

Rewriting Folklore Through Self-Narrative and Digital Content Creation Workshops among English Literature Students

Gigih Dwiananto¹, Iman Jauhari², Abd Ghofar³

^{1,2,3} Department of English Literature, Universitas Kristen Cipta Wacana, Malang, Indonesia

Article history

Received: 25 Februari 2026

Revised: 10 May 2026

Accepted: 01 June 2026

Keywords

Digital folklore

Self-narrative

Cultural identity

Abstract

This community engagement program aimed to enhance students' understanding of digital folklore and encourage the reconstruction and expression of cultural identity through self-narrative practices and digital content creation. The program involved sixth-semester CWCU students of the English Literature Study Program from diverse cultural backgrounds. The implementation consisted of two main stages: a brief lecture on digital folklore and workshops on self-narrative and digital content creation. During the workshop sessions, participants were asked to write folktales originating from their respective regions and subsequently adapt them into social media content in visual and audio-visual formats. The results demonstrated that participants showed increased understanding of folklore transformation in the digital era and were able to reflect their cultural identities through creative social media-based practices. Furthermore, the program facilitated intercultural exchange among participants and improved digital literacy in the context of preserving local culture. Therefore, self-narrative-based digital folklore workshops can serve as a relevant educational strategy for integrating cultural preservation, digital creativity, and multicultural identity development within higher education contexts.

1. Introduction

The rapid development of digital technology and social media has significantly transformed the ways in which people, particularly younger generations, understand, produce, and disseminate culture. This transformation has not only affected communication patterns but has also altered the preservation of traditional cultural forms, including folklore and folk narratives. Traditionally, folklore was transmitted orally from one generation to the next (Saputra & Arselan, 2025). Today, however, folklore has undergone a shift toward digital forms through various social media platforms such as Instagram, TikTok, YouTube, and other digital media. This phenomenon demonstrates that folklore is no longer confined to oral traditions; rather, it has evolved into a component of digital cultural practices that facilitate broader and more dynamic processes of cultural reinterpretation, reproduction, and dissemination (Rusliawati et al., 2025). Within multicultural societies, folklore plays a crucial role as a medium for representing cultural identity (Precillia, 2024). Folk narratives not only embody moral values and local wisdom but also reflect the collective experiences, histories, and social characteristics of particular communities. For young people, especially university students from diverse cultural backgrounds, folklore serves as a means of identity reflection and a platform for fostering cultural awareness amid the forces of globalization and the homogenization of digital culture. Nevertheless, the expansion of digital media also presents challenges, particularly the declining engagement of younger generations with local cultures due to the dominance of globally popular content that is more accessible and easily consumed (Rofi'i & Halid, 2025).

Sixth-semester students of the English Literature Program at Cipta Wacana University (CWCU) constitute a multicultural group originating from diverse regions and cultural backgrounds. This diversity represents a valuable resource for fostering intercultural dialogue and preserving local folklore (Triani et al., 2020). However, preliminary observations indicate that many students lack adequate creative spaces to explore regional folk narratives as part of their cultural identity. Furthermore, the utilization of social media as a tool for cultural preservation and folklore-based content production remains relatively limited. As members of the digital generation, students possess a strong familiarity with social media and creative

*Corresponding author, email: gigihdwiananto@cwcu.ac.id

doi: <https://doi.org/10.71131/2j80yh03>

© 2026 The Authors

This work is licensed under a [Creative Commons Attribution-ShareAlike 4.0 International License](https://creativecommons.org/licenses/by-sa/4.0/)

technologies, which can be leveraged to repackage folklore into formats that are more relevant and appealing to contemporary audiences. The English Literature Program holds strong relevance in promoting cultural literacy, narrative competence, and digital creativity through interdisciplinary approaches that connect literature, culture, and media. Within this context, the self-narrative approach is particularly important because it enables students to reflect upon their cultural experiences and personal identities through writing practices (Gultom et al., 2025). Self-narrative functions not only as a medium of self-expression but also as a reflective process that helps individuals understand the relationship between personal experiences and collective cultural identity. When combined with digital content creation practices, this approach can generate forms of cultural preservation that are more adaptive to the evolving digital media landscape (Yansah et al., 2025).

Based on these considerations, this community engagement program was designed to introduce the concept of digital folklore to multicultural students while encouraging them to reflect on their cultural identities through self-narrative practices and the creation of social media content based on folk stories from their respective regions. The program was implemented through two main stages: a brief lecture on digital folklore and a workshop on self-narrative and digital content creation. During the workshop, participants were asked to write folk narratives from their regions of origin and subsequently adapt these narratives into visual and audio-visual social media content. Through this initiative, students were expected not only to understand the transformation of folklore in the digital era but also to develop creativity, digital literacy, and cultural awareness as integral components of their multicultural identities. Furthermore, the program was intended to serve as an educational strategy for integrating local cultural preservation with digital media practices in higher education.

Folklore fundamentally constitutes a form of cultural heritage transmitted across generations through oral traditions, social customs, and cultural practices within communities (Situmorang & Wati, 2025). With the advancement of digital technology, folklore has undergone transformations in both form and medium of dissemination, giving rise to what is commonly referred to as digital folklore. Digital folklore refers to the practices of reproducing, adapting, and distributing folklore through digital media and social media platform (Prabowo & Az-Zahra, 2025). In this context, social media functions not merely as a communication tool but also as a space for cultural production that enables younger generations to recreate cultural narratives in more adaptive and participatory formats (Yansah et al., 2025). This transformation has generated new forms of digital storytelling that combine narrative, visual, audio-visual, and interactive elements in the presentation of folk stories. Digital media have expanded access to local folklore while simultaneously creating opportunities for cultural preservation through creative approaches that resonate with the characteristics of the digital generation. Consequently, folklore is no longer understood as a static cultural artifact but rather as a dynamic cultural practice that is continuously reinterpreted in response to social and technological developments (Farhan et al., 2025).

From the perspective of cultural identity, self-narrative practices are closely associated with processes of self-reflection and the representation of individual cultural experiences. Self-narrative enables individuals to connect personal experiences with collective memories and the cultural values embedded within their communities (Suyasa & Anggratyas, 2025). In multicultural societies, this practice is particularly significant because it fosters awareness of diverse identities while strengthening individuals' sense of belonging to their cultural heritage. Through the processes of writing and retelling folk narratives, individuals not only reproduce cultural stories but also negotiate meanings related to their identities amid the ongoing development of global culture (Somantri & Dewi, 2025). Within the context of social media, this process evolves into a form of cultural expression through the creation of digital content rooted in local culture. Social media provide creative spaces for young people to represent cultural identities visually and narratively to broader audiences (Tanjung, 2025). Therefore, the integration of self-narrative, digital storytelling, and content creation can serve as a relevant educational strategy for promoting cultural preservation while strengthening multicultural identities in higher education settings.

2. Method

This community engagement program targeted sixth-semester students of the English Literature Program at Cipta Wacana University (CWCU), who come from diverse cultural and regional backgrounds. The multicultural nature of the participants served as the primary foundation for the program, as cultural diversity was viewed as a valuable resource for fostering identity reflection and preserving local folklore within a digital context (Ar et al., 2025). In addition, a reflective writing approach was employed to encourage participants to reflect on their personal cultural experiences through self-narrative writing practices (Gultom et al., 2025). The program was implemented through two main stages: a brief lecture and a workshop. During the lecture session, participants were introduced to the concept of digital folklore, the transformation of folk narratives in the era of social media, and the role of digital media in preserving local

cultures. The session also addressed issues related to cultural identity and digital storytelling as forms of cultural representation in digital spaces.

Following the lecture, participants engaged in a self-narrative and digital content creation workshop. During this workshop, participants were asked to write folk stories originating from their respective regions as a form of reflection on both personal and collective cultural identity. These written narratives were then transformed into social media content in visual and audio-visual formats, including digital posters, Instagram carousels, short videos, and storytelling-based narrative captions. Program evaluation was conducted qualitatively through observations of participant engagement during the workshop, reflective discussions, and assessments of the digital content produced. The evaluation focused on participants' understanding of digital folklore concepts, their ability to connect folklore with cultural identity, and their creativity in adapting folk narratives into social media formats. Participants' reflections on their workshop experiences were also analyzed to assess the extent to which the program enhanced cultural awareness, digital literacy, and creative expression within a multicultural context. Through this approach, the community engagement initiative was expected to serve as an adaptive model for cultural learning in response to the development of digital media in higher education environments.

The community engagement program involved sixth-semester students from the English Literature Program at Cipta Wacana University (CWCU), representing diverse cultural and regional backgrounds. The activities were conducted in a participatory and interactive atmosphere, with participants demonstrating high levels of enthusiasm throughout both the lecture and workshop sessions. The cultural diversity of the participants enriched the program dynamics, as each student contributed unique cultural experiences and folk narratives from their respective regions (Farhah, 2025). This diversity fostered a space for cultural exchange, enabling participants to learn about one another's local traditions through discussions and presentations of their work. The program began with a brief lecture on the concept of digital folklore and the evolution of folklore in the digital media era. Participants were introduced to the transformation of folklore from oral traditions into digital storytelling practices facilitated by social media platforms. Following the lecture, a workshop on self-narrative and digital content creation was conducted, focusing on the exploration of cultural identity through folklore writing and social media content production. The entire program was implemented collaboratively, allowing participants to gain both theoretical understanding and practical experience in transforming local folklore into creative and communicative digital content.

3. Result and Discussion

The findings indicate that the integration of digital folklore, self-narrative, and digital content creation constitutes an effective educational approach for strengthening the cultural identities of multicultural students. Self-narrative practices enabled participants to reflect upon the relationship between personal experiences and their cultural heritage, allowing folklore to be understood not merely as a relic of the past but as a living component of contemporary identity (Sara, 2024). In this context, the process of "rewriting folklore" should not be interpreted as a complete alteration of folk narratives but rather as a form of cultural reinterpretation and reproduction through digital media that are more accessible to younger generations.

Furthermore, social media functioned as a space for cultural negotiation, enabling students to express local identities within globally accessible formats. The production of folklore-based digital content demonstrated that local culture can be presented creatively without compromising its cultural values. This finding suggests that multicultural students possess significant potential to act as cultural mediators who bridge local traditions and contemporary digital media developments. Consequently, the program contributed not only to the enhancement of participants' digital literacy but also to the preservation of local culture through adaptive and participatory digital storytelling practices in higher education settings.

3.1. Digital Folklore Brief Lecture

The lecture session revealed that most participants initially possessed limited understanding of the concept of digital folklore and its relationship with social media. Folklore was generally perceived solely as part of conventional oral traditions and as something less relevant to the digital lives of younger generations. After attending the lecture, participants began to understand that folklore can undergo transformations in form and medium without losing its cultural significance. Social media came to be viewed as a new space for cultural preservation and a medium for youth identity expression. Participants also recognized that much of the digital content they consume daily is closely connected to popular culture and digital storytelling practices. This awareness encouraged them to perceive social media not merely as

a source of entertainment but also as a medium for education and local cultural preservation. During discussions, several participants noted that they had not previously realized the potential of regional folk narratives as sources of inspiration for creative visual and audio-visual content. Consequently, the lecture played a significant role in establishing initial awareness of the relevance of folklore within contemporary digital culture.

3.1.1. Self-Narrative Workshop

During the self-narrative workshop, participants were asked to write folk narratives from their respective regions and provide personal reflections on the cultural values embedded within them. The results demonstrated that participants were able to connect folklore with their personal cultural experiences and identities. Several participants not only retold folk stories but also reflected on their moral significance, social values, and emotional connections to their regional cultures. This process indicated that self-narrative can serve as a reflective medium that helps students understand the relationship between individual experiences and collective cultural identity. Beyond self-reflection, the workshop also created opportunities for intercultural dialogue among participants. Folk narratives originating from various regions illustrated the diversity of cultural values, traditions, and social characteristics within Indonesian society. Through presentations and discussions, participants compared folk narratives from their respective regions and identified shared cultural values embedded within different stories. These interactions strengthened multicultural awareness while enhancing appreciation for local cultural diversity. Therefore, self-narrative functioned not only as a writing activity but also as a means of reinforcing cultural identity and facilitating multicultural exchange.

3.1.1.1. Social Media Content Production

During the self-narrative workshop, participants were asked to write folk narratives from their respective regions and provide personal reflections on the cultural values embedded within them. The results demonstrated that participants were able to connect folklore with their personal cultural experiences and identities. Several participants not only retold folk stories but also reflected on their moral significance, social values, and emotional connections to their regional cultures. This process indicated that self-narrative can serve as a reflective medium that helps students understand the relationship between individual experiences and collective cultural identity. Beyond self-reflection, the workshop also created opportunities for intercultural dialogue among participants. Folk narratives originating from various regions illustrated the diversity of cultural values, traditions, and social characteristics within Indonesian society. Through presentations and discussions, participants compared folk narratives from their respective regions and identified shared cultural values embedded within different stories. These interactions strengthened multicultural awareness while enhancing appreciation for local cultural diversity. Therefore, self-narrative functioned not only as a writing activity but also as a means of reinforcing cultural identity and facilitating multicultural exchange.

4. Conclusion

The community engagement program successfully enhanced students' understanding of digital folklore and its relevance to preserving local culture in the digital media era. Through a combination of brief lectures and workshops, participants gained both conceptual knowledge and practical experience in reflecting on cultural identity through self-narrative practices and adapting folk narratives into social media content. The results demonstrated that students were able to connect folklore from their regions of origin with personal experiences and transform these narratives into creative, communicative, and socially relevant forms of digital storytelling. Furthermore, the program contributed to the development of digital literacy, creativity, and cultural awareness within a multicultural context. The diversity of participants' cultural backgrounds enriched the exchange of knowledge and experiences throughout the program. Interactions among students demonstrated that folklore can function as a medium for intercultural dialogue that enhances understanding of diverse local identities. In this context, social media served not only as a space for entertainment but also as a relevant medium for cultural education and preservation among digital generations. Therefore, the integration of self-narrative and digital content creation proved to be an effective approach for strengthening multicultural identities while supporting local cultural preservation in higher education settings.

References

- Ar, M. M., Armadi, A., Sama', S., Astuti, Y. P., & Astutik, C. (2025). Inovasi Abad 21: Penguatan Komeptensi Guru Dalam Pemanfaatan Media Pembelajaran Adaptif Berbasis Augmented Reality Dengan Bantuan Aplikasi Asemblr Edu Di Era Industri 5.0. *Jurnal Medika: Medika*, 4(3), 612–626. <https://doi.org/10.31004/x1njce91>
- Farhah, B. (2025, May 9). *PROSES PEMBENTUKAN IDENTITAS BUDAYA DALAM LINGKUNGAN MULTIKULTURAL (STUDI PADA MAHASISWA PMM DI UNIVERSITAS PADJADJARAN 2024)* [Skripsi]. FAKULTAS ILMU SOSIAL DAN ILMU POLITIK. <https://digilib.unila.ac.id/87827/>
- Farhan, M., Kholik, K., & Zuhri, S. (2025). Analisis Folklor Menguatnya Gigi dan Sembuhnya Gigi Setelah Memakan Kelapa Bekas Bantengan. *Jurnal Onoma: Pendidikan, Bahasa, Dan Sastra*, 11(1), 521–531. <https://doi.org/10.30605/onoma.v11i1.5188>
- Gultom, E. S., Wijianto, A., & Nuru, S. (2025). DAMPAK STORYTELLING TERHADAP MAHASISWA SASTRA INGGRIS FAKULTAS ILMU BUDAYA UNIVERSITAS HALU OLEO. *PROFICIO*, 6(2), 413–420. <https://doi.org/10.36728/jpf.v6i2.4863>
- Prabowo, Y. B., & Az-Zahra, J. N. (2025). Analisis Peran Sastra dan Cerita Rakyat terhadap Pembentukan Karakter Peserta Didik di Era Globalisasi: An Analysis of the Role of Literature and Folklore in Shaping Students Character in the Era of Globalization. *Al-ABSAH*, 1(2), 80–91. <https://doi.org/10.22515/alabsah.v1i2.34>
- Precillia, M. (n.d.). *BENTUK TRANSFORMASI SOSIO- KULTURAL TEATER TUTUR KENDURI SKO: DARI SAKRAL KE PROFAN DALAM SEBUAH KONDISI ANTARA TRADISI DAN TANTANGAN DI ERA DIGITAL*.
- Rofi'i, A. R., & Halid, A. H. (2025). Ketahanan Budaya Lokal Di Tengah Serbuan Budaya Populer Asing: Budaya Lokal dan Budaya Populer Asing. *Jurnal Budaya*, 6(2), 27–35.
- Rusliawati, E., Wijianti, A. S., Rohman, S., & Pramono, S. (n.d.). *Narasi Lokal dalam Wayang Golek: Penggalan Folklor Desa Medalsari melalui Pendekatan Sastra Kreatif*.
- Saputra, R., & Arselan, A. S. (2025). TINJAUAN UMUM TENTANG CERITA RAKYAT TRADISIONAL DAN MAKNANYA (KAJIAN FOLKLOR). *Jurnal Kepemimpinan Dan Pengurusan Sekolah*, 10(4), 2155–2164. <https://doi.org/10.34125/jkps.v10i4.1048>
- Sara, C. F. (2024). The Penggunaan Metode Visual Storytelling Untuk Membangun Identitas Visual Berbasis Folklore Dalam Branding Produk Lokal. *Segara Widya: Jurnal Penelitian Seni*, 12(2), 123–134. <https://doi.org/10.31091/sw.v12i2.3064>
- Situmorang, L. W., & Wati, P. (2025). BATU GURU MANDELE: WARISAN FOLKLOR DALAM PEMBENTUKAN ADAT ISTIADAT PARMONANGAN. *NUSANTARA: Jurnal Ilmu Pengetahuan Sosial*, 12(8), 3313–3320. <https://doi.org/10.31604/jips.v12i8.2025.3313-3320>

- Somantri, D., & Dewi, D. A. (2025). Revitalisasi Cerita Rakyat Cirebon-Indramayu dalam Penguatan Literasi Siswa Sekolah Dasar. *Pedagogik Journal of Islamic Elementary School*, 8(2), 425–439. <https://doi.org/10.24256/pijies.v8i2.7029>
- Suyasa, I. M., & Anggratyas, P. A. R. (2025). Peranan Cerita Rakyat Dalam Mempromosikan Daya Tarik Wisata Melalui Storytelling. *Samvada: Jurnal Riset Komunikasi, Media, Dan Public Relations*, 4(2), 40–69. <https://doi.org/10.53977/jsv.v4i2.3305>
- Tanjung, M. A. (2025). TikTok Sebagai Ruang Dialog Kultural Generasi Z dan Tradisi Lokal. *Journal of Mandalika Social Science*, 3(1), 55–63. <https://doi.org/10.59613/jomss.v3i1.255>
- Triani, F. Y., Yuwana, S., & Handyaningrum, W. (2020). Hibriditas Dalam Pelestarian Pertunjukan Folklore Reyog Obyog di Kabupaten Ponorogo. *Sosial Budaya*, 17(1), 1–11. <https://doi.org/10.24014/sb.v17i1.9489>
- Yansah, S., Adde, E., Solihin, M., & Cholis, N. (2025). Narasi Digital dan Dialog Antargenerasi: Strategi Pelestarian Budaya Lokal di Era Media Sosial. *Jurnal Dakwah Dan Komunikasi*, 10(2), 504–513. <https://doi.org/10.29240/jdk.v10i2.14423>