A study on folklore for glocalized children's literature at PTKI: Artificial Intelligence (AI) innovations in visual storytelling

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Abstract

The intersection of folklore and Artificial Intelligence (AI) has become a prominent trend in contemporary research, driven by the widespread availability of applications such as Leonardo.ai, Storybook, and Canva that support folklore creation. Given folklore's significant role in shaping the personalities of younger generations, integrating glocalization with AI becomes increasingly relevant. This study aims to explore the projection of AI through storytelling in folklore and examine the glocalization of children's literature within PTKI (Indonesian Islamic Higher Education Institutions) using the theory of Glocalization by Khondker (five main elements of glocalization) and Leonardo.ai. This research employed a descriptive qualitative method by Creswell to describe the phenomenon and its characteristics. The data were collected qualitatively by documenting, examining, and thoroughly classifying using three steps: reading the folktales, taking notes, and interpreting or analyzing. Employing a qualitative approach, the research involved 125 student participants from PTKI and utilized the Likert Scale theory by Rensis Likert for data analysis. The findings reveal two key outcomes: first, Leonardo.ai effectively generates detailed visual storytelling by creating and refining prompts without losing the narratives based on the elements of the story. Second, AI-generated products can achieve global dissemination while promoting local cultural elements, as evidenced by over 70% of participants expressing agreement or strong agreement on the Likert scale. These findings highlight AI's potential in preserving and promoting local folklore in a global context. Future research can enhance design comprehensiveness with engaging, interactive visuals through platforms like Storynest.ai, fostering deeper emotional connections with readers through richer character portrayals.

Keywords: *Folklore; literature; Artificial Intelligence (AI); storytelling; PTKI*

INTRODUCTION

Storytelling, a significant part of cultures both ancient and modern times, carries a complex task in its ability to communicate a specific narrative (Meo et al., 2018). A "Story" can be defined as series of events while "Storytelling" is relating series of events. Storytelling and narrative treated as two expressions as equivalent (Clandinin, 2019) both has elements of story. They also use mental imagery, dramatic imagery, and narrative structure to communicate with audience both with verbal and non-verbal feedback (Maddumage, 2022). Furthermore, storytelling often uses gestures, eye contact, voice, and facial expression and interaction to connect a tale with listeners (Kumudini & Maddumage, 2023). It has developed from oral storytelling to visual, and audio-visual using stories which passed down from generation to generation. The narratives changes over time from written, typed, and printed mode of product (Hausknecht & Kaufman, 2019)

Scholars have been debating about the "actual storytelling" and "non-actual storytelling" because of the mediums. An "actual storytelling" is when the teller and listener can involve directly in spontaneous feedback, while "non-actual storytelling" needs medium such as recording, video-conferencing, or using any other electronic mediums (Bruner, 2019). In recent years, the development of storytelling is massively influenced by digital technology. Computers have become means to produce and display stories, thus initiating the formation of new platforms every day (Shishko, 2022). Storytelling has the power to attract attention and enhance engagement both emotional and intellectual level (McKee & Gerace, 2018). In today's digital world, storytelling has gained tremendous attention due to advancements in technology, the power of connectivity and the internet, and the diversity of social media and applications (Osman, 2020). Visual storytelling demonstrates its timeless potential through the use of folktales in transmedia narratives (Nath, 2024) and chronological visual narratives (Nikulina et al., 2024). Additionally, AI-driven storytelling is increasingly utilized in marketing to engage audiences in innovative ways (Weinpress, 2024).

The incorporation of Artificial Intelligence (AI) indicates a prominent evolution of AI-driven storytelling from traditional (Aydemir & Fetah, 2023). By integrating technology using AI tools, people can create and develop content which is enriching and innovative regardless their backgrounds, abilities, and education (Belda-Medina & Benjamin, 2024). As the growing popularity of AI, there are also massive trepidation from intellectuals concerning the rise of AI for humanity (Agrawal, 2023) which brings risks and fear of being out of control (Gogoi, 2023). However, there are also many benefits of using AI such as mobilizing human creativity (Akter & Islam, 2023) boosting the development of science (Budich et al., 2023) and initiating many discourse in academic fields (Han & Cai, 2023).

One of Artificial Intelligence (AI) tool to create digital storytelling is Leonardo.ai. It is an advanced AI art generator that provides a vast array of tools and models for creating stunning visual art. This AI is free, the users can create

any images or visuals based on their desires using texts or prompts to generate multiple picture/images at once. As for the generated images, people can adjust the resolution and dimension then download them (Keary, 2024). Some features of Leonardo.ai are image generation, negative prompts, real time generation, canvas, canvas editor, motion, texture generation, and wide range of models (Venning, 2024). In this digital storytelling using AI, people can create and modify the stories such as changing the costumes, the characters' appearances, settings, symbols, etc. which accordance to theusers intention. In children literature, for example the story of "Little Red Riding Hood" by Charles Perrault and the Brothers Grimm, it has setting in Europe pre-17th century. The location is in the forest and the girl wears costumes in that age. Using Leonardo.ai, this setting and costumes can be changed based on the culture which suits the audience, for example Asian with their black hair and so on. Not only the physical appearance but by writing specific prompts, the AI also can generate images which suits the users including the cultures, traditions, and moral values.

Folklore, AI, and children literature

Folklore research has become a trend, especially modern folklore, because it brings important contributions to analysis from divergent folklore materials (Nurjanah, 2023). In fact, the study of folklore requires interpretation which makes it constantly becomes incomplete since folklorist have many different methods (Kumar, 2024). In present time, the term of folklore becomes a whole area of subject matter of field (Nurjanah & Shofa, 2023), learning, and research (Thwala, 2019). The first and primarily folklore field of study is oral literature, also known as verbal or expressive literature. For example, the story of Ramayana which dominates not only culturally but also religiously sensibilities in Indian subcontinent. This folktale is mostly delivered through oral method or recitation (Khan, 2018). There is different interpretation between folklore and fairy tale, the English language scholars use folktale for stories that orally produced and delivered while fairy tale is for stories which are written. The publication of Grimm brothers is the example of written stories (Divya & Raa, 2024)

Technological development has created a digital environment where customs, traditions, and entertainment are expressed as new narratives. This transformation allows oral literature, traditionally bound by custom, to be modified and passed on to future generations (Bİlge Savci, 2023). In fact, the mode of producing and receiving folklore in this electronic age is called as "the secondary-orality" literature. This refers to the illumination of the tension between primary orality and mass media literature in this global environment (Kondi, 2019). In today's electronic age, where systems and humans can learn from each other, technology facilitates this reciprocal learning process (Bİlge Savci, 2023).

There are various definitions about Artificial Intelligence (AI). It is systems designed to display human-like intelligent in large variety of human terrains and activities whether it is physically or mentally. Human intelligent activities derives

from plenteous operations such as recognizing human appearance or instructions (image recognition), comprehending natural language, learning, game playing, problem solving, and many more (Duca, 2023). Moreover, the definition of AI is differentiated into four categories. First, machines with AI think like humans. Second, machines think rationally. Third, machines act like humans. Fourth, machines act rationally. These definitions are not essentially referred to technical things, in fact, most of these refer to the specific aspects of human beings. Artificial intelligence (AI) is known to have various applications (Lele, 2019). This AI also plays prominent role to shape readers way of producing and reading literature, especially folklore and children literature to digital culture.

In digital era, children literature also evolved from traditional culture to screen culture (Huda, 2023). In this past decade, there are numerous application to support children literature as tools to learn and play using screen such as digital storybooks, audio books, e-readers, Image-based storytelling (Zhang et al., 2025). In fact, young readers prefer image to text (Aukerman & Schuldt, 2016). Children's literature is now accessed through devices like Kindle, iPads, cell phones, and other electronic tools. These applications allow users to control their creativity in creating, producing, and consuming content. Specifically, picture book apps enhance readers' understanding of children's literature, offering a more engaging way to learn compared to traditional language learning methods. (Axell & Boström, 2021). Since children literature plays important role in shaping the young generation personalities, therefore it is necessary to leave great impression by giving moral values and lessons which are essential to their future life (Ismail, 2023). One of the ways is by inserting the values through glocalization.

Glocatization and PTKI (Islamic Religious Higher Education)

Glocalization derives from the words "globalization" and "localization". It is a term to describe values, morals, cultures, services, or products which is developed and disseminated globally, but also designed to accommodate the local users (Robertson, 2020). In other words, it is globally spread while still maintaining local features (Nilsson & Zillinger, 2020). Both the concepts of globalization and localization are not independent, they cannot be separated each other. Globalization acts to spread and draw attention and reveal localization in the cultivation. Both of these concepts create acculturation in two directions simultaneously (Üniversitesi & Bölümü, 2022). In some cultures where people have much in common or similarities, being local is more advantageous to perceive than global (Roudometof, 2016).

There are five main elements of glocalization. First, diversity is the essence of social life. Second, not all differences are erased. Third, history and culture operate autonomously to offer a sense of uniqueness to the experiences of groups (whether cultures, societies or nations). Fourth, glocalization removes the fear that globalization resembles a tidal wave erasing all differences. Fifth, glocalization does not promise a world free from conflict but offers a more historically grounded and pragmatic worldview (Khondker, 2004). In children literature, the glocalization can

be shown by the use of symbols, moral values, literary devices such as metaphor, personification, paradox, etc. Therefore, this study aims at finding how Artificial Intelligence (AI) in presented in visual storytelling using Leonardo.ai and how is the glocalization of children literature to the students in PTKI (Islamic Religious Higher Education).

METHOD
Type of research
This qualitative study aimed to describe the phenomena. The descriptive qualitative approach was used in writing and gathering the information (Creswell, 2009). The first research question was answered through the implementation of Leonardo.ai in storytelling, while the second research question was addressed using the theory of glocalization by Khondker (2004) which consists of five main elements of Glocalization. Additionally, the study explored how these approaches contributed to enhancing engagement and cultural relevance in visual storytelling.

Data and Instruments
This study involved the universities from PTKI to collect the data coming from State Islamic universities in Central Java, East Java, and Yogyakarta, Indonesia. In collecting the data, three steps were taken; reading the folktales several times, then taking notes during the reading, and interpreting or analyzing. The data used in this research was carefully maintained according to the elements of story (plot, POV, Characters, setting, theme) to make sure that the data did not loose the narratives. In the writing process, the library research method was used to collect the data and information about the topic of the analysis (Krippendorf, 1981). The main instrument was questionnaire to measure whether or not that this visual storytelling using Artificial Intelligence (AI) especially Leonardo.ai was beneficial for students in English Literature program, especially children literature. There were 125 respondents coming from several universities above taking part in the filling of the questionnaire. Therefore, this study could benefit both present and future times.

Data Analysis
This research employed five main elements of Khondker's glocalization and applied them to folktale narratives, aiming to reveal how folklore narratives were visualized using AI in children's literature. To analyze the data, the theory of Likert Scale was employed. The scale is described as following:

Table 1. Likert-Type Scale (5 points)

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1	2	3	4	5

The scale to measure the effectiveness of Leonardo.ai in increasing students' creativity in drawing or designing folklore characters for children's literature. It is analyzed using statistic descriptives.

RESULTS AND DISCUSSION
Artificial Intelligence (AI) projected in visual storytelling using Leonardo.ai
The process of designing the prototype
The process of analyzing product needs and feasibility is an important step in developing Literature teaching materials using AI. In this stage, the research team identifies specific needs that must be met by the product being developed. The method used for this analysis involves observation and in-depth interviews with five literature lecturers who teach folklore or children's literature. Through observations, the research team was able to understand directly how teaching is currently carried out and what challenges are faced in teaching the material.

Interviews with literature lecturers provide deeper insight into their needs and expectations for the use of AI in teaching. Each lecturer provides a unique perspective on how AI technology can help improve teaching effectiveness and enrich the student learning experience. Some aspects discussed in the interview include AI's ability to provide visual illustrations for stories, interactive content development, and AI's ability to support research and literature analysis.

The results of these observations and interviews are then analyzed to assess the feasibility of the proposed product. This analysis includes an assessment of available technology, development costs, and potential positive impact on the teaching and learning process. Based on these findings, the research team can determine whether the development of Literature teaching materials with AI is worth continuing and how such products can be designed to meet the specific needs that have been identified. This analysis ensures that the product developed is not only innovative but also practical and effective in the context of teaching literature.

The concept of material and content in the development of design must align with the needs analysis conducted during the prompt creation process. This involves choosing the right text-to-image tool, understanding image creation basics, and mastering effective prompt creation. Powerful tools must also support this goal. During the needs analysis stage, the research team identifies potential problems in creating and using prompts to ensure the process runs smoothly and effectively, including selecting suitable software and techniques for converting text into images.

Another important part of the design stage is dividing the story into parts that are continuous and easy to illustrate. This involves structuring the story in such a way that each part has a clear flow and can be well understood by the reader. Breaking the story into logical segments also helps in the illustration

process, ensuring that each visual element supports and strengthens the overall narrative. With these steps, the development design becomes more structured and focused. A well-crafted storyline and the right choice of tools ensure that the final result is not only effective in conveying the message but also visually appealing. The research team worked collaboratively to ensure that every element of the prompt creation process was optimized to produce content that was high-quality and easy to understand for the target audience.

In this design process, the research team has designed a number of stories that will be visualized in detail. The first step is to determine the story that will be broken down into smaller visual parts. For example, if a complete story is to be visualized into ten parts, it is important to choose a story that has a clear plot and can be divided logically into these segments. After going through a series of long and in-depth discussions, the research team decided to select two stories that would be used as prototypes. This choice is based on various considerations, including the popularity of the story, the ease of dividing the story into parts that can be visualized, and the cultural and educational value contained in the story. The stories "Baru Klinting" and "Little Red Riding Hood" were chosen because they both have strong narrative structures and are rich in relevant moral messages.

The story of *Little Red Riding Hood* was taken from a storybook and then broken down into 10 story parts: a. Introduction to Little Red and her mother, b. Red's Encounter with the Cupcakes, c. Mother's Instructions to Red, d. Red's Journey through the Forest, e. Red's Encounter with Mr. Wolf, f. Red's Temptation in the Clearing, g. Mr. Wolf's Deception, h. The Attack on Granny, i. The Woodcutter's Heroic Intervention, j. The Happy Ending.

The process of making prompts and generating images for visual storytelling using leonardo.ai

To obtain the results which is in accordance to the users intention and satisfaction, the team created prompts and added "improve" to achieve chronologic and relevance images since different prompt will generate different images. Also, the use of different account of Leonardo.ai and write the same prompt, the result was different as well. Therefore, it is necessary to pay attention on writing the prompts. These are the results of the prompts and "improve" from the story of "Little Red Riding Hood":

Figure 1. Introducing Red's mother

Prompt: Young American mother, hands on hips holding rolling pin, in Indonesian style kitchen, oil painting. Improve: A warm and vibrant oil painting depicting a young American mother with a gentle, smiling face, her skin a radiant complexion with a subtle golden glow, her bright blue eyes sparkling with warmth, and her long, curly brown hair tied back in a loose ponytail. She stands confidently in an Indonesian-style kitchen, surrounded by rich, dark wooden cabinets and gleaming brass accents, her hands resting firmly on her hips as she proudly holds a worn, wooden rolling pin. Her attire consists of a flowing, batik-print apron in shades of turquoise, yellow, and red, wrapped warmly around her slender figure. With technological advances and updated knowledge, people can accomplish their artistic narratives and illustrations and also meet a higher degree of creation through cultural transmission and technology (Mao, 2024).

Figure 2. Red receiving the cake and delivering it to Grandma

Prompt: back view, profile camera, blonde little Red Riding Hood with big red veil, carry fried cassava basket, in the forest, watercolor, oil painting. Improve: A serene and mystical back view of a young blonde Little Red Riding Hood, her golden locks cascading down her tender skin, adorned with a vibrant red veil that matches the bold color of her hood, partially covering her face, revealing only a subtle profile, capturing her innocence and naivety. She carries a woven fried cassava basket, overflowing with crispy treats, in her small hands, as she walks through a lush and vibrant forest, surrounded by towering trees with wispy branches, and an array of colorful flowers, with delicate petals, swaying gently in the breeze. Today, the future

forces people to integrate AI with human intellect, enhancing critical thinking, reflection, and creativity while preserving our intellectual heritage (Zargar, 2023). Moreover, this also applies to the adaptation of children literature into digital works.

Figure 3. Red's journey through forest

The prompt: side view, profile camera, blonde little Red Riding Hood with big red veil, holding fried cassava basket, in the forest, meeting a wolf, watercolor, oil painting. The image prompt reflects American culture by focusing on individualism, emotional depth, and cinematic tension, blending romanticized natural landscapes with iconic symbolism and a whimsical, storybook visual style. Stories in American textbooks highlight themes of individualism, emphasize values like personal autonomy and the pursuit of success (Imada, 2012).

Figure 4. Red's Temptation, Wolf's Deception.

Prompt: blonde little Red Riding Hood with big red veil, holding fried cassava basket, who was busy looking at the jasmine flowers in the forest, the wolf slipped away from there, watercolor, oil painting. Based on these images reflected Red's bravery in the forest. It, in line with Stories of American Bravery, showcases personal accounts where individuals reveal their courage during national challenges, from the frontier to space missions (Warden, 2005).

Figure 5. Attack from wolf and wood cutter intervention

Prompt: a wolf sits on a batik blanket on the bed in the bedroom, while a lumberjack carries an axe, watercolor, oil painting. Improve: A majestic wolf with piercing yellow eyes and a thick, grayish-brown coat sits regally on a vibrant, multicolored batik blanket adorned with intricate, swirling patterns, spread across a plush, velvety bed in a cozy, wood-paneled bedroom. In the background, a burly lumberjack with a rugged, weathered complexion, sporting a bushy beard and a red plaid shirt, strides purposefully into the room, his wooden-handled axe slung over his shoulder, its metal head glinting in the soft, warm light. The entire scene is depicted in a stunning watercolor and oil painting hybrid style, blending the soft, dreamy textures of watercolor with the rich, luminous hues of oil paint, evoking a sense of rustic, wild beauty and subtle, earthy tones. The global film market and the global influence of American media culture enable countries around the world to adopt American illustration techniques and strategies. It is strengthened by data that shows about 34 countries producing over 25 films per year, including Indonesia, with 80 films in a year (Crane, 2014).

Figure 6. Celebrating Safety from the Wolf

Prompt: Blonde little Red Riding Hood with big red veil, American grandma and woodcutter, happy, eating fried cassava in a basket carried by red, water color, oil painting. Based on those storytelling prompts, the steps to understand the story are followed by the process of making and generating the story. The story of *Little Red Riding Hood* was taken from a storybook and then broken down into 10 story parts. These parts are based on the elements of short story and the most important the plot still following the sources. After deciding on the plot, it generates it using specific prompts using five main elements of glocalization by Khodker. If the image

does not meet the criteria, it should be refined. The Global reflected the nuance of celebration and the local performed from the clothes wear and the faces of characters. The prompts are made as detail as possible to get the visuals or images according to the goals. Oftently, the prompt generates different images; it is difficult to achieve consistent images. Therefore, the users can improve the prompts by making detail instructions as seen below the image above. The addition of background of places, customs, appearances, colors, and other instruments are necessary in this making of visual storytelling. Since one prompt can generate multiple images, it is significant to add this detail instructions in order to get chronologic and relevant stories. For the folktale of "Baru Klinting", the process of generating images using Leonardo.ai can be seen as followings:

Figure 7. Nyai Selakanta having a dragon

Prompt: Indonesian 70 years old woman, wearing traditional clothes, in the kitchen, there's a little dragon, side view, profile camera, watercolor, no outline, oil painting. Improve: A serene oil painting depicting an elderly Indonesian couple, both approximately 70 years old, sitting in a tranquil forest setting. The man wears a traditional turban, its folded fabric a warm, earthy brown, and his thin, wispy white hair peeks out from underneath. His long, flowing white beard reaches down to his chest, and his gentle, aged face is etched with lines of wisdom. Beside him, the woman is dressed in vibrant, intricately patterned traditional Indonesian clothing, with a subtle sheen to the fabric. Her hair is thinly streaked with grey, and her facial expression is tinged with a hint of sadness. The forest surroundings are lush and verdant, with dappled sunlight filtering through the trees, casting a warm, golden glow on the couple. As the third element of glocalization by Khondker (2004) history, and culture operate autonomously to offer a sense of uniqueness to the experiences of groups, this allows acculturation and adoption of cultures both Indonesian and American. Both countries can learn the unique tradition and value from the folklores.

Figure 8. Baru Klinting meets his father

First image Prompt: a big dragon, Indonesian 70 years old man, wearing a turban, in the mountain, side view, profile camera, watercolor, no outline, oil painting. Improve: a majestic, scale-covered dragon with fiery orange and emerald green hues, positioned beside a wise, 70-year-old Indonesian man wearing a traditional white and gold turban, set against a misty mountainous backdrop with lush greenery, viewed from a side profile with a slight angle, as if captured by a profile camera, rendered in a stunning watercolor style with soft, blended edges and subtle texture, evoking the feel of an oil painting, with the subject's wrinkled, golden-brown skin and wispy white beard adding a sense of age and wisdom to the scene. To localize the image, the local symbol, such as the turban persisted. In culture where people share similarities, connected to local identity is better than a global one (Roudometof, 2016).

Figure 9. Baru Klinting transforming into a child and coming to the village

Prompt: 10 years old Indonesian child, in the mountain, dirty, wearing traditional clothes, kneeling down, front view, watercolor, no outline, oil painting. Improve: A 10-year-old Indonesian child, with a gentle facial expression and dark brown skin, kneels down in the midst of a lush green mountain landscape, wearing worn and dirtied traditional Batik clothes with intricate patterns in shades of indigo and golden yellow, their small hands clasped together in a humble gesture, their dark hair messy and unkempt, with a subtle smudge of dirt on their left cheek, captured in a soft, dreamy watercolor style with bold, expressive brushstrokes and blending, evoking a sense of innocence and wonder, with the mountain's misty atmosphere subtly blending into the child's form, and the overall scene bathed in a warm, earthy light, reminiscent of an oil painting, without any stark outlines or harsh contrasts. The glocalization meets in this prompt using traditional batik clothes as

the characteristics of Indonesian dress. This is as mentioned by Nilsson & Zillinger (2020) glocalization is globally spread while persisting local features.

Figure 10. Baru Klinthing rejected by villagers' feast

Prompt: back view of dirty 10-year-old Indonesian child wearing traditional clothes; in the village, meet villagers who are eating wearing traditional clothes, watercolor, no outline, oil painting. Based on these prompts, traditional clothes, village situations, and traditional parties are used to show that local wisdom is diverse. It is supported by Khonker (2004) diversity is the essence of social life. These elements collectively show that cultural diversity should not be separated but celebrated as social existance. This prompt emphasizes glocalization by fusing global and local elements. Global elements can be seen in the global artistic style oilpainting and watercolor. The traditional attire includes clothes and ethnic houses. It demonstrates maintaining specific cultural significance interconnected with local and global influence.
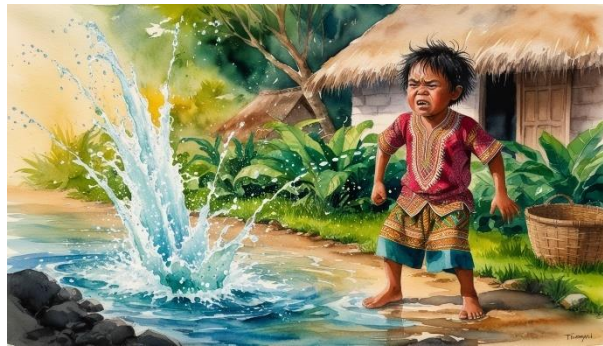

Figure 11. Baru Klinting Pulling the Stick, Causing a Flood

Prompt: water gushes from the ground, near the feet of a 10-year-old Indonesian boy, wearing traditional clothes, in a village, watercolor, no outline, oil painting. Glocalization is reflected in this prompt, blending traditional elements with universal artistic techniques using watercolor and oil painting models. This fusion emphasizes how local culture adopts global artistic expression. This result creates a unique narrative and accepted across culture. This acculturation in two directions simultaneously (Üniversitesi & Bölümü, 2022).

The development stage is the realization stage of the product design. After the design has been decided and validated by experts, the next stage is to develop the design. Prompt designs developed in narratives and videos are created with the OBS or Camtasia applications. After that, the product is made into an application via Web2APK which is easy to access on a smartphone. Before putting it on the website, the story series is completely formed and validated by experts. One example of validation in glocalization is the story in Baru Klinting. This process begins with identifying and arranging the story into logical and easy parts to be understood.

In the example of the "Baru Klinting" story, special attention is paid to the cultural details and local values that are at the core of the story. The "Baru Klinting" story tells the story of a child who has extraordinary powers, but is often underestimated by the people around him. After long discussions, two stories were chosen as prototypes, namely "Baru Klinting" and "Malin Kundang".

Glocalizing the story can be done by applying the five main elements of glocalization. The third element enables people around the globe to experience the exchange of culture and history. Using this element allows the adaptation of global influences to fit local cultures, traditions, and values. Based on the examples, the image created reflected traditional clothing, the environment in a village, and the background based on the original culture. This process ensures that each illustration is visually appealing and has substantial educational and cultural value. The example of glocalization validation in the *Baru Klinting* story shows how local elements of the story can be presented in a format attractive to a global audience. In this way, local stories are not only preserved but also introduced to a broader audience, allowing them to appreciate and understand the richness of different cultures as reflected in the first, third, and fifth main elements of Glocalization (Khondker, 2004). This can be seen in the stories of *Little Red Riding Hood* and *Baru Klinthing* folklore, which have similar moral stories. One of which is the morality that the deceived one always loses the game while the hero wins. The following compares American and Indonesian storytelling to illustrate these cultural dynamics further.

Table 2. Comparison between American and Indonesian storytelling.

Aspect	American stories	Indonesian Stories
Culture Influences	Dominates global storytelling through Hollywood.	Blends local traditions with global storytelling methods
Theme	Individualism, personal success, heroism.	Community values, spirituality, folklore.
Storytelling style	Character-driven, three-act structure, fast-paced.	Often mythological, slower-paced, and symbolic.
AI Points	Modern forest setting, sharp colors, intense expressions, action-oriented pose, dramatic shadows, and vibrant costumes	Earthy tones, serene natural backgrounds, volcanic hills, a mystical atmosphere with a spiritual glow, and subtle yet powerful expressions.
Example	*The Legend of Sleepy Hollow, Raven Steals the Light, Spider-Woman, John Henry: The Steel Driving Man, Johnny Appleseed*	*Aji Saka, Baru Klinthing, Timun Mas, Batu menangis. Malin Kundang, Sangkuriang,*

This table highlights the differences between American and Indonesian stories, including cultural influences, themes, storytelling styles, and visual aesthetics. To align with each country's cultural background, the AI-generated prompts are adjusted to reflect their distinct narrative structures. Specifically, American stories feature a modern, dynamic atmosphere with bold contrasts, while Indonesian stories evoke a mystical ambiance enriched with a spiritual glow. These differences can be attributed to the distinct cultural orientations of both societies, as Americans tend to emphasize individualism, whereas Indonesians value collectivism (Doremi, 2020).

American storytelling was influenced by Hollywood and capitalist ideas, personal success, and heroism that emphasized individualism, dynamic, and fast-paced narratives. Spider-Woman story illustrates how Navajo mythology was connected with individualism, self-reliance, and harmony with nature. On the other hand, Indonesian storytelling is shaped by local myths; and natural landscapes, which emphasize communal values and spirituality. One of the stories, Aji Saka, provides Indonesian values of togetherness and loyalty as performed by Dora, full of spiritual confronting evil. It also shows the slow-paced plot full of symbolism. These cultural differences reflect the context of the society based on its values in which America focuses on Individualism and Indonesia focuses on collectively.

Effectiveness of Leonardo.ai in Enhancing Students' Creativity in Designing Folklore Characters

The second research question can be described through the following table:

Table 3. Likert score implementation of Folklore visualization

No	Statement	Likert Score				
		Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1	How suitable is the use of Leonardo.ai in increasing the effectiveness of teaching children's literature at PTKI?	0,8%	5,6%	21,8%	41,9%	29,8%
2	In your opinion, how does Leonardo.ai support the integration of folklore character visualization in the children's literature curriculum at PTKI?	-	2,4%	21,6%	55,2%	20,8%
3	How effective is Leonardo.ai in increasing students' creativity in drawing or designing folklore characters for children's literature?	-	4%	19,2%	52,8%	24%
4	In your opinion, to what extent does the use of Leonardo.ai encourage innovation in the visual design of folklore characters in children's literature?	0,8%	4%	19,4%	50,8%	25%
5	How accurate is Leonardo.ai in producing character visualizations that correspond to segments of folklore stories in children's literature?	-	7,2%	30,4%	45,6%	16,8%
6	How good do you think Leonardo.ai is at providing relevant prompts to support the development of folklore stories in children's literature?	-	3,3%	27,6%	40,7%	28,5%
7	How effective is the use of Leonardo.ai in helping students understand and appreciate the global and local (Glokal) cultural values of folklore characters in children's literature?	1,6%	4%	18,5%	55,6%	20,2%
8	In your opinion, to what extent does Leonardo.ai contribute to the preservation of global and local (Glocal) culture through the visualization of folklore characters in children's literature?	-	0,8%	24,2%	53,2%	21,8%
9	The material presented is clear and acceptable.	-	0,8%	18,4%	60,8%	20%
10	The video material and text presented are simple and interesting.	-	3,2%	19,2%	50,4%	27,2%

The results indicate that using Artificial Intelligence (AI) in visual storytelling using Leonardo.ai is successfully conducted and beneficial to students in English Literature program especially children literature. The table shows that from all the points in questionnaire, the majority participants chose Agree, this indicates that this research has advantages in helping the students learning digital storytelling. In Likert scale, the data show real situation under this study. The majority of data results reveal the specific dimension of participant attitude toward the issue (Joshi et al., 2015). However, the results also show some percentage of Strongly Disagree for some points, therefore this research needs to be elaborated more about in further studies.

CONCLUSION

From the results of the research carried out, it can be concluded that the folklore character development design meets the very appropriate criteria. More in-depth and comprehensive research in the field of folklore and children's literature can make a significant contribution to education and cultural preservation. In implementing the five main elements of Glocalization, in essence, diversities in glocalization do not mean uniformizing the culture rather than offering a more historically grounded and pragmatic worldview. By integrating modern technology and interactive design approaches, we can create richer and deeper experiences for children while ensuring that cultural values and traditional stories remain alive and relevant in the era of globalization.

Due to time constraints, this research cannot discuss in depth all aspects of folklore and children's literature. From input and validation from design experts, this development is very feasible and can be used to develop glocalization in the sense of transferring vehicles to global and local media. However, this research still has room for further development. One area that could be explored more deeply is the development of more comprehensive designs with attractive and interactive visual illustrations, using platforms such as Storynest.ai. In addition, depicting characters in folklore and children's literature in more detail through in-depth illustrations can create a stronger emotional bond between the reader and the story.

AUTHOR STATEMENTS

This research involved all stages, with researchers playing specific roles. **Nur Asiyah** focused on conceptualization and analysis. **Hidayatul Nurjanah** is responsible for writing an article and managing references and Mendeley. **Elga Lauris Zabrina** as data collector. **Muh Arif Rokhman** supervised, counseled, advised, proofread, managed the project, provided critical feedback throughout the research, organized article writing, and completed revisions.

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