan", 6) Indonesian National Hero "Kapitan Pattimura", 7) Palace Building "Keraton", 8) Regional Performing Arts "Wayang Suket", 9) Regional Performing Arts "Ondel-ondel", 10) Traditional Game "Gangsing", 11) Local Handicraft "Tenun", and 12) Tourism Destination in Maluku. The descriptions are as follows:

1. Local Language "Sundanese"

As we can see in the findings above, the characters in the animation series "Si Aa" use Sundanese language in the dialogue both in conversation with her twin or with other friends. While others use Indonesian. The characters retold from Sukabumi. Here, the characters often say "teh" and "mah". The word "teh" and "mah". Sundanese has meaning in affirming particles. In Sundanese, the affirming/reinforcing particle is known as *kecap panganteb*. This particle works as a focus marker. The focus markers "teh" and "mah" are particles that speakers of the language use very often Sundanese in everyday conversation. However, the use of these three particles in the sentence must be low or fit, so it doesn't seem forced. Sundanese is spoken by people living in the western part of Java Island, especially in West Java. It shows that language diversity (multilingualism) cannot be separated from cultural diversity (multiculturalism). In terms of culture, language is a cultural aspect, the wealth of language is something beneficial (Devianty, 2017). The various languages will reflect the cultural richness that exists in the user community (multicultural). Language shows

unique and humane characters to differentiate between human beings and other creatures.

2. Local Story (folklore) of Timun Emas

As we can see in the findings above, the character tells the story of Timun Mas. The local Story (folklore) of Timun Emas and the Giant is from Central Java. Timun Mas looks at the elements forming culture in the story plot. It can be interpreted as elements and cultural values of the Javanese people as collective owners contained in the story. In the Timun Mas story, women have a very important role important, the main characters in this story are women, which implies that in the cultural characteristics of the Indonesian people, and Java, in particular, Women are considered to have an important role in life.

3. Regional Dance "Jaipong"

As we can see in the findings above, the characters in the animation series "Si Aa" dance Jaipong. The characters' costumes and movements are similar to the origin. Jaipong is a regional dance from West Java. The costumes or clothes used in this jaipong dance generally wear a *kebaya* with bright colors and the subordinates in the form of *jarit* cloth with *batik* motifs. The size of a costume usually wears a loose size, especially at the bottom because it has to be adapted to lively and dynamic movements. At the head, the dancers usually wear a bun that is beautified with decorations such as crowns and flowers to add to the beauty and elegance of the dancers. The waist is usually also equipped with a scarf, which is also used as a dance accessory to look more elegant. Various kinds of regional dances and their origin are mandatory knowledge to recognize the diversity of Indonesian culture. The art of dance is an expression of the soul in the form of motion with a certain accompaniment. Movement in dances always has value and is different from everyday

movements. Every kind of regional dance that exists, must have different characteristics as well as their meaning.

4. Regional Musical Instruments "Angklung"

As we can see in the findings above, the characters in the animation series "Si Aa" play Angklung. Angklung is from West Java. This musical instrument was confirmed as a world cultural heritage native to Indonesia by UNESCO (United Nations Educational, Scientific and Cultural Organization) in 2010. *Angklung* is included in the group of instruments that, in terms of music, are called idiophones, instruments whose body itself emits sounds or tones when we touch or hit them. *Angklung* is made of bamboo, which is played by vibrating or shaking it to produce a distinctive sound in the composition of two, three, and up to three tones. four tones in every size, both large and small. How to play Angklung is easy. One hand holds the *angklung* frame and the other shakes the bottom of the angklung to produce sound. There are three basic techniques for playing it, namely *kalurung* (vibrated), *centak* (jerked), and *tengkep* (vibrating one tube while the other tube is held so that it does not vibrate).

5. Regional Music Instrument "Gamelan"

As we can see in the findings above, the characters in the animation series "Si Aa" play *Gamelan*. *Gamelan* is the root of Javanese culture. Philosophically, gamelan is identical to the Javanese way of life. *Gamelan* is the root of Javanese culture. Philosophically, gamelan is identical to the Javanese way of life. In Javanese society, gamelan has an aesthetic function related to social, moral, and spiritual values. In short, gamelan is an inseparable part of Javanese life. *Gamelan* is an ensemble or combination of several musical instruments, such as the xylophone, drum, and gong. This combination has a non-diatonic tone system that delivers a beautiful sound when played in harmony. Over time, the Javanese *Gamelan* stood alone as a musical performance complete with singers named *Sinden*. Gamelan consists of instruments, namely *Gendang*, *Gong*, *Suling*, *Bonang*, *Siter*, *Rebab*, *Kempul*,

Kempyang, *Kethuk*, *Saron*, *Gender*, *Slenthem*, *Kemanak*, *Cemplung*.

6. Indonesian National Hero "Kapitan Pattimura"

As we can see in the findings above, the character in the animation series "Si Aa" tells about Kapitan Pattimura. Pattimur or known as Kapitan Pattimura is a national hero from Maluku (Syahrir, 2020). He has the real name Thomas Matulesy from the Matulesia family (Matulesy). Pattimura's courage and determination inspire and become an example for the next generation. Pattimura was willing to sacrifice his life for the sake of the Indonesian nation.

7. Palace Building "Keraton"

As we can see in the findings above, the character in the animation series "Si Aa" visits the palace. Keraton (Javanese: Kraton or Karaton) is an area where a ruler (king or queen) rules or where he lives (palace). The shape of the roof of the palace building is usually in the form of a pyramid. Apart from being the queen's residence, the Kraton, or palace also functions as a cultural center and the center of government for the king or sultan on the island of Java. Just like a house, a palace or palace consists of several parts of a building or place that have different functions, often philosophical, cultural, and religious meanings. The development of Islamic influence in the archipelago can also be seen in its very diverse relics.

8. Regional Performing Arts "Wayang Suket"

As we can see in the findings above, the characters in the animation series "Si Aa" play *Wayang Suket*. *Wayang* is one of the various cultural heritages of the past in Indonesia. *Wayang* is one of the cultural arts that stands out among many other cultural works. In the scene, it appears of *Wayang Suket*. One of the diversity of Indonesian wayang is the "Wayang Suket", which is an imitation of a shadow puppet figure, only made of grass or *suket* in Javanese.

9. Regional Performing Arts “Ondel-ondel”

As we can see in the findings above, the characters in the animation series “Si Aa” see and play *Ondel-Ondel*. *Ondel-Ondel* is in the form of a giant doll made of woven bamboo and decorated with human-like clothes and accessories. In the show, this doll is moved from the inside by someone who is usually a boy because of a fairly heavy load. It has been passed down from generation to generation, this culture contains symbols and deep meanings. The red male *Ondel-Ondel* mask means that men must be brave and brave, while the women’s mask means that they must maintain chastity. The coconut flowers on the *Ondel-Ondel* head mean strength. The coconut tree has strong roots that can utilize all elements of its body.

10. Traditional Game “Gangsing”

As we can see in the findings above, the characters in the animation series “Si Aa” play Gasing. Gasing is one of the traditional games in Indonesia, Traditional games are part of the variety of cultures that grow in Indonesia. Before the onslaught of technological developments emerged, various traditional games had colored the lives of Indonesian children. The appearance of the top also depends on the area of origin. Some are oval, some are shaped like hearts, cones, and cylinders, and some are shaped like flying saucers. The top consists of the head, body, and legs (axis). However, the top's shape, size, and section vary according to each region. Traditional games as the nation’s cultural heritage that are popular and still played in various regions until now are one of the elements of national culture still alive and developing in every region in Indonesia. This means that in advancing national culture, we must not ignore the existence and life of traditional games, as elements of regional culture, which will color the personality and enrich the national culture.

11. Local Handycraft “Tenun”

As we can see in the findings above, the characters in the animation series “Si Aa” wears *Tenun*. Maluku also has many traditions

that are a heritage of Indonesia’s cultural wealth. One of the traditions that have been passed down from generation to generation by the people of Maluku, is the activity of making weaving. This cloth is also usually used for hanging for every important guest who comes to Maluku. Moluccan woven cloth does have its philosophical meaning. The production process of this woven fabric also does not use modern tools. Traditional spinners use cotton threads, and the coloring does not use artificial dyes but natural dyes derived from wood roots and leaves. This woven fabric is made with a simple principle: combining threads lengthwise and transversely. Most of the existing woven fabrics are dominated by stripes and interspersed with certain patterns adapted from the natural surroundings, such as animal motifs, plant motifs, and human motifs.

12. Tourism Destination in Maluku

The character in the animation series “Si Aa” visit one of the tourist places on the beach in Maluku. Tourism has a close relationship with certain elements, such as culture, the environment, sustainable development, the impact of tourism on the environment, and social impacts. Culture significantly affects tourism in the future. Tourism is a combination of products and service products. Both are interconnected, needed, and produced by tourism. Tourism activities require interaction between tourists as service users and hosts as service providers. In the reality of social life, one form of culture cannot be separated from other forms of culture. Trying to highlight an attraction to trigger tourists to the uniqueness of cultural tourism has a close relationship with certain elements such as culture, environment, sustainable development, the impact of tourism on the environment, and social impacts. Culture can be a very interesting object for every ethnic community.

13. Local Culture “Tandur”

As we can see in the findings above, the characters in the animation series. One example of Javanese science is *tandur* (planting rice). *Tandur* is simply an abbreviation of *Tanam Mundur*, which is a way

of growing rice that has become a habit for farmers in Indonesia. The rice seeds are planted one by one at a certain distance by the farmer while walking backward. Planting rice is not just planting rice seeds in the ground, after that it's done. It's not that simple according to Javanese knowledge. *Tandur* is a life practice, which in each part or series has its meaning or wisdom. *Tandur* as a tradition of planting rice also has a philosophy or meaning, namely backward to move forward, everything has size, simplicity, humility, and hard work. The great philosophies of our ancestors all have strong meanings and symbols. "*Tandur*" simple activity turned out to be a very deep philosophy.

Animated films are known to the public today and their existence is increasingly growing in the market. The positive development of this animation inspires some producers and culturalists to preserve their particular traditional culture that is increasingly marginalized. Animation can be considered an appropriate and effective medium to introduce one country's culture to another. The animation that raised culture as a notion of creation was restricted to preserving and presenting culture to the public before it became a commodity. As the public responds favorably to culture-based animation, it evolves into a product, a company, and an endeavor to conserve culture. Local cultural elements in Indonesian animation can be seen as more the creator's efforts in representing/reconstructing all forms of cultural identity in Indonesia as a reflection of reality in the world really that settles in his memory into animated film media.

Every artwork created by Humans is a reflection of the culture that is around it. This representation allows humans to shape their character and identity alone while still preserving the culture local as the main influence. If pulled into the realm of animation, it can be said that every animation creator will carry an identity culture to a certain degree in each animation work as a form of existence representation of the surrounding culture. In other words, each animation reflects the effects of the cultural situations in which the animation was made. Animated films can be used as inspiration for revitalizing or

preserving community culture, both cultural objects that are increasingly marginalized and the culture of the community that still exists.

Conclusion

There are several Indonesian local cultures found in 'Si Aa' animation series such as the use of Local Language "Sundanese", Local Story (folklore) of Timun Emas, Regional Dance "Jaipong", Regional Musical Instruments "Angklung", Regional Music Instrument "Gamelan", 6) Indonesian National Hero "Kapitan Pattimura", Palace Building "Keraton", Regional Performing Arts "Wayang Suket", Regional Performing Arts "Ondel-ondel", Traditional Game "Gangsing", 11) Local Handycraft "Tenun", and 12) Tourism Destination in Maluku.

The animated film industry in Indonesia cannot be underestimated. Reliable animators began to rise and produce proud works. The Indonesian film industry is currently not behind other countries. One of them, the animated film industry, is increasingly showing progress. Suppose the many existing cultures of society, especially traditional culture that is increasingly being abandoned by the community are revitalized into the media animation and are displayed with a sufficient portion on television and media. In that case, it will positively impact and become a habitus in society. Local animation creators should Indonesia multiply to include Indonesian cultural identity into the work animation to form a perception about the characteristics of Indonesian animation in the minds of more domestic and foreign animation audiences broader in the future.

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