

BACHELOR OF ARTS IN MULTIMEDIA STUDIES
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**UNIVERSITY OF THE PHILIPPINES
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**SEA: A GAME-BASED APPROACH IN PROMOTING SOUTHEAST ASIAN
CULTURAL AWARENESS THROUGH SOUTHEAST ASIAN FOLKTALES**

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Acceptance Page:

This paper prepared by **JOSHUA ALBERT C. DEMA-ALA** with the title: “**SEA: A GAME-BASED APPROACH IN PROMOTING SOUTHEAST ASIAN CULTURAL AWARENESS THROUGH SOUTHEAST ASIAN FOLKTALES**” is hereby accepted by the Faculty of Information and Communication Studies, U.P. Open University, in partial fulfillment of the requirements for the degree Course.

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BIOGRAPHICAL SKETCH

Joshua Albert C. Dema-ala, also known as Jung Josh, is a Filipino-Southeast Asian university student who is passionate in arts and digital media. He specializes in 2D-pixel art, graphic design, and photography. He also has a huge interest in video games like *Minecraft*, *Stardew Valley*, and *Cult of the Lamb* and aspires to be a video game developer in the future.

Since his junior years of high school, he became aware of Southeast Asian culture and the cultural connections many of these cultures have to the Philippines—his home country. He since then became part of an online community of Southeast Asian culture enthusiasts and grew his knowledge and interests of the region. Through the development of *SEA*, he aspires to help many Southeast Asians in realizing the beauty of being part of Southeast Asia, and help people especially Filipinos realize many of these Southeast Asians outside their home countries are not simply foreigners but their brothers and sisters—their *kababayans*—who are united in culture and diversity. He also hopes one day Southeast Asia can be the instrument for the world to realize that people with diverse languages and backgrounds, political beliefs, and religious ideology can come together and work as one.

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Mabuhay sa lahat ng *Bruneians, Cambodians, Indonesians, Lao, Malaysians, Burmese, Filipinos, Singaporeans, Timorese, Thai, at Vietnamese!* LONG LIVE, *TIMOG-SILANGANG ASYA! MABUHAY, SOUTHEAST ASIA!*

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Abstract

As stated in the Socio-Cultural pillar of the Association of Southeast Asian Nations (ASEAN), the regional organization aims to promote and foster a regional identity that acknowledges the cultural heritage of the Southeast Asian people and the importance of the region. A regional Southeast Asian identity is essential for the member states and their people because it offers a non-nation-centric perspective on Southeast Asian decolonization. It fosters a stronger form of regional solidarity, benefiting member states' developing economies through reduced conflicts, increased social acceptance for people's mobility, and enhanced information sharing and exchange (Fabrian, 2016; Noor, 2020; Prana, 2017). As mentioned by ASEAN (2020), Farid (2020), and Fabrian (2016), one avenue that can help foster this identity is through cultural awareness facilitated by the creative and digital media. In this special project, the researcher developed *SEA*, a digital media designed to promote cultural awareness by creating mini-games based on Southeast Asian folktales. The methodological framework *Agile-Extreme Programming* was used in developing the video game because it allows for continuous testing and iteration. Based on the user feedback survey, it was found that *SEA* is an effective platform enabling users to enhance their awareness and knowledge of the diverse cultures across Southeast Asia.

Keywords: ASEAN Socio-Cultural Pillar; Southeast Asian Identity; Cultural Awareness; Video Game

I. INTRODUCTION

The Association of Southeast Asian Nations or ASEAN is a regional organization in Asia which consists of ten member states. They are, in an alphabetical order—Brunei Darussalam, Cambodia, Indonesia, Lao PDR (Laos), Malaysia, Myanmar (Burma), the Philippines, Singapore, Thailand, Vietnam, and, soon, Timor-Leste and Papua New Guinea. It is a half-a-century organization that aims to promote peace, stability, and prosperity between Southeast Asian states (Fabrian, 2016; ASEAN, 2020). It maintains these regional values through the ASEAN Charter—the constitution of the organization, and the ASEAN Community Framework (Fabrian, 2016; Chongkittavorn; ASEAN, 2020; Prana, 2017).

In the ASEAN Community Framework, it aims to achieve three significant regional values for Southeast Asia and its people—peace, economic prosperity, and solidarity and social development—which have respective pillars and councils, namely—*Political-Security*, *Economic*, and *Socio-Cultural* (Fabrian, 2016; Dermawan, 2021; Prana, 2017). Among these three, there is one that focuses and addresses the importance of regional unity and social stability in Southeast Asia, this is the *Socio-Cultural pillar*. This pillar and its council aim to foster and protect communal and cultural values among Southeast Asians—from human rights, social equality, and most importantly a common Southeast Asian identity (Fabrian, 2016; Farid, 2020; The ASEAN, 2020).

In the ASEAN *Socio-Cultural Community* Blueprint, article 4 states that:

“The primary goal of the ASCC is to contribute to realizing an ASEAN Community that is people-centered and socially responsible with a view to achieving enduring solidarity and unity among the nations and peoples of

ASEAN by forging a common identity and building a caring and sharing society which is inclusive and harmonious...”

Through this *Socio-Cultural pillar*, ASEAN is an organization that not only aims for social development but also regional solidarity through the promotion of an identity that not only focuses on one’s national identity like being a Filipino, a Singaporean, or a Burmese but an identity that takes pride on being a Southeast Asian. But the question now is, why do Southeast Asians need to have and understand this identity, what importance does it bring to the individual member states of the organization?

As mentioned by the Office of the Historian-USA Department of State, as the world transitioned to the end of World War 2 and the creation of the United Nations, many states across Asia and Africa achieved independence from their former colonizers. As many achieved political freedom and national sovereignty, many sought to re-discover and foster their indigenous and local cultures and traditions.

In Asia, Southeast Asian states started to decolonize themselves one after the other in the mid-20th century. Countries in the region sought to discover and learn the histories and cultures that shaped their nations. But in these decolonization movements sweeping across many states in Southeast Asia, many of them ignored one crucial fact: the modern-day borders and modern-day Southeast Asian states did not exist in the pre-colonial era of the region (Noor, 2020; Fabrian, 2016; ASEAN, 2020). Why is this significant in the case of discovering one’s national identity and culture? Because, during the region’s early years; culture, traditions, and beliefs are continuously being exchanged and shared between Southeast Asian groups and communities. Borders were mostly fluid and people could freely move from one

place to another. Due to this pre-colonial history, Southeast Asia, as a whole, shares a common cultural heritage, history, and identity (Noor, 2020; Fabrian, 2016; ASEAN, 2020). So, in the decolonizing movements of Southeast Asian states, utilizing the perspectives that is nation-centric will only provide a narrow view of the cultural heritage, history, and identity of each of the nation's people, and will undermine the purpose of decolonization because such perspectives are still influenced and based on the perspectives of the colonizers when they divided the region into the existing modern-day Southeast Asian countries.

It should be noted as well that nation-centric perspectives in Southeast Asia are causing societal issues and problems between the states and their people today. Primary examples of these issues are the *cultural claiming* conflict between many nations in the region like with the cultural ownership issues between Indonesia and Malaysia on several cultural traditions and artifacts like the Batik and the continuous cultural feud happening between Cambodians and Thais (Rim, 2023; Noor, 2020). Other examples as well are the on-going territorial disputes among the member states on who owns who, which is fostering national pride not regional harmony in the organization. Some of the examples of such disputes are the Sabah ownership between the Philippines and Malaysia and the sovereign dispute of Cambodia and Thailand on the Preah Vihear Temple (Noor, 2020; Fabrian, 2016).

In terms of the economy, such perspectives also compromise the region's potential in achieving economic prosperity and development. If member states only acknowledge its nation-centric identity and deny the importance of regional identity; it will affect the solidarity ASEAN aims to achieve. As noted by Noor (2020) and Prana (2017), such fractured solidarity can affect the economic opportunities for the many

sectors of the states; which can include business, workforce, and information and technology. Additionally, it will deny the nations in the region the development of economic resiliency and global competitiveness which will become more significant as the geopolitical and economic challenges affect the stability of the global economy and trade (Prana, 2017).

So through ASEAN's *Socio-Cultural pillar*, the organization aims to address such issues and problems through the promotion of an identity that can recognize not only one's nation but also the entire region. But, now, the question is, how can the organization promote and foster such identity? As stated by ASEAN (2020), Farid (2020), and Fabrian (2016), this can be done through several ways, one of these is through the promotion of *cultural awareness* that not only focuses on the cultures existing inside the borders of one's nation but also cultures found in other Southeast Asian countries as well. As noted by Farid (2020), Tan (2020), and Fabrian (2016), this can be done through the utilization of *media, popular culture, and the creative industries*.

Through these digital and creative mediums, it can give an avenue where Southeast Asians can foster their awareness on the culture of their fellow Southeast Asians outside of their respective nations. From traditions, cultural artifacts, and beliefs; Southeast Asians can learn the similarities of these cultures that can help foster solidarity and the feeling of relatedness between each other.

In this special project, the researcher will utilize creative mediums through the creation of a *video game*, entitled *SEA*. The said digital product will provide a space where Southeast Asian players can learn the cultures of their fellow Southeast Asians through playing mini-games based on different Southeast Asian

folktales—which is noted to be one of the cultural factors that foster relatedness between Southeast Asians (ASEAN, 2020). Through the creation of *SEA* the researcher hopes to provide one of the stepping stones that can help ASEAN in its goal of promoting and fostering an identity that takes pride in being a Southeast Asian through *cultural awareness*.

Statement of the Problem

As stated in the *Socio-Cultural pillar* of the Association of the Southeast Asian Nations (ASEAN), Southeast Asian identity is important for the member states because: (1) it provides a new perspective on Southeast Asian decolonization (Noor, 2020); and, (2) it gives an avenue for stronger form of solidarity which can benefit member states' economies and societies because it can lead to lesser cultural conflicts and disagreements, stronger social acceptance for people mobility, and increased information sharing and exchange which can foster technological and economic development (Noor, 2020; Fabrian, 2016).

One of the factors that can promote Southeast Asian identity between Southeast Asians is through *cultural awareness* which can be done by utilizing digital and creative technologies which includes *video games*. Through this special project, the researcher aims to address the question:

- How can the researcher promote *cultural awareness* among Southeast Asians through the utilization of a creative medium, in particular, through the creation of a gaming output?

Objectives of the Study

This special project aims to:

1. Create a video game that promotes *cultural awareness* between Southeast Asian players through Southeast Asian folktales;
2. Create four different mini-games that are each based on one Southeast Asian folktale.

Significance of the Study

The significance of this special project is the creation of a product that aims to promote *cultural awareness* between *Southeast Asian players* through the creation of four different mini-games that are each based on Southeast Asian folktales. This product can contribute to the actions being done by the *ASEAN Socio-Cultural Council* in promoting a Southeast Asian identity through *cultural awareness*. Additionally, this product can also give representation for Southeast Asia to other non-Southeast Asian players and provide an educational medium that can teach Southeast Asians about the folktale culture in Southeast Asia. Moreover, it can also inspire other Southeast Asian game *developers* and other *creatives* to create digital products that promote Southeast Asian culture and align with the goal of fostering and promoting a Southeast Asian identity, as based on ASEAN's objective through the *Socio-Cultural pillar*.

Scope and Limitations of the Study

The game will contain four different Southeast Asian folktales, which is divided into two. The first two will be from the folktales found in Mainland/Peninsular Southeast Asia which consists of the member states of Cambodia, Lao PDR (Laos), Myanmar (Burma), Thailand and Vietnam. The second two will be chosen from the folktales across Maritime Southeast Asia or the Malay Archipelago. Said region consists of the countries of Brunei Darussalam, Indonesia, Malaysia, the Philippines, Singapore, Timor-Leste, and Papua New Guinea. This choice of the number of folktales and the division between the geopolitical regions of Southeast Asia is due to the hundreds of Southeast Asian folktales found across the region. Choosing two each from the two said regions can help in representing as much as possible the cultures found across them without making the *video game*, *SEA*, too complex and too vast. Though for the future researchers and developers, more folktales can be added to expand the game's cultural representation.

II. REVIEW OF RELATED LITERATURE

A. ASEAN Socio-Cultural Pillar and Southeast Asian Identity

Association of the Southeast Asian Nations (ASEAN) is a regional organization that aims to foster and promote a Southeast Asian identity—an identity which recognizes the common cultural heritage of Southeast Asia and the importance of the region to their respective countries (Fabrian, 2016; Farid, 2020; ASEAN, 2020). ASEAN aims to promote and foster such identity through one of the pillars and councils under the ASEAN Community Framework—the *Socio-Cultural*. This pillar and its council focuses on *social development* which includes the protection of human rights and the empowerment of social equity, and fostering *regional solidarity* through the promotion of a common identity among the citizens of the ASEAN member states.

As stated by Noor (2020), Fabrian (2016), ASEAN (2020), this regional identity that ASEAN aims to promote and foster is important for the member states because of several factors. The first one is the new perception it provides in Southeast Asian decolonization.

Based on the article “*Strangers in Our Own Neighbourhood: Why Southeast Asians need to learn about Southeast Asia*” by Noor (2020), Southeast Asia’s way of decolonizing through the past decades tends to be nation-centric. Southeast Asian decolonization efforts through the academia and governmental institutions tend to focus only on the history, culture, and traditions of their respective modern-day countries, not the entire region. An example where this can be seen is in the Indonesian academia. It was found that most of the historical and cultural topics and subjects in Indonesia’s academia tend to focus more on Indonesia only. The

historical and cultural events of Indonesia's neighboring Southeast Asian countries like the Philippines, Malaysia, Brunei Darussalam, and Singapore—the countries that Indonesia is historically and culturally connected to—tend to be left out. As noted by Fabrian (2016) and Noor (2020), this way of studying and re-learning history and culture is not wrong but it only provides a narrow view of the cultural history and heritage of the people of a Southeast Asian country, in this case, the populations of Indonesia. Such perception ignores the important connections of Indonesia's history and heritage with other Southeast Asian countries throughout the pre-colonial and even the colonial era. A great example of this is the topic of the Indonesian nationalist movements, where Indonesia only focuses on how said movements took form in Dutch East Indies (Indonesia) but ignores the connections of these sentiments from the greater nationalistic movements occurring across the Malay Archipelago at this time, from British Malaya (Malaysia and Singapore) to the Philippine islands.

Similarly, it can also be observed with the Philippines and its education sector through the study conducted by Andres (2018). It was found how Filipino students in Quezon City are aware of ASEAN and Southeast Asia but most of them have low knowledge and appreciation on the importance of the organization and the region to the Philippines and the Filipino people. As noted by Andres (2018), this is because of several factors, mostly on how the educational sector of the Philippines tend to situate ASEAN and Southeast Asia as part of social studies, not national history and culture-related courses and subjects. This structure of the Philippine educational system can lead to a similar effect from Indonesia, where Filipinos will only learn a narrow view of the cultural history and heritage of the Filipino people.

Additionally, it can be noted that these nation-centric educational structures seen in Indonesia and the Philippines related history and culture can foster nationalistic pride and sentiments between Southeast Asians which can harm regional solidarity. This can already be seen in the cultural feuds between Malaysia and Indonesia, and Thailand and Cambodia (Rim, 2023; Noor, 2020).

As stated by Noor (2020) and Fabrian (2016), through the promotion and fostering of a Southeast Asian identity it can help these individual nations move away from nation-centric perceptions of decolonization and can help them broaden their perspectives, and learn and appreciate the entire cultural history and heritage of their countries, their people, and the region, in turn, fostering regional solidarity.

The second one is the avenue a Southeast Asian identity can provide on the economic development of the respective Southeast Asian states. As noted by Fabrian (2016), Noor (2020), and Prana (2017), nationalistic perspectives and sentiments are causing different kinds of cultural and territorial conflicts between the member states and their populations. This, in turn, affects the regional harmony and solidarity in the organization that can affect the opportunities ASEAN can provide to the local economies of the member states. As stated by Prana (2017) and Noor (2020), this include:

- a. Information and Technology sharing and exchange which fosters regional economic resilience; and,
- b. Social acceptance for people mobility of different citizens across the region which are important to the commerce, labor, and business sectors.

Through the recognition and creation of a common regional identity among the member states, it can help lessen these cultural and territorial conflicts between

the countries. Moreover, it can help foster harmony and solidarity between the states, opening more recognition of the importance of regional economic development which can nurture regional economic resilience. This, in turn, as noted by Prana (2017), will be crucial as the global trade and economy faces different types of challenges and issues in the future.

B. Cultural Awareness

One of the significant factors acknowledged by the *Socio-Cultural pillar* to be one of the best ways in promoting a common regional identity among Southeast Asians is through *cultural awareness*. As ASEAN (2020), Farid (2020), and Fabrian (2016) noted, this *cultural awareness* can be defined as being aware of the region and the cultural relatedness of Southeast Asian countries. They stated that the ways where *cultural awareness* can be fostered and promoted is through media, popular culture, and the creative industries. One of these digital and creative mediums are *video games*.

C. Video Games

Video games are one of the most popular digital mediums for fun and entertainment from the past century (Astriani & Turman, 2022; Ali et al., 2020; Entertainment Software Association, 2021). As of 2021, its industry accounts for 385 billion USD value in the entertainment sector (Entertainment Software Association, 2021; Howarth, 2023). In its population, there are about 3.09 billion players across the world—with 19% of these players from Asia are found in Southeast Asia alone (Howarth, 2023; Kameke, 2023).

But as these digital mediums expand and take root in the entertainment sector, as noted by Astriani & Turman (2022), Ali et al. (2020), and Gee et al. (2022), it has seen to conquer other sectors and fields as well, in particular the education sector. *Video games* are found to be effective mediums in teaching different array of topics, from academics to culture. Based on the article *Enriching Malaysian Cultural and Folklore through Mobile Game Learning Development: Wau & Toyol* by Ali et al. (2020), the reason why *video games* became an effective tool for education and the academia is because of how it provides and combines different types of multimedia modalities and other elements—from videos, images, animation, audio, to the elements of visual arts, web, and storytelling. As mentioned by Astriani & Turman (2022), Ali et al. (2020), and Mustafidah & Ramadhani (2018), the combination of all of these elements and the essence of entertainment make *video games* one of the most effective tools that makes education more fun and interactive which leads to more encouragement for people to learn.

In the context of culture, *video games* are noted to be great platforms for teaching indigenous and local cultures. A great example of this is the game created from South Korea. In their study, they found how South Korean respondents reflected a high percentage of knowledge about South Korean indigenous cultures through playing the said game (Mustafidah & Ramadhani, 2018). In Southeast Asia, there have been several studies specifically in Malaysia and Indonesia, where *video games* were created to foster and promote local and indigenous cultures. Some of these games are *Eden Eternal*, which is based on Candi Prambanan Indonesian Folklore (Astriani & Turman, 2022); *Baturraden Adventure* based on Baturraden Folklore (Mustafidah & Ramadhani, 2018); *E Gadung* which showcases and preserves Sabahan cultures (Gee et al., 2022); and, *Wao and Tayul* which is based

on the Malaysian folklore Wau and Tayul (Ali et al., 2020). All of these studies also showcase findings which are similar with the results from the South Korean study; players were found to have greater knowledge about their local and indigenous cultures through playing said games.

In this special project, *SEA* will be in a similar fashion with these mentioned digital products in said studies—utilizing *video games* as a form of promoting *cultural awareness*. In similarity with *Eden Eternal*, *Baturraden Adventure*, and *Wao and Tayul*, *SEA* will utilize folktales as an instrument in promoting and showcasing culture—which is stated by ASEAN (2020) as an effective cultural tool promoting *cultural awareness*. When it comes to the main difference *SEA* will have with these *video games* is with its scope in culture—instead of focusing on folktales from one culture, *SEA* will showcase different folktales from many cultures across a region.

D. Heuristic Principles

Evaluating usability is a crucial aspect in the development of a software. It ensures user preferences and requirements are met in the overall structure of the systems and mechanisms present in the software interface. This is shown in the development of *Eden Eternal* and *Tapel Saga* where the Heuristic Principles are utilized in evaluating usability flaws of these games in turn ensuring good user experience (Astriani & Turman, 2022; Sasmoko, 2022).

In the development of *SEA*, the heuristic principles will also be followed in the interface systems and narrative pages to help the game and its systems have a good user experience. These principles will consist of ten usability criteria (Astriani & Turman, 2022; Sasmoko, 2022). The first one will be the visibility of system status

which focuses on providing necessary information about the system status in real-life time. Second will be match between system and real world. This criterion focuses on having interactive interface elements like text, icons, and images that are easily understood by users because of their resemblance to real-world elements. The third is user control and freedom. This focuses on providing freedom to users in accessing and navigating the software interface systems. The fourth criterion is the consistency and standards which focuses on ensuring the software elements have a consistent and standard way of usage and visuals in the system and interface. The fifth one is the error prevention which ensures the interface is designed to prevent the user from committing mistakes or errors when interacting with the system. The sixth one is the criterion recognition rather than recall. It is concerned with having an interface that does not require the user to recall its elements and information constantly. The next criterion is the flexibility and efficiency of use. This criterion upholds the ease of interface utilization. The eight criterion is the aesthetic and minimalist design which promotes an interface design that is concise and simple—does not present unnecessary elements and information. The ninth one is the help users recognize, diagnose and recover from errors, which focuses on the interface elements that provide information if the user made a mistake or an error. The last one will be the criterion of help and documentation that focuses on providing additional information to guide users in utilizing and navigating through the interface.

III. METHODOLOGY

This special project will follow the Agile-Extreme Programming as a methodology framework. Agile-Extreme Programming is a software development program that was used by Astriani & Turman (2022) in developing the Indonesian game Eden Eternal. It also aims to showcase folklore, specifically the Candi Prambanan Indonesian folklore, through the creation of a game that is similar to this special project. This methodology framework allows for continuous testing and iteration which are crucial for the development of gameplay systems and mechanisms SEA will have. In this special project, it will undergo four development stages—planning, designing, coding, and testing.

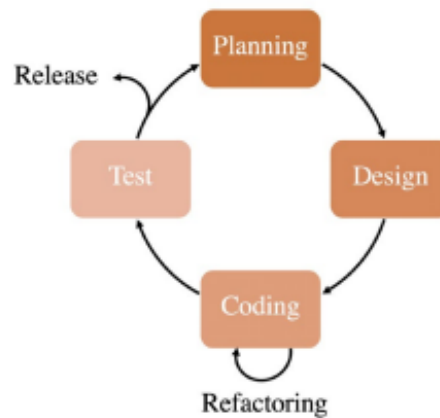


Figure 1. Agile-Extreme Programming Method Cycle.

A. Planning

In the planning stage, the researcher defined the concept of *SEA* and chose the four Southeast Asian folktales that will be showcased in *SEA*.

A.1. Concept

As defined, *SEA* is a pixel-art game that has a vast array of Southeast Asian folktale stories which will be called folktale mini-games. These folktale mini-games have different narrative pages and gameplay sections. The genres of the gameplay sections will be based on how they fit in the storyline of the showcased folktales, may this be a foraging adventure or a boss fight gameplay.

A.2. Four Southeast Asian Folktales

In *SEA*, four Southeast Asian folktales are showcased—two from Mainland Southeast Asia and another two from the Maritime Southeast Asian states. The two Mainland Southeast Asian folktales are “*The Legend of Krai Thong*” from Phichit, Thailand, and “*The Legend of the Rice Cake: Bánh Chung and Bánh Giày (Chưng Bính Truyện)*” from Vietnam. When it comes to Maritime Southeast Asia, the folktales that were chosen to be showcased are the Javanese folktale “*The Golden Cucumber - Timun Mas*” from Indonesia and the Philippine folktale from the Tinguian tribe “*How the Tinguian Learned to Plant.*”

B. Designing and Coding

For the design stage, there will be four parts. The first one is where the researcher converted and organized the synopsis of the folktales into narrative pages, which include the dialogue and narration sections and the gameplay sections. The second is where the researcher collected visual and cultural references to the objects, places, and characters featured in the four folktales. In the third part of the design stage, the researcher created the organized flowcharts for the systems of the scenes (menu, about, and library scenes) and narrative pages (dialogue and narration sections, and gameplay sections) of the four folktale mini-games. The last part of the design stage is where the researcher created the pixel art sprites of all interface and visual elements using *Aseprite*—a pixel art tool software. In the coding stage, the researcher translated the flowcharts and sprites into coding using *Godot*—a game development platform—in the GDScript language—a programming language used exclusively in Godot. In this stage, a testing method was also utilized—Black Box Testing.

B.1. Synopsis and Storyboard

The synopsis provides the main plot points of the story. It also provides a window that shows how the different plot points connect and how they are arranged and organized in a story (Academic Skills Skit). In this special project, synopsis was utilized to understand the plot points and story flow of the four Southeast Asian folktales. Storyboards were then created to organize these plot points and translate them into narrative pages for the folktale mini-games. This also helped in identifying the visual elements needed or suited to each plot point of the four folktales. See the

synopsis and organized story texts of the dialogue and narration sections (narrative pages) in Appendix D and E.

B.2. Flowcharts

The following flowcharts show the algorithm or flow of the systems in the scenes and pages in *SEA*:

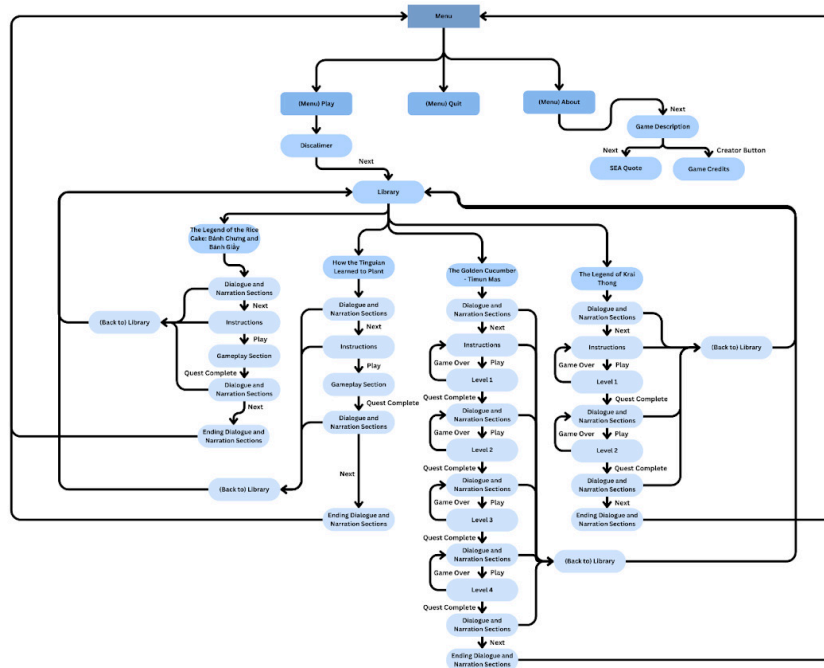


Figure 2.1. Interface Algorithm Flowchart.

Figure 2.1 shows the flowchart of the algorithm followed by the entire interface of SEA. It starts from the menu scene with the Play, Quit, and About buttons to each ending of the four folktales. It also showcases the player will be able to go back to the library scene when they are in the narrative pages. The back-to-library option is removed during gameplay to keep the users motivated to finish the story presented by the dialogue and narration sections instead of quitting outright.

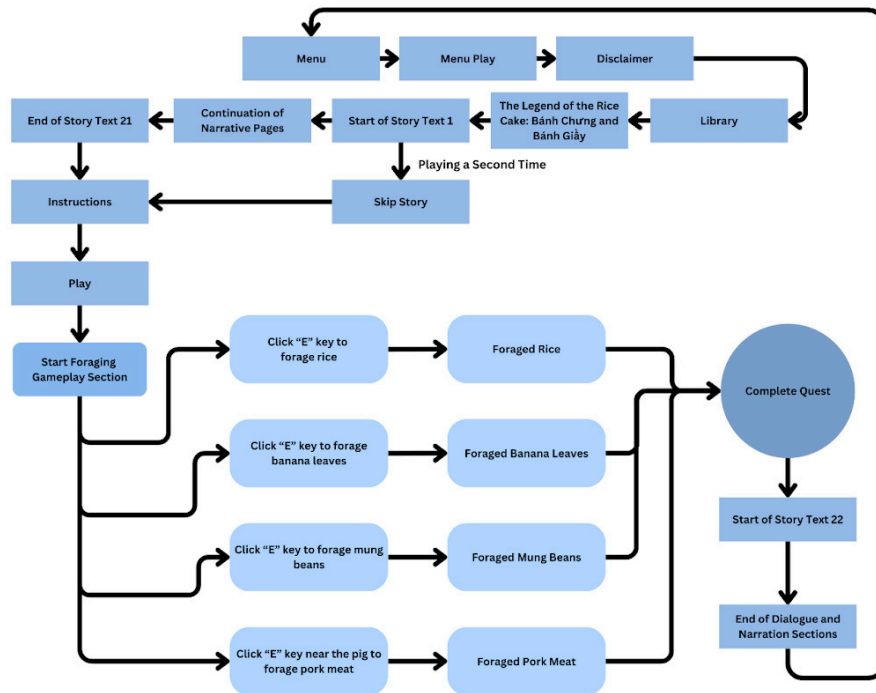


Figure 2.2. Flowchart of the Foraging Gameplay Section in *The Legend of the Rice Cake: Bánh Chưng and Bánh Giày (Chưng Bính Truyện) Folktale Mini-game*.

Figure 2.2 showcases the algorithm followed in the foraging gameplay section in the folktale mini-game *The Legend of the Rice Cake: Bánh Chưng and Bánh Giày (Chưng Bính Truyện)*. The player needs to collect the four items found in the map of the gameplay section to complete the quest and continue the proceeding narrative pages.

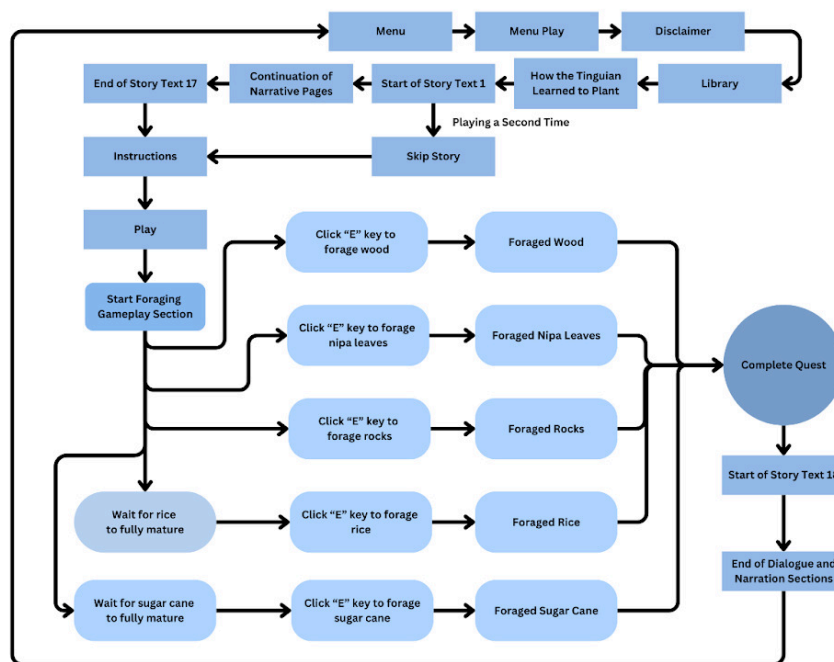


Figure 2.3. Flowchart of the Foraging Gameplay Section in How the Tinguian Learned to Plant Folktales Mini-game.

Figure 2.3 presents the followed flowchart of the foraging gameplay in the Tinguian folktale mini-game. It is also similar to the foraging gameplay in the Vietnamese folktale mini-game but the only difference is that the player needs to wait for the two crops—rice and sugar cane—found in the overworld map to collect the said items and complete the quest.

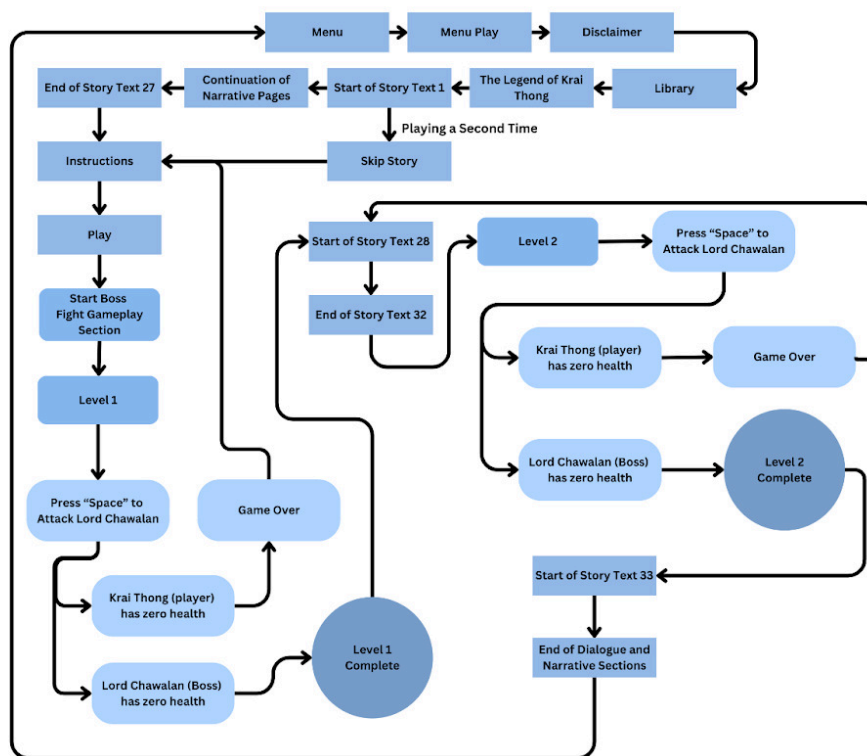


Figure 2.4. Flowchart of the Boss Battle Gameplay Section in The Legend of Krai Thong Folktales Mini-game.

Figure 2.4 showcases the flowchart followed by the boss battle gameplay section in The Legend of Krai Thong folktale mini-game. The player Krai Thong needs to defeat the boss (Lord Chawalan) in two levels to complete the quest. If the player dies during the battle, they will be directed to a Game Over section and will be allowed to restart the level.

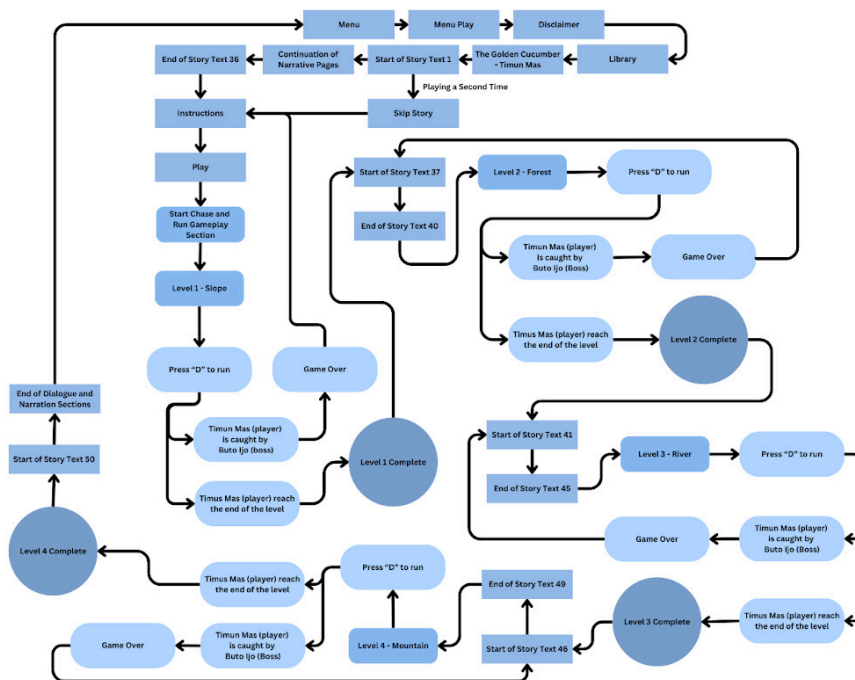


Figure 2.5. Flowchart of the Chasing Gameplay Section in *The Golden Cucumber - Timun Mas Folktale Mini-game*.

Figure 2.5 presents the algorithm followed in the chasing gameplay section in the Javanese folktale mini-game. It consists of four levels, each having unique terrains. The player Timun Mas will only be able to progress through the levels if they reach the end of the level they are currently in. If the boss (Buto Ijo) catches them, they are directed to a Game Over section and will be able to retry to complete the level.

B.3. Visual and Cultural References

As the visual elements were identified, the real-life cultural references of these elements were collected. This will be crucial in the accuracy of the cultural representations of these elements in the game. On the other hand, the elements that

have limited visual and cultural references will have visual artworks in the game that are based on other culturally similar visual references. A primary example of this is the Tinguian sugar cane press. With the limitation of visual and cultural references to this object, sugar cane presses found in other Philippine Cordilleran ethnic tribes, which the Tinguian community is part of, will be the references of the Tinguian sugar cane press in the game (Cole, 2004).

B.4. Sprites

Sprites are the visual artworks of the objects, characters, and interface elements. The sprites of the elements in *SEA* are created using the Aseprite software. It is a pixel art creative software that allows for the creation of both non-animated and animated pixel artworks.

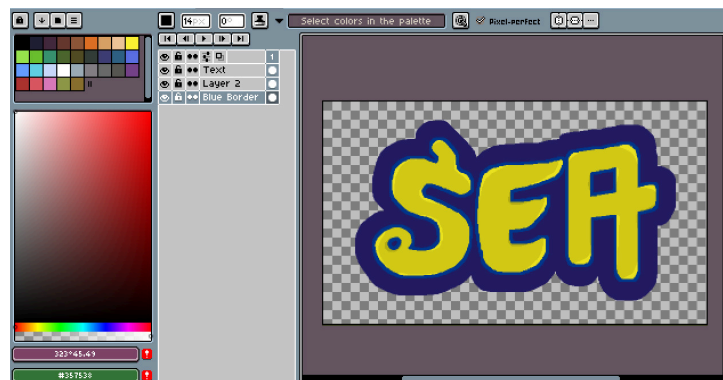


Figure 3. Aseprite Workspace.

B.5. Godot and Black-Box Testing

As the sprites of the game elements were created and completed, these sprites and the planned flowcharts were translated into coding using the game development software—*Godot*. The programming language used is GDScript. It is a programming language similar to Python but has characteristics inclined with the

Godot software (GDScript). Black-box testing was used throughout the coding process—the researcher gives input to the system and observes if the output provided by the system is the expected result (Mustafidah & Ramadhani, 2018). This testing method was used in the coding development of the different sections and pages of *SEA* which includes the interface, the menu, about, and library scenes, and the narrative pages (dialogue and narration sections and gameplay sections).

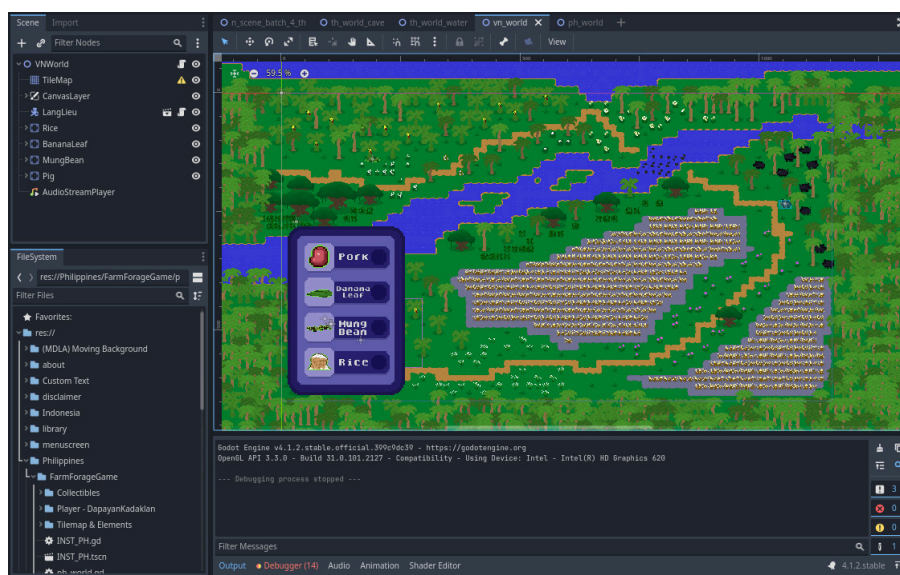


Figure 4.1. Godot Workspace.

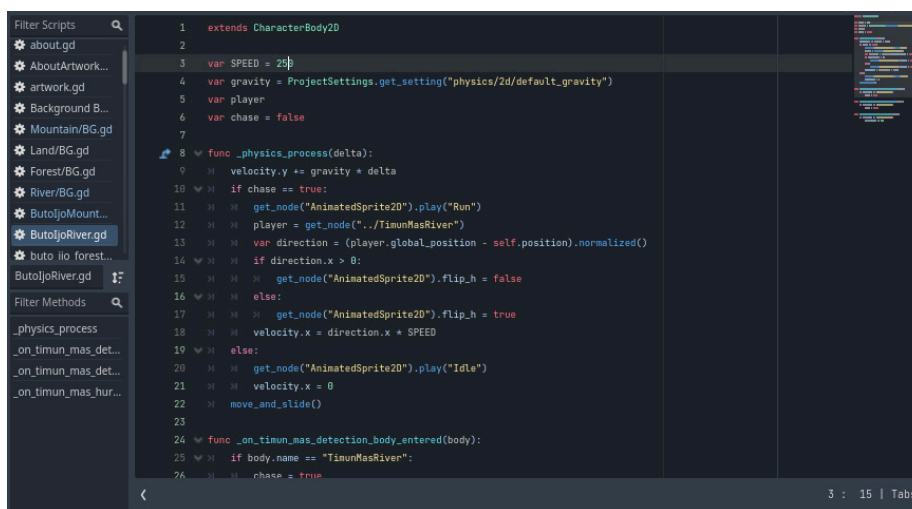


Figure 4.2. Code for Buto Ijo in the River Level using GDScript.

B.6. Heuristic Principles

The ten Heuristic principles will be applied to the game's interface and interactive elements—from the menu, about, and library scenes to the interface of the narrative pages—to ensure a good user experience.

C. Testing and Releasing

The last development stage will be the testing stage. It is where the researcher collected feedback through statement-based assessment and rating scale surveys, similar to the survey format used by Zalka (2012) in their user feedback. These surveys are the data-gathering instruments used for obtaining user feedback on the different game features, scenes, and pages—like the playable character control and the interface.

IV. RESULTS AND DISCUSSION

A. SEA Appearance and Elements

A.1. Menu, About, and Library Scenes

As seen in Figure 5.1, the structure and appearance of the game menu scene are designed to be straightforward and easily understandable. It displays basic information about the game, such as the application name and the four main interactive buttons—the Play, the About, the Quit, and the Music. Three of these buttons—Play, About, and Music—direct the user to the different scenes of the game while the Quit button gives the player a type of system control—exiting the game.



Figure 5.1. Menu Screen.

The first button in the menu scene is the Play button (Figure 5.1). It directs the player to the Disclaimer and Library scenes. The Disclaimer scene presents the objects, characters, and other elements of the game that have limited and alternative cultural and visual references (Figure 5.2) while the Library scene has the buttons for

the four Southeast Asian folktales mini-games (Figure 5.3). These buttons in the Library scene showcase artworks that advertise what to expect in the folktale storyline and gameplay. They also direct the user to the narrative pages of the folktales when clicked.



Figure 5.2. Disclaimer Scene.



Figure 5.3. Library Scene.

The second one is the About button (Figure 5.1). It directs the player to the About scene that has the video game description, goals, and purpose as digital media that showcases Southeast Asian folktales (Figure 5.4). The Menu scene also includes the Quit and the Music buttons (Figure 5.1). The Quit button allows for the closing and quitting of the game entirely and the Music button directs the user to the scene which cites the background songs utilized in many parts of the game.

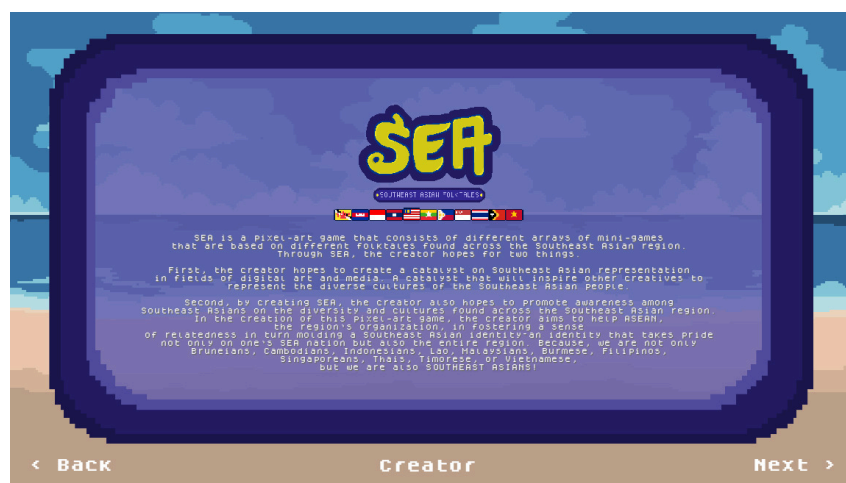


Figure 5.4. About Scene.

A.2. Dialogue and Narration Pages

All Dialogue and Narration pages have three main parts—the narrative-dialogue box, the artwork space, and the header buttons.



Figure 6.1. First Dialogue and Narration Page in How the Tinguian Learned to Plant Folktale Mini-game.

The narrative-dialogue box is located on the bottom on the screen (Figure 6.1). It is where the story texts are located. This story text can be either a narration of the plot or a dialogue of a character (Figure 6.2). Other elements can also be found in these boxes—the Next button, which directs the player to the proceeding narrative pages, and Name Tags of the folktale characters that only appear when there is a dialogue occurring in a particular part of the storyline (Figure 6.2).



Figure 6.2. Narrative Page with the Dialogue between Hung King and the Princes in The Legend of the Rice Cake: Bánh Chưng and Bánh Giày (Chưng Bính Truyện) Folktale Mini-game.

The artwork space of the narrative page is where the background art and visual elements like objects and characters can be found. The background artwork and visual elements seen in the artwork section typically correlate with the story text present in the narrative-dialogue box. An example of this is in Figure 6.3, where a background cave artwork and a visual image of the character Buto Ijo are present while the story text introduces who the character is.



*Figure 6.3. Buto Ijo Introduction Narrative Page in
The Golden Cucumber - Timun Mas Folktale Mini-game.*

The narrative pages also include the header buttons—the Library and the Skip Story button. The Library button gives freedom to the user to go back to the Library scene in the middle of the dialogue and narration sections which upholds the heuristic principle of user control and freedom. When it comes to the Skip Story button, the user will be able to go straight to the instructions and the gameplay sections without going through the dialogue and narration sections of the folktale mini-game (Figure 6.5). However, they are only able to do so if they are accessing and playing the folktale mini-games for a second try. The user will have no access to the Skip Story button in their first-time access to the folktale mini-game to encourage reading the story the gameplay sections are connected to (Figure 6.4).



Figure 6.4. Dialogue and Narration Section with Library button in The Golden Cucumber - Timun Mas Folktale Mini-game.



Figure 6.5. Dialogue and Narration Section with Library and Skip Story buttons in The Golden Cucumber - Timun Mas Folktale Mini-game.

A.3. Instructions

The instructions appear before entering a gameplay section. It is designed to provide important information the user needs to know in playing the respective gameplay sections and the quests they need to complete.

This information is divided into three parts. The first one is about the quest the user needs to complete in the gameplay section. For example, Figure 7.1 provides the information that the user needs to defeat the boss, in this case, *Lord Chawalan*, to complete the quest and finish the gameplay section. This information is always located at the top of the instruction box to emphasize its importance.

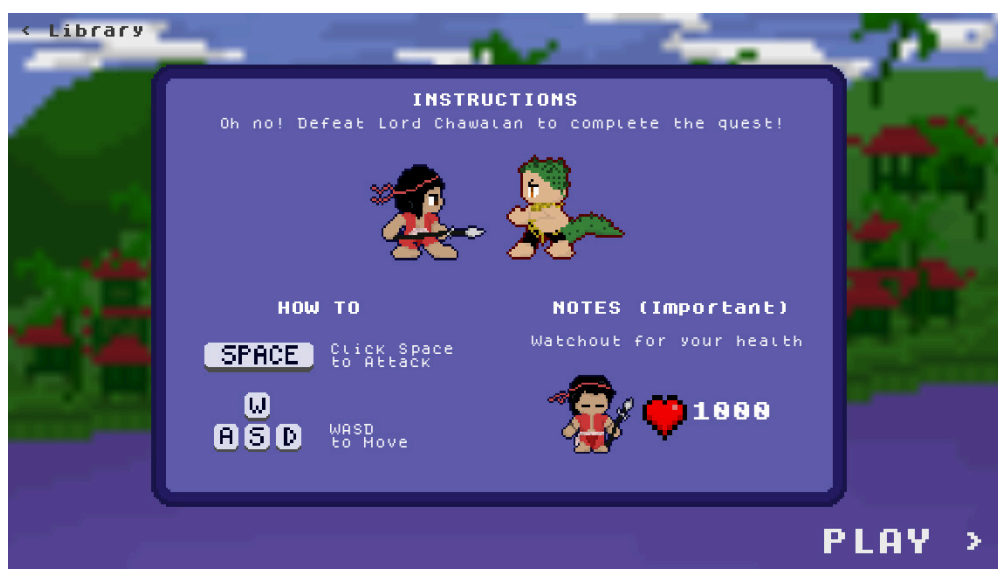


Figure 7.1. Instruction for the Boss Battle Gameplay Section in The Legend of Krai Thong Folktale Mini-game.

Another part of the instructions is the “How To” information. It conveys how the user can control the movement of the playable character and how they can interact with the objects and other elements inside the gameplay section. Figure 7.1

shows the user can control the movement of the playable character *Krai Thong* by using the WASD keys. It also shows that for the playable character to give damage to *Lord Chawalan*—the boss—the user can press the Space key to trigger an attack from *Krai Thong*.



Figure 7.2. Instruction for the Foraging Gameplay Section in *How the Tinguian Learned to Plant* folktale Mini-game.

The instructions also contain some additional information labeled as *Notes (Important)*, which can guide the user to know other directions on what they need to do or what they can do inside the gameplay section. For example, the instructions in the *How the Tinguian Learned to Plant* folktale mini-game (Figure 7.2) provide additional information on how to collect the rice and sugarcane items.



Figure 7.3. In-game guide instructing the user to run to the top of the mountain in the Mountain Level Gameplay Section in The Golden Cucumber - Timun Mas Folktale Mini-game with the Playable Character Timun Mas.

There are also additional guides found inside the gameplay section overworlds. They also aim to guide the user about certain things inside the gameplay section like the player needs to reach the top of the mountain to finish the mini-game (Figure 7.3) or the player can cross the rocks found in the river (Figure 7.4).



Figure 7.4. In-game guide about the Rocks in the River being Walkable in the Foraging Gameplay Section of The Legend of the Rice Cake: Bánh Chưng and Bánh Giày (Chưng Bính Truyện) Folktale Mini-game with the Playable Character Lang Lieu.

A.4. Mini-Game Characters

Each folktale has one to two main characters (Figure 8.1). They are:

- Timun Mas – the main character of the folktale *The Golden Cucumber - Timun Mas*. She was born from the golden cucumber planted by her mother, *Mbok Sirni*, given by the giant antagonist *Buto Ijo*. She is the one that the user controls in the chasing gameplay sections in the folktale mini-game.
- Krai Thong – he is the main character in the Thai folktale *The Legend of Krai Thong*. He is the character that defeated *Lord Chawalan* and rescued the lady *Taphao Thong*. He is the character the user controls in the boss battle gameplay section.
- Prince Lang Lieu – he is a prince of an ancient kingdom and the main character in the folktale *The Legend of the Rice Cake: Bánh Chung and Bánh Giày (Chung Bính Truyện)*. In the story, he inherited the kingdom's throne because of the rice cakes he created for the competition put up by his father, the Hung King. He is the character that can be controlled by the user in the foraging gameplay section of the Vietnamese folktale.
- Dapayan – she is the main character in the folktale *How the Tinguian Learned to Plant*. Based on the folktale, she is the one who started cultivating rice and sugarcane, with the assistance of the Great Spirit *Kadaklan*, which started her tribe's agricultural practices. She is the one that the user controls in the foraging gameplay section of the Philippine folktale.
- Kadaklan – he is one of the main characters of the folktale *How the Tinguian Learned to Plant*. He is the Great Spirit mentioned in the folktale that helped *Dapayan* to learn agriculture in turn helping the Tinguian people. He moves

alongside *Dapayan* in the foraging mini-game while she travels across the gameplay section overworld.

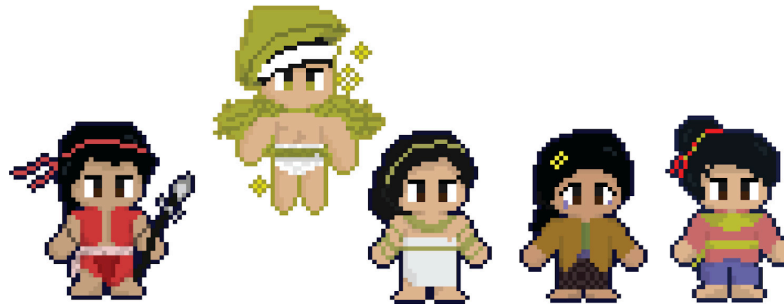


Figure 8.1. From Right to Left - Krai Thong, Kadaklan, Dapayan, Timun Mas, Prince Lang Lieu.

Other characters are also found in the folktales besides the mentioned main characters (Figure 8.2; Figure 8.3). Two of these characters are antagonists and are also present in some of the gameplay sections. They are:

- Buto Ijo – the giant that seeks to consume *Timun Mas*. He is the one who is after the said character in the chasing gameplay section in *The Golden Cucumber - Timun Mas* folktale mini-game.
- Lord Chawalan – he is the human crocodile antagonist in the folktale *The Legend of Krai Thong*. He is the enemy *Krai Thong* faces in the boss battle gameplay sections in the folktale.



Figure 8.2. From Right to Left - Buto Ijo and Lord Chawalan.



Figure 8.3. Characters in the Dialogue and Narration Sections. From Top Right to Bottom Left - Mbok Sirni, Hermit, Taphao Sisters, Thai Rich Man, Hung Princes, The Hung King, Deity.

All of the character designs are based on real-world, media, and other cultural and visual references to provide accuracy for their representation of the Southeast Asian cultures they are from. For example, the character design for *Timun Mas* is based on the character design created by the Gromore Studio in their YouTube series for the folktale (Gromore Studio Series, 2023) (Figure 8.4). This studio that created *Timun Mas*' design is based in Indonesia and aims to promote Indonesian folktales through animated videos and content (Gromore Studio Series). Another is with *Dapayan's* and *Kadaklan's* character designs. They are based on the real-world clothing and appearance of the Tinguian people where the folktale *How the Tinguian Learned to Plant* is from (Figure 8.5).



Figure 8.4. “*Timun Mas and Buto Ijo | Central Javanese Folklore | Archipelago story*”
YouTube Thumbnail by Gromore Studio Series (2023).



Figure 8.5. Tinguain Woman and Man (Cole, 2004).

A.5. Gameplay Section Overworlds and Levels

The overworld maps in the different gameplay sections in SEA range from 2D platform maps seen in games like Mario and Sonic the Hedgehog to small open-world maps which are similar to the maps seen in Animal Crossing and Stardew Valley. The type of the overworld maps in each gameplay section depends on the quest and the gameplay the user will experience. For example, as the gameplay sections in the folktale mini-games *The Legend of the Rice Cake: Bánh Chưng* and *Bánh Giày (Chưng Bính Truyện)* and *How the Tinguain Learned to Plant* have foraging quests—searching and collecting specific objects and items in a map—they have small open-world maps (Figure 9.1, Figure 9.2) similar to Stardew Valley which also has the game feature of foraging for items.

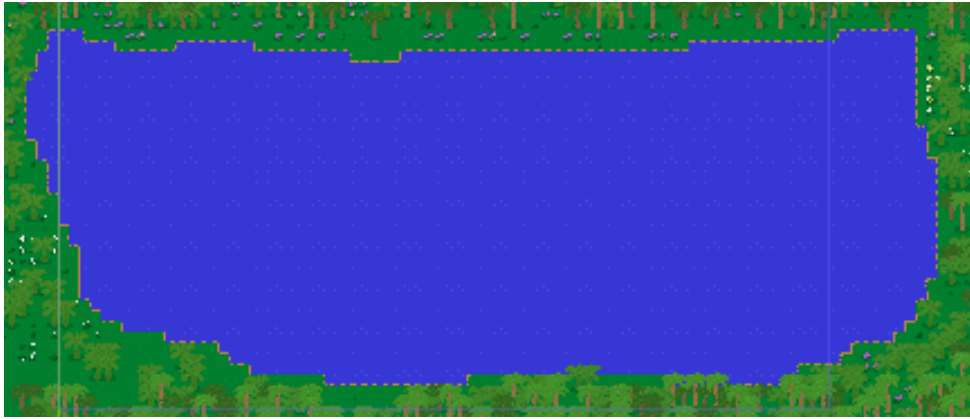


Figure 9.1. Overworld Map of the Foraging Gameplay Section of *How the Tinguian Learned to Plant* Folktale Mini-game.

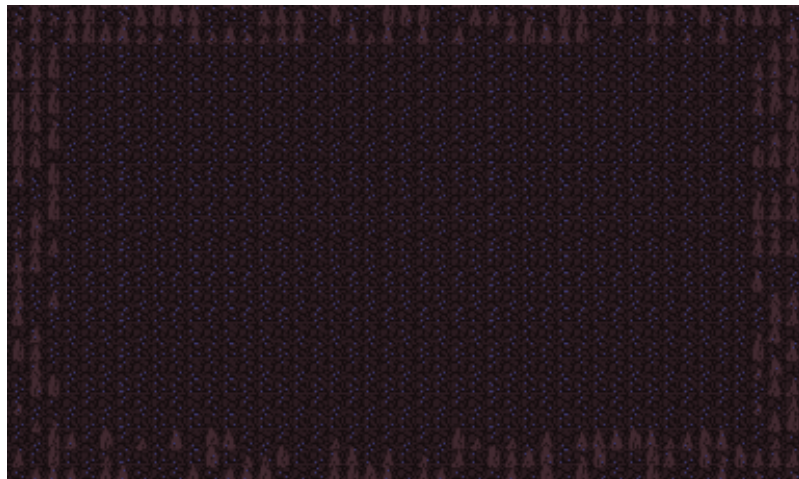


Figure 9.2. Overworld Map of the Foraging Gameplay Section of *The Legend of the Rice Cake: Bánh Chung and Bánh Giày (Chung Bính Truyện)* Folktale Mini-game.

Another example is the type of map used in the folktale mini-game *The Legend of Krai Thong*, where a small open-world map was used for the boss battle gameplay sections because it can help the user have a bird's eye view combat experience (Figure 9.3; Figure 9.4).



*Figure 9.3. Lake Level in the Boss Battle Gameplay Section in
The Legend of Krai Thong Folktale Mini-game.*



*Figure 9.4. Cave Level in the Boss Battle Gameplay Section in
The Legend of Krai Thong Folktale Mini-game.*

For the folktale mini-game *The Golden Cucumber - Timun Mas*, the overworld map type of 2D platform maps were used (Figure 9.6; Figure 9.7; Figure 9.8; Figure 9.9). This is because the mechanics of the gameplay sections in this folktale are in a chasing game format which requires the player to run which is similar to the other games that use 2D platform maps like *Mario* and *Sonic the Hedgehog*.



Figure 9.5. Plains Level in the Chasing Gameplay Section in The Golden Cucumber - Timun Mas Folktale Mini-game.



Figure 9.6. Forest Level in the Chasing Gameplay Section in The Golden Cucumber - Timun Mas Folktale Mini-game.

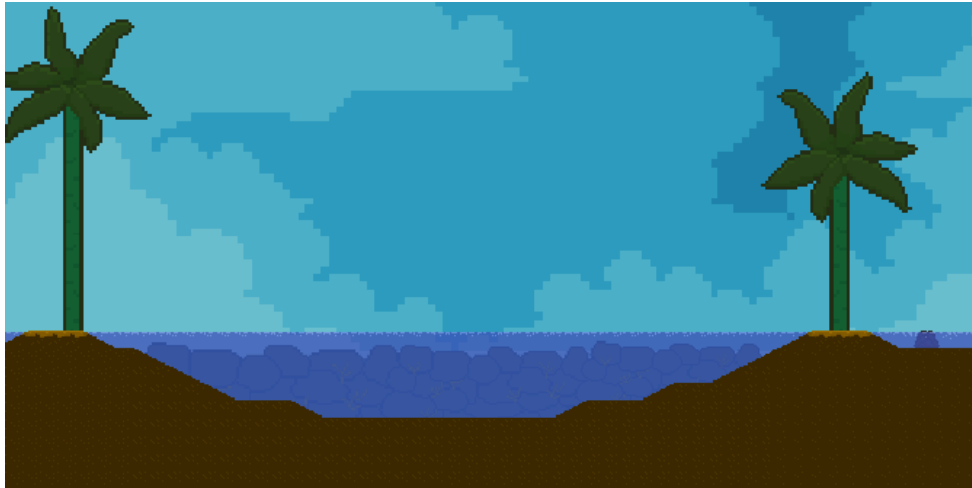


Figure 9.7. River Level in the Chasing Gameplay Section in The Golden Cucumber - Timun Mas Folktale Mini-game.

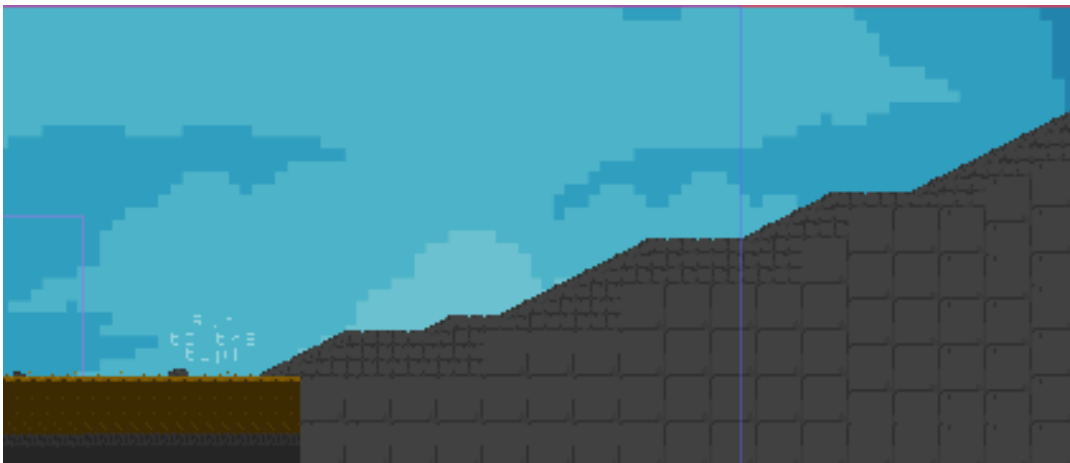


Figure 9.8. Mountain Level in the Chasing Gameplay Section in The Golden Cucumber - Timun Mas Folktale Mini-game.

When it comes to the game levels feature, only the folktale mini-games of The Legend of Krai Thong and The Golden Cucumber - Timun Mas have this feature because it gives a proper representation of how the plot in these folktales progressed and occurred.

In the folktale *The Legend of Krai Thong*, the main character Krai Thong, and his nemesis, Lord Chawalan, fought in two settings—first a lake and then inside a cave. Having two level boss battle gameplay sections in *SEA*—a lake and cave level—helps to represent what transpired in the folktale and helps the user experience how these two battles occurred between the two characters.

The Golden Cucumber - Timun Mas folktale mini-game also incorporates these game levels because of the plot. In the folktale, Buto Ijo chased Timun Mas in four different areas—a plain environment, a forest, a river, and a mountain—which occurred in chronological order. Having four chasing gameplay sections for each of these places in this folktale mini-game represents how the plot events occurred in the story and allows the user to experience each of these events (Figure 9.6; Figure 9.7; Figure 9.8; Figure 9.9).

A.6. Gameplay Section Interface

The gameplay section interface for the folktales *The Legend of the Rice Cake: Bánh Chung and Bánh Giày (Chung Bính Truyện)* and *How the Tinguian Learned to Plant* consist of both an in-game guide and an item checklist (Figure 10.1). The in-game guide shows the user the action needed to be done to collect items when they are found—pressing the E key while being near the item. When it comes to the item checklists in both the foraging gameplay sections, they help the user keep track of the items that are already foraged.

The gameplay section interface of the folktale *The Legend of Krai Thong* consists of an in-game guide as well as the health of the playable character, *Krai*

Thong, and the boss, *Lord Chawalan* (Figure 10.2). The in-game guide helps the user to remember that pressing the Space key will trigger *Krai Thong's* attack and the health interface for both the characters allows the user to keep track of the current health status of said characters—which of the characters are or are not near to death.



Figure 10.1. Item Checklist and In-game Guide in the Foraging Gameplay Sections.

From Right to Left - *The Legend of the Rice Cake: Bánh Chung and Bánh Giày*
(*Chung Bính Truyện*) and *How the Tinguian Learned to Plant*.



Figure 10.2. Game Interface (Characters' Health Status and In-game Guide) in the Boss Battle Gameplay Section in *The Legend of Krai Thong Folk Tale Mini-game*.

When it comes to the game interface of the gameplay section in *The Golden Cucumber - Timun Mas* folktale mini-game, it only consists of an in-game guide—helping the user to remember that pressing the D key will make *Timun Mas* run.



Figure 10.3. Game Interface (In-game Guide) in the Chasing Gameplay Section in *The Golden Cucumber - Timun Mas Folk Tale Mini-game*.

B. Heuristic Principles

As stated previously, heuristic principles are implemented in designing the algorithms and overall systems of SEA. The following are examples of features and parts of the game where these principles are implemented:

- *Visibility of System Status:* The player and boss health interface elements in the boss battle gameplay section in *The Legend of Krai Thong* show the current health of the playable character *Krai Thong* and the boss *Lord Chawalan*. The forage item checklists in the foraging gameplay sections in *How the Tinguian Learned to Plant* and *The Legend of the Rice Cake: Bánh Chung and Bánh Giầy (Chung Bính Truyện)* folktale mini-games also show if the player has or has not obtained the specific forage item.
- *Match Between System and the Real World:* The language used in the game is English, a language understood by many Southeast Asian and non-SEA users (Wee, 2019). Phrases and words from local Southeast Asian languages were utilized as well because the game's primary target audience is primarily Southeast Asians but there are also provided English translations to cater to those not familiar with the said phrases and words.
- *User Control and Freedom:* The user is allowed to return to the library scene in the middle of the dialogue and narration sections. They are also allowed to go straight to the gameplay sections without going through the dialogue and narration sections if they are accessing the folktale mini-games for a second time.
- *Consistency and Standards:* The art style of all elements, scenes, pages, and sections of SEA is consistent in 2D-pixel art.

- *Error Prevention:* The buttons found in different scenes, pages, and sections of the game have labels that clearly state what they are and what they do like the *Play*, *About*, and *Quit* buttons found in the *Menu* scene.
- *Recognition Rather Than Recall:* The important gameplay control guides are present in the interface even while the player is already playing the mini-game.
- *Flexibility and Efficiency of Use:* The buttons are straightforward because their labels show what they do and what they are. The movement controls which are the WASD keys are straightforward as well on how to control the playable characters' movements.
- *Aesthetic and Minimalist Design:* The buttons are designed to be easily understood what they do and what they are as soon as the user encounters them.
- *Help Users Recognize, Diagnose, and Recover from Errors:* The *Game Over* sections allow users to recognize that they were defeated in a boss battle or chasing gameplay sections. Gameplay tips are also provided in these *Game Over* sections to help players know what they need to do to complete the quest if they play again.
- *Help and Documentation:* Instructions provide the player with what they need to do to complete the gameplay section quests and how they can control the playable characters—from moving said characters to interacting with the world and objects in the gameplay section overworlds.

C. User Feedback Survey Results

A user feedback survey is conducted through Google Forms. After its implementation, twenty-four (24) respondents—twenty-three (23) Filipinos and one (1) Indonesian—participated and gave their feedback insights.

The user feedback survey is divided into two forms, one is a statement-based assessment survey where respondents can express their opinions and insights on the different features of the game. These features include the UI and controls, the folktales and their gameplay sections, and other general questions about the respondents' favorite parts of *SEA*, opinions on the effectiveness of *SEA* in promoting Southeast Asian culture, and further insights on the other parts of the game.

Another is a rating scale survey where respondents are asked to rate on a 1 to 5 scale for each of the different aspects of *SEA*—readable text, using interactive buttons, folktale storytelling, understanding gameplay instructions, moving playable characters, finding and collecting items, attacking, and learning from the game (*SEA* culture, folktale).

In the statement-based assessment survey, users shared many positive insights on many of the features of *SEA* like the eye-catching art style and the easiness of controlling the movements of the playable characters. However, there are also negative insights in some parts of the game. The primary example of this is the user control in the narrative pages. In the previous version of *SEA*, the user was not able to go straight to the gameplay sections even if they played and accessed the folktale mini-games multiple times. As many respondents stated, this raised a sense of inconvenience because whenever the user wants to play the gameplay sections again, they need to go through the narrative scenes multiple times.

In the rating scale survey, the leading rating score in many of the game aspects of *SEA* is 5 out of 5. As seen in Figure 11, the aspects that received this high score are *using interactive buttons*, *folktale storytelling*, *understanding gameplay instructions*, *moving playable characters*, and *learning from the game (SEA culture, folktale)*. These reflect the positive insights the respondents gave in the statement-based assessment survey on these game aspects. However, the rating scale survey results also show that many of the respondents scored three aspects of the game lower than 5 out of 5, ranging from 2 to 4 out of 5 scores. These are the *readable text*, *finding and collecting items*, and *attacking*. This reflects the need for improvement in these aspects of *SEA*.

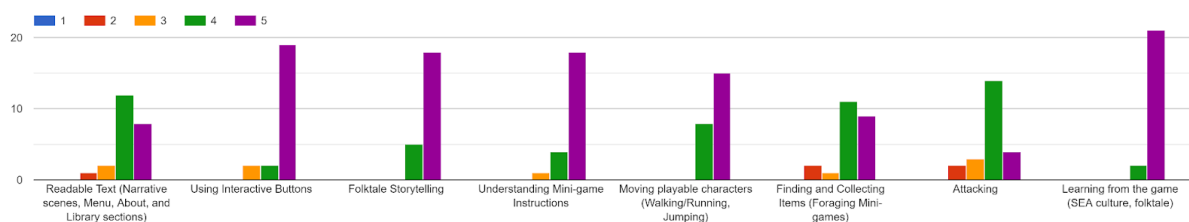


Figure 11. Rating Scale Survey Results

The most notable feedback both of these surveys presented is *SEA*'s effectiveness in promoting cultural awareness through folktales. In the statement-based assessment survey, all of the respondents gave positive insights about *SEA*'s effectiveness in promoting awareness of the different Southeast Asian cultures through folktales. One respondent from Indonesia even mentioned that playing *SEA* helped them realize the similarities and differences of how Southeast Asians create and narrate stories. Additionally, one respondent from the Philippines also mentioned the similarity as well of Southeast Asian cultures through the

folktales. All 23 (twenty-three) respondents also shared how they became aware and learned about the different Southeast Asian cultures featured by SEA. The rating scale survey results also showed 87.5% of the respondents gave the game's effectiveness in helping them learn Southeast Asian folktales and cultures a rating of 5 out of 5 scores, and the remaining 8.33% of these respondents gave a rating of 4 out of 5. These results reflect the effectiveness of *SEA* as a video game in showcasing and promoting awareness of Southeast Asian culture through Southeast Asian folktales.

D. Distribution

The final version of the video game was released on the website, Itch.io, which is an online gaming platform for indie games (Itch.io). Before its release, the game was converted into an HTML-supported file format in Godot which can be read by the Itch.io site. The final version of the game is available at the following link:

<https://jungupou21.itch.io/sea-southeast-asian-folktales>.

In the final version, the feasible recommendations given by the respondents in the statement-based assessment survey were implemented. An example is the issue previously highlighted about not being able to go straight to the gameplay sections when accessing the folktale mini-games for a second time. Based on the insights given by the respondents, the researcher modified the narrative pages and provided the feature of skipping the story when the user wishes to play the gameplay sections for a second time. Other example recommendations from the respondents that are also implemented in the game are the creation of in-game guides, translated versions of non-English Southeast Asian phrases, and gameplay improvements.

V. CONCLUSION AND RECOMMENDATIONS

Southeast Asia is a region that is composed of many nations that are different yet similar at the same time. As stated by the ASEAN Socio-Cultural Pillar, promoting and enhancing a sense of one unified identity among the population of these nations is crucial in looking beyond those differences and arriving at an understanding of the cultural relatedness of the Southeast Asian people. This special project demonstrated that one of the ways this Southeast Asian identity can be fostered is by promoting cultural awareness through digital media like video games. The creation of *SEA* and the feedback provided by Southeast Asian respondents reflected the effectiveness of a video game in teaching, showcasing, and promoting Southeast Asian culture. Users can learn Southeast Asian culture through the folktale mini-games, and at the same time, users can also enjoy reading the stories and playing the gameplay sections. For future work of *SEA*, researchers and game developers are encouraged to include more Southeast Asian folktales to be showcased in the game, especially folktales from Southeast Asian cultures like the different indigenous tribes in the region which are not represented in mainstream media and pop culture. *SEA* will be a great opportunity for these cultures to be represented and be showcased to the masses. It is also advised to improve the mechanics and other features of the gameplay sections in the folktale mini-games—emphasizing more on the boss battle and foraging gameplays where many respondents expressed negative insights on their mechanics and other game features. The future respondents of *SEA* should also include more diversified Southeast Asian users to help the game cater more to the user preferences and experiences of non-Filipino and non-Indonesian Southeast Asian players.

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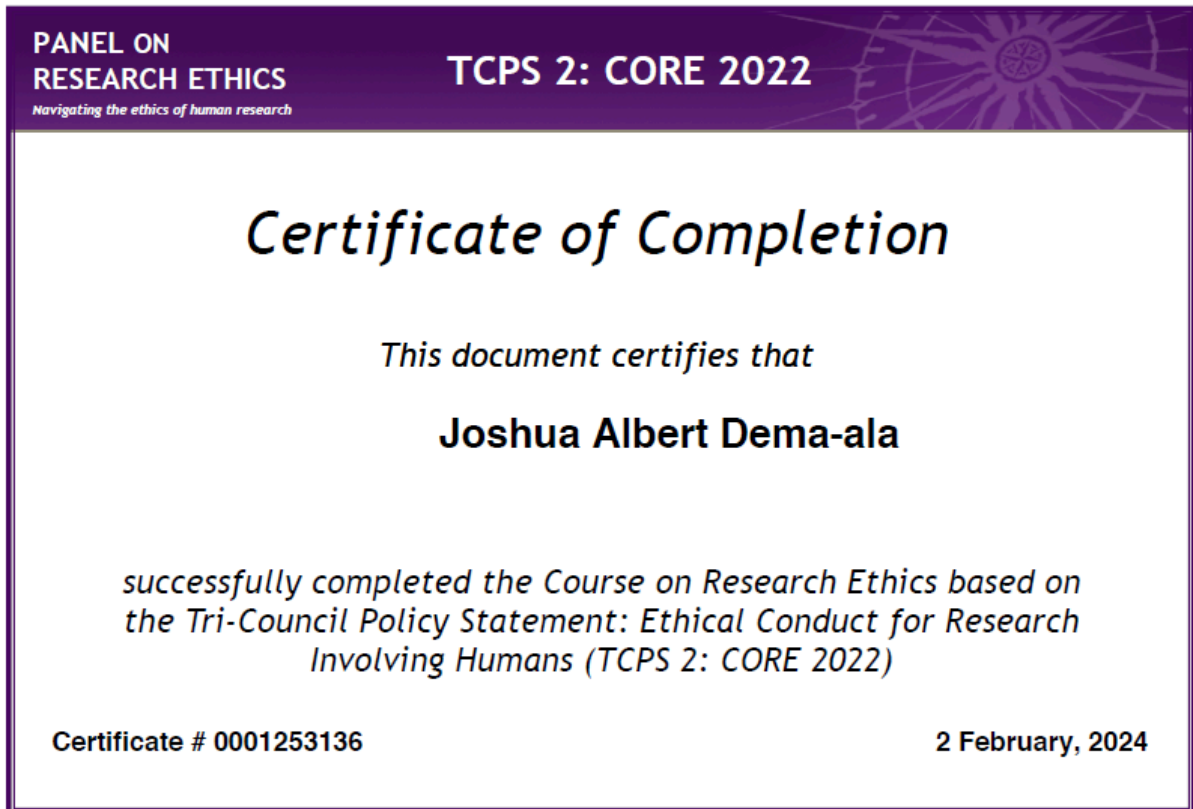
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Appendices

APPENDIX A

Certificate of Completion - Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans (TCPS 2: CORE 2022)



APPENDIX B

Statement-Based Assessment Survey - Questionnaire

I. UI and Controls

- Are the text in the narrative scenes, menu, about, and library sections readable?
- Are the interactive buttons (Menu, Library, Next, Back) easy to use? If you can think of any, what other buttons do you think can be placed in certain sections or parts of SEA?
- What are your thoughts on the controls, from moving the playable characters to interacting with the world (collecting items; attacking)? Are they too complicated?

II. Folktales and Gameplay

- Are the instructions in each mini-game easy or hard to understand?
- What are your thoughts on the storytelling of the four folktales? Are you able to follow through the stories and dialogue?
- What is your opinion on the Foraging Mini-Games (The Legend of the Rice Cake: Bánh Chưng and Bánh Giày & How the Tinguian Learned to Plant)? Are the items too difficult or too easy to find? What are your suggestions for its further improvement?
- What do you think about the Boss Battle mini-game (The Legend of Krai Thong)? Is it easy or difficult to defeat Lord Chawalan? Is it hard to control Krai Thong? What are your suggestions for its further improvement?

- What are your insights on the Chasing mini-game (The Golden Cucumber-Timun Mas)? Is Buto Ijo (the Giant) too fast or too slow? What about Timun Mas, is she too fast or too slow?
- Are the obstacles in the River Level (The Golden Cucumber-Timun Mas), the rocks and boulders, too difficult to avoid?

III. General Questions

- In comparison from your prior knowledge about Southeast Asian culture and folktales, did you learn something new from the SEA mini-games?
- What is/are your most favorite part/s of SEA?
- Besides what you previously shared, what other insights and feedback can you think of about a particular aspect, feature, or section of SEA? What parts of SEA do you think still need some improvement? What do you think can be done by the researcher to improve these particular areas, may it be through adding, changing, or removing a certain feature?

APPENDIX C

Rating Scale Survey – Questionnaire

Rate the game based on the criteria below, on a scale of 1 to 5:

1: It does not work/I could not understand it

2: It needs to be changed to make it work

3: It works but it is too complicated

4: It works, but could be improved

5: It works perfectly

Readable Text (Narrative scenes, Menu, About, and Library sections)	1	2	3	4	5
Using Interactive Buttons	1	2	3	4	5
Folktale Storytelling	1	2	3	4	5
Understanding Mini-game Instructions	1	2	3	4	5
Moving playable characters (Walking/Running, Jumping)	1	2	3	4	5
Finding and Collecting Items (Foraging Mini-games)	1	2	3	4	5
Attacking	1	2	3	4	5
Learning from the game (SEA culture, folktale)	1	2	3	4	5

APPENDIX D

Synopsis of Southeast Asian Folktales

I. Mainland/Peninsular Southeast Asian Folktales

- *The Legend of the Rice Cake: Bánh Chưng and Bánh Giày (Chưng Bính Truyện)* (Nguyen, 2018; LionBrand, 2020)

The story starts with the sixth Hung King and his decision to finally choose an heir—a successor to the throne—among his twenty sons. Whoever among the princes brings him the most delicious dish will be crowned the next emperor of the land. Lang Lieu is the eighteenth prince among the twenty. Unlike his brothers, he lived a humble and modest life and could not afford to travel great lengths outside and inside the kingdom. So, in the quest given to him and his brothers, he chose to stay in the kingdom and seek inspiration from the native ingredients he could find.

One night, a deity visited him and gave him the guidance on what dish he should create. The deity suggested that Lang Lieu create two different rice cakes that represent their land and their people. As stated by the deity in the story (LionBrand, 2020):

“There is nothing greater than the sky or the earth. And the rice grain is the most precious thing in the world. Now, use gao nếp (glutinous rice) to make bánh chưng, a green and square cake, symbolizing the earth. It will have a filling made of dau xanh (mung beans) and meat symbolizing plants and animals living on the earth. You will use green leaves to cover the cake, symbolising the services

rendered by parents to their children. Then use ground glutinous rice to make bánh giầy, a white, dome shaped cake, symbolizing the sky.”

The prince followed what the deity told him and created bánh chưng and bánh giầy rice cakes. In the lunar month, the princes presented their chosen delicious dishes alongside Lang Lieu; and, Lang Lieu won the succession title because of how the rice cakes were not only delicious but also represented the values of their people and their ancestors. Lang Lieu became the heir of the Hung King throne.

- *The Legend of Krai Thong* (Zoboko; The Thai Astronomical Society; Muang Boran Museum)

The legend of Krai Thong starts with Lord Chawalan, a crocodile leader that is aggressive, strong, and the ruler of an underwater cave under the town of Phichit. He lives in this cave along with his cohorts and citizens. In this cave there is a mystical crystal that grants Lord Chawalan and his people to transform in their human forms.

One day, Lord Chawalan decided to stroll around the surface, when he stumbled upon Taphao Thong and Taphao Kaew—the daughters of the rich man living in Phichit. Lord Chawalan was enchanted by the maidens and decided to take them to his cave and make them his spouses. He successfully took Taphao Thong and went back to his underwater cave. Upon learning of such gruesome events, the rich man from Phichit was enraged and decided to put up a bounty hunt. As stated by the rich man, whoever kills the crocodile and brings back his daughter will earn half of his riches and will have the chance

to marry his daughters. Many volunteered but failed but one day there was one boy that volunteered to kill Chawalan and save Taphao Thong—his name was Krai Thong. Unlike the other individuals who volunteered, Krai Thong is a visiting merchant adventurer in Prichit and was the possessor of the powerful Sattaloha Spear that was given by his former teacher.

As Krai Thong faced Lord Chawalan, they fought at the surface of the water. As Lord Chawalan was close to death he retreated back to the underwater cave at the same time Krai Thong pursued him. They fought a second time in the cave but eventually Krai Thong stabbed and defeated Lord Chawalan and rescued Taphao Thong. They went back to the surface and earned the praise of the villagers of Phichit and the rich man. As promised, the rich man gave the prize from his riches and gave him the blessing to marry Taphao Thong as well as Taphao Kaew.

II. Maritime Southeast Asian Folktales

- *The Golden Cucumber (Timun Mas)* (Tiara, 2021; Prelude to Indonesia, 2020; Life Boyan, 2020)

The story of the Golden Cucumber starts with a lady named Mbok Sirni. She is a widow that seeks to have a child that she can call her own. So, upon her desire she approached the giant Buto Ijo. Buto Ijo is a monstrous giant that lives outside of Mbok Sirni's village that occasionally grants wishes for those who are desperate. Upon Mbok

Sirni expressing her desire to have a child to Buto Ijo, the giant stated that he would grant her wish in one condition—when the child turns six years old, he will come back and devour the said child. Even though such a gruesome condition existed, Mbok Sirni accepted the condition due to her desperation and she was given a cucumber seed by the giant.

Upon returning home, she quickly planted the seed and in two weeks' time the seed grew into a golden cucumber fruit which gave birth to a beautiful baby girl. Mbok Sirni was overjoyed and gave the infant the name “Timun Mas” meaning the golden cucumber.

Under the parenthood of Mbok Sirni, Timun Mas grew into a beautiful, joyful, and kind girl. But as she grew, the time where the giant would return to take Timun Mas back was coming to a near end. In the desperation of Mbok Sirni to save her daughter in such fate she approached a powerful hermit from living in a mountain. Upon hearing the situation of Mbok Sirni and Timun Mas, the hermit gave them four small pouches and instructed Mbok Sirni to use them against the giant.

On the day when Buto Ijo came to the house, Mbok Sirni instructed Timun Mas to flee and have the pouches at hand. As Timun Mas ran, Buto Ijo chased her. As they run, Timun Mas utilizes one of the pouches that has cucumber seeds. Timun Mas threw the seeds to Buto Ijo and it grew cucumber vines that wrapped around Buto Ijo. But the vines were in no effect, and Buto Ijo easily destroyed the vines and continued pursuing Timun Mas. As the chase continued, Timun Mas

then threw the needles inside the second pouch. The needles grew into a bamboo forest which hurt Buto Ijo but in turn destroyed them as well and continued chasing her. Timun Mas then threw salt on the third pouch which produced a huge wave of water to Buto Ijo which the giant easily repelled. As Timun Mas was readying to utilize the final pouch as she climbed a rocky mountain, Buto Ijo was nearing to capture Timun Mas. In a last attempt, Timun Mas threw spices inside the fourth pouch which created a pool of hot mud. Buto Ijo slipped climbing from the mountain and fell on the hot mud where he finally died. Finally, Timun Mas returned home and embraced Mbok Sirni.

- *How the Tinguian Learned to Plant* (Carol, 2015; Cole, 2008)

In the early years of the indigenous community of Tinguian in the province of Abra, the Tinguian people did not know how to do agriculture. The food resources they have are mostly harvested and hunted from the forest. One day, a sick lady named Dapayan was low on food resources. At the same time, a Great Spirit, named Kadaklan, saw the suffering of the Tinguian people. So, he decided to enter Dapayan's body and gave her rice and sugar-cane which Dapayan can cultivate as sources for food.

“Dayapan, take these to your home and plant them in the ground, and after a while they will grow large enough to reap. Then when they are ripe, build a granary to put the rice in until you shall need it, and a sugar-press to crush the cane. And when these are finished, make the ceremony Sayung, and you will be well.”

Dapayan was intrigued and followed what the spirit told her. As she attempted to plant the rice and sugar-cane, the spirit again entered her body and helped her to plant the crops. Since then, the Tinguian community followed her and planted their own rice and sugar-cane crops.

As many months came, the rice and sugar-cane were ready for harvest. Dapayan harvested the crops and utilized the granary and presser she created with the help of the spirit. After the harvest she performed the Sayung ceremony utilizing a dog and a rooster, where she found the value of the living and the death.

APPENDIX E

Dialogue and Narration Sections - Story Text

I. The Golden Cucumber - Timun Mas

Story Text 1: The story of the Golden Cucumber starts with a lady Mbok Sirni.

Story Text 2: Mbok Sirni is a widow that hopes to have a child that she can call her own.

Story Text 3: In this desire, she approached a well-known giant that is rumored to grant wishes.

Story Text 4: This giant is Buto Ijo.

Story Text 5: Buto Ijo is a monstrous giant that lives in the outskirts of Mbok Sirni's village.

Story Text 6: He occasionally grants wishes for those who are desperate but always with a catch.

Story Text 7: Upon the strong desire of Mbok Sirni to have a child...

Story Text 8: She sought and approached Buto Ijo and expressed her wish and her desperation.

Story Text 9: [Mbok Sirni] "Please grant my wish..."

Story Text 10: In learning what the widow wishes and seeing her strong desire, Buto Ijo stated that he would help her have her wish, but on one condition.

Story Text 11: [Buto Ijo] "I will grant your wish, old lady, but on one condition..."

Story Text 12: [Buto Ijo] "When the child turns six years old, I will come back and devour the said child."

Story Text 13: Even though such a gruesome condition existed, Mbok Sirni accepted...

Story Text 14: Buto Ijo gave her cucumber seeds and instructed her to plant them.

Story Text 15: Upon returning home...

Story Text 16: She planted the seeds...

Story Text 17: Took care of it and waited for the seeds to blossom.

Story Text 18: In two weeks' time, the seed grew into a cucumber plant...

Story Text 19: Which bore a golden cucumber...

Story Text 20: That birthed a beautiful child.

Story Text 21: Mbok Sirni was overjoyed and gave the child the name "Timun Mas" which means the golden cucumber.

Story Text 22: Under the guidance of Mbok Sirni, Timun Mas grew into a beautiful, joyful, and kind person.

Story Text 23: But as she grew, the time of the giant's return to take Timun Mas back was coming to a near end.

Story Text 24: In the desperation of Mbok Sirni to save her daughter from such a fate...

Story Text 25: Mbok Sirni and Timun Mas traveled to a mountain to seek help from a wise hermit that lives there.

Story Text 26: [Mbok Sirni] "Please, help me save my child from such impending doom."

Story Text 27: As they stated their situation to the hermit and pleaded for help.

Story Text 28: The hermit gave them four small pouches and instructed Mbok Sirni to use them against the giant.

Story Text 29: [Hermit] "Here, use them when the time arises..."

Story Text 30: As the day of such doom arrived, Buto Ijo came to the house, looking for Timun Mas...

Story Text 31: [Buto Ijo] "WHERE'S MY FOOD, OLD LADY?!"

Story Text 32: Mbok Sirni instructed Timun Mas to flee and have the pouches at hand.

Story Text 33: [Mbok Sirni] "RUN, MY CHILD, RUN!"

Story Text 34: As Timun Mas ran, Buto Ijo chased her.

Story Text 35: [Buto Ijo] "WHERE DO YOU THINK YOU'RE GOING, KID?!"

Story Text 36: [Timun Mas] "AHHHHH!"

Story Text 37: Timun Mas threw the first pouch with the cucumber seeds...

Story Text 38: The seeds grew into large cucumber vines and wrapped around Buto Ijo.

Story Text 39: [Buto Ijo] "GRRRR! ARRGGGHHH!"

Story Text 40: Buto Ijo easily escaped and continued chasing Timun Mas.

Story Text 41: Timun Mas threw the needles inside the second pouch...

Story Text 43: The needles grew into a bamboo forest which hurt Buto Ijo.

Story Text 44: [Buto Ijo] "GRRRR! ARRGGGHHH!"

Story Text 45: Buto Ijo easily destroyed the bamboo and continued the chase.

Story Text 46: She threw the salt inside the third pouch...

Story Text 47: The salt produced a huge wave that pushed Buto Ijo back.

Story Text 48: [Buto Ijo] "GRRRR! ARRGGGHHH!"

Story Text 49: Buto Ijo was stopped for a little bit and continued chasing her.

Story Text 50: She threw the spices inside the fourth pouch.

Story Text 51: The spices produced a hot lava pool...

Story Text 52: Where Buto Ijo fell...

Story Text 53: As he slipped from the mountain he was climbing...

Story Text 54: [Buto Ijo] "NOOO! ARRGGGHHH!"

Story Text 55: As Buto Ijo perished...

Story Text 56: Timun Mas went back home...

Story Text 57: And hugged Mbok Sirni...

Story Text 58: [Timun Mas] "Aku sayang ibu" (I love you, Mama)

Story Text 59: [Mbok Sirni] "Ibu sayang kamu" (I love you too, my child)

Story Text 60: THE END. Sampai Jumpa <3

II. How the Tinguian Learned to Plant

Story Text 1: In the place called Abra...

Story Text 2: There is an indigenous community that call themselves the Tinguian people...

Story Text 3: They are one of the well-known indigenous tribes of the Igorot diaspora of Northern Philippines...

Story Text 4: In their early years, they did not know how to cultivate and harvest crops...

Story Text 5: Most of them only depended on hunting and foraging in the mountains and forests...

Story Text 6: This affected the stability of their food resources...

Story Text 7: But as time progressed, they eventually learned how to do agriculture, in turn developing their community...

Story Text 8: But as you may ask, how did they learn to do it?

Story Text 9: How did they learn the process of cultivating crops like rice and sugar cane?

Story Text 10: Well, they have a creative way of telling the story of how they learned agriculture, and it starts with the Tinguian woman, Dapayan...

Story Text 11: One day, a woman named Dapayan is suffering from hunger and sickness caused by having no food to eat...

Story Text 12: This was noticed by the Great Spirit, Kadaklan, which sympathized with the suffering of Dapayan and the entire Tinguian community, who were also suffering from hunger and sickness...

Story Text 13: So, he decided to enter Dapayan's body and give her rice and sugar cane in the hopes of teaching Dapayan how to do agriculture for her tribe.

Story Text 14: [Kadaklan] "Dapayan, take these sugar cane and rice seedlings to your home and plant them in the ground, and after a while they will grow large enough to reap..."

Story Text 15: [Kadaklan] "...Then when they are ripe, build a granary to put the rice in until you shall need it, and a sugar-press to crush the cane..."

Story Text 16: [Kadaklan] "...And when these are finished, make the ceremony Sayung, and you will be well."

Story Text 17: Dapayan was intrigued and followed what the spirit told her.

Story Text 18: With the guidance of the Spirit...

Story Text 19: Dapayan successfully planted, cultivated, and harvested the crops...

Story Text 20: Also, with the materials she found...

Story Text 21: She crafted a rice granary where she stored the harvested rice...

Story Text 22: And a sugar-cane press where she converted the sugar cane into sugar...

Story Text 23: After the harvest, she performed the Sayung ceremony that Kadaklan instructed her to do...

Story Text 24: By utilizing a dog and a rooster, she found the value of the living and the dead.

Story Text 25: Since then, Sayung has become one of the most important traditional ceremonies in the tribe.

Story Text 26: With the harvests Dapayan made...

Story Text 27: It inspired the other members of the Tinguian tribe to do the same...

Story Text 28: Cultivate rice and sugar cane and produce plentiful and sustainable food sources; developing agriculture in the tribe and solving their food problem.

Story Text 29: THE END. Paalam! ^^

III. The Legend of Krai Thong

Story Text 1: The legend of Krai Thong starts with Lord Chawalan...

Story Text 2: A mystical crocodile that is aggressive, strong, and the ruler of an underwater cave under the town of Phichit.

Story Text 3: He lives in this cave along with his cohorts and citizens...

Story Text 4: In this cave there is a mystical crystal that grants Lord Chawalan and his people to transform in their human forms...

Story Text 5: This crystal allows them to roam and mingle with other humans without revealing their crocodile nature.

Story Text 6: One day, Lord Chawalan decided to stroll around the surface...

Story Text 7: Where he stumbled upon Taphao Thong and Taphao Kaew—the daughters of a rich man living in Phichit...

Story Text 8: Lord Chawalan was enchanted by the maidens and decided to take them to his cave and make them his spouses...

Story Text 9: [Lord Chawalan] "They will be MINE!"

Story Text 10: [Taphao Kaew] "SISTER THERE'S A CROCODILE ABOUT TO ATTACK US!"

Story Text 11: [Taphao Thong] "SISTER!"

Story Text 12: As Lord Chawalan attacked the maidens' boat...

Story Text 13: He successfully kidnapped Taphao Thong and went back to his underwater cave...

Story Text 14: Upon learning of such gruesome events...

Story Text 15: The rich father of the sisters was enraged and decided to put up a bounty hunt...

Story Text 16: As stated by the rich man...

Story Text 17: [Rich Man] "Whoever kills the crocodile and brings back my daughter will earn half of my riches and will have the chance to marry my daughters!"

Story Text 18: Many volunteered and tried but failed...

Story Text 19: One day, there was one boy that volunteered to kill Lord Chawalan and save Taphao Thong...

Story Text 20: His name is Krai Thong.

Story Text 21: Unlike the other individuals who volunteered, Krai Thong is a visiting merchant adventurer in Phichit...

Story Text 22: He was also the possessor of the powerful Sattaloha Spear that was given by his former teacher...

Story Text 23: As Krai Thong accepted the quest...

Story Text 24: He went to the lake and summoned Lord Chawalan...

Story Text 25: [Krai Thong] "SHOW YOURSELF BEAST!"

Story Text 26: Lord Chawalan appeared and they started to fight.

Story Text 27: [Lord Chawalan] "YOU DARE TO DISTURB ME HUMAN!"

Story Text 28: [Lord Chawalan] "ARRRRGGHH!"

Story Text 29: [Krai Thong] "Give up, Chawalan! You can't win!"

Story Text 30: [Lord Chawalan] "NEVER!"

Story Text 31: As Lord Chawalan was close to death he retreated back to the underwater cave...

Story Text 32: At the same time, Krai Thong continued to pursue him.

Story Text 33: Krai Thong stabbed and defeated Lord Chawalan...

Story Text 34: [Lord Chawalan] "NOOOOOO!"

Story Text 35: Krai Thong then rescued Taphao Thong and they went back to the surface...

Story Text 36: [Taphao Thong] "Thank you for saving me..."

Story Text 37: [Krai Thong] "Yes... Now, let's go back."

Story Text 38: They went back to the surface and earned the praise of the villagers of Phichit and Taphao's father.

Story Text 39: [Taphao Thong] "Father, I missed you!"

Story Text 40: [Rich Man] "I am glad you are safe my child..."

Story Text 41: As promised, the rich man gave the prize to Krai Thong and gave him the blessing to marry the Taphao sisters.

Story Text 42: THE END! Laa Kon! ^^

IV. The Legend of the Rice Cake: Bánh Chưng and Bánh Giày (Chưng Bính Truyện)

Story Text 1: The story starts with the sixth Hung King and his decision to finally choose an heir...

Story Text 2: A successor to the throne—among his twenty sons.

Story Text 3: [Hung King] "Greetings, my sons..."

Story Text 4: [Hung King] "For this day, I will choose among you the next heir of this throne..."

Story Text 5: [Hung King] "Whoever brings me the most delicious dish will be crowned the next king of our land."

Story Text 6: Among these sons, there one exists among them...

Story Text 7: Lang Lieu the eighteenth prince and son of the Hung King...

Story Text 8: Unlike the other princes...

Story Text 9: Prince Lang Lieu lives a humble and modest life...

Story Text 10: He does not have a fortune to travel great lengths outside and inside the kingdom...

Story Text 11: So, in the quest given to him and his brothers...

Story Text 12: He chose to stay and seek ingredients he could find.

Story Text 13: One night, a deity visited him and gave him the guidance on what dish he should create using the kingdom's local ingredients...

Story Text 14: The deity suggested that Lang Lieu create two different rice cakes that represent their land and their people...

Story Text 15: [Deity] "There is nothing greater than the sky or the earth..."

Story Text 16: [Deity] "And the rice grain is the most precious thing in the world..."

Story Text 17: [Deity] "Now, use gao nếp (glutinous rice) to make bánh chung, a green and square cake, symbolizing the earth..."

Story Text 18: [Deity] "It will have a filling made of dau xanh (mung beans) and meat symbolizing plants and animals living on the earth..."

Story Text 19: [Deity] "You will use green leaves to cover the cake, symbolizing the services rendered by parents to their children..."

Story Text 20: [Deity] "Then use ground glutinous rice to make bánh giay, a white, dome-shaped cake, symbolizing the sky."

Story Text 21: The prince followed what the deity told him and searched for the ingredients of making bánh chung and bánh giay rice cakes.

Story Text 22: After finding the ingredients, Lang Lieu created the bánh chung and bánh giay rice cakes...

Story Text 23: In the lunar month, the princes presented their chosen delicious dishes...

Story Text 24: This includes Lang Lieu...

Story Text 25: [Princes] "Here are our dishes father..."

Story Text 26: Hung King eats the dishes one by one while listening to the Princes' presentations...

Story Text 27: Eventually, it was Lang Lieu's turn...

Story Text 28: [Lang Lieu] "Here is the dish I brought you father..."

Story Text 29: [Lang Lieu] "Rice Cakes Bánh Chung and Bánh Giay..."

Story Text 30: [Princes] "Is our brother serious?! Khà Khà Khà!"

Story Text 31: [Hung King] "Explain why you chose to present these dishes to me..."

Story Text 32: [Lang Lieu] "Rice is the most precious food item in the land and yet also the most abundant. I have created dishes that symbolize the harmony between the earth and heaven so that all of our people can enjoy."

Story Text 33: A while later...

Story Text 34: The King finished tasting all of the food and announced who he has chosen as the rightful heir to the throne...

Story Text 35: [Hung King] "...After tasting and hearing what dishes you brought for me..."

Story Text 36: [Hung King] "I have decided who will be the next ruler of our land..."

Story Text 37: [Hung King] "The prince that will be the heir to the throne is..."

Story Text 38: [Hung King] "Lang Lieu, my son!"

Story Text 39: [Princes] "What?!"

Story Text 40: [Hung King] "Not only did he create such delicious rice cakes..."

Story Text 41: [Hung King] "But also he represented our land and gave respect to our ancestors through these dishes he presented..."

Story Text 42: [Hung King] "That is why he will be a perfect king to our kingdom..."

Story Text 43: After such an announcement by the Hung King...

Story Text 44: Lang Lieu became the next ruler of their land...

Story Text 45: VUA CHUA HUNG THINH! (LONG LIVE THE KING!)

Story Text 46: THE END! Bậy bị! ^^

APPENDIX F

SEA: Southeast Asian Folktales (Itch.io)

Play via this link: <https://jungupou21.itch.io/sea-southeast-asian-folktales>

