

DIGITAL COMIC AS A MEDIUM TO PRESERVE MALAYSIAN CULTURAL HERITAGE: WINGS OF SKY

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ABSTRACT

This research explores the use of a digital comic, "Wings of Sky," as a medium for preserving and promoting the Wau, a traditional Malaysian kite. Designed to educate and inspire, the comic directly addresses the challenge of declining awareness of Wau's history and significance, particularly among younger generations. By leveraging the dynamic and accessible format of digital media, "Wings of Sky" aims to bridge the gap between traditional cultural practices and modern audiences. The comic's development followed a structured workflow based on the production phase and Freytag's pyramid, ensuring a narrative that is both engaging and historically grounded. The project's core objective is to ensure the legacy of Wau is not lost. It uses captivating visuals and storytelling to simplify complex cultural narratives, making them more appealing and easier to understand. Beyond simply educating readers on the craftsmanship and history of Wau, "Wings of Sky" emphasizes its vital role in fostering national identity and unity. Ultimately, this initiative demonstrates how digital platforms can be effectively utilized as powerful instruments for cultural preservation, ensuring that the rich heritage of the Wau traditional game is celebrated and maintained for future generations.

Introduction

Malaysia's cultural heritage is deeply intertwined with its traditional games, which reflect the country's rich and diverse history. These games have been passed down through generations and are rooted in the customs and traditions of the different ethnic groups that make up Malaysia's population. Traditional games like Batu Seremban, Gasing, and Congkak offer a glimpse into Malaysia's cultural past and the communal spirit of the people. Unfortunately, some traditional games have seen a decline in popularity due to modernization and the rise of digital entertainment.

It has been observed that the patterns of youth's play have changed drastically through a transformation from outdoor games to screen-based games. This is evident with the emergence of various types of games available in different forms and sizes (Ahmad Zahari, 2023). Meanwhile, according to Louv (2005), one reason children's play patterns have changed is the availability of electronic games such as video games and PlayStation, as well as parents' concerns about their children's safety when playing outside. Nonetheless, the youths are still interested and alert to Malaysian culture as some of them stated that it is important to promote culture and heritage in the legacy for future generations (Hasan, 2023). The youths serve as a bridge between older generations, who hold traditional knowledge, and future generations, who will inherit cultural heritage. Due to that, the governments, private agencies and media should all pitch in fully on this issue. A variety of promotional techniques are needed to attract repeat visits by tourists to the state, including introducing or rebranding the advertisement visual promotion of cultural heritage (Nasir, 2014).

“Wings of Sky” is a digital comic that tells a story of a forgotten traditional Malaysian heritage game, Wau, the kite flying, with an engaging and interesting plot. It tells a story in a village where the kite hasn't flown for decades, and young Budi inadvertently unleashes a dark spirit when he touches a floating kite in the forest. The village is plagued by chaos as crops fail and illness spreads. Seeking redemption, Budi teams up with Tuah, a kite craftsman, to recreate the legendary Wau and bring back the tradition. Their journey is fraught with challenges, but through perseverance and ancestral wisdom, they succeed in restoring peace to the village. Along the way, the older generation feels uneasy, while the younger generation is intrigued by the return of the kite.

The purpose of the “Wings of Sky” comic is to deliver engaging and immersive stories that celebrate and share the rich cultural heritage of traditional Malaysian games among youth. This tale explores themes of redemption, heritage, and resilience in the face of adversity. This digital comic connects younger readers with the past by presenting traditional Malaysian games in a modern format they can enjoy and relate to, fostering a sense of cultural continuity and pride.

Cultural Heritage Preservation in the Digital Era

The preservation of cultural heritage in an increasingly digital and globalised world presents both profound challenges and unprecedented opportunities. Traditional forms of cultural transmission, such as oral storytelling and community-based practices, are facing erosion due to the pervasive influence of modern technology and media (Anggara & Purnomo, 2025; Bakhir et al., 2018). This literature review critically examines the intersection of cultural heritage preservation, the emerging role of digital technologies, particularly digital comics and interactive games and their potential in fostering cultural understanding and engagement among contemporary audiences, notably the "Alpha generation" (Prihantini et al., 2025). By synthesising diverse scholarly perspectives, this paper seeks to provide an understanding of the current landscape, ongoing debates, and future directions in leveraging creative multimedia approaches for cultural safeguarding.

Cultural preservation is defined as a concerted effort to safeguard the traces of the past for the future, forming a critical narrative of modernity (Alivizatou, 2016; Siliutina et al., 2024). The rapid advancement of digital technology has introduced innovative methods for documenting, archiving, and sharing cultural treasures, moving beyond conventional preservation techniques (Siliutina et al., 2024). This shift is imperative given the accelerated loss of indigenous knowledge, particularly in regions like Africa, which necessitates digital interventions to complement traditional transmission methods (Madima, 2021).

The digital environment offers extensive information and resources for learning, making it a powerful tool for cultural preservation, especially as modern children are immersed in digital entertainment platforms from birth (Mulyati & Soetopo, 2018; UNICEF, 2017). Despite the undeniable opportunities, digital cultural heritage preservation is fraught with challenges, including digital obsolescence, ensuring accessibility, managing complex copyright and intellectual property issues, safeguarding data security, and overcoming resource constraints (Siliutina et al., 2024; Taylor & Gibson, 2018). While digital tools significantly contribute to documenting and archiving, questions persist about who produces these digital resources, for what means, and how they are used (Economou, 2016). There is a critical need for investment not only at a technological level but also on a relational level, valuing the context and culture, with communities practicing intangible cultural heritage best placed to identify and safeguard it (Hunter, 2005; Madima, 2021).

Digital Comics

From flip to scroll, comics have slowly evolved in delivering a story. Many artists and creators began to realize how easy it is to publish their work without having to think about printing costs or production chains. These comics are typically available in various digital formats, such as PDF, ePub, CBR, CBZ, or through dedicated comic book reader apps on computers, tablets, e-readers, or smartphones.

A digital comic, also known as a webcomic or online comic, is a comic book or graphic novel that is published and distributed digitally, typically over the internet. Digital comics come in a variety of formats and can include anything from traditional comic book-style stories to more experimental or interactive forms of narrative. Digital comic is a type of comic that is used with a computer application and has coloured pictures, balloon text with dialogue, and music effects (Kustianingsari, 2015). Not only that, but it is also a story with some ordered images that is created or published using a computer (Purnama, 2015).

Dittmar (2015) accurately highlights in his article "Digital Comics" that digital comics have the potential to surpass Scott McCloud's definition of comics as a medium reliant on juxtaposed pictures and deliberate sequencing. This is because digital comics often introduce new elements and techniques that go beyond traditional print comics, expanding the boundaries of what constitutes a comic.

Traditional Games

Traditional games are vital in promoting cultural diversity and in protecting cultural identity at the local, national, and international levels. Malaysia's traditional games are an essential part of the country's cultural heritage, reflecting sounds and communal values. Malaysia has a rich tradition of cultural games that have been passed down through generations. These traditional games are a cherished part of the country's heritage, reflecting the diverse backgrounds of its population, including Malay, Chinese, and Indian influences, as well as Indigenous and other ethnic groups.

Wau (Kites)

Malaysia is well known for some of the world's largest and most beautiful kites. These kites, which are popular in areas like Kelantan, Kedah, Terengganu, and Perlis, are called 'Wau' in Malay. Meanwhile, some areas in Southern Malaysia, like Selangor, Johor, and Melaka, call it 'layang-layang'. Although Wau has been flown for centuries, its true origins remain uncertain. However, many people believe that the origins of the Wau can be traced back to the reign of Sultan Mahmud Shah (1488-1511), as it is referenced in the book 'Sulalatus Salatin' authored by A. Samad Ahmad. Meanwhile, based on Jabatan Kebudayaan dan Kesenian Negara (JKNN, n.d.) Wau is attributed to the creation of Sang Jaya, also known by various titles including Dewa Muda, Dewa Hindu, and Masai Kelana Seri Panji. It is believed that Wau emerged during the period spanning from 711 to 839 AD. The first Wau Bulan that was produced by Dewa Muda has an eagle-shaped head that symbolized the king as a bird, who is actually a saint. (Bakar, 2022). In previous times, kite flying was regarded as a seasonal pursuit typically occurring shortly after the rice harvest, and people played it for leisure time and entertainment. Meanwhile, for the fishermen's community, the season of kite flying is the preparation to know whether the weather is good or not to go fishing (Bakar, 2022). Now, Wau are often played privately or through programmes such as the International Wau Festival 2025 in Bachok, Kelantan, and the Kelate People's Arts Festival (Jusoh, 2016).

The current Kelantan Arts and Cultural Festival (KACF) was held in 2025. It is a platform for cultural dialogue and exchange, celebrating traditional craftsmanship while encouraging innovation and collaboration. Local masters of crafts such as songket weaving, wau (kite) making, silvercraft, woodcarving, and shadow play will showcase their artistry through live demonstrations, interactive sessions, and dialogues with visitors (World Craft Council, 2025). The Wau Bulan was chosen as one of Malaysia's national symbols because of its alluring and mesmerising beauty (Yusoff, 2020). Bank Negara Malaysia makes the note of RM1 with the image of Wau on it.

Methodology

For this project, the researcher employed quantitative methods to gain feedback from readers. There are respondents of various ages, from 13 to 31 years old involved, who are among comic readers. The comic is shared via the webtoon platform, where everyone can access it freely. As for development, the production phase (Figure 1), alongside the application of Freytag's Pyramid, is used. Researcher delves into the intricate layers of storytelling by combining those two methods. The production phase facilitates the exploration of various creative elements such as character development, narrative structure, visual aesthetics, and interactive features inherent to digital comics. Meanwhile, applying Freytag's Pyramid to the creation of digital comics provides a structured framework for crafting engaging narratives in the digital realm. Just as in traditional literature and theatre, digital comics benefit from a well-defined dramatic arc that captivates the audience and drives the story forward.

Pre-Production

Pre-production is the initial phase where planning, organization, and preparation take place before the actual production begins. Several critical tasks are needed to establish this project. Creating a title is the essence of a comic to set expectations. Followed by defining objectives, problem statements, project scope, and content. Research is being conducted to ensure accuracy and authenticity in portraying cultural heritage subjects. This creative process follows with concept development, which may include elements such as the story's genre, setting, characters, and overall theme (Reed, 2024). Character designs are needed to ensure a clear vision of the project. The next step is storyboarding, which is needed to further solidify the visual narrative, mapping out the sequence of panels for each page. This stage is important as it involves sketching out rough layouts to know the flow of the story. Detailed outlines or scripts outlining the story structure, dialogue, and panel layouts are essential before starting the production. Together, these pre-production tasks lay the groundwork for a successful comic, guiding its creative direction and ensuring a cohesive and engaging final product. The presentation of the comic is planned according to the current trend. It applies the style of Manha from popular Korean digital comics to suit the target audience among youth and adults.

Production

The next phase is the production phase. This production involves using digital tools and software to bring the comic to life. It begins with setting up necessary tools and software and progresses to creating artwork. This production phase typically involves pencilling, inking, colouring each panel and arranging panels (Reed, 2024). It needs to delve into the core of the production process by sketching, inking, and colouring comic panels using digital drawing software, which often employs digital painting techniques to infuse depth and texture into the artwork. Before the comic is published or distributed, creators prepare the digital files for final output. It involves formatting the files according to the intended distribution platform and ensuring compatibility with various devices and screen sizes. Overall, the production phase combines artistic creativity, technical skill, and digital expertise to produce a captivating digital comic and enhance the storytelling experience.

Post-Production

In the post-production phase of creating a digital comic, the focus is on finalizing the comic's visual and textual elements, ensuring quality, and preparing it for distribution. This involves polishing artwork and text, proof reading, performing colour correction and grading, optimizing sound design if applicable, conducting quality assurance checks, and packaging the comic for distribution through various digital platforms or publishers. When the artwork has completed, it is important for the digital comic to undergo

revisions and polishing like addressing inconsistencies, narration or adjusting the pacing. Overall, post-production processes refine and prepare the digital comic for an engaging reading experience.

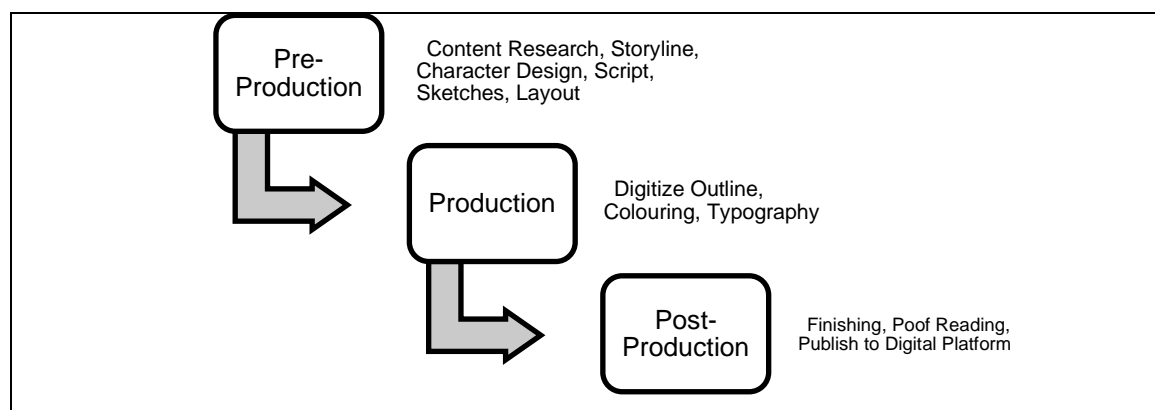


Figure 1: Production Phase

Freytag’s Pyramid Model

To establish an effective structural framework for the digital comic "Wings of Sky," three prominent narrative models were evaluated, namely Freytag’s Pyramid, the Fichtean Curve, and Joseph Campbell’s Monomyth (Hero’s Journey). The primary model considered is Freytag’s Pyramid, also referred to as Freytag’s Triangle or Dramatic Structure. Introduced by German novelist and playwright Gustav Freytag in his 1863 treatise *Die Technik des Dramas* (The Technique of the Drama), this model partitions a story arc into five distinct, sequential phases, which are known as exposition, rising action, climax, falling action, and denouement or resolution (Hearth, 2026). Freytag's framework is widely utilized in literary analysis to ensure a balanced, progressive narrative flow.

In contrast, the Fichtean Curve, introduced by novelist and creative writing instructor John Gardner in *The Art of Fiction* (1983), bypasses traditional introductory phases (Rapovets, 2024). This structure condenses the narrative into three primary elements: an immediate descent into rising action, followed by a climax and falling action. By prioritizing continuous tension and rapid pacing, the Fichtean Curve maintains high engagement but offers minimal space for exposition.

Finally, Joseph Campbell’s Monomyth, or the Hero’s Journey, provides an archetype-driven framework centered on character transformation across 15 distinct stages, including the "call to adventure," "trials," "atonement," and the "return with the elixir" (Campbell, 1949). While highly effective for deep psychological and thematic exploration, the Monomyth is inherently complex and demands an extended narrative timeline (DeGuzman, 2024). Table 1 shows the comparison of the three models.

Table 1: Narrative Model Comparison

Narrative Model	Key Structural Elements	Pacing & Focus	Pedagogical Suitability
Freytag’s Pyramid	Exposition, Rising Action, Climax, Falling Action, Denouement/Resolution	Well-balanced; gradual world-building and clear resolution	High; ideal for short-form, informative digital media

Fichtean Curve	Immediate Rising Action, Climax, Falling Action	Fast-paced; continuous tension with minimal exposition	Low; risks confusing readers in lore-heavy contexts
Monomyth (Hero's Journey)	15 stages of psychological and physical transformation	Expansive; deep character development over time	Moderate; better suited for long-form graphic novels

Freytag's Pyramid is chosen for its simplicity and applicability in conveying the comic content. It was selected for the suitability of young demographics that require concise, structured narratives (DeGuzman, 2024; Mulyati & Soetopo, 2018), adaptability to local cultural elements despite its Western origins (Harun & Abdullah, 2013), and ease of implementation in time and resource-constrained digital comic production phases (Reed, 2024).

In general, Freytag's Pyramid offers a technique that allows researchers to visually analyse a narrative and recognise the drama or tragedy in the plot (Freytag, 1900; Harun, 2013). As appears in Figure 2, The Freytag's Pyramid starts with the Exposition. This part is a state where the plot establishes the setting such as environment, place and mood; the characters such as hero, villain and victim; and historical background (Harun, 2013; Sara, 2018). In the context of comic, it is where creator introduces the setting, characters, and any essential background information through visuals and dialogue. This could include establishing the world in which the story takes place, introducing the main characters, and providing context for the events to come. The exposition should end with the inciting incident, which is the start of main conflict of the story.

After that, it will essentially lead to the Rising Action. Rising Action happens when the main character encounters a series of conflict that gradually escalate the tension and propel the story forward (DeGuzman, 2024). In comics, the rising action unfolds through a series of panels that depict the progression of events leading towards the central conflict or problem. During this stage, the characters frequently encounter new difficulties, disputes, and problems that they must resolve. Next is Climax. The story's most intense phase occurs at the climax. It's where the outcome of the main fight is most uncertain and the stakes are at their highest. The climax is typically a visually striking and emotionally charged scene that holds significant importance in the narrative. Usually, it is the most visually dynamic part of the comic. Creators often use dramatic compositions, intense action sequences, and bold imagery to convey the significance of the moment.

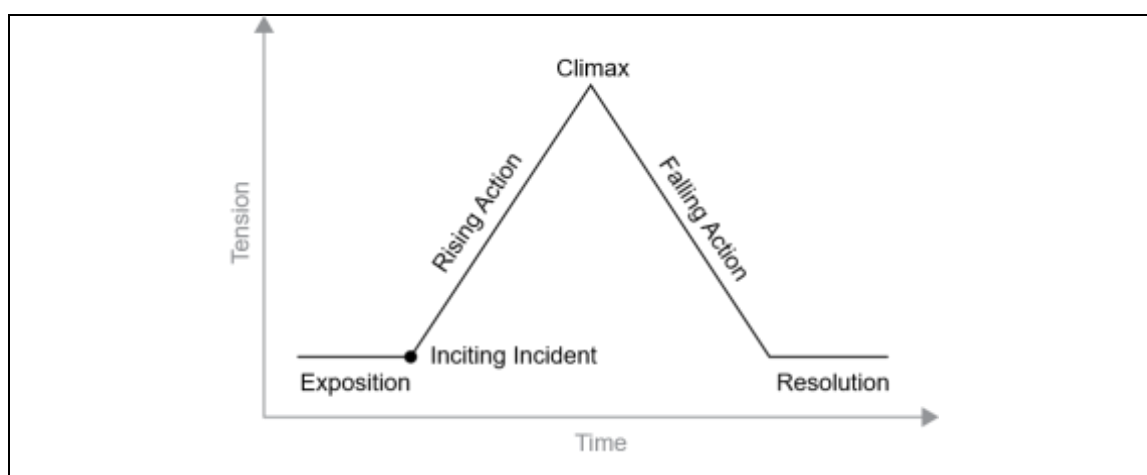


Figure 2: Freytag's Pyramid Model (Gustav Freytag, 1900; Harun, 2013; Sara, 2018)

The following phase is the falling action, which reveals how the characters react to the conflict's resolution and shows the aftermath of the critical moments. The pace of the story slows down as the narrative begins to wind down towards its conclusion. Lastly, the final phase is the resolution. It is where the story involves tying up the loose ends of the climax and falling action (Glatch, 2024). It may include final moments of reflection, character development, or the establishment of a new status quo. The resolution gives readers a sense of satisfaction and completion, bringing the narrative to a satisfying conclusion. This comic, however, centralises on the prologue of the storyline, which only reveals the exposition of the 'Wings of Sky' up to the rising action and climax. Table 2 shows the mapping of the narrative model with the story of Wings of Sky.

Table 2: Narrative Structure of Wings of Sky based on Freytag's Model

	Freytag's Pyramid (narrative structure)	Story elements in Wings of Sky
1	Exposition Introduce the setting,characters, background and establish the world	Traditional village is introduced, Wau heritage to be forgotten by the villagers. Backstory about Wau
2	Inciting Incident Event that triggers conflict & set the story	Main character who is curious boy comes across mysterious floating wau in cave
3	Rising Action Conflict that build tension and complicate the story	Strange event happen after he touches the wau.
4	Climax Moment of tension	Main character confront supernatural forces, Protagonist and supporting characters show up
5	Falling Action Event after climax	Villager learn the truth, main character learn his heritage & understanding the important of preservation
6	Resolution Conclusion of the story	Value of Wau heritage is remembered and preserved

Freytag’s Pyramid was applied during the pre-production phase as a narrative structuring framework to guide story development, particularly in the conceptualisation of exposition and the inciting incident. For the development of *Wings of Sky*, the production phase and Freytag’s Pyramid were integrated throughout the creative process. During the pre-production phase, the exposition stage of Freytag’s Pyramid was planned by establishing the setting of a traditional village where the Wau heritage had long been forgotten. Main characters such as Budi and Tuah were introduced alongside the historical and cultural background of the Wau kite tradition. The inciting incident occurs when Budi encounters and touches the floating Wau in the forest, which marks the beginning of the story’s central conflict. The climax is where the moment of tension occurs, and the main character confronts the supernatural forces. The protagonist and supporting characters show up. The comic, however, does not cover the falling action and resolution as it is planned as a prologue. During the production phase, these narrative elements were translated visually through digital sketching, panelling, colouring, and composition to create emotional impact and narrative flow. The post-production phase involved refining dialogue, pacing, and visual consistency to ensure the storytelling effectively conveyed the intended themes and dramatic progression.

Results and Findings

This project underwent a survey to gather readers’ feedback from 32 respondents. They are among Malays, secondary school students, university students, and adults, aged between 13 and 31 years old. 23 of them are female, and nine are male. They are from urban areas with literacy in the English language and digital savvy. Some of them have limited knowledge about traditional games. The questionnaire involved how readers perceive the presentation of the visual elements, the content that conveys kite as a traditional game, and the storyline. There are four sections in the survey, which consist of demographic, readers’ knowledge, comic as a medium to preserve heritage, and comic presentation. The percentage of respondents can be seen from Table 3 and Table 4.

Section A (Demographic)

Table 3: Age

Age	Percentage
12-18	15.2
19-25	51.5
26-30	24.2
31 and above	9.1

Table 4: Gender

Gender	Percentage
Male	30.3
Female	69.7

According to the survey collected for feedback, the majority of 51.5% respondents are aged 19-25. Secondly, 24.2% are 12-18 years old, 15.2% are 26-30 years old, while only 9.1% are aged 31 and above. A total of 69.7% of the respondents are female, while the rest are male, making most of the respondents are female.

Section B (Readers’ Knowledge)

Table 5: Knowledge of wau and digital comics

(Scale 1-5) Agreement

Statement	Very Disagree	Disagree	Not sure	Agree	Very Agree
I am familiar with the history of Wau.	15.6	25	46.9	3.1%	9.4%
Digital comics are an effective way to teach people about Wau kite flying.	-	3.1	6.3	15.6%	75%

In terms of readers’ knowledge, as can be seen in Table 5, the chart shows that only 9.4% and 3.1% respondents are familiar with the history of wau (kites). 46.9% of them are not sure, while the rest are not familiar. The majority of the respondents strongly agree that digital comics are an effective way to teach people about Wau, with the percentage of 75%.

Section C (Comic as medium)

Table 6: Comic as a medium to convey Malaysian heritage

(Scale 1-5) Agreement

Statement	Very Disagree	Disagree	Not sure	Agree	Very Agree
The comic enhanced my interest in the traditional Malaysian game of Wau.	-	-	9.7	22.6%	67.7%
The comic communicated the different types of Wau and their designs.	-	-	3.2	19.4%	77.4%
The comic inspired me to explore more of the traditional Malaysian games.	-	-	12.9	16.1%	71%
The storyline helped me understand how kite flying is a part of Malaysian heritage.	-	-	-	25%	75%
The comic could be a useful educational tool for teaching about Malaysian heritage.	-	-	3.1%	21.9%	75%

As illustrated in Table 6, a significant majority of respondents indicated that *Wings of Sky* positively influenced their engagement with traditional *Wau* games. Specifically, 67.7% of participants strongly agreed that the digital comic enhanced their interest in the traditional game

A combined 71% of respondents strongly agreed that the comic inspired them to explore traditional games more broadly. The comic was highly effective in communicating both the specific details of Wau and its broader cultural significance. 77.4% of respondents agreed that the comic successfully communicated the different types of Wau and their designs. The comic shows not only the well-known wau bulan, but it also consists of other types of wau, namely wau helang, wau jalur budi, and wau merak. The other types of kites were explained in the infographic section of the comic.

Regarding the cultural context, the comic was seen as highly effective in conveying Wau's role in Malaysian heritage, with a total agreement rate of 100% (comprising 75% who strongly agreed and 25% who agreed). The perceived utility of the comic as an educational resource was also overwhelmingly positive. Most respondents (75%) agreed that “Wings of Sky” could be a useful educational tool for teaching about Malaysian heritage.

Section D (Comic Presentation)

(Scale 1-5) Agreement

Statement	Very Disagree	Disagree	Not sure	Agree	Very Agree
The illustration and art style made the comic appealing.	-	-	-	12.5%	87.5%
The colours and design effectively captured the cultural elements of Wau.	-	-	-	12.5%	87.5%
The comic's digital format made it easy and enjoyable to read.	-	-	-	9.4%	90.6%
The comic met my expectations as an informative and entertaining resource on traditional Malaysian games.	-	-	3.1%	12.5%	84.4%
A digital comic is a great platform for preserving and promoting culture.	-	-	3.1%	9.4%	87.5%

Table 7: Comic presentation and delivery

As shown in Table 7, the visual design of *Wings of Sky* was highly effective in both engaging the audience and accurately representing its cultural subject matter. Regarding aesthetic appeal, a substantial majority of respondents (87.5%) agreed that the illustration and art style were visually compelling. Similarly, 87.5% of respondents strongly agreed that the choice of colors and design elements effectively captured the cultural authenticity of the *Wau*. Furthermore, there was a universal consensus among participants that the digital format significantly enhanced the overall reading experience.

From the usability aspect, all respondents (100%) found that the digital format made the comic easy and enjoyable to read. This consensus comprised of 90.6% who strongly agreed and 9.4% who agreed. Respondents viewed "Wings of Sky" positively as both an entertainment and educational resource, and highly endorsed the use of the digital medium for cultural preservation. The comic successfully met audience expectations as an informative and entertaining resource, with 84.4% of respondents strongly agreeing. Only a small fraction (3.1%) remained neutral on this point. The concept of using digital comics as a platform for preserving and promoting cultural heritage, such as traditional games, was strongly validated, with 87.5% of respondents strongly agreeing with this approach.

Discussion

Digital comics can be a good medium to preserve the heritage of traditional games. However, it is not an easy task to produce a good comic that can attract readers with a good presentation of drawing, layout, and storyline. There are many references available for comic artists to refer to, such as Freytag's model, the production process, and the understanding of the heritage that needs to be delivered as content. The survey can be conducted with more respondents to gain more reliable data for analysis. As for this paper, there is a limitation in getting more respondents. The 32 respondents can be considered as a pre-test.

The use of the digital comic serves as a means to enhance interest, expand knowledge, and preserve cultural heritage by showcasing traditional Malaysian games in a modern and relatable format. The outcome of the project shows that having good content and an attractive presentation of characters and other elements could help preserve the cultural heritage in the face of modernization. It is an effective medium for a digital platform, apart from alternatives like digital games and video documentaries

Conclusion

In conclusion, the digital comic "*Wings of Sky*" successfully merges cultural heritage, storytelling, and modern media to preserve and celebrate traditional Malaysian games, particularly the *Wau* (kite flying).

Through the engaging journey, readers are introduced to the rich cultural history of Malaysia while exploring themes of redemption, resilience, and the importance of preserving cultural traditions in the face of modernization. The comic not only entertains but also educates young audiences, fostering a deeper understanding of Malaysia's heritage and encouraging them to reconnect with their roots. By utilizing the digital comic medium, *"Wings of Sky"* offers a creative and impactful way to keep traditional games alive, inspire a sense of cultural pride, and promote values such as teamwork and perseverance. Ultimately, it serves as a powerful tool for cultural preservation, bridging the past with the present and ensuring that the legacy of Malaysia's traditional games continues to resonate with future generations.

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