

CHAPTER IV

RESULT AND DISCUSSION

4.1 Result

This research employed the Research and Development (R&D) method to produce a bilingual comic as a promotional medium for Wonolopo Tourism Village. The development process was carried out through several structured stages, including: Research and Information Collecting, Planning, Developing a Preliminary Product, Preliminary Field Testing, Main Product Revision, Main Field Testing, Final Product Revision, and Dissemination and Implementation. Upon completion of the comic, an evaluation was conducted through surveys involving local residents and tourists to assess the quality and effectiveness of the product.

The implementation and outcomes of each development stage are described in the following subsections.

4.1.1 Procedure and The Result For Creating a Comic

The development of the bilingual comic entitled *Beyond Treeveil: The Wonolopo Village* was carried out through a systematic process based on the Research and Development (R&D) model adapted from Borg and Gall. The process began with identifying the tourism potential, local history, and cultural heritage of Wonolopo Tourism Village through observation, interviews, questionnaires, and documentation. The information collected during this stage served as the foundation for developing the comic's storyline, visual concept, and promotional content.

Following the data collection process, the researcher developed the comic by preparing the storyline, storyboard, character designs, illustrations, bilingual dialogues, and page layouts. The comic was designed using a fantasy-adventure narrative to present tourism

information in a more engaging and accessible way while maintaining the authenticity of Wonolopo Tourism Village. Throughout the development process, several revisions were made based on feedback from supervisors, stakeholders, and respondents to improve the quality of the visual design, language, and overall readability of the comic.

The final result of this research is a bilingual comic entitled *Beyond Treeveil: The Wonolopo Village*. The comic consists of 45 pages and belongs to the fantasy-adventure genre, combining visual storytelling with information about the village's history, culture, tourism attractions, and local economic activities. As a promotional medium, the comic is expected to introduce Wonolopo Tourism Village to both domestic and international audiences while supporting cultural preservation through an engaging bilingual narrative.

4.1.1.1 Research and Information Collecting

The initial stage of research and information collecting was conducted in May 2025 after obtaining formal permission from the Head of Wonolopo Tourism Village. Data were gathered through direct observation and interviews at the research location to ensure that the information used in the comic accurately reflects the village's real conditions.

Based on interviews with the Pok Darwis, Wonolopo Tourism Village was officially established in 2012 under the initiative of the Mayor of Semarang. Since then, tourism management and facilities have been handled independently by local residents, demonstrating a strong implementation of community-based tourism. The village possesses diverse tourism potentials, including traditional farming activities, local beliefs, historical sites, and various Micro, Small, and Medium Enterprises (MSMEs).

Herbal medicine (jamu) production is one of the village's most prominent cultural identities. In addition, Wonolopo is recognized for its grass puppet handicrafts, which are produced only during certain seasons due to the limited availability of specific grass materials. This craft activity has contributed to community empowerment, particularly among housewives. Another economic activity observed is oyster mushroom cultivation using log media, which offers higher productivity compared to conventional methods.

In terms of promotion, Wonolopo Tourism Village has utilized social media and participated in cultural and entertainment events in Semarang. Nevertheless, the village tourism manager expressed the need for a more creative and innovative promotional medium that could appeal to younger audiences. After reviewing existing tourism promotion strategies in Indonesia, comics were considered an appropriate alternative due to their visual appeal and storytelling potential.

Accordingly, the comic developed in this study is designed to provide a complete yet engaging introduction to Wonolopo Tourism Village. Informative content is delivered through fictional storytelling to avoid monotonous narration. The comic adopts a bilingual format in Indonesian and English to reach both domestic and international tourists. Visually, the comic applies varied color schemes and illustrations inspired by the real atmosphere of Wonolopo Village.

4.1.2 Planning

The planning stage is a fundamental phase in the R&D process, as it determines the direction and structure of the comic development. This stage focuses on formulating objectives, defining story concepts, selecting language use, designing visual elements, and identifying target readers. Proper planning ensures that the comic aligns with the promotional needs and cultural values of Wonolopo Tourism Village.

4.1.2.1 Planning Objectives

The objective of the planning stage is to design a structured guideline for producing a bilingual comic that functions as an effective promotional medium. The comic is intended to introduce Wonolopo's history, traditions, beliefs, tourism attractions, and MSMEs through an engaging narrative format. In addition, the planning process aims to balance entertainment with educational value while supporting cultural preservation.

4.1.2.2 Planning Approach

The planning approach adopted in this study is participatory and data-driven. Information obtained from observations and stakeholder interviews was analyzed to determine relevant themes and narrative strategies. The planning emphasized the integration of factual cultural information with fictional adventure elements to create an appealing yet informative storyline.

a) Development of a Bilingual Story Concept

The comic narrates the adventure of four friends Usha, Shargi, Zoraga, and Narawa who decide to go camping in a remote forest. During their trip, a mysterious incident occurs, causing one of them to enter Wonolopo Village. Through this journey, readers are introduced to the village's history, beliefs, traditions, historical sites, and local economic activities.

Usha becomes the first character to experience the mysterious event and meets an elderly woman named Nenek Prawati. Guided by her, Usha explores Wonolopo Village in its ancient setting, learning about its cultural and historical background. This narrative structure allows readers to gain

information about Wonolopo through an adventurous and engaging storyline.

b) Page Structure and Content Organization

The comic content is organized systematically to support narrative flow and information delivery. The structure of the bilingual comic includes:

1. Story Introduction

The story opens with a dialogue among the four main characters at a campsite, where the idea of camping is proposed. Unexpected events then lead them into the ancient world of Wonolopo Village.

2. Character Introduction

Each character is presented with a brief description of their personality traits to help readers understand their roles in the story.

3. Prologue

The prologue illustrates a nighttime forest scene where Usha follows a mysterious figure, which ultimately leads her into Wonolopo Village.

4. Epilogue

With the assistance of Dukun Sastro, the characters manage to overcome Queen Berliva and return safely. Before leaving, they express gratitude and say farewell to Nenek Prawati.

c) Draft Preparation

In the process of developing this comic, the researcher first created a comic draft and visual planning before entering the final production stage. This process aimed to organize the storyline, character development, visual appearance, and page composition systematically to

ensure that the comic production would run effectively and consistently.

The comic was designed as a bilingual comic using Indonesian and English languages. The use of two languages was intended to make the comic accessible for both local readers and international audiences. The language style used in the comic was adjusted to remain polite, communicative, educational, and enjoyable for all readers.

The comic combines tourism promotion, local culture, fantasy, and adventure elements to create an engaging storytelling experience while introducing the identity of Wonolopo Tourism Village.

1. Title

The title of the comic developed in this study is:

“Whispers Beyond the Trees: The Wonolopo Village”

The title reflects the mysterious atmosphere of the story and symbolizes the hidden cultural and historical values found within Wonolopo Village. The phrase “Beyond the Trees” represents the transition between the real world and the mysterious world discovered by the main characters during their adventure.

2. Characters of the Comic

The comic contains several main characters who play important roles throughout the story. Each character was designed with different personalities, appearances, and emotional characteristics to strengthen the storytelling process.

The characters are:

Usha, Shargi, Zoraga, Narawa, Dukun Sastro, Nenek Prawati, Ratu Berliva

3. Target Readers

The comic is intended for local and international audiences.

For local readers, especially the residents of Wonolopo Village, the comic aims to introduce and deepen their understanding of the village's history, culture, tourism potential, and local identity through a more attractive visual format.

For international tourists, the comic serves as a creative informational guide that is more engaging than ordinary tourism brochures or leaflets. Through bilingual storytelling and visual narratives, international readers can more easily understand the uniqueness and cultural atmosphere of Wonolopo Tourism Village.

In addition, the comic is designed for teenagers and young adults because visual storytelling media are considered more attractive and easier to understand for younger audiences.

4. Pages

The sections of the page in this comic consist of:

- Page 1: Cover
- Page 2: Prologue
- Page 3-4: Character Introduction
- Pages 5-22: The Content of The Story (Indonesian Version)
- Pages 23-40: The Content of The Story (English Version)

- Page 37: Credit

5. Scriptwriting

According to Eisner (2008), storytelling is a fundamental element of comics that combines narrative and visual communication to convey ideas and engage readers. The storyline of *Beyond Treeveil: The Wonolopo Village* was developed based on the results of observations and interviews conducted in Wonolopo Tourism Village. The story follows the adventure of four main characters, namely Usha, Narawa, Shargi, and Zoraga, who explore the village and uncover its cultural heritage, local traditions, historical values, and tourism attractions. The storyline was designed to combine educational content with a fantasy-adventure narrative in order to create an engaging reading experience while promoting the uniqueness of Wonolopo Tourism Village.

In order to establish an effective storytelling flow, the narrative was structured into three segments: an opening, middle, and closing. The opening introduces the main characters and the setting of the story, while the middle section focuses on the characters' exploration of the village and the challenges they encounter throughout their journey. The closing highlights the importance of preserving local culture and appreciating the tourism potential of Wonolopo Village. The dialogues and narrations were intentionally written using simple and accessible language to ensure readability for a wide range of audiences. Upon completion of the preliminary draft,

the storyline underwent several revisions based on feedback from the supervisor and stakeholders, and the final version was used as the primary reference throughout the comic production process.

4.1.3 Developing a Preliminary Form of Product

In developing the illustration and visual design of this comic, the researcher was inspired by the webtoon comic *After School Lessons for Unripe Apples*. The inspiration was mainly taken from the comic's visual storytelling style that presents teenage adventure, friendship, school life, and outdoor activities in an engaging and emotionally relatable way.

The researcher adopted several visual storytelling approaches inspired by the webtoon, especially the use of expressive character interactions, natural dialogue, emotional scenes, and environmental illustrations that create a warm and immersive atmosphere. The comic successfully portrays the feeling of youth exploration and friendship, which aligns with the concept of students traveling and exploring Wonolopo Tourism Village in this study. From the visual perspective, the researcher was inspired by the comic's soft illustration style, colorful environmental backgrounds, and expressive facial features that strengthen readers' emotional connection with the characters. Similar visual approaches were applied in this comic to create an adventurous and enjoyable atmosphere throughout the story.

The comic developed in this study combines fantasy adventure elements with educational tourism and local cultural identity. Natural environments such as forests, village scenery, rivers, camping areas, and traditional cultural locations were visually designed to represent the atmosphere of Wonolopo Tourism Village while supporting the storyline of students experiencing an unforgettable journey. In addition, the researcher focused on creating illustrations that feel youthful, energetic, and visually friendly for teenagers and young readers. Character designs, school outfits, body language, and

emotional expressions were carefully arranged to create relatable storytelling experiences. The illustrations were created digitally using illustration software to maintain consistency in panel composition, character design, environmental backgrounds, coloring, and visual effects throughout the production process.

Overall, the visual design of this comic was developed not only as entertainment media but also as a tourism promotional medium capable of introducing the natural beauty, cultural atmosphere, and tourism identity of Wonolopo Tourism Village through youth adventure-based visual storytelling.

4.1.3.1 Character Design

Character design was conducted to create visual representations that support the storyline and attract students' attention. Each character was designed with distinct physical appearances, personalities, and roles.

Character design was an important stage in developing the preliminary form of the product because the characters served as the main elements that guided readers through the story. The researcher designed the characters to have unique personalities, visual appearances, and roles that supported the narrative while making the comic more engaging and memorable for readers. The designs were created based on the characteristics needed to represent different perspectives and reactions throughout the adventure in Wonolopo Tourism Village.

a. Usha

Usha was designed as the main protagonist of the story. She is characterized as brave, persistent, and highly curious. Her strong desire to explore unknown places and uncover mysteries drives the storyline forward. Visually, Usha was designed with an adventurous appearance that reflects her energetic and fearless personality. Throughout the story, she becomes the first character to discover the mysterious portal that leads to a different dimension and

introduces readers to the cultural and tourism attractions of Wonolopo Village.



Figure 4.2 Usha Character Design

b. Narawa

Narawa was designed as a humorous and creative character. He often lightens the atmosphere through jokes and unique ideas, making the story more enjoyable and entertaining. His character also helps balance tense situations during the adventure. The visual design of Narawa reflects his cheerful and imaginative personality, making him easily recognizable among the other characters.



Figure 4.3 Narawa Character Design

c. Shargi

Shargi was designed as a cheerful and enthusiastic character who always brings positive energy to the group. She frequently motivates her friends and shows excitement when experiencing new things. Her optimistic attitude contributes to the development of the story and creates a supportive group dynamic. Her visual appearance was designed to represent her lively and friendly nature.



Figure 4.4 Shargi Character Design

d. Zoraga

Zoraga was designed as a caring, intelligent, and critical-minded character. He often analyzes situations logically and provides thoughtful opinions before making decisions. His role is important in helping the group solve problems and understand the events they encounter during their journey. His visual design reflects his calm and responsible personality, distinguishing him from the other characters.



Figure 4.5 Zoraga Character Design

e. Ratu Berliva

Ratu Berliva was designed as the ruler of the mysterious kingdom visited by the characters during their adventure. She is portrayed as regal, authoritative, and powerful, yet selfish and cruel in her leadership. As one of the main antagonistic figures in the story, Ratu Berliva creates conflict that drives the narrative forward. Her visual design emphasizes her status as a queen through elegant royal clothing, distinctive accessories, and a commanding appearance that reflects her dominance and authority.



Figure 4.6 Ratu Berliva Character Design

f. Dukun Setro

Dukun Setro was designed as a mysterious elder who possesses extensive knowledge about the forest and its secrets. He serves as an important supporting character who introduces the mystery surrounding the circular portal and warns the protagonists about the dangers hidden within the forest. Although his appearance initially creates a sense of uncertainty, he ultimately functions as a guide who provides valuable information to the main characters. His design incorporates traditional Javanese elements, such as a blangkon and traditional attire, to emphasize his connection to local culture and wisdom.



Figure 4.7 Dukun Setro Character Design

g. Nenek Prawati

Nenek Prawati was designed as a wise and caring elderly woman who becomes Usha's guide after she enters the mysterious dimension. She plays an essential role in explaining the history, culture, traditions, and tourism attractions of Wonolopo Village. Through her storytelling, readers are introduced to various aspects of the village, including Kampoeng Jamu, Wayang Suket, Situs Lingga, traditional arts, and local traditions. Her visual appearance reflects warmth, kindness, and wisdom, making her a trustworthy figure within the story.



Figure 4.8 Nenek Prawati Character Design

The supporting characters were carefully designed to complement the storyline and strengthen the promotional message of the comic. Each character contributes to the delivery of information about the tourism and cultural potential of Wonolopo Tourism Village while making the narrative more engaging and meaningful for readers.

The character design process involved several stages, including conceptualization, sketching, digital refinement, and final coloring. Each character was designed to have distinctive visual traits and personalities to make them easily identifiable and to strengthen their roles within the story. Through these character designs, the researcher aimed to create a more engaging reading experience while effectively delivering information about the tourism and cultural potential of Wonolopo Tourism Village.

4.1.3.2 Illustration

The illustration phase involves transforming the storyboard into comic panels that depict the plot of *Whisper Beyond*. During this phase, the story concept which was previously in storyboard form is realized as more detailed and structured illustrations. Illustrations play a crucial role in conveying the story's message and educational information so that they can be more easily

understood by the general public. The storyboard serves as the primary guide for determining the sequence of scenes, interactions between characters, placement of dialogue, and the layout of panels on each comic page.

The illustration process begins with creating sketches for each scene planned in the storyboard. The artist draws the characters by adjusting facial expressions, body movements, and activities in accordance with the story's plot. Additionally, various background elements such as campgrounds, forests, villages, and locations tied to cultural and historical elements are designed to support the story's atmosphere. Panel layout is arranged systematically to ensure the story's flow is conveyed clearly and is easy for readers to follow. Once all sketches are complete, the next step is digitization using digital drawing software. At this stage, the sketches are refined into cleaner line art and detailed elements are added to the characters, objects, and backgrounds. These refinements enhance the comic's visual quality while strengthening the narrative through imagery. Throughout this process, the researcher also maintains consistency in character design, illustration style, and visual composition on every page to create a harmonious and engaging visual presentation.

In its development, the illustrations serve not only to support the story but also as a means to convey educational information. Scenes featuring folklore, local cultural values, and historical elements are visualized clearly so that readers can grasp the information more easily. The use of character expressions, environmental details, and other visual elements is designed to highlight key parts of the story and maintain the reader's interest throughout the narrative.

Overall, the illustration phase produces a series of comic panels that successfully blend entertainment and education into a single medium. The completed illustrations then serve as the foundation for the next stages coloring, lettering, and layout ultimately shaping *Whisper Beyond* into an educational comic that is both enjoyable and accessible to a wide audience.

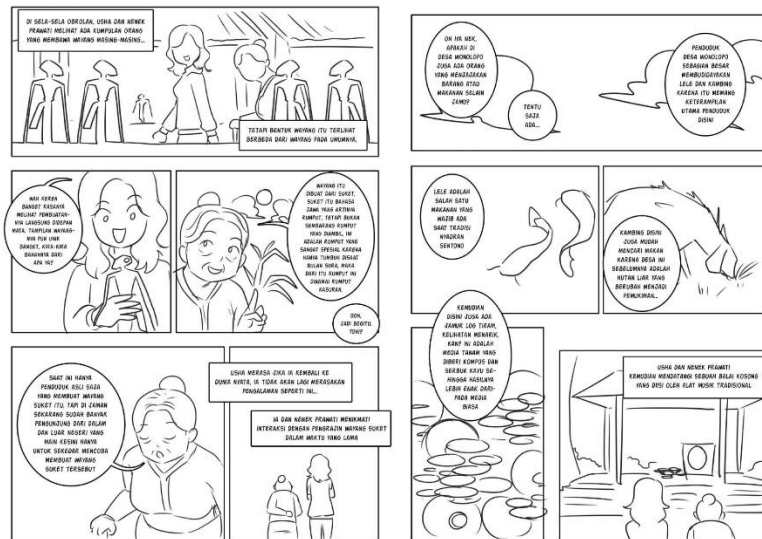


Figure 4.9 Illustration

4.1.3.3 Color

The coloring stage was conducted after the illustration process had been completed. This stage aimed to enhance the visual appeal of the comic and support the storytelling process by creating a suitable atmosphere for each scene. The coloring process was carried out digitally using digital painting techniques, where colors were applied to characters, backgrounds, objects, and environmental elements throughout the comic. The color selection was adjusted to the theme and setting of *Beyond Treeveil: The Wonolopo Village*. Natural color palettes such as green, brown, and blue were predominantly used to represent the forest environment, camping activities, rivers, mountains, and the rural landscape of Wonolopo Village. These colors were chosen to create a realistic and immersive atmosphere that reflects the natural beauty and cultural richness of the village featured in the story.

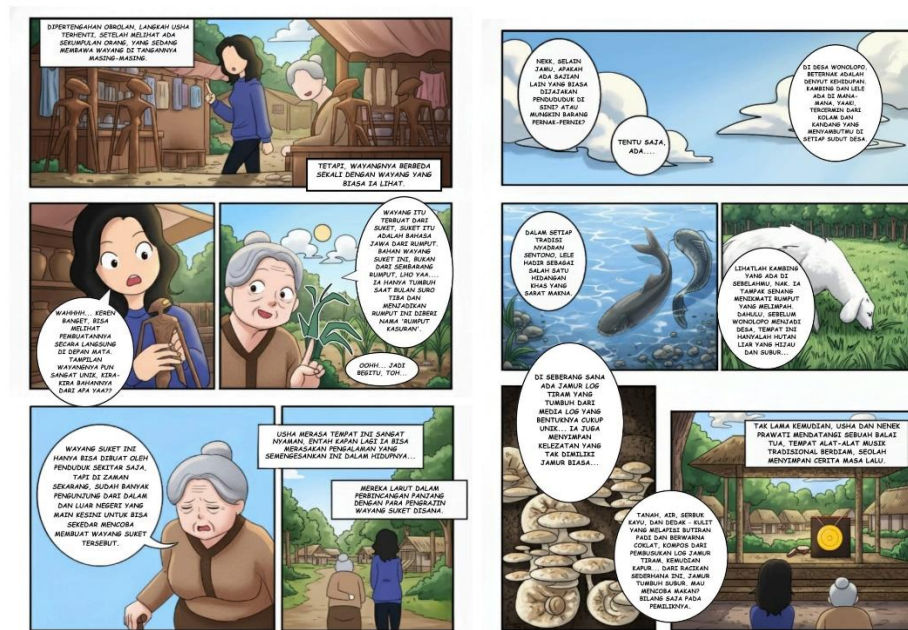


Figure 4.10 Coloring

In addition, different color tones were applied to emphasize the mood and emotions of each scene. Bright and warm colors were used in scenes depicting friendship, daily activities, and cultural exploration, while darker tones and lower lighting were utilized in scenes involving mystery, tension, and supernatural events. This variation in color helped readers distinguish changes in atmosphere throughout the narrative and strengthened the emotional impact of the story. The coloring process consisted of applying base colors followed by the addition of shadows, highlights, and lighting effects. Shadows were used to create depth and dimension, while highlights were added to emphasize important visual elements and improve the overall appearance of the illustrations. Furthermore, details such as textures on clothing, vegetation, buildings, and environmental objects were enhanced to produce more realistic and visually engaging comic panels.

As a result, the coloring stage successfully transformed the black-and-white line art into vibrant comic illustrations that effectively conveyed the atmosphere, emotions, and educational content of the story. The final colored illustrations contributed significantly to improving readers' engagement and

supporting the delivery of cultural and historical information presented in the comic.

4.1.4 Preliminary Field Testing

After the preliminary form of the comic had been completed, the researcher conducted preliminary field testing to evaluate the comic before entering the final production stage. The testing was conducted using an online questionnaire distributed through Google Forms to several respondents consisting of students, teenagers, and local residents.

The respondents were asked to read several parts of the comic and provide feedback regarding the illustration design, storyline, character appearance, bilingual language, and tourism promotion aspect of the comic. The questionnaire aimed to determine whether the comic was visually attractive, easy to understand, and effective as a promotional medium for Wonolopo Tourism Village. Based on the questionnaire results, most respondents stated that the comic illustrations were visually attractive and suitable for teenage readers. The fantasy adventure theme combined with camping and school-trip activities successfully increased readers' interest and curiosity throughout the story. Respondents also considered the bilingual format helpful because it made the comic more educational and easier to understand.

In addition, respondents stated that the environmental illustrations such as forests, village scenery, and camping areas successfully represented the tourism atmosphere of Wonolopo Village. The expressive character designs and visual storytelling also helped readers understand the storyline more comfortably.

However, several respondents suggested improving the dialogue placement and adding more detailed environmental backgrounds to strengthen the visual appearance of the comic. Based on these suggestions, the researcher revised several parts of the comic before proceeding to the final production stage.

VALIDATION FORM FOR BILINGUAL COMIC (INDONESIAN AND ENGLISH)
"BEYOND FREE VEIL: THE WONOLOPO VILLAGE"

Validator's Name : Rizki Fatimah, S.S., M.Hum.
Employee ID Number: 19960210204062001
Position : Lecturer

1. Completion Guide

This validation instrument aims to obtain assessments and recommendations from experts regarding the bilingual comic book materials (Indonesian and English) developed through this research. The feedback provided will serve as the primary guide for improving and refining the learning materials to achieve the learning objectives more effectively. Evaluators are requested to tick the box ("✓") in the assessment table based on the provided indicators and their assessment of each statement. The researchers would like to express their sincere gratitude for your time and valuable contribution in completing this validation form.

2. For the assessment process, please refer to the four research indicators listed in the appendix.

1. Strongly Inappropriate 2. Inappropriate
3. Appropriate 4. Highly Appropriate

Reviewers are encouraged to submit their suggestions, comments or proposed revisions in the section provided.

No.	Indicators	Score			
		SI	I	A	HA
		1	2	3	4
1.	Reading comics is a regular part of my daily routine.				
2.	I am familiar with Wonolopo Tourism Village through social media or previous visits.				
3.	This comic effectively serves as an engaging introduction to Wonolopo Tourism Village.				
4.	This comic clearly conveys information about Wonolopo Tourism Village.				
5.	Aspects such as illustrations, visual effects, panel structure, layout, perspective, speech bubbles, and direct narration caught my attention when I first saw it.				

6.	This comic features a systematically organized plot that is easy to understand the storyline, and it is complemented by interesting character development.				
7.	The narrative and informative content in this comic is relevant and conveyed effectively.				
8.	The Indonesian language in this comic follows linguistic standards while remaining understandable.				
9.	The English used in this comic is grammatically correct, clearly expressed, and naturally formulated.				
10.	The bilingual presentation in this comic facilitates understanding of the story and enriches the reading experience.				
11.	The illustrations and visuals in this comic have high aesthetic appeal and visual quality.				
12.	The layout of the comic, including the first view and placement of speech bubbles, makes for easy reading.				
13.	The colour palette and visual style in this comic are in keeping with the tourism theme while enhancing the overall appeal.				

a. Comments

b. Suggestions

VALIDATION FORM FOR BILINGUAL COMIC (INDONESIAN AND ENGLISH)
"BEYOND FREE VEIL: THE WONOLOPO VILLAGE"

c. Conclusion

Key points from the experts' evaluation of Bilingual comic books (Indonesian and English):

1. Recommended for a test without revision.
2. Recommended for a test after revision.
3. Not recommended for a test.

Semarang, 8 May 2024
Validator

Rizki Fatimah, S.S., M.Hum.
NIP. 19960210204062001

Figure 4.11 Supervisor Assessment

4.1.5 Main Product Revision

Based on the results of the preliminary field testing, several revisions were made to improve the overall quality of the bilingual comic. The revisions focused on both visual and textual aspects to enhance readability, visual appeal, and the effectiveness of the comic as a promotional medium. The panel arrangements were reorganized to create a smoother narrative flow, while lengthy narrations were simplified to make the story easier to understand. The bilingual text was also revised by correcting grammatical

errors and improving language accuracy. In addition, the placement of dialogues was adjusted to improve readability and maintain a balanced page layout. Several visual elements, including illustrations, colors, and typography, were refined to produce a more attractive and consistent appearance. The cover design was enhanced to better represent the theme of the comic and capture readers' attention. Furthermore, additional tourism information about Wonolopo Tourism Village was incorporated to provide readers with more comprehensive knowledge of the village's attractions, culture, and local heritage. These revisions resulted in a more polished version of the bilingual comic, which was considered suitable for the main field testing stage.

4.1.6 Main Field Testing

After the operational product revision stage was completed, the researcher conducted operational field testing to determine the feasibility of the bilingual comic *Whispers Beyond the Trees: The Wonolopo Village* as a promotional medium for Wonolopo Tourism Village.

The operational field testing involved 58 respondents from various backgrounds. The respondents were asked to read the comic and complete a questionnaire consisting of content, language, and visual design aspects. The questionnaire aimed to evaluate respondents' perceptions regarding the quality, readability, attractiveness, and effectiveness of the comic as a tourism promotion medium.

The assessment results obtained from the respondents are presented in Table 4.5 below:

Table 4.5 Assessment Result for Each Aspect

No	Statement	Average Score
Content Aspect		

1	The comic effectively serves as an engaging introduction to Wonolopo Tourism Village	3.78
2	The comic clearly conveys information about Wonolopo Tourism Village	3.55
3	Visual elements immediately attract readers' attention	3.74
4	The comic is systematically organized and easy to understand	3.67
5	The narrative and informative content are relevant and understandable	3.66
Language Aspect		
6	Indonesian language usage follows linguistic standards and is easy to understand	3.72
7	English language usage is grammatically correct and clearly expressed	3.64
8	The bilingual presentation enriches the reading experience	3.78
Visual Design Aspect		
9	The illustrations and visuals have good aesthetic quality	3.62
10	The layout, font size, and speech bubbles support readability	3.55
11	The colour palette and visual style support the tourism theme	3.60

Based on the data presented in Table 4.5, none of the respondents selected the criteria of strongly disagree or disagree as the dominant response. Overall, respondents agreed that the bilingual comic successfully functions as a promotional medium for Wonolopo Tourism Village.

In the content aspect, the statement "The comic effectively serves as an engaging introduction to Wonolopo Tourism Village" obtained the highest

average score of 3.78. This result indicates that respondents strongly agreed that the comic successfully introduces the tourism potential and identity of Wonolopo Tourism Village in an interesting manner.

The statement "The comic clearly conveys information about Wonolopo Tourism Village" obtained an average score of 3.55. This score indicates that respondents agreed that the information presented in the comic is understandable and informative.

Furthermore, the statement regarding visual attractiveness obtained an average score of 3.74, indicating that the illustrations, panel arrangements, visual effects, and storytelling elements successfully captured readers' attention. The statement regarding the organization of the storyline received an average score of 3.67, showing that respondents considered the comic easy to follow and understand.

The statement concerning the relevance of the narrative and informational content obtained an average score of 3.66. This result indicates that respondents agreed that the content presented in the comic appropriately represents Wonolopo Tourism Village and supports the promotional objectives of the product.

In the language aspect, the statement regarding the use of Indonesian language obtained an average score of 3.72. This result shows that respondents strongly agreed that the language used is appropriate, understandable, and follows linguistic standards.

The statement concerning the English language usage obtained an average score of 3.64. This score indicates that respondents agreed that the English translation is grammatically correct and easy to understand.

Meanwhile, the statement regarding the bilingual presentation obtained one of the highest scores, namely 3.78. This result demonstrates that respondents strongly agreed that the bilingual format enhances comprehension and provides added value to readers.

In the visual design aspect, the statement concerning illustration quality obtained an average score of 3.62. This result indicates that respondents agreed that the illustrations and visual elements have good aesthetic quality and support the story.

The statement regarding layout, font size, and speech bubble placement obtained an average score of 3.55. This score indicates that respondents generally agreed that the comic is easy to read and visually organized.

Finally, the statement concerning colour selection and visual style obtained an average score of 3.60. This result demonstrates that respondents agreed that the visual presentation supports the tourism theme and improves the overall attractiveness of the comic.

Overall, the operational field testing results indicate that the bilingual comic *Whispers Beyond the Trees: The Wonolopo Village* meets the criteria of a feasible promotional medium. The respondents agreed that the comic successfully combines tourism information, cultural content, bilingual language presentation, and attractive visual storytelling. Therefore, the product can proceed to the final product revision stage without requiring major revisions.

4.1.7 Final Product Revision

The final product revision stage was conducted after the main field testing to produce the final version of the bilingual digital comic. This stage aimed to refine the product based on the feedback, suggestions, and evaluation results obtained during the previous testing phase. The revisions were intended to ensure that the comic effectively promoted the tourism and cultural potential of Wonolopo Tourism Village while providing an engaging reading experience for the target audience. During this stage, the researcher carefully reviewed all comments and recommendations provided by respondents and validators. Several aspects of the comic were revised,

including the clarity of the storyline, the accuracy of tourism and cultural information, character illustrations, color consistency, panel composition, dialogue presentation, and overall layout design. Minor errors in language, visual elements, and page arrangement were also corrected to improve the quality of the product.

In addition, adjustments were made to strengthen the promotional message conveyed throughout the comic. Information related to tourism attractions, local traditions, cultural heritage, and community activities in Wonolopo Tourism Village was reviewed to ensure its accuracy and relevance. The visual presentation was also enhanced to create a more attractive and professional appearance that could capture readers' attention and encourage interest in visiting the village.

After all necessary revisions had been completed, the comic was finalized as the final product of this research. The final version of Beyond Treeveil: The Wonolopo Village was considered suitable for use as a promotional medium to introduce the tourism attractions, cultural heritage, and unique characteristics of Wonolopo Tourism Village to a wider audience.



Figure 4.12 Before Final Revision



Figure 4.13 After Final Revision

4.1.8 Disseminating and Implementation

The final stage of this Research and Development (R&D) study was the dissemination and implementation phase. This stage marked the completion of the comic development process and aimed to introduce the final product, *Beyond Treeveil: The Wonolopo Village*, to a wider audience while ensuring its practical use as a promotional medium for Wonolopo Tourism Village. The dissemination process was conducted by distributing the bilingual comic in digital format and sharing it with tourism stakeholders, local community members, and potential readers. The digital format was selected because it allows broader accessibility, easier distribution, and greater opportunities for promotion through online platforms and social media. Through this approach, readers can access information about Wonolopo Tourism Village, including its tourism attractions, local traditions, cultural heritage, historical sites, and community-based economic activities in an engaging and accessible way.

Following the dissemination process, the implementation stage was carried out by introducing the comic directly to stakeholders of Wonolopo Tourism Village. The researcher presented the final product and explained its functions as both a promotional and educational medium. The comic was designed not only to attract potential tourists but also to increase public awareness of the cultural values, history, and local wisdom of Wonolopo Village. Furthermore,

the bilingual format, which combines Indonesian and English, was intended to expand the target audience and support tourism promotion at both national and international levels. The implementation process also demonstrated how visual storytelling can be utilized to communicate tourism information in a more attractive and memorable manner compared to conventional promotional media.

In addition, the researcher ensured that the comic was presented in a user-friendly format through clear illustrations, appealing character designs, balanced color compositions, and easy-to-understand language. The integration of tourism information into a fantasy-adventure storyline was expected to increase reader engagement and encourage deeper interest in exploring Wonolopo Tourism Village. Feedback received from stakeholders during this stage indicated that the comic successfully represented the identity of the village while providing an innovative promotional approach that could appeal to younger audiences and prospective visitors.

In conclusion, the dissemination and implementation stage served as the practical application of the developed product. Through the distribution and introduction of the bilingual comic to relevant stakeholders and audiences, the product is expected to contribute to increasing public awareness, strengthening cultural preservation efforts, and promoting the tourism potential of Wonolopo Tourism Village. The comic is anticipated to become a sustainable promotional medium that supports tourism development while preserving the unique cultural identity and local wisdom of Wonolopo Village for future generations.

4.2 Discussion

The results of this study indicate that a bilingual comic can function as an effective promotional medium for introducing Wonolopo Tourism Village to a wider audience. Through the Research and Development (R&D) process, the comic **Beyond Treeveil: The Wonolopo Village** was successfully

developed by integrating local tourism attractions, cultural heritage, historical elements, and community activities into an engaging fantasy-adventure narrative. Unlike conventional promotional media that mainly provide factual information, the comic presents tourism content through storytelling, allowing readers to gain information in a more enjoyable and meaningful way. This finding supports the view that visual narratives can increase audience engagement and help deliver messages more effectively through the combination of text and illustrations.

The development process also highlights the importance of incorporating local cultural values into promotional media. Data collected through observations and interviews showed that Wonolopo Tourism Village possesses various unique cultural assets, including Kampoeng Jamu, Wayang Suket, local traditions, agricultural activities, and historical sites that reflect the identity of the community. These elements were carefully integrated into the storyline and visual design of the comic to ensure that the final product accurately represents the village's characteristics. As a result, the comic serves not only as a tourism promotion tool but also as a medium for preserving and introducing local culture to readers. This demonstrates that creative media can contribute to both tourism development and cultural preservation simultaneously.

Another important finding is the effectiveness of the bilingual format used in the comic. The combination of Indonesian and English was intended to make the product accessible to both domestic and international audiences. In the context of tourism promotion, providing information in multiple languages is essential because it allows destinations to reach a broader market. In addition, the bilingual presentation gives educational value to readers by exposing them to English in a contextualized setting. Therefore, the comic not only promotes Wonolopo Tourism Village but also supports language learning and cross-cultural understanding, making it a multifunctional promotional product.

The positive feedback obtained during the testing stages further confirms the effectiveness of the developed comic. Respondents generally considered the storyline interesting, the illustrations attractive, and the tourism information easy to understand. The fantasy-adventure theme was particularly successful in maintaining reader interest while introducing information about the village in a natural way. Feedback from stakeholders also helped improve the quality of the product through several revisions related to visual presentation, dialogue clarity, and narrative flow. Overall, the findings suggest that comics can be an innovative and engaging medium for tourism promotion, especially for community-based tourism destinations such as Wonolopo Tourism Village, where cultural identity and local stories play an important role in attracting visitors and strengthening destination branding.