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THE USE OF LOCAL WISDOM-BASED TEACHING MATERIALS AS AN EFFORT TO PRESERVE PALEMBANG CULTURE FOR STUDENTS OF UNIVERSITAS SRIWIJAYA

Izzah Izzah[1], Hani Atus Sholikhah[2], Astrid Yulinda Putri[3], Ansori Ansori[4]
Universitas Sriwijaya
izzah@fkip.unsri.ac.id; haniatussolihah@fkip.unsri.ac.id;
astridyulindaputri@fkip.unsri.ac.id; ansori@fkip.unsri.ac.id

Abstract: *This study aims to identify relevant forms of Palembang local wisdom to be integrated into teaching materials for students, as well as analyze the impact of such integration on the learning process and cultural preservation. The research was conducted using qualitative methods through observation, interviews with community leaders, and literature review. The results showed that several forms of local wisdom, such as the tradition of gotong royong, traditional arts and arts (songket cloth and Gending Sriwijaya dance), culinary specialties (pempek and tekwan), traditional ceremonies (sedekah ruwahan), Palembang language, and traditional livelihood systems, have high relevance to be integrated into various courses. This integration of local wisdom is proven to not only enrich learning content, but also contribute to the preservation of local culture among the younger generation. In addition, students become more engaged and have a deeper appreciation of their cultural heritage. Thus, the integration of local wisdom in higher education is an effective strategy to support contextualized learning and cultural preservation.*

Keywords: *Local wisdom, Palembang culture, integration of teaching materials, cultural preservation, higher education*

A. *INTRODUCTION*

Culture is the identity that distinguishes one group of people from another. It contains values, norms, and traditions that are passed down from generation to generation. Palembang, as one of the oldest cities in Indonesia with a long history dating back to the Sriwijaya Kingdom, has a rich and diverse local culture. Palembang's local culture covers various aspects of life, such as customs, language, culinary, arts, and social systems that shape the character of its people.

However, in the face of increasingly rapid globalization and modernization, the existence of Palembang's local culture is under threat. The development of technology, information, and modern lifestyles is slowly shifting the local customs and traditions inherited from the ancestors. Many young people are more interested in popular culture and are starting to abandon local culture. This situation requires serious attention from various parties so that local cultural heritage does not become extinct and can continue to be preserved.

Preservation of local culture is an important effort in maintaining the identity and uniqueness of a region. This preservation can be done in various ways, ranging from cultural education in schools, the implementation of cultural festivals, to the digitization of cultural elements. As stated by Hobsbawm and Ranger (2012), traditions must continue to be interpreted and applied in everyday life to remain relevant to the times.

In addition, the government and the people of Palembang also have a strategic role in maintaining the sustainability of local culture. Through policies and programs that support cultural preservation, such as strengthening local cultural communities and developing culture-based tourism, local wisdom can be preserved. Therefore, this research aims to analyze various efforts to preserve Palembang's local culture amid the challenges of modernization as well as the important role of the community and government in maintaining the sustainability of the culture.

Local wisdom is an invaluable cultural heritage and is one of the characteristics of a region. For the people of Palembang, local wisdom is not only in the form of traditions, customs and arts, but also includes a view of life and values that shape the social and cultural identity of the community. People have started to lose their national identity if western culture is considered more attractive and more advanced than their own culture (Kharisma & Talan, 2023).

As a center of education, Sriwijaya University has a strategic role in preserving local wisdom. One approach that can be taken is by integrating local wisdom in teaching materials. Local wisdom-based teaching materials allow students to not only gain academic knowledge, but also understand and appreciate their own cultural heritage. This is important considering that students are the next generation who are expected to be able to maintain, develop, and preserve the local wisdom of Palembang.

The use of local wisdom-based teaching materials has several benefits, including providing contextual and relevant knowledge for students and arousing a sense of love and pride in local culture. As stated by Tilaar (2004), culture-based education not only equips students with knowledge, but also instills values that are important in social life. Therefore, the preparation of teaching materials based on the local wisdom of Palembang is expected to be one of the effective steps in cultural preservation among students.

This paper aims to analyze the application of using local wisdom-based teaching materials as an effort to preserve Palembang culture among Sriwijaya University students. In addition, this study also aims to identify relevant forms of local wisdom to be integrated into teaching materials and evaluate their impact on students' understanding and awareness of local culture.

B. *METHOD*

This research analyzes the application of Palembang local culture in teaching materials in the learning process of students at Sriwijaya University and its impact on their understanding and appreciation of local culture. Through qualitative research methods involving observation, interviews, and document analysis, this study found several important findings that can be used as the basis for further development in efforts to preserve local culture in education. This research uses a descriptive qualitative method, which is a research procedure that uses descriptive data (Sugiyono, 2012). Through this method, the appropriate data will be presented. This descriptive research method is a research method that moves on a simple qualitative approach with inductive

flow. This inductive flow means that qualitative descriptive research begins with an explanatory process or event that can finally draw a generalization which is a conclusion from the process or event (Yuliani, 2018).

C. *FINDINGS AND DISCUSSION*

Analysis of the Application of Teaching Materials in the Learning Process at Sriwijaya University.

1. Integration of Local Wisdom in Teaching Materials

The research findings show that most lecturers at the universities that were the subject of the study have started to integrate Palembang local wisdom into their teaching materials. This local wisdom is mainly applied to courses relevant to culture, history, and sociology. The teaching materials used include local examples in the explanation of academic concepts, such as the use of the tradition of *begotong royong* in learning about community cooperation, as well as incorporating elements of Palembang local arts and language into class discussions.

Some lecturers also use a thematic approach where students are asked to conduct field research related to Palembang's local culture, for example, research on culinary heritage such as *pempek* and *songket* cloth, as well as the implementation of customary traditions such as *sedekah ruwahan*. This approach has proven to be able to make students more involved and understand the local context more deeply.

2. Student Response to Local Culture-Based Teaching Materials

The results of interviews with students showed that the application of Palembang culture in teaching materials had a positive impact on their understanding and appreciation of local culture. Most students felt more interested and motivated in attending lectures when the teaching materials delivered were directly related to the culture they were familiar with. In addition, they also felt greater pride in the local culture after learning about it in an academic context.

One student stated:

> *"Saya merasa lebih dekat dengan budaya Palembang setelah mengikuti kuliah ini, karena dosen sering mengaitkan teori dengan tradisi yang saya lihat sehari-hari. Saya jadi lebih mengerti nilai-nilai di balik tradisi yang sering saya anggap biasa."*

However, some students also revealed that there are still obstacles in understanding teaching materials based on local wisdom, especially for those who are not from Palembang or South Sumatra. This indicates the importance of adjustments in

the delivery of teaching materials to remain inclusive and easily understood by all students.

3. Impact of the Application of Teaching Materials Based on Local Wisdom

The application of local wisdom-based teaching materials not only increases students' understanding of Palembang culture, but also contributes to the preservation of local culture itself. In the learning process, students are not only recipients of information, but also play an active role in collecting, analyzing, and presenting elements of local culture. For example, in project assignments, students are encouraged to document traditions that are almost forgotten, such as traditional ceremonies or local arts that are rarely performed anymore.

Through collecting this information, students indirectly contribute to the sustainability of Palembang culture by documenting and publicizing the culture. This approach also helps students build a stronger emotional connection with their local culture.

4. Challenges in Implementing Local Culture-Based Teaching Materials

Despite the significant benefits, this study also identified some challenges in implementing local wisdom-based teaching materials. One of the main challenges is the limited resources, both in terms of academic references that promote local culture and customized teaching materials. Many lecturers have to design their own teaching materials using local sources that have not been well documented in academic form.

In addition, the time available in the formal curriculum is often insufficient to explore all aspects of local culture in depth. This calls for innovation and flexibility in teaching methods so that the integration of local culture remains effective without compromising the core material to be delivered.

Relevant Forms of Local Wisdom to be Integrated into Teaching Materials

The results of the study identified forms of local wisdom that are relevant and can be integrated into teaching materials for students. The local wisdom includes cultural elements, traditions, and community values that have been passed down from generation to generation in Palembang. The identification process was carried out through observation, interviews with community leaders, and literature review related to Palembang local wisdom. The following are some forms of Palembang local wisdom that were found to be relevant to be integrated into teaching materials:

1. Tradition of Gotong Royong and Deliberation

Local wisdom in the form of the tradition of gotong royong and deliberation is a very strong social value in Palembang society. Gotong royong is often applied in various activities, such as house construction, traditional celebrations, or community

service in the village environment. Deliberation is used as a way to make decisions collectively involving various parties, and is one form of local democracy that still survives.

The integration of gotong royong and deliberation values in teaching materials can be done through courses related to sociology, political science, or conflict management. Through case studies, students can learn how deliberation is used to resolve conflicts or make decisions in local communities. The value of gotong royong is also relevant for teaching teamwork and collaboration in various disciplines.

2. Traditional Arts and Arts (Kain Songket and Gending Sriwijaya Dance)

Palembang traditional arts such as songket cloth making and Gending Sriwijaya dance are cultural heritage that are not only aesthetically beautiful, but also full of philosophical meaning. Songket is a woven fabric that symbolizes social status, and the process of making it requires skills that are passed down from generation to generation. Gending Sriwijaya Dance is a traditional dance performed in traditional ceremonies and official events, depicting the majesty and glory of the Sriwijaya Kingdom.

These art forms can be integrated into art and culture teaching materials, as well as in the context of creative economy and business. Students can learn how these traditional arts contribute to local cultural identity and community economies, as well as develop analytical skills in preserving and promoting cultural heritage in the modern era.

3. **Typical Palembang Culinary (Pempek and Tekwan)**

Palembang's culinary specialties, such as pempek and tekwan, are not only known domestically, but have also become icons that evoke local pride. This culinary contains a long history and is one of the cultural products that can be preserved and developed. These traditional foods are also rooted in the geographical and cultural conditions of people living in water areas, with fish as the main food source.

Local culinary can be used as teaching material in tourism, culinary management, or entrepreneurship courses. Students can examine how typical culinary management can be used as a tourism asset and creative industry, and understand the importance of maintaining authenticity and product quality in the face of global market competition.

According to Rudianto (2019), “Pempek and tekwan are not only food, but also a symbol of Palembang's cultural identity that must be maintained and developed in order to become one of the tourist attractions.”

4. Traditional Ceremonies and Religious Rituals (Sedekah Ruwahan)

Sedekah ruwahan is one of the traditional ceremonies that is still preserved by the people of Palembang, especially among village communities. This ceremony is a form

of respect for ancestors and is one part of a religious tradition accompanied by prayers and dhikr. This activity is also a moment for the community to gather and strengthen friendship.

Rituals and traditional ceremonies such as sedekah ruwahan can be integrated into teaching materials for courses related to religious studies, anthropology or sociology. Students can learn about the relationship between culture, religion and society, and how these ceremonies reflect the values of togetherness and spirituality in local communities.

5. **Palembang Language**

Palembang language is a form of local wisdom that is important to preserve. The use of this local language has begun to decline among the younger generation, especially in big cities which are increasingly dominated by Indonesian or foreign languages. Local language preservation can be one way to maintain cultural and historical identity.

Palembang language can be integrated into teaching materials for linguistics, language education, or regional literature. Students can learn vocabulary, language structure, and its function in social and cultural communication. This language learning can also be linked to efforts to revitalize endangered local languages. Local language is one of the symbols of cultural identity that must be preserved and maintained so as not to be lost in the midst of modernization" (Koentjaraningrat, 2009).

6. Traditional Livelihood System (Fisheries and Wetland Agriculture)

Palembang people, who live in water areas, have a strong tradition in terms of fisheries and wetland agriculture. This local wisdom in how to manage natural resources reflects the harmony between humans and nature. This sustainable traditional livelihood system can be used as a model in learning about ecology, environmental conservation, and sustainable agriculture.

This local ecology-based teaching material can be used in environmental, sustainable agriculture or geography courses. Students can examine these traditional systems as solutions to modern problems such as environmental degradation and climate change.

Research Discussion

The integration of local wisdom in teaching materials has an important role in efforts to preserve culture while increasing the relevance of learning in higher education. By presenting elements of local culture, students can relate academic material to their socio-cultural life, so that learning becomes more contextual and meaningful. This discussion will further explore the forms of Palembang local wisdom

that are relevant to be integrated into teaching materials, as well as how their implementation can have a positive impact on education and cultural preservation.

First, the tradition of gotong royong and deliberation is a fundamental part of the social structure of Palembang society. As a form of local wisdom that emphasizes cooperation and collective problem solving, these values can be integrated into various disciplines such as social science, conflict management, and community development. Through this approach, students not only learn theory, but also how the concepts are applied in real life. Other research shows that education based on local values, such as gotong royong, can strengthen social engagement and create a more inclusive society. For example, Stevenson (2014) states that "Integrating local traditions such as communal cooperation fosters a sense of belonging and mutual responsibility among students, bridging academic learning and social values" (Stevenson, 2014). The application of gotong royong as part of learning also teaches students collaborative skills that are necessary in the world of work and community life.

Secondly, traditional arts and crafts, such as songket cloth and Gending Sriwijaya dance, not only represent aesthetic heritage, but are also loaded with historical and philosophical meanings. The lyrics of a song as a work of art represent the values it contains, such as morality, goodness, character, culture, and others. These values certainly refer to something good from a religious and cultural perspective (Afriadi, 2018). In addition, songket cloth, for example, contains values of patience, perseverance, and appreciation of beauty, which can be integrated into art, design, and creative economy learning. Meanwhile, the Gending Sriwijaya dance can be used in lessons on history and culture. Integrating traditional arts into education not only preserves cultural heritage, but also encourages creativity. Smith (2016) notes that "Cultural arts integration in education enriches student creativity and provides them with a deeper understanding of the cultural heritage that defines their community" (Smith, 2016). This is in line with the concept of contextual education that connects local cultural experiences and formal learning.

Third, culinary specialties such as pempek and tekwan are symbols of Palembang's identity that can be integrated into teaching materials through the study of economics, tourism, and the culinary industry. The application of local wisdom in the culinary field not only teaches students about recipes and manufacturing processes, but also about local resource management, marketing strategies, and how culinary can be a cultural tourism attraction. According to research presented by Adams (2015), "Local gastronomy is a potent tool in promoting cultural identity and economic development through sustainable tourism" (Adams, 2015). Therefore, teaching local cuisine can help students see opportunities in the culture-based tourism industry.

Fourth, traditional ceremonies and religious rituals, such as sedekah ruwahan, are manifestations of the spirituality and social solidarity values of Palembang society.

These character education values can be integrated into the learning of religion, anthropology, and sociology. Previous research whose results are in line with this research. as conveyed by Mislikhah (2021) explains that the cultivation of character values in children must be done from an early age, the media that can be used in instilling character values is through songs whose lyrics contain meanings or messages of goodness.teaching about traditional ceremonies can provide insight to students about how religious values and customs remain alive and function in the context of modern society. As stated by Barker (2017), "Incorporating traditional rituals and ceremonies in education allows students to engage with their cultural roots, fostering both a respect for heritage and a deeper understanding of the moral values embedded within these practices" (Barker, 2017). Learning about traditional ceremonies can help students appreciate cultural plurality while understanding the importance of preserving spiritual heritage.

Fifth, Palembang language, as part of cultural identity, plays an important role in shaping the worldview and communication system of the community. Integrating Palembang language into learning, especially in the context of linguistics and education, can help students understand the structure of the local language and its important role in maintaining cultural identity. Research from Grenfell (2018) shows that "The inclusion of local languages in education plays a crucial role in the preservation of cultural identity and the promotion of linguistic diversity in the globalized world" (Grenfell, 2018). Therefore, local language learning also serves as an important step in efforts to revitalize endangered languages.

Sixth, Palembang people have a strong tradition in fisheries and wetland agriculture, which is very relevant to be studied in the context of sustainable development and ecology. This traditional livelihood system teaches about harmony between humans and nature, as well as the importance of preserving the environment. In a study conducted by Meadows (2019), "Traditional livelihoods, especially those rooted in environmental stewardship, provide valuable insights into sustainable practices that modern education can benefit from" (Meadows, 2019). Teaching about traditional livelihood systems can enrich students' understanding of a more sustainable and environmentally friendly way of life. Meanwhile, the results of research conducted by Puspitasari & Herdiati (2020) explain that children's song lyrics have an important role in Strengthening Character Education for elementary school students. Songs whose lyrics contain messages of goodness that are sung repeatedly can have a positive impact on improving good character for a child (Hardiyan et al., 2019).

Related research also shows that the topic of local wisdom is a suggestion in preserving cultural identity (Nambiar et al., 2020) ('Abidah et al., 2021). While other studies also show that there are also needs and expectations of students in order to achieve a balance of local and global conceptions (Asrial et al., 2021) (Sapoetra, 2020).

Related research concludes that cultural customs are also a part that needs attention, especially for example in relation to local wisdom (Kurnia, 2018). Local wisdom is part of the research section that must still be considered (Khamadi, 2022). This effort is made so that old norms (local culture) can maintain artistic values, traditional values by developing dynamic manifestations, and adjusting to situations and conditions that are always changing and developing (Siregar, 2021).

Thus, the results of this study recommend that educators (teachers or lecturers) need to ensure that students are equipped with skills and knowledge between a balanced integration of global and local views. It can be said that the integration of local wisdom in English language learning is a nuanced and multifaceted issue.

D. *CONCLUSION*

The application of Palembang local wisdom in teaching materials has many benefits, both in the context of education and cultural preservation. The values of mutual cooperation, traditional arts, culinary specialties, traditional ceremonies, local languages, and traditional livelihood systems are elements that are relevant and can enrich student learning. Through this integration, education not only functions as a transfer of knowledge, but also as a means to preserve cultural heritage, build social awareness, and develop a strong local identity.

The application of Palembang culture in teaching materials for students has proven to have a positive impact on efforts to preserve local wisdom. Students show a deeper interest and understanding of local culture, and play an active role in documenting and appreciating their cultural heritage. However, more structured efforts and support from various parties, including the government and educational institutions, are needed to overcome existing challenges, such as limited resources and time.

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REVIVING THE TRADITION OF ORAHUA DELIBERATION: THE ROLE OF DIGITAL ANIMATION IN CUTURAL PRESERVATION IN HILINAWALO BATUSALAWA, SOUTHERN NIAS

Ninawati Syahrul, Sastri Sunarti, Atisah, Erli Yetti, Titih Nursugiharti
Badan Riset dan Inovasi Nasional
nina015@brin.go.id; sast003@brin.go.id; atis001@brin.go.id; tinus.brata@gmail.com

Abstract: This research examines the problem of the declining interest of the younger generation in the tradition of Orahua customary deliberation in Hilinawalo Batusalawa Village, South Nias, due to the influence of modernization and globalization. The purpose of this research is to explore how digital animation can play a role in preserving and reviving the Orahua tradition among the younger generation. The research method used was a qualitative approach, involving in-depth interviews, participatory observation and content analysis. The literature underpinning this research includes studies on cultural preservation through digital media, visual communication theory, and ethnographic studies relating to customary traditions in Hilinawalo Batusalawa, South Nias. This research differs from previous studies due to its specific focus on the use of digital animation as a cultural preservation tool which is still rarely explored in the Nias context. The novelty of this research lies in the application of animation technology in a unique local context, which offers an innovative solution for the preservation of indigenous traditions. The results show that digital animation can increase the younger generation's interest and understanding of the Orahua adat deliberation tradition. Recommendations for this research include integrating digital animation into the local education curriculum and encouraging collaboration between the government, indigenous communities, and animation developers for cultural preservation projects. Suggestions for future research include expanding the scope of the study to other areas of Nias and exploring the potential of other digital media in traditional cultural preservation.
Keywords: Orahua tradition, digital animation, cultural preservation, South Nias, young generation.

A. INTRODUCTION

The preservation of local culture in the midst of the digital era is becoming an increasingly crucial issue, especially when information technology dominates various aspects of life. In the context of Hilinawalo Batusalawa, South Nias, the Orahua customary deliberation tradition has a significant role in maintaining the cultural identity of the local community. This tradition is not only a means to make decisions related to social life, but also reflects collective values and local wisdom passed down from generation to generation. Uniquely, Orahua deliberations can only be conducted by descendants of aristocrats, signifying their social status within the traditional community structure of South Nias. In this digital era, the biggest challenge is how to maintain the relevance of this tradition

amidst the strong currents of modernization. The digitization of culture through animation and visual media can be an effective tool to support the preservation of traditions (Pratama & Chrissy, 2023; Sudi Anggara et al., 2020; Bella, Hafifa. Hidayatun, 2014). By using digital animation, these endangered traditions can be revived and introduced to the younger generation, who may be less familiar with the traditional values. In this context, digital animation not only functions as a preservation medium, but also as a bridge that connects the past with the present.

So far, studies on local cultural preservation tend to talk about three things. First, the use of digital animation as a tool to preserve local traditions is gaining attention. Animation can present traditions in a more engaging and accessible format for millennials and Z-generations and enhance their understanding of cultural heritage
(Fadilla et al., 2023; Ismadarati & Amri, 2018; Purnamasari et al., 2013). Secondly, the tradition of Orahua deliberation plays a vital role in maintaining the identity and social structure of South Nias society. This tradition is an important symbol of power and social legitimacy to maintain the continuity of customary values in the midst of modernization (Rasna & Juniartini, 2021; Pranajaya et al., 2023; Firmansyah, 2023). (Darmoko, 2014; Putri et al., 2019; Putri et al., 2019b). Third, digitization faces challenges in the form of the risk of distortion and commodification of traditions. Without a careful approach, digitization can turn traditions into entertainment products that lose their original meaning and cultural context.

The purpose of this research is to complement the shortcomings of previous studies that have not deeply considered the role of digital animation in preserving the Orahua traditional deliberation tradition. This paper is based on three problem formulations. 1) How can digital animation be used to revive and revitalize the Orahua customary deliberation tradition, as well as the key elements that must be considered in this process? (2) What effect does the use of digital animation have on the involvement of the younger generation in the preservation of the Orahua customary deliberation tradition in Hilinawalo Batusalawa? (3) What are the main challenges faced in integrating digital animation into the preservation of the Orahua customary deliberation tradition and how can solutions to these challenges

support the success of cultural preservation in Hilinawalo Batusalawa? The purpose of this research is to explore how digital animation can play a role in preserving and reviving the Orahua tradition among the younger generation. Correspondingly, the study of the relevance of the role of digital animation in tradition preservation is expected to provide insights into the effectiveness of digital animation in cultural preservation as well as strategies that can be implemented to ensure the successful integration of technology in maintaining local traditions.

This paper is based on the argument that the preservation of the Orahua customary deliberation tradition in Hilinawalo Batusalawa, South Nias, can be strengthened through the use of digital animation. The argument emphasizes that while the Orahua tradition has deep cultural value, challenges in its preservation often relate to the lack of involvement of the younger generation and the limitations of traditional preservation methods. By utilizing digital animation, these traditions can be revived in a way that is more engaging and relevant to the younger generation, and allows for more effective visualization and conveyance of cultural values. As such, digital animation is not just a promotional tool, but also a vital means to address the preservation gap and ensure the sustainability of Orahua culture in the modern era.

B. METHODS

This research uses a qualitative approach with a descriptive-analytical method to explore the role of digital animation in reviving and revitalizing the tradition of Orahua traditional deliberation in Hilinawalo Batusalawa, South Nias. This approach was chosen because it allows researchers to explore the social and cultural dynamics associated with the preservation of these traditions through digital technology. In addition, this research integrates the digital approach, visual communication theory and ethnographic studies in the context of preserving the Orahua traditional deliberation tradition in Hilinawalo Batusalawa, South Nias. The digital approach focuses on the use of animation as the main medium to revive this tradition. Digital animation allows for the visualization of important elements of customary deliberation, such as rituals, clothing, and customary

symbols, with the hope of reaching younger generations and a global audience. In applying visual communication theory, this research analyzes how cultural messages can be conveyed through visual design in animation, paying attention to aspects of authentic shapes, colors, and symbols.

These visual elements are organized in such a way as to convey a deep meaning of local cultural identity, maintaining a balance between aesthetics and clarity of meaning for the audience. Meanwhile, the ethnographic study plays a role in understanding the socio-cultural context of the Orahua traditional deliberation through participatory observation and in-depth interviews with traditional leaders and local communities. This approach provides a holistic understanding of the social function of the tradition and its relevance today, as well as the community's views on the use of digital technology in preserving adat. By integrating these three approaches, this research not only aims to revitalize the Orahua tradition, but also demonstrate that modern technology can be an effective tool in the preservation and dissemination of cultural heritage. This research uses a method that integrates three main approaches, namely the digital approach, visual communication theory, and ethnographic studies, in order to preserve and revitalize the tradition of Orahua customary deliberation in Hilinawalo Batusalawa, South Nias. By combining these three approaches, this research aims to show that digital animation can be an effective means of preserving and communicating cultural traditions in the modern era.

Data were collected through in-depth interviews, participatory observation and documentation studies. Interviews were conducted with traditional leaders, the younger generation, as well as cultural activists and technical personnel involved in digital animation production, to obtain their views on the impacts and challenges of using animation in cultural preservation (Sugiyono, 2017:120). Participatory observation allows researchers to see first-hand how digital animation is applied in customary activities, as well as how the community responds to this innovation (Creswell, John W. dan Creswell, 2018:134). The data obtained was then analyzed using thematic analysis techniques to identify the main patterns and themes that emerged, specifically related to the involvement of the younger generation, infrastructure challenges, and the effectiveness of

animation in conveying cultural values (Braun, Virginia, 2006:2006:89). Data validity is maintained through triangulation of data sources, the results of interviews, observations, and documentation are compared to ensure consistency of information (Patron, 2015:63). The research also faces limitations, such as limited access to advanced technology in rural areas and resistance to change that may affect the research results. However, with a careful and adaptive approach, this research is expected to contribute significantly to the understanding of how digital technology can be used as an effective tool in the preservation of local cultural traditions in the modern era (Miles, M. B., & Huberman, 1994:234).

C. FINDINGS AND DISCUSSION

The cultural tradition of deliberation/consensus has been going on for hundreds of years, marked by the use of stone chairs as a trace of megalithic culture. On Nias, stone culture, as seen in orahua, still uses stone chairs as a living tradition (people still use the relics of ewali). In the tradition of orahua, they carry out this tradition in accordance with the customs of the local community. Orahua is a local tradition that is still maintained in an increasingly technology-oriented society. Face-to-face meetings are still an idealized and maintained event in society. The rise of online meetings cannot disqualify the practice of face-to-face deliberation.

No	Executor Orahua	Function	Photo	Animation	Description
1	Si Ulu	orahua leader			Nobles or Kings
2	Si Ila	Reveal the main issues to be discussed			Traditional leaders or ordinary people who have expertise

3	Sorahu	Giving opinions on issues being discussed in Orahua			An elder and experienced person who gives an opinion in Orahua
4	Sanema Li Orahua (Sanema Orahua)	He would answer every utterance, with a long shout of 'Eeeee','Ya'iya','Ya'iya Hö' or Ya'iya Wa Hö'. To end the conversation Sorahu usually says 'Li gu hö!'			A person as a goal directs the speech of Si Ulu, Si Ila, and Sorahu
5	*OmoMbanua*	At the closing Orahua said Huuuu, Yaiya, Heeeeee'			The whole community

4.1 Traditional Deliberation in South Nias

Orahua is a tradition of deliberation known in the community life of South Nias, especially in the Hilinawalo Fa or Hilinawalo batusalawa areas. Orahua is held in every important activity in the community, for example discussing issues related to the village, death events, weddings, Fa'ulu and Mambu Ana'a parties (social status improvement ceremonies or traditional parties), and others. In the past, Orahua was also used as a trial and to determine punishment for violators of village customs. Orahua on a large scale is called Orahua Mbanua, and is usually held in Ewali Sawolo or Ewali Orahua (the courtyard in front of the house of the most influential noble or Si Ulu). On a smaller scale, Orahua can also take place inside the home. Orahua Mbanua is attended by Si Ulu (nobles/kings), Si Ila (traditional leaders/ordinary people who have expertise and also noble families

who do not sit in customary government) and Ono Mbanua (the whole community). It is at this open forum that all village problems are discussed and it is decided how to handle them.

4.2 Orahua Procedure

Orahua begins by calling the Si Ulu, Si Ila, and the village community to gather. The traditional musawarah is conducted by Si Ulu or the leader of the Orahua who conveys the subject matter to be discussed. Then, the Si Ila take turns expressing their opinions using a special language. The language used in Orahua oration is different from the language of everyday life. The ability to orate is complemented by the ability to regulate speech intonation and good oratory skills. This is because, in its delivery, it uses many ancient parables as well as sentence intonation games. Basically, everyone is allowed to speak in Orahua, but usually only elders speak in Orahua. It is usually those who are elders and have experience who do so. The elder is called Sorahu.

When speaking in Orahua, a person will direct their words to one person called Sanema Li Orahua or Sanema Orahua. This Sanema Li Orahua will answer every utterance, with long shouts of 'Eeeee','Ya'iya','Ya'iya Ho' or Ya'iya Wa Ho'. To end the conversation Sorahu usually says Li gu ho' which can be interpreted to mean that's where I'm going. Orahua ends with a summary of the results of the deliberation spoken by Si Ila. After the deliberation is complete, the punishment (trying the convicted person), jujuran (wedding dowry), solution (problem solving) are decided, according to the problem discussed. He then performs the Hugo (the shout that ends the Orahua) which is answered by the entire community with shouts of 'Huuuu, Yaiya, Heeeeee' signaling the approval of all participants.

4.3 Transformation of Orahua Customary Deliberation Research into Animation

Nina and Beo's Adventure on Nias Island is a visual audio work selected for the 2023 Local Knowledge Acquisition program organized by the Directorate of Repositories, Multimedia, and Scientific Publishing, National Research and Innovation Agency. Here is a brief summary of the story of Nina and Beo. Nina traveled to the Nias Islands to learn how to solve existing problems. Together with

her robot bird, she learned how and what Orahua deliberation is in Hilinawalo Batusawala Village. However, when they arrived on Nias, they met someone from the government who was sanctioned for what they had done, so Nina and Beo decided to help him. Nina traveled to the Nias Islands to learn how to solve the problems. Together with her robot bird, she learned how and what the Orahua deliberation was in Hilinawalo Batusawala Village. However, when they arrived on Nias, they met someone from the government who was sanctioned for what he had done, so Nina and Beo decided to help him.

DISCUSSION

5.1 Digital Animation to Revitalize the Orahua Traditional Deliberation Tradition

Digital animation has great potential to revive and revitalize the tradition of Orahua traditional deliberation in Hilinawalo Batusalawa. By utilizing this technology, traditions that may have begun to be marginalized by modernization can be reintroduced to the younger generation and the wider community. Digital animation can provide a dynamic visual representation of the procession and rituals of the Orahua traditional deliberation, allowing the audience to see and deeply understand each stage and the values contained therein. The use of animation in traditional cultural preservation has proven effective in reaching younger audiences, who tend to be more interested in digital media compared to traditional preservation methods (Senoprabowo et al., 2021; Trinawindu et al., 2015; Sapphira, 2023).

However, to ensure that this revitalization process goes well, there are a few key elements that must be considered. First, the authenticity of the content must be maintained. While animation allows for creative flexibility, it is important to ensure that traditional elements of Orahua's traditional deliberations are not altered or oversimplified, so that deep cultural values are maintained. Secondly, collaboration with local communities is essential to ensure that the interpretation and representation of the animation matches the original meaning of the tradition. The 'inclusion' of local knowledge and community participation can help maintain cultural authenticity and relevance. Thirdly, the accessibility and distribution of the content must be considered, utilizing digital platforms popular with the

younger generation to disseminate the animations. The success of digital cultural preservation projects often depends on the ability to create content that is easily accessible and widely distributed through digital media (Senoprabowo et al., 2021; Rachman, 2021; Suciartini & Sumartini, 2019).

As such, digital animation is a very effective tool to revive and revitalize the tradition of Orahua's indigenous deliberation, by making it more engaging and easily understood by the younger generation. However, to ensure the success of this revitalization, it is important to maintain the authenticity of the content, involve local communities in the production process, and ensure wide accessibility through digital platforms. With these key elements in mind, digital animation can be a powerful tool for the preservation and revitalization of cultural traditions in the modern era.

5.2 The Effect of Digital Animation on the Young Generation's Involvement in Preserving the Orahua Traditional Deliberation Tradition in Hilinawalo Batusalawa

The use of digital animation can significantly influence the engagement of the younger generation in the preservation of the Orahua adat deliberation tradition in Hilinawalo Batusalawa. Digital animation offers an interactive and visual method to introduce and explain the traditional elements of the Orahua traditional deliberation. Digital animation can make cultural content more engaging and easy to understand, thus increasing the interest of the younger generation to engage in the preservation of these traditions (Lo kalitas et al., 2019; Santoso, D., & Yuliana, E., 2024; (Handani & Nafianti, 2017). By using engaging visualizations and interactive narratives, digital animation can simplify complex concepts and make Orahua's indigenous deliberation traditions more accessible to young audiences.

Furthermore, digital animations allow for wider distribution through digital platforms, such as social media, You Tube, and video sharing apps, which can reach a larger and diverse audience. This helps in disseminating knowledge about Orahua's traditional deliberations to a wider generation of youth outside the local community. The integration of digital technology in cultural preservation can expand the reach of content and increase the engagement of young audiences by

providing easier and more enjoyable access (Gultom et al., 2023; Sugiyanto et al., 2017; Ramadhan et al., 2017). Thus, digital animation not only makes the tradition more interesting but also strengthens the involvement of the younger generation in cultural preservation. The use of digital animation in the preservation of the Orahua adat deliberation tradition in Hilinawalo Batusalawa has a significant positive impact on the engagement of the younger generation. Digital animation makes cultural content more engaging and easy to understand, and facilitates wider distribution through digital platforms. This contributes to increased interest and participation of the younger generation in the preservation of traditions, ensuring that the tradition of the Orahua adat deliberation remains relevant and continues to be preserved in the digital age.

5.3 Challenges and Solutions in Integrating Digital Animation into the Preservation of the Orahua Traditional Deliberation Tradition in Hilinawalo Batusalawa

Integrating digital animation into the preservation of the tradition of Musyawarah Adat Orahua in Hilinawalo Batusalawa faces several key challenges. One of the biggest challenges is resistance to new technologies from local communities who may see digital animation as a threat to the authenticity of their traditions. Many community members may be concerned that the use of digital technology may change or ruin the essence of Orahua's traditional deliberations. In addition, there are technical challenges, such as limited resources and skills to produce quality animations, as well as infrastructure issues (internet networks and connections, devices and technologies, technological infrastructure and adequate technical support to support the distribution and accessibility of digital content). Resistance to new technologies often arises due to a lack of understanding of their benefits and how they can be used in a cultural context, while technical and infrastructure issues can hinder effective implementation. (Budi Setyaningrum, 2018).

To overcome these challenges, an inclusive and participatory approach is essential. Involving community members in every stage of digital animation development-from content design to evaluation-can reduce resistance and ensure that the final product remains true to traditional values. Education and training on

digital technology for community members can improve their skills in producing animations and troubleshooting technical issues. In addition, establishing partnerships with educational institutions or non-governmental organizations can help provide the necessary infrastructure support for the distribution and accessibility of digital content. Collaboration between local communities and technology providers can overcome resistance and improve technical skills, ultimately supporting cultural preservation more effectively (Sylvia & Surya, 2021). Thus, the integration of digital animation in the preservation of Orahua's indigenous deliberation tradition in Hilinawalo Batusalawa faces challenges related to community resistance, technical limitations and infrastructure. However, with an inclusive approach that involves local communities in technology development, and appropriate education and training, these challenges can be overcome. Partnerships with outside agencies for technical and infrastructure support are also an important strategy. This approach can not only reduce resistance and improve technical skills but also ensure that digital animation is used in a way that supports and strengthens cultural preservation in a sustainable manner.

5.4 Integrasi Teknologi Animasi ke dalam Kurikulum Pendidikan Lokal

Pentingnya integrasi teknologi animasi ke dalam kurikulum pendidikan lokal. Pendidikan berbasis budaya, yang dilengkapi dengan pendekatan visual modern seperti animasi, dapat menjadi strategi efektif untuk memperkenalkan tradisi dan nilai adat kepada generasi muda. Studi oleh (Purnamasari et al., 2013) highlighting the design of children's story films in the form of 2D animation is expected to reintroduce the oral tradition of Parikan 'pantun flash' Surabaya, East Java and teach moral values, such as simplicity, honesty, respect for parents, obedience, perseverance, and a sense of responsibility contained in it in a more entertaining way for children. Furthermore, the development of an animated video, making a prototype of educational media for Javanese unggah-ungguh by combining children's hobbies with children's interests (Lestari & Astuti, 2023). Integrating the use of digital media in education can increase understanding of cultural heritage and strengthen local identity among learners. It can also be an

engaging interactive teaching model, where learners learn not only through theory, but also through visualizations and narratives delivered creatively.

In addition, collaboration between local governments, indigenous peoples and animation developers should be strengthened, such as research and development (Rahmadani, 2022). The Upin and Ipin animation was created by multimedia student alumni with the support of the government and oil and gas traders in Malaisya. The government can provide regulations that support the development of technology-based cultural preservation projects, while the indigenous community acts as an authentic source of information on the traditions to be animated. Research by (Sudi Anggara et al., 2020) revealed that the involvement of local communities (Balinese Taro/pendongeng culturists) in the digital cultural preservation project of Balinese folklore can ensure the accuracy of customary representations and strengthen the sense of belonging to the heritage. The involvement of the local community (Chinese association of Padang city) is also to get additional information about the history of Barongsai in the Design of Interactive Multimedia Knowing the History of Barongsai Dance Tradition (Iskandar & Usman, 2022). As such, animation developers can help translate elements of the tradition into visually appealing forms that can be accepted by a wider audience. The integration of digital animation into local education and cross-sector collaboration are two important pillars in maintaining the continuity of the Orahua deliberation tradition. By utilizing digital technology, traditions that are deeply rooted in the culture of the people of South Nias can be more easily understood and appreciated by the younger generation and the global community.

D. CONCLUSION

This research shows that digital animation has great potential to revive and revitalise the tradition of the Orahua adat deliberation in Hilinawalo Batusalawa, South Nias. By using a medium familiar to the younger generation, digital animation not only bridges the gap between ancient traditions and modern technology, but is also able to capture their interest and increase their participation in cultural preservation. Through interactive and authentic visualisations, these animations provide a new way to understand and appreciate the value of

traditions, while ensuring their sustainability in the future. Nonetheless, challenges such as limited technological infrastructure and the need for adequate technical support remain obstacles to overcome. With proper attention to the aspects of limited technological infrastructure and the need for adequate technical support, digital animation can be an effective and sustainable tool in safeguarding cultural heritage and ensuring that the Orahua tradition of indigenous deliberation remains alive and relevant in the digital age.

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FOLKLORE AS THE MAIN MATERIAL OF TOUR GUIDES FOR PALEMBANG TOURISM DEVELOPMENT

Ferry Kurniawan[1], Ninuk Lustyantie[2], Herlina Usman[3]
[1]Universitas Bina Darma
[23]Universitas Negeri Jakarta
ferry.kurniawan@binadarma.ac.id; ninuk.lustyantie@unj.ac.id; herlina@unj.ac.id

Abstract: *Development of tourism in Palembang is increasing day by day. This could be seen from the evidence that there are many national and international events of Indonesia held in Palembang. Starting from PON 20004, National Jamboree 2011, Seagames 2011, Asian Solidarity games, Asian games and some others events. This kind of event makes people interested to visit Palembang, before the event, during the event and also after the event ends. His condition makes Palembang tourism should do some development on any possible side; infrastructure, transportation, accommodation, culinary, and tourist attraction. This development did by government and Palembang society itself, they build many hotel, restaurant, lighting in everywhere, makes Palembang getting more beautiful. Makes people interested to come, and makes them comfortable in Palembang. The paradigm of tourism in Palembang makes the Job of Tour Guide is needed, it makes this profession become one of the new popular jobs in Palembang. The problem faced by the tour guide when they do the job is about the material, Palembang located in South Sumatera, far from Mountain, and also far from Beach and also Forest. As a guide it's hard for them to sell the Scenery, they need a story to tell. That's why Palembng tourism is called as historical tourism. The tour guide needs stories to tell to the tourist or visitor. Some popular stories become favorite stories when people come to Palembang such as Legenda Pulau Kemaro, but a story is not enough to make people come back, it's not interesting to listen to the same story during stay in Palembang. This study tries to investigate the Folklore of Palembang to be a potential material for Palembang tour guides, to develop tourism in Palembang.*

Keywords: Folklore, Tourism, Tour Guide.

A. INTRODUCTION

Palembang, one of the oldest cities in Indonesia, holds a wealth of history, culture, and tradition. As the former capital of the Sriwijaya Kingdom, the city is not only significant in terms of its archaeological and historical sites but also in its intangible cultural heritage, such as folklore. Folklore, being an integral part of local tradition, encompasses stories, legends, myths, and proverbs passed down through generations. These stories encapsulate the values, beliefs, and worldview of the people, reflecting the identity of the community.

Tourism in Palembang has been growing steadily, with an emphasis on historical sites, local cuisine, and religious tourism. However, there is potential for further development, especially in cultural tourism. Utilizing folklore as part of the tour guide materials can enhance the tourist experience, making visits more immersive and culturally enriching. Through folklore, tourists can gain deeper insights into the culture, traditions, and history of Palembang. This study investigates the use of folklore as a primary material for tour guides and its role in promoting tourism development in Palembang.

Palembang is a region rich in cultural heritage, historical significance, and traditional folklore. For years, this vibrant city has been known for its unique customs, traditions, and stories that are deeply rooted in the local communities. As tourism continues to grow, there is an emerging opportunity to incorporate folklore as a central element in the development of tour guides to enhance the experience of visitors and promote Palembang’s cultural identity. This approach not only aims to enrich tourists' understanding but also preserves and revitalizes local folklore as a living cultural legacy.

The Importance of Folklore in Tourism. Cultural Identity: Folklore serves as a vital component of Palembang's cultural identity. reflecting its history as the center of the Srivijaya kingdom, which was influential in maritime trade and culture from the 7th century onward. By integrating local legends. myths, and traditional stories into tour guides, visitors can gain a more profound understanding of the city's heritage.Tourist Engagement Engaging tourists with folklore can create memorable experiences. For instance, storytelling about local heroes. historical events, and traditional practices can captivate visitors and encourage them to explore sites related to these narratives. This method not only entertains but also educates travelers about the significance of various cultural elements, such as traditional dances, crafts like songket weaving, and culinary delights like Pempek. It's related with some previous research, (Rahman, 2020) argued that folklore enhances the visitor experience by offering deeper insights into the local way of life, thus distinguishing Palembang from other tourist destinations. The interaction between tourists and folklore also helps ensure the survival of these stories in an increasingly globalized world. Tour guides play a crucial role in shaping tourists' perceptions of a destination. By incorporating folklore into their presentations, they create a more engaging and memorable experience. As highlighted by Siregar (2017), tourists seek authentic and unique experiences, and folklore provides a direct link to the local community's history, culture, and beliefs.

Current Challenges in Palembang's Tourism Sector. Despite its rich cultural assets, Palembang faces several challenges in maximizing its tourism potential: the first, Lack of Centralized Information: There is a significant gap in the centralization and organization of information regarding Palembang's art, culture, and tourism spots. Current data is minimal and often scattered across various sources. the second,

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Modernization Threats: Rapid modernization poses a risk to traditional practices and folklore Without concerted efforts to document and promote these cultural narratives, they may fade away. the third Infrastructure Limitations: The city's tourism infrastructure requires improvement to accommodate an increasing number of visitors effectively. Enhancements in facilities and services are essential for attracting both domestic and international tourists.

According to Simanjuntak (2018), folklore plays a significant role in maintaining cultural memory, particularly in rapidly modernizing societies where traditions risk being forgotten. Through storytelling, tour guides can become cultural ambassadors who safeguard these traditions and share them with a global audience.

According to **Arifin (2019)**, there is often a tendency to modify folklore to cater to tourist preferences, which may lead to the loss of its original meaning and significance. Wardhana (2021), "Tour guides must be able to weave folklore into their narratives in a way that connects tourists emotionally to the local culture."

B. METHOD

The research adopts a qualitative approach to explore the role of folklore in Palembang's tourism development. The primary data collection methods included in-depth interviews with local tour guides, cultural experts, and tourism officials in Palembang. Additionally, a literature review was conducted to collect and analyze Palembang’s folklore and its historical relevance to the city’s tourism assets. The study also used participant observation to assess the effectiveness of storytelling and folklore in engaging tourists during guided tours.

The participants of this study included 20 professional tour guides who had experience in conducting tours around historical sites such as the Ampera Bridge, Musi River, and Kemaro Island. Additionally, interviews were conducted with 3 cultural experts who specialize in the folklore and history of Palembang. The analysis focused on identifying key themes in the folklore that could enhance the storytelling experience for tourists and the potential benefits of integrating these stories into guided tours.

C. FINDINGS AND DISCUSSION

The findings indicate that Palembang’s folklore is deeply intertwined with the city’s historical landmarks, providing a rich narrative that could enhance the tourist experience.

The Potential of Folklore as a Tour Guide Material

Folk tales such as Si Bitter Tongue, Putri Kembang Dadar, and Si Mata Empat are closely related to historical locations in Palembang. These narratives give their own color to the tour guide, by displaying a legendary and mystical side that cannot be explained by historical facts alone. Folk tales such as Si Bitter Tongue, Putri Kembang Dadar, and Si Mata Empat are closely related to historical locations in Palembang. These narratives give their own color to the tour guide, by displaying a legendary and mystical side that cannot be explained by historical facts alone.

Several key pieces of folklore were identified as particularly relevant to the city’s tourism:

1. The Legend of Kemaro Island
   The story of Princess Siti Fatimah and Prince Tan Bun An is a central piece of folklore associated with Kemaro Island. This legend not only adds a romantic and tragic dimension to the island but also connects to the history of Chinese influence

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in Palembang. Tour guides who incorporated this story reported higher engagement and interest from tourists.

2. The Story of Putri Kembang Dadar
3. The Story of Si Pahit Lidah (The Bitter Tongue)
   This legend involves a character who has the power to turn things into stone simply by speaking. It is linked to various geographical features around Palembang, providing a mythical explanation for natural landmarks. Tourists were found to appreciate the imaginative aspect of this folklore, which added a layer of wonder to the natural scenery.
4. The History of Sriwijaya Kingdom
   While not strictly folklore, the history of the Sriwijaya Kingdom is often blended with local myths and legends. Tour guides who used these stories alongside historical facts created a more captivating narrative, helping tourists better understand Palembang's significance in regional history.
5. The Role of Traditional Music and Oral Storytelling
   The inclusion of traditional Palembang music and oral storytelling techniques during tours enhanced the folklore-based narratives. Tourists expressed greater enjoyment when folklore was presented in an engaging, performative manner rather than just as information. The combination of storytelling with traditional music created a memorable cultural experience.

Challenge in Using Folklore as material for tour guide

Some of the challenges faced include the lack of training for tour guides in conveying folklore in an interesting way, as well as the lack of comprehensive folklore documentation. In addition, tourism managers also face difficulties in combining elements of modernity with traditional cultural narratives

In the end of this study, the writer would recommend thins to do to develot tourism in Palembang by using folklore as the main material. they are:

1. There should be some Training for tour guides on storytelling techniques and folklore delivery.
2. It's needed to prepare a tour guide module based on folklore to support guide activities.
3. Tourism promotion that prioritizes local cultural elements, both through digital and print media is very needed

D. CONCLUSION

This study concludes that folklore has significant potential to contribute to the development of Palembang's tourism by providing tour guides with a rich source of engaging material. The integration of local myths, legends, and historical tales into tours not only enhances the tourist experience but also fosters a deeper connection between visitors and the cultural heritage of Palembang. Folklore-based tourism can help promote cultural preservation while simultaneously supporting the local economy by offering a distinctive and immersive experience for travelers.

Tourism stakeholders, including local governments and tourism agencies, should consider incorporating folklore into promotional strategies and training programs for tour guides. By doing so, Palembang can strengthen its position as a culturally rich destination, capable of offering both historical and contemporary narratives that appeal to a broad range of tourists

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TRANSMISI DIGITAL TRADISI LISAN *GANE VURAKE* ETNIK KAILI DI PALU KAJIAN METASEMIOTIKAPRAGMATIK

DIGITAL TRANSMISSION OF GANE VURAKE ORAL TRADITION KAILI ETHNIC IN PALU A METASEMIOTICS-PRAGMATICS STUDY

Agustan[1] & Masyitha Madani A.T.Syam[2]
1Tadulako University
2Hasanuddin University
agustanpalu@gmail.com; masyitha300699@gmail.com

Abstract: This research aims to find and describe the pattern of digital transmission of the oral tradition of Gane Vurake ethnic Kaili in Palu with the study of metasemiotics-pragmatics. This is the practice of oral tradition transmission for generations through digitalization by parsing the meaning of signs and their contextualization in community life aspects in Palu, Central Sulawesi. The oral tradition of Gane Vurake is a type of Kaili ancestral oral literature commonly spoken by a shaman when treating his patients in the vurake ritual, which is an oral tradition of non-medical treatment inherited from the Kaili ethnic ancestors in Palu. This research has a multidisciplinary approach of meta-semiotics- pragmatics which combines three theories namely metalinguistics, semiotics, and pragmatics so that three categories of transmission of the form, purpose, and function of Gane Vurake, contextuality, and inheritance patterns in the form of transmission as a realization of preserving the oral tradition of Gane Vurake in Palu are found. Transmission can be done through digitalization in the conservation of Gane Vurake oral literature on an ongoing basis for the benefit of oral traditions for the promotion of regional and national culture.

Keywords: Digital transmission; oral tradition; metasemioticspragmatics.

A. INTRODUCTION

The *vurake* ritual is a non-medical treatment tradition of the Kaili ethnic group in Palu that is unique and distinctly different from other traditional rituals in Central Sulawesi. *Vurake* comes from the Kaili language which means 'possession'. From this definition, *vurake* is believed by the Kaili ethnic as a ritual procession to fight evil spirits, evil traits, and evil intentions.

The *vurake* ritual is one of the oldest and unique traditions of the Kaili ethnic group in Central Sulawesi. Its uniqueness lies in the type of mantra which is divided into three types, namely the early mantra (*gane pamula*), the middle mantra (*gane tongo*), and the final mantra (*gane panggaopu*). Some also consider the *Vurake* ritual as a tradition that contradicts religious teachings, especially Islam, because it uses the magic of ancestral spirits to treat sick people guided by a *Sando* (shaman). Another unique feature is that it can be held days, for three to seven days or even more, depending on the request of the family asking for the *vurake* to be held and depending on the patient's recovery. The diseases treated also include special diseases such as madness, memory loss, possession, disturbed by ancestors, disturbed by jinn, and affected by *doti*[1]. The *vurake* ritual that existed in the Kaili valley before religion is classified as an animist medical

ceremony (Masyhuda, 1982, p. 65) because it uses mantras from a *Sando nuvurake*[2]. These mantras are full of meaning and are interesting to study. In addition to different types, the *vurake* mantras have also transformed due to the influence of the entry of religion in the Palu valley, *Sando*'s experience and knowledge, and *Sando*'s metacognition as mantra speakers.

The *vurake* ritual is led by a shaman or traditional elder called *Sando nuvurake* if he is male and *Tina nu vurake* (*vurake* mother) if she is female. The *Sando* usually wears a *mbesa* sarong, *sinjulo* shirt[3], and *sampolu* (hood) in a color that matches the tradition status[4] of the person being treated. Yellow is for the to *manuru*[5], red for the *madika*, and other colors for ordinary people. During the treatment, *Sando* sits near the patient, while three other people blow flutes, beat drums and gongs with softly played music. The singing is in the form of mantras containing praises addressed to the powerful, honored and respected, to restore the health of the patient. Through the strings of mantras, diseases are banished with polite and non-deprecating words.

The *vurake* ritual mantra as the basis of sociocultural communication, has been a medium of communication in the social and cultural life of the Kaili ethnic community for many years. Through the *vurake* ritual mantra, they communicate and interact with the *Sando* and the patients family who perform the *vurake* ritual. The patients family treated by the *Sando* honestly and openly tell the situation of their families who have been hit by calamities. The *Sando* listens to their complaints and then recites mantras that raise their spirits to face the calamities that befall them. *Sando* becomes a figure who is able to provide solutions to the problems experienced by the community. In the *vurake* ritual, *Sando*'s metacognition as a spellcaster is created and a unique spell language is produced.

B. METHOD

1. Research Type and Approach

This research is descriptive qualitative, with an interdisciplinary approach. The researcher is the key instrument in describing all data based on the understanding of the methodology in analyzing the transmission pattern of the *vurake* ritual to its generation. The researcher created a complex overview of the *vurake* ritual, examined the pattern of the *Sando* in passing on the *gane vurake*, conducted a detailed classification of the results of observation, recording, and informant interviews, analyzed the data, validated and verified all data, and made conclusions.

The interdisciplinary approach refers to the Indonesian National Qualifications Framework of Higher Education level 9, which is “able to solve problems of science, technology, and/or art in their scientific field through an inter, multi or transdisciplinary approach. Able to manage, lead, and develop research and development that is beneficial to science and the benefit of mankind, and able to gain national and international

[2] *Balia* shaman

[3] A kind of bark cloth, used in *pokeso* tradition, sometimes used to wrap corpses.

recognition." This reference reinforces the findings in this research as a scientific work that can be utilized for science nationally and globally.

2. Location

The research was conducted in Palu City in seven sub-districts, namely Tanahmodindi, Balaroa, Donggalakodi, Lere, Palupi, Talise, and Duyu.

3. Data and Data Sources

The data sources or informants in this study amounted to eight people who had been selected based on the data needs desired by the researcher. The eight people were selected based on a chain technique with the following conditions: (1) having a lineage that believes in the *vurake* ritual, (2) native Kaili ethnicity, (3) in-depth knowledge of the *vurake* ritual, (4) *vurake* ritual actors, (5) physically and mentally healthy, (6) can provide true and honest information, (7) can cooperate with researchers.

The research data obtained on the data source includes (1) the form of transcendence of *gane vurake* transmission transcribed in the form of text, (2) the purpose of the sacredness of *gane vurake* transmission transcribed in the form of text, and (3) the function of transmission as the inheritance of *gane vurake* transcribed in the form of text.

4. Data Collection and Analysis Technique

Data collection used techniques (1) observation, (2) note-taking, (3) recording/documentation, and (4) interviews.

The data analysis technique used is the objective hermeneutic model which is divided into two models of analysis procedures, namely (1) sequential analysis and (2) detailed analysis. Sequential analysis is to select and break down the text into smaller units and interpret them to find clarity on the form, purpose, and function of *gane vurake* inheritance contained in the text. Detailed analysis is dividing the text into chapters and subchapters and then interpreting them to find patterns contextually by considering internal and external influences (Titscher 2009, p. 96).

5. Data Validity

Data validity was tested using triangulation, namely source triangulation and literature triangulation. Source triangulation consists of scientists, practitioners, and actors who are considered to be able to contribute thoughts to the results of this study. Literature triangulation as supporting data sources found in the form of books and manuscripts.

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C. RESULTS AND DISCUSSION

1. Transmission of *Gane Vurake* for Transcendence Form

The transmission of gane vurake can form transcendence in the signs generated including qualisign, legisign, inconicsinsign, legisign, sinsign rhematicsymbol, inconicsinsign, symbol and rheme.

The following describes some examples of transcendence signs in *gane vurake*.

No.	Original *Gane Vurake*	Transmission Form	Transcendence Sign
1	*Karampua ri langi* Honored dwellers in the sky	*E Pue ri langi hi langi* God, ruler of the heavens, this is the sky.	*Qualisign–Reduplicatio n- (Be: Qs-Rd)*
2	*E karampua ri tana* Honored dwellers on earth	*E Pue ri laerava ante ri lino* God, ruler of the heavens in the middle realm and on earth	*Qualisign–Legisign–Inconicsinsign–(Be: Qs-Ls-Is)*
3	*Manggelo anu nipoviakara pakajadi* We want our endeavors to succeed.	*Manggelo anu nipoviakara pakajadi pakajadi nipoviakara, ala mosirata mboi kita nggapurina masintuvu ante morambanga* We ask that our endeavors succeed, so we can meet again, reunite, and be together.	*Reduplication-Inc onicsinsign (Be: Rd-Is)*
4	*E Langgara peinta ruru kami.* Oh great shaman, look upon us.	*E Anitu peinta ruru kami, manggelo anu nipoviakara pakajadi.* Oh great ancestors, look upon us, please help us so that our endeavors may succeed.	*Qualisign-Legisign-(Be: Qs-Ls)*

The *Sando* (traditional healers) who follow Islam transmit the *gane vurake* by making modifications that transcend the beliefs of a Muslim in Allah and His Prophet. In the lines of their mantras, there are words or phrases that indicate the influence of Islam, such as in the word '*talunggani*,' which transforms into *'talunggani, Allah taala, Nabina, ante magana adana*.' The markers of this transformation are *Allah taala* (God), *Nabina* (Prophet), and *adana* (Custom).

Transcendence process of *gane vurake* form cannot be linked to Cruse's (2000, p. 16) pragmatic study, which covers more specific aspects, because the linguistic forms used are the sign forms in *vurake*, which involve changes in the sacred language that go beyond general language use.

Based on the findings and data analysis of the research, the form of transmission that occurs is a transcendence by the Sando in their magical activities, altering and shaping the symbols in their mantras. This chanting activity of the Sando represents their own transcendence, leaving behind the boundaries of the worldly and the mortal.

The *vurake* mantra spoken by the *Sando* transcends the lines of the mantra for themselves, their patients, and all those involved in the ritual, to 'devote' themselves and draw closer to the unseen, the majestic, and the beyond-human capacity, which is referred to in the mantras as *Anitu*, *Pue*, *Tupu*, God, Allah, and the Prophet. The line *E Pue ri laerava ante ri lino* (God, ruler of the heavens in the middle realm and on earth) proves the direction of transcendence in the *vurake* chanting, strengthening the connection between humans and the Almighty, whom they believed to be their powerful ancestors before embracing Islam, and whom they now believe to be Allah after converting to Islam.

2. Transmission of *Gane Vurake* for Sacred Purposes

The transmission of *gane vurake* for sacred purposes involves four categories: (1) pejoration-amelioration, (2) metaphor-metonymy-association, (3) association-generalization, (4) specialization-generalization, with examples as follows.

Table 1. Transmission of Sacredness

No.	Original *Gane Vurake*	Transmission of Sacredness	Category
1	*E Langgara peinta ruru kami.* Oh great shaman, look upon us	*E Anitu peinta ruru kami. Manggelo anu nipoviakara pakajadi* Asking the great ancestors to observe and assist in the healing efforts.	*Pejoration→Amelioration (Ma: Py→Am-05.2)*
2	*E Ana Ada Mpae Topo-Viata* Oh, all of you who know the spirit world	*E Ana ada mpae Topo laerava* Calling upon the ancestors in the middle realm.	*Metaphor→Metonymy-Association (Ma: Mf→Mt-As-03.1)*
3	*Nemo rapaka vana* Do not become empty	*Nemo rapaka vana, ledo rapaka vana* Preventing and rejecting the possibility that the performance of the *vurake* ritual loses its potency and becomes meaningless.	*Association→Generalization (Ma: As→Ge-06.1)*
4	*Sipuramo kandea miu mpengana* All the food is served	*E, Anitu ante Langgara, kamaimo ruru sipuramo kandea miu mpengana.* Offering oneself fully, body and soul, to the great ancestors and the great shaman during the performance of the *vurake* ritual.	*Spesialization→Generalization (Ma: Sp→Ge-09.1)*

The transmission aimed at sacredness in *gane vurake* is not only semiotic but also a pragmatic object. This is because the purpose is interconnected with the context, as Harimurti (2008, p. 149) states. This expression is supported by Yule's

(2014, pp. 3-4) perspective, which defines pragmatics from four aspects. First, in terms of purpose, pragmatics is understood as the study of the speaker's intentions. In this sense, the speaker's intention must be seen as a whole in the entirety of their utterance, not in the meaning of individual words or phrases that form the utterance. Second, in terms of the situation of the utterance, pragmatics is understood as the study of contextual meaning, which includes the transmission from the speaker to the listener. This means pragmatics deals with when, where, under what circumstances, and to whom the utterance is delivered. Third, in terms of the interpretation of sacredness, pragmatics is understood as the study of how to obtain more than what the speaker utters—something transcendent or sacred, as opposed to the profane.

Harimurti (2008, p. 149) writes the definition of the purpose of a speaker of a word or phrase, or it can be a spell and so on for the speaker or listener at the time of the conversation and meaning is the intention of the speaker, the influence of language units in understanding human perception or behavior, the relationship between equivalence and non-equivalence between language and nature outside the language. Gunawan (1994, p. 40) argues that meaning in semantics is determined by co-text, whereas meaning in pragmatics is determined by context. The interpretation of these symbols is found in the context of the chanting as the intended meaning expressed by the *Sando*.

Rustono (1999, pp. 14-15) explains that pragmatics studies the intention of the utterance, which is to understand for what purpose the utterance is expressed. Pragmatics considers meaning in relation to who the speaker is speaking to, how, when, where, and in what situation. In this regard, the *Sando's* chanting of mantras to his descendants and the participants of the *vurake* ritual creates a sacred and holy atmosphere, as the mantras spoken by the *Sando* are imbued with meaning felt by all participants of the *vurake*.

The sacredness of the *Sando's* chanting during the *vurake* ritual arises because the *Kaili* ethnic community believes that these mantras can cure the illnesses suffered by the patients. Additionally, it is also determined by the *Sando's* accuracy in diagnosing the illness after reciting the mantras.

The transmission of sacredness can be seen in several verses of the *Gane Vurake* as follows:

Table 2. The Transmission of Sacredness in *Gane Vurake*

No.	*Gane Vurake*	*Transmisi Sakralitas*	*Kode Transmisi*	*Penanda*
1	*E Anitu ria rampa konoimo komi,* Oh, Great Ancestors, we offer food for you,	*E Tupu taala , ria somba-somba konoimo komi, kami aga pale ntovea* We acknowledge our weakness before God.	*Ma: Mf→Py-*	*Anitu* (Great ancestors) *Tupu Taala* (The Almighty God)
2	*E Ritampi ane bula rapopa joko* Oh, here is a spear for you to hold,	*E Ritampi ante kaliavo ane bula rapopa joko* Ready to fight against evil and stand firm in righteousness.	*Ma: Mf→Ge-*	*E Ritampi ante kaliavo* The spear and shield as signs of the command to wage war

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against evil.

3	*Ruanggani* Twice or the second count (day and night, morning and evening, male and female, heaven and hell, etc.).	*Ruanggani, Alla taala ante Nabina Nakuasa.* Specific to the power and greatness of Allah and His Prophet.	*Ma: Ge→Sp-*	*Alla taala (Allah subhanawataala) Nabina* (The Prophet, the messenger of Allah)
4	*Sipuramo kandea miu mpengana* All the food presented is mentioned.	*E, Anitu ante Langgara, kamaimo ruru sipuramo kandea miu mpengana.* Offering the body and soul entirely to the Great Ancestors and the Chief Shaman during the vurake ritual.	*Ma: Sp→Ge-*	*Anitu* (Great ancestor) *Langgara* (The great shaman)
5	*Sumba Anitu raposumba kami.* The mouth of our ancestors becomes our mouth,	*Sumba Nabi raposaria kami.* Following and obeying the Prophet's teachings in actions,	*Ma: Sp→Ge-Py→Am*	*Sumba Nabi raposaria kami.* (The Prophet's teachings become our teachings.)
6	*E maliuntinuvu sampa pitu sangganuvu.* Oh, to live until death, long life, strong body,	*E masintuvu, morambaga, maliuntinuvu, sampapitu, sangganuvu.* Calling for unity, togetherness, life and death, so that we may be healthy in body and soul and live long.	*Ma: Py→Am*	*Masintuvu, Morambaga, Maliuntinuvu, Sampapitu, Sangganuvu.*

3. Transmission of *Gane Vurake* in the Inheritance Function

The inheritance function of *gane vurake* is influenced by the *Sando*'s desire to continue and pass on *vurake* spellcasting to the next generation as a deep-rooted tradition in the Kaili community. This aims to maintain the ancestral heritage so that it does not become extinct and still provides benefits for the survival of generations.

The desire of the Sando to continue and pass on to their generation is a transmitted function of vurake spellcasting transcendentally and transgenerationally. Transcendent transmission of *vurake* mantras is the

transmission of the function of *vurake* mantras as transcendental communication between *Sando* to God, to ancestors, to patients, and to *topokaro* or vurake participants and to themselves as a treatment function for their patients. Meanwhile, transgenerational transmission of the vurake mantra is the continuation of the function of the vurake mantra for the community for the continuity of vurake spellings and wider benefits.

Transmission as a vurake ritual inheritance function, including (1) directive→expressive, (2) directive→verdictive, (3) directive→commissive, (4) assertive→directive, (5) phatic→directive, (6) assertive→expressive, (7) expressive→assertive, (8) commissive→directive, (9) assertive→verdictive, (10) directive→assertive, (11) expressive→verdictive, and (12) verdictive→expressive, the examples are as follows.

No.	*Mantra Asli*	*Transmisi fungsi gane vurake*	*Kode Transmisi*
1	*E Langgara peinta ruru kami.* Request to the chief shaman to observe those participating in the vurake procession,	*E Anitu peinta ruru kami. Manggelo anu nipoviakara pakajadi.* Serves as a reminder that without the help of the great ancestors, the healing process will not succeed.	*Directive→Expressive (Fu: Di→Ek-05.2)*
2	*Manggelo anu nipoviakara pakajadi* A plea to the ancestors for the healing efforts to be successful.	*Manggelo anu nipoviakara pakajadi pakajadi nipoviakara, ala mosirata mboi kita nggapurina masintuvu ante morambanga.* Functions as a link between humans and the ancestors, so that they may unite and work together to solve problems and fight illness.	*Directive→Verdictive (Fu: Di→Ve-04.3)*
3	*Nemo rapaka vana* Serves to forbid laziness and lack of dedication in performing the vurake ritual.	*Nemo rapaka vana, ledo rapaka vana* Functions to reject laziness and lack of dedication in performing the vurake ritual.	*Directive→Commissive (Fu: Di→Ko-06.1)*
4	*E Anitu vali, tabe ruru yaku.* Notifies the Anitu of the presence of a Sando nuvurake as a mediator between the physical world and the middle	*E Tupu tabe ruru kami* Serves as a plea to the Almighty Tupu for permission to offer the necessary requirements according to tradition.	*Assertive→Directive (Fu: As→Di-10.1)*

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realm.

Tabel 3. Transmission of Gane Vurake Functions as Inheritance.

Based on the data exposure, the transmission of *gane vurake* in the inheritance function is classified based on the speech act function initiated by Bloomfield, Yule, Leech, Austin, and Searle which produces the function classification as described earlier. The speech act function of transmitting the form and purpose is used because the mantra is a speech act performed by the spellcaster that has a special function that can transmit the sign in the *vurake* ritual mantra transcendently and transgenerationally.

The transmission of the *vurake* mantras transcendently is an inherent function within the *vurake* mantras, which are intended for treatment. The transmission of the *vurake* mantras across generations involves the functioning of the *vurake* ritual mantras in the aspects of tradition continuity, the inheritance of values, and literary appreciation.

The transmission of the *vurake* mantra in the aspect of tradition continuity is found in several chants, among others; *e Anitu vali, tabe ruru yaku* which changes to *e Tupu tabe ruru kami* which contains an element of tradition, namely *tabe* (excuse me). The word *tabe* is an Kaili ethnic tradition that is still preserved in the Kaili community. *Tabe* is used for several purposes including interrupting someone's conversation, greeting an older or respected person, excusing an older or respected person, passing someone who is older or respected, or wanting to convey an important message or mandate to someone.

D. CONCLUSION

The digital transmission of *gane vurake* in the context of transcendence, sacredness, and the continuity or preservation of the oral tradition of the Kaili ethnic group can be carried out through an interdisciplinary approach of metasemiotic-pragmatics, with meta-technological transformation that integrates semiotics and pragmatics as the study of signs and context. This combination will help strengthen and preserve the oral tradition of *gane vurake* for future generations. This gives rise to the transformation of texts from manual to digital with the facilitation of information technology. The utterances or texts of *gane vurake* can be digitized and disseminated in the form of oral literature, such as recitations, stories, songs, and linguistic symbols, through certain spaces and media directly accessible by the public. This effort is a form of cultural heritage preservation, allowing ancestral traditions to remain alive across space and time and to become intergenerational knowledge that can be accessed globally.

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Digital Literary Literacy: A Psychological Reader Response Perspective

Anas Ahmadi[1], Muhammad Turhan Yani[2], Yulianeta[3], Bambang Yulianto[4], Nuria Reny Hariyati[5]
[124]Universitas Negeri Surabaya,
[3]Universitas Pendidikan Indonesia
[5]Akademi Farmasi Surabaya
Corresponding author: anasahmadi@unesa.ac.id

Abstract: The study of digital literature is currently interesting on a global scale. This is due to two factors. First, there is a transformation of critical thinking about literature from critics to readers. Second, there is a difference between critics in researching literature and readers who research literature. Related to that, this study offers a study of psychological reader responseas an alternative color in digital literature studies. The study of psychological reader response is a study that focuses more on the reader's understanding through a psychological perspective. The study of psychological reader response in this case focuses on academic aspects, gender, and comparison.

Keywords: digital literary, literacy, psychological reader response, Indonesian literature

A. INTRODUCTION

The study of digital literature is currently widely discussed and has become a trend on a global scale (Rahahleh, 2018; Earhart, 2015). Writings on digital literature by Bromley (2014), Mandell (2015), Walsh (2013), Van Hulle (2013), Price (2009), Gilmore (2011) show that digital literature is literature that is currently on the rise. How could it not be, with the modern era being infiltrated by the spirit of digitalization, inevitably literature is also transformed, one of which is becoming digital literature. As is well known, digital literature is indeed trending in various countries along with the increasing consumption of the digital world. A world that is fast and instantaneous. This is caused by the development of the digital world that resonates with literature. As a result of the creative process, literature has also undergone a transformation as an impact of globalization and digitalization. Therefore, digital literature emerged. Of course, in this context, printed literature still exists. On the other hand, digital literature is considered to have many advantages when compared to text/printed literature. From an effective and efficient aspect, digital literature can be enjoyed anytime and anywhere. Thus, people can access digital literature on their cellphones, on their laptops. They – digital literature enthusiasts can quickly access literature – without having to buy literary books at bookstores.

The emergence of digital literature has also had an impact on the emergence of digital literary studies. In this context, new theories or theories that are transformations, intersections, or hybrids that are used to discuss digital literature have emerged (Kücklich, 2006; Tamam, & Asbari, 2022; Cramer, 2016). The studies used in digital literature can use macro theories, mini theories, or grounded theories. In fact, in the context of cultural studies, any theory is allowed in digital literature. As long as the user of the theory can use it well in accordance with the methodology of literary research. If the user of the literary theory is skilled in using theory, the research results will also be reliable. Digital literature is currently very diverse, ranging from e-literature, mini fiction, Instagram literature, Facebook literature, digital literary magazines, literary blogs, literary websites, and several social media applications that promote literature.

Related to digital literature studies, several studies have been conducted by researchers from 2020 to present, including Ahmad (2022), Handayani et al. (2020), Nugraha (2022), Sentoso et al. (2021). The studies conducted by these researchers lead to two main things, namely digital

literature studies related to learning and digital literature studies that focus on the context of literary science. In addition, in Indonesia, digital literature is also a course in the Indonesian Language and Literature Education Study Program or the Indonesian Literature Study Program. Related to the phenomenon of digital literature studies, this article discusses digital literature literacy simply through the perspective of reader response psychology.

Psychological reader response

If traced from a historical aspect, the study of reader response (which is included in literary studies) cannot be separated from the thoughts of Jauss (1970, 1982a, 1982b) who introduced the 'horizon of hope' in a study of literary interpretation. Readers (as autonomous interpreters) who have a horizon of hope and have unique/different abilities to interpret literary works according to their respective understandings and experiences. This is what is considered and referred to as the 'empty' space that must be filled by the reader. In its development, the study of reader response has developed into various other disciplines.

One of the variants that emerged from the study of reader response is the psychology of reader response. The psychology of reader response historically cannot be separated from the context of the study of literary psychology which focuses more on aspects of the psyche, mental processes, and behavior (Ahmadi, 2019) which can appear in three things, namely the author, the work, and the reader. Psychological reader responsestudy, one of the figures is If associated with the context of digital literature studies, Psychological reader responsewas initially offered by literary researchers who have a concern in psychology, including Holland. As a psychologist and also a literary critic, he tried to bring up a study of reader response psychology.

The study of psychological reader responsehas a key term that the process of reading literary texts cannot be separated from the psychology of the reader. The mood, thoughts, emotions, and experiences of individual readers will influence the interpretation of literary works (Holland, 1975, 1979). The study of psychological reader responsein the context of literature provides an alternative space so that readers with their psychological understanding can interpret literary works (Ahmadi et al., 2023). This psychological interpretation differs from other readers according to the reader's knowledge and cultural background. In the study of literary psychology, three things, namely the psychology of the author, the psychology of the work, and the psychology of the reader, are interrelated. In the reader psychology segment, literature as a text is considered autonomous and is read by the reader as an autonomous figure as well. Therefore, it is hoped that when readers interpret literature, it is according to their respective understandings. This is what is expected to emerge in multi-interpretive literary interpretations.

Psychological reader response: academic, gender, cultural background

Psychological reader response academic aspect, Psychological reader responsegender aspect, Psychological reader responsecultural background aspect have different concepts in terms of meaning towards literary works. First, psychological reader responserelated to academic context, is essentially related to the understanding of readers who have different academic levels. For example, a novel reader who has a bachelor's degree will have a different understanding from a reader who has a master's or doctoral degree. However, the level of education is not entirely a benchmark for a person's understanding in terms of interpretation. However, in general, higher levels of education have a higher understanding in terms of interpretation. Second, psychological reader responserelated to gender, is essentially a study that refers to psychological reader responsein relation to gender, whether male or female. A woman, in

reading literature, will have differences with a male reader. Third, Reader Response Psychology, the aspect of cultural background, means that a literary researcher with a Balinese cultural background will be different from a reader with a Javanese background.

CONCLUSION

The study of psychological reader responseis not new in literary studies. In this article, it only offers an alternative study of psychological reader responsein a simple way. The study of psychological reader responsecan be related to three things (although not limited to that), namely psychological reader responserelated to the academic context, psychological reader responserelated to the context of gender, and psychological reader responserelated to the context of cultural background. In the context of literacy, the psychology of reader response in literary studies is expected to increase understanding of literary criticism that is more oriented towards readers, not literary researchers. In a universal context, the study of reader response psychology can be used in comparative literature between countries. This is important to understand the character of a nation through literary works through the perspective of reader response psychology.

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INTRODUCING INDONESIAN LITERATURE THROUGH BIPA PROGRAMS

Arif Budi Wurianto

abudiwurianto@gmail.com

Abstract: This article will explain the theoretical position of introducing Indonesian Literature both as reading material for literary works, literary excerpts as reading material for learning Indonesian or literature curriculum for Indonesian as a foreign language curriculum abroad. The introduction of BIPA or Indonesian material abroad is indeed specifically focused on the aspects of knowledge and language skills. Meanwhile, the position of Indonesian language lessons is very important, therefore Indonesian Literature should also be introduced both as knowledge and appreciation of literature to students/foreigners. Although the introduction of Indonesian literature must be adjusted to the position of learning a foreign language. As is known, learning a foreign language abroad follows the CEFR (Common European Frame References) guidelines through the field of learning ability classes A, B, and C, so the introduction of Indonesian literature can be positioned in each class in the position of introducing Indonesian literature, introducing Indonesian literary works and for class C to the appreciation of Indonesian literary works. The important thing in class A and B positions is the introduction of literary texts through integration in learning Indonesian language skills. While class C can be literary texts and their appreciation. Thus, through learning Indonesian for foreigners, Indonesian culture and literature are also introduced, both in the form of introduction, language skills, and appreciation of Indonesian literature. Learning Indonesian literature is carried out through introduction, knowledge and appreciation skills.

Keywords: Indonesian Literature; Indonesian Literature in BIPA; Literature Introduction Procedure; BIPA, Knowledge of Indonesian Culture and Literature.

A. INTRODUCTION

Bahasa Indonesia was successfully designated as the Official Language of the UNESCO General Conference on November 20, 2023 in Paris, France. This is certainly a form of respect and appreciation for Bahasa Indonesia in the international world. Historically, Bahasa Indonesia was declared as the language of unity in the 1928 Youth Pledge, then designated as the state language in the Indonesian Constitution, the 1945 Constitution, and finally received official language status at the international level through the recognition of the official language at the UNESCO general assembly. Indonesia's political role in world history has been recorded since independence in 1945, the 1955 Asia Africa Conference, the Non-Aligned Movement, the 2022 G20 Forum and ASEAN. Politics and Language are a means of struggle and Indonesia's entry into the Global role. Meanwhile, in history, Bahasa Indonesia has been widely studied in various countries in the world, such as Australia, Vietnam, the Netherlands, England, Japan, Russia, Thailand, South Korea, Egypt and Japan. Initially, foreign countries learned Bahasa Indonesia for political purposes and diplomatic relations, but in its development it was continued with the inclusion of

Bahasa Indonesia lessons in foreign schools and universities as BIPA. In the latest developments, to better understand people, language, and culture, Indonesian Literature is also integrated into Indonesian language learning abroad, although it must be adjusted to the level of learning Indonesian as a foreign language. As in the BIPA Teacher Competency Standards by SEAMEO QITEP in Language (2022), literature is also introduced in the BIPA learning curriculum included in the Professionalism and Indonesian Insight Cross-competencies, especially in the Language Application sub-competencies. Indonesian Literature is included in it, especially the Literature Scale and Text Format. Meanwhile, in the Regulation of the Minister of Education and Culture of the Republic of Indonesia Number 27/2017, the Parameters for describing the achievements of Indonesian Language Learning for Foreign Speakers can be started at Level 5 through the achievement of attitude and value objectives, especially in the field of introducing respect for cultural diversity, views, beliefs and religions. This can be implemented in learning based on Indonesian language, literature and cultural texts.

Literature and culture are two interrelated sciences. Culture touches on people's daily lives, while literature reveals various issues related to humans. Literature is a manifestation of thoughts conveyed both orally and in writing. Therefore, in relation to BIPA learning, the most closely related are culture and cultural knowledge. Therefore, Literature in BIPA is more associated with the topic of Culture material. Literature reflects culture, in literature there is culture implemented in language. Don Snow (2006) reflects this more in the concept of the Culture Exploration Project and the Culture Information Research Project. Literature and culture are two interrelated sciences. Culture touches on people's daily lives, while literature reveals various issues related to humans. Literature is a manifestation of thoughts conveyed both orally and in writing.

B. METHOD

The description in this article uses a descriptive qualitative method. A research method based on descriptive data processing (Djam'an Satori, 2011: 23). Descriptive qualitative research is conducted to explain existing research without manipulating the data of the variables studied by conducting direct interviews. In addition, Literature Study is used by studying various library books and looking for references from various written sources and the internet. Library sources are the history of Indonesian literature, BIPA Learning Methods and Techniques, and Indonesian Language learning curriculum documents for Indonesian Language Abroad, especially in Indonesian Studies USSH Vietnam.

C. FINDINGS AND DISCUSSION

Based on the study and findings of the problem of integrating literature learning, both the introduction and appreciation of literature in BIPA, several concepts and explanations can be found as follows.

1. Culture Exploration Project

Simple literature lessons and literary appreciation in BIPA finding out more about other cultures and even meeting people from those cultures, has become easier

and easier for students in many host countries. Library collections have improved in many countries, as has the range of offerings in bookstores, so printed information about other cultures now tends to be more readily available. As is understood, BIPA learning with a communicative approach emphasizes more on communication skills. Therefore, the Dialogue model plays a very important role. Therefore, Dialogues as Models of Culture, by taking the main issue in literature, can be determined. The main thing that supports language skills is Culture Talks activities. The most direct approach to the teaching of almost any aspect of culture is simply to talk about it. Lecture format allows you to teach students about cultural or literary background knowledge, beliefs and values in literature, cultural patterns contained in literature and also gives them listening comprehension practice.

Further efforts to utilize literature in BIPA in Incorporating Culture/Literature Teaching into language Skill Practice are (a) choose a topic that will allow students to learn more about the target literature/culture and you to learn more about the host culture (b) give the students a small-group discussion task that requires them to share information and prepare an explanation of the relevant aspect of their culture for you, (c) have students tell you about the host culture, and (d) respond by telling them about corresponding aspects of the target culture/literature.

Regarding mining the Mediafor Culture and Literature, general aspects can be mentioned such as (a) materials that realistically depict contemporary literature and typical social interactions (b) materials that teach the basic background information of Indonesian Literature, and knowledge of socio-culture, economy and society. (c) books, literature, or films and videos that tell the well-known stories of the target culture/literature. And (d) material that tells the story of the target culture and target literature. Related to the material/materials of Literature through BIPA, if in general, the BIPA Teacher Competency Standards set by SEAMEO QITEB in Language, in the Professional competency, the sub-competency of Language Scale Application Ability (Type of Riddle, Linguistic Aspect, Literary Scale and Text Format) there are indicators related to literature, namely (a) teachers are able to identify the language genre (text type, linguistic aspects, literary genre, and text format) correctly, (b) teachers are able to compare language genres (text type, linguistic aspects, literary genre) , and text format) appropriately, (c) teachers are able to apply the language scale (text type, linguistic aspects, literary scale, and text format) appropriately. In addition, in the description of the sub-competence of Applying Literary Appreciation theory, genre and theory, with indicators (a) the ability to capture daily-life survival information, (b) the meaning of the dos and don'ts of polite behavior, (c) the meaning of beliefs and values, (d) the national story, (e) general background knowledge, and (f) an area of expertise. Literature in BIPA can be seen as Learning the culture of the Host Country.

2. Introduction to Indonesian Literary Style in BIPA Learning

The introduction to the literary style in question is Indonesian for Foreign Speakers who have special style material, namely literature, both knowledge of Indonesian literature and important information on literary aspects in a broad scope, namely Indonesian. For example, literary discussions that can be presented either

separately or integrated with BIPA. As is known, the literary aspects integrated in BIPA texts can be literary works with the themes of (a) daily life, (b) the cycle of life, (c) Relationship, (d) Indonesia is our nation, (e) Indonesian Society, (f) arts, entertainment, and Media. Some of these things can be used as extrinsic texts in literary works that can be searched for and found for BIPA teaching materials.

In addition, Incorporating literature and Culture teaching into language skill practice outlines several things that describe the methods that can be used. The methods in question are (a) dialogues as models of Culture. In this method, literature or literary works are dialogued, so that themes or main ideas are needed as dialogue material in BIPA learning, (b) Literature and culture talks. In BIPA learning, it can be used as thematic-based teaching material, literature and culture talks as accompanying material for language skills in BIPA, (c) Pair and Small Group Talks, which carry out activities literature and application of BIPA speaking skills. What is done is Choose a topic or issue, that will allow students to learn more about the target culture and to learn ore about the host culture, Give students a small group discussion task that requires them to share information and negotiate among them and prepare an expansion of the relevant aspects of their culture to you. Apart from that, students tell us about the host culture and respond by telling them abot related aspects of the target culture. (d) mining the media literature for culture. Media products such as novels, poems, and films can obviously provide a great deal of cultural knowledge input on many aspects of the target culture. To the extent that we have choice in what students read or view, particularly valuable materials include. (e) literary material that realistically depicts contemporary daily life and typical social interactions (f) Literary books or films tell the well-known stories of the target culture..

D. CONCLUSION

The entry of Indonesian literature into the international world needs to be appreciated and supported from various sides, apart from the side that has been done so far. Curriculum support or information from Indonesian studies in foreign countries, also needs to be introduced through the need for literary support in learning Indonesian for Foreign Speakers. The main aspects that need to be applied are their relationship to Teaching Culture, Adapting to Art, Culture and Language, and Culture-Topic Activity Ideas. Meanwhile, the BIPA Teaching Competency Standards also argue for professional competence by applying language scales (text types, linguistic aspects, literary scales and text formats) and sub-competencies in applying theories, genres and literary appreciation theories. The BIPA teacher indicator is introduced to be able to apply, identify, compare and apply various theories, genres and literary appreciation theories appropriately.

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SPOTIFY PODCAST DESIGN IN FOLKLORE LEARNING AS AN EFFORT TO PRESERVE LOCAL WISDOM

Ernalida[1], Hani Atus Sholikhah[2], Rifdah Fadhilah[3], Emelia Sucini[4]
Sriwijaya University, Indonesia
Email: ernalida@fkip.unsri.ac.id; haniatussolihah@fkip.unsri.ac.id; rifdahfd@gmail.com; emeliasucini@lb.unsri.ac.id

Abstract: This development research aims to (1) describe the results of the analysis of the needs of teachers and students for podcast learning media using the Spotify application on folklore text material, (2) describe the results of the design of podcast learning media using the Spotify application on folklore text material, (3) describe the results of expert validation of podcast learning media design using the Spotify application on folklore text material class VII SMP Negeri 24 Palembang. Podcast learning media using the aini application was developed based on the results of the needs analysis of teachers and students of SMP Negeri 24 Palembang. The type of research used in this research is development research or Research and Development (R&D). The development model used in this research is the Alessi and Trollip development model which consists of 3 stages, including the planning stage, the design stage and the development stage. The data collection techniques used in this research are interview techniques, questionnaires, and expert validation tests. Expert validation was carried out based on 3 aspects, namely media aspects, material aspects and language aspects. The results of media aspect validation obtained a percentage of 96% categorized as very valid, the results of material aspect validation obtained a percentage of 96% categorized as very valid, and the results of language aspect validation obtained a percentage of 98% categorized as very valid. The results showed that the integration of folktales in learning can improve students' understanding of narrative concepts, as well as teach local wisdom values such as mutual cooperation, honesty, hard work, and respect for nature and others. In addition, folktales chosen as learning media are also proven to be able to foster students' love for their local culture, strengthen national identity, and provide learning that is more contextual and relevant to everyday life. Thus, the use of folklore in learning in junior high school not only supports the achievement of curriculum objectives, but also becomes an effective means of preserving local culture and building the character of junior high school students.
Key Words: Media design, podcast, Spotify app, learning, folklore, local wisdom.

A. INTRODUCTION

Education not only aims to develop students' academic knowledge, but is also responsible for shaping the character and cultural identity of the younger generation. In the context of Indonesia, which is rich in cultural diversity, the application of **local wisdom** in teaching materials is important. Local wisdom includes various values, norms, customs and traditional knowledge that have been passed down from generation to generation. The integration of local wisdom in teaching materials at the junior high school level can be one way to preserve culture and shape national identity.

The application of local wisdom in teaching materials in junior high school has several main benefits. Through the introduction of local wisdom, students can be more familiar with the socio-cultural environment around them, so that they are not only educated cognitively, but also socially and emotionally. Local wisdom applied in teaching materials helps students understand the way of life and worldview of local communities that are relevant to their daily lives. For example, through folklore, students learn about moral values such as mutual cooperation, tolerance, and respect for nature and fellow humans. Local wisdom plays a role in building students' love for cultural heritage and national identity.

According to Sudikan (2017), education based on local wisdom is able to build student character rooted in the nation's cultural values, thus creating individuals with integrity and a sense of responsibility for cultural preservation. Thus, the integration of local wisdom in the curriculum can create a generation that is not only superior in science, but also has a love for local culture. Third, the use of local wisdom in teaching materials can be an effective means to support contextual learning. According to Prasetyo (2019), learning that uses local contexts provides opportunities for students to link the knowledge they gain at school with the social reality around them, making it easier to understand and relevant to their lives.

The preservation of local wisdom at the secondary school level is expected to go hand in hand with digital developments. This development contributes to the creation of new innovations in the teaching and learning process by utilizing technology. Referring to the opinion expressed by Budiman (2017), that educational institutions in Indonesia have now utilized the internet network in terms of educational technology development, providing learning materials in the form of *software*, and presenting learning facilities through various technology-based learning media. Technology-based learning media is very important to support the learning process at this time. One of the media that can be developed is Spotify *podcast* media which can be one of the new innovations that can be used as an interactive learning media. Spotify is a music *platform* that provides legal music entertainment online or *streaming*. With this *podcast* media, it is hoped that students' interest in learning will be even greater. In addition, educators can also easily access and use *podcast* media in supporting the learning process.

A receptive language skill that must be mastered by every learner is listening skills, because this skill is the first step in order to master the next skill. Ernawati & Rasna (2020) state that listening is part of the most basic language skills and is so important for everyone to master. Listening activities are classified as successful if a listener can more easily understand the ideas or things conveyed by the speaker. This process involves two things, namely hearing and filtering information through the thinking process (Perayani & Rasna, 2022). A person can be declared successful in listening if he can accurately retell the information he has heard either orally or in writing.

Based on the results of observations and interviews conducted with Indonesian language teachers at SMP Negeri 24 Palembang, it is known that several factors cause the low understanding of local wisdom in the school, namely: 1) teachers have not or rarely maximize the use of interactive media or facilities provided by the school in the implementation of learning, and 2) learning materials are only sourced from printed books used by students, causing a lack of listening learning materials. Therefore, efforts that can be made in improving learning, one of which is by developing digital learning media.

Through observations and interviews with Indonesian language teachers at SMP Negeri 24 Palembang, teachers stated that digital media development is needed in listening learning. The facilities available at the school are also adequate and supportive to be able to use digital-based learning media, thus enabling researchers to develop learning media according to the needs of teachers and students. With that, the digital-based learning media developed is expected to increase students' interest in the material taught by the teacher.

In learning Indonesian language in class VII even semester of the Merdeka Curriculum, there are Learning Outcomes (CP), namely students find information and elements of fantasy text from visual and audiovisual texts to find explicit and implied meanings. The Learning Objectives (TP) to be achieved are that students can identify information about fantasy story texts that are read and heard correctly, and students are able to determine the elements of fantasy stories correctly. Referring to the CP and TP of the fantasy story text, learning to listen to fantasy story text which is usually only through printed

media (books) in the form of text, can be varied by using audio *podcast* media based on the Spotify application.

The utilization of audio *podcast* media based on the Spotify application can help teachers in dealing with difficulties when delivering fantasy story text material, such as a small voice, unclear speech, improper intonation, and poor physical condition. In addition, stories listened to through audio *podcast* media based on the Spotify application can also be more entertaining and interesting because they are combined with music and sound effects that match the storyline, so that they can help develop the imagination of students. Listening to fantasy story texts using Spotify audio *podcast* media will make learners like being told stories, so that listening activities can feel more fun.

The activity of analyzing intrinsic elements in folklore by using audio *podcast* media through the *Spotify* application can be easier for students. This is supported by the results of research conducted by Khairunnisa (2022), showing the results that Spotify *podcast* media is effectively used in learning to listen to analyze the intrinsic elements of fable story text. Similarly, other relevant research conducted by Dwijayanti and Werdiningsih (2023), showed the results that students' listening skills improved by using Spotify *podcast* audio media. So, it can be concluded that Spotify application-based audio *podcast* media can be utilized in learning activities to improve students' listening skills.

B. METHOD

The method used in this research is the *Research and Development* (R&D) method. According to Sugiyono (2021), *Research and Development* (R&D) is a research method used for making certain products and testing the effectiveness of the products produced. This type of research method was chosen based on the stages that are in accordance with the research objectives to be obtained, namely creating a product in the form of *spotify podcast-based* audio learning media. The development model in this study uses the Alessi & Trollip model. The selection of the Alessi & Trollip development model is because it has three simpler stages, namely: 1) *planning* stage, 2) *design* stage, and 3) *development* stage. Through this development model, research can be more practical and efficient, especially in terms of time.

This research was conducted at SMP Negeri 24 Palembang. Data analysis in this research and development used quantitative and qualitative data analysis. Quantitative data is obtained through the percentage of assessment scores taken from questionnaires and expert validation, while qualitative data is obtained from the results of interview descriptions. To get information on the needs of students and teachers regarding Spotify podcast media on the material of listening to folklore text, a questionnaire was distributed directly to 67 seventh grade students and Indonesian language subject teachers at SMP Negeri 24 Palembang.

The results of questionnaire data from teachers and students were analyzed using *Likert* scale scoring techniques. To assess the level of media needs developed by researchers, the percentage data obtained from the calculation of the needs questionnaire score can be categorized based on the percentage of needs level criteria with the following score range.

Table 1 Media Requirement Level Criteria

No.	Score Range	Criteria
1.	76% - 100%	Very Needy (SB)
2.	51% - 75%	Need (B)
3.	26% - 50%	Less Need (KB)
4.	0% - 25%	No Need (TB)

Source: Sugiyono (2021)

The results of the expert validation data analyzed include three aspects, namely media expert validation, material expert validation, and language expert validation. To assess the level of media feasibility developed by researchers, the percentage data obtained from the calculation of expert validation scores can be adjusted based on the percentage score range in the following criteria.

Table 2 Media Feasibility Level Criteria

No.	Score Range	Category	Description
1.	81% - 100%	Very Valid	Very feasible to use
2.	61% - 80%	Valid	worth using
3.	41% - 60%	Fairly Valid	reasonably fit for use
4.	21% - 40%	Invalid	not usable
5.	<21%	Very Invalid	Not usable at all

Source: Arikunto (2019)

First, the validation of media/design aspects was conducted on June 13, 2024 by AA (lecturer/educational technology expert), including: (1) the design of the *cover of the* learning media is attractive; (2) the suitability of the *cover* with the objectives and content of the learning material; (3) the accuracy of the combination of letters, colors, illustrations, icons, etc. on the *cover of the* learning media; (4) the suitability of the sound with the background audio (*backsound*); (5) the suitability of the *sound* with *sound effects*; (6) the clarity of pronunciation in the learning media; (7) the accuracy of voice intonation in the learning media; (8) the quality of the audio played in the learning media; (9) attracting the attention of students; (10) helping students in learning. *Second*, validation of material aspects was carried out on June 25, 2024 by HAS (lecturer/writing expert), including: (1) suitability of the material with learning outcomes (CP); (2) suitability of learning outcomes (CP) with learning objectives (TP); (3) ease of understanding the terms used in the content of the material; (4) clarity of the material presented; (5) increase students' learning motivation; (6) contains clear exercise or evaluation instructions; (7) suitability of the scope of evaluation questions with learning objectives (TP); (8) suitability of the scope of evaluation questions with the material. *Third*, the validation of language aspects was carried out on June 13, 2024 by NH (lecturer/language expert), including: (1) correctness of spelling according to EYD edition V; (2) effectiveness of the sentences used; (3) suitability of the terms used; (4) the language used is straightforward and easy to understand; (5) the language used is dialogical and interactive; (6) accuracy of word choice (greetings and pronouns); (7) suitability of language style with students; (8) clarity of information; (9) completeness of information; (10) editorial is easy to understand (not convoluted).

Quantitative data analysis was carried out through calculating the average score of the Likert scale for each statement in the questionnaire and expert validation, then interpreted related to the tendency of respondents (teachers and students, as well as validators) on the answer choices. Meanwhile, qualitative data analysis was carried out through interviews, in the form of open responses according to the criteria.

C. FINDINGS AND DISCUSSION

This research is a development research that produces a product in the form of Spotify *podcasts* in learning to listen to folklore texts in VII grade students of SMP Negeri 24 Palembang. In this section, it is stated about the stages of learning media development research in the form of Spotify audio *podcasts* based on the Alessi & Trollip development model which includes: (1) *planning* stage, (2) *design* stage, and (3) *development* stage. In this

development research, researchers made changes to the subcomponents of the three stages, namely using 3 subcomponents in the *planning* stage, including: 1) determining the scope, 2) identifying needs, and 3) collecting sources. Furthermore, at the *design* stage, researchers also only used 3 subcomponents, including: (1) making *flowcharts*, (2) making *storyboards*, and (3) preparing text. Then, at the *development* stage, researchers used 3 subcomponents as well, including: (1) producing audio, (2) conducting expert validation, and (3) making revisions.

The product stage has been designed into a complete product and is ready to be tested. The steps at this stage are as follows.

1. Produce audio
   At this stage, the researcher recorded the audio that would be played to the seventh grade students of SMP Negeri 24 Palembang. The audio recording was done with the help of a recording device. The audio contains 3 folktales in accordance with the *storyboard* and narration that researchers have designed before.
2. Conduct expert validation
   The media that has been developed will then be tested and assessed by media, material and language experts. Media experts assess the products that have been developed. Material experts assess the material used in the media. Linguists assess the grammar used in the media.
3. Make revisions
   At this stage, researchers revised the validated media according to the suggestions and comments from the validators. Revisions are made so that the media designed becomes better and feasible to be used by teachers and students in learning, especially for class folklore text material.

Results of Teacher and Learner Needs Analysis

At the planning stage, namely identifying needs, a questionnaire was distributed to Indonesian language subject teachers and 67 seventh grade students at SMP Negeri 24 Palembang. The results of the analysis of the needs of teachers and students for Spotify audio *podcast* media in learning to listen to folklore text will be described in detail as follows.

The teacher needs questionnaire is a closed questionnaire containing 28 statements with 4 category options, namely strongly agree (SS), agree (S), disagree (TS), and strongly disagree (STS). The following are the results of the needs questionnaire analysis that has been given to Indonesian language subject teachers in class VII SMP Negeri 24 Palembang.

1. Listening Learning Aspects

   In this component, the teacher is given 6 statement items containing listening learning in Indonesian subjects. The results showed that the teacher answered strongly agree (SS) and agree (S) on the statement items in the questionnaire with the highest average obtained of 100%. Based on the results of the analysis of the six statements on the aspect of listening learning, the conclusion obtained is that the teacher agrees that listening learning with new methods is needed and needs to be improved. More clearly can be seen in the table below.

Table 3 Teacher Needs Analysis on Listening Learning Aspects

No.	Aspects	Statement	Score			
			SS	S	TS	STS
1.	Listening Learning	1) Learners understand listening learning.	0 (0%)	1 (100%)	0 (0%)	0 (0%)
		2) Learners have attended listening lessons with	0 (0%)	1 (100%)	0 (0%)	0 (0%)

	conventional methods.				
	3) Learning to listen with conventional methods makes students bored quickly	0 (0%)	1 (100%)	0 (0%)	0 (0%)
	4) Listening learning with conventional methods makes students tend to prefer to talk to friends rather than pay attention to the learning delivered	0 (0%)	1 (100%)	0 (0%)	0 (0%)
	5) Listening learning needs to be further improved with different methods in order to increase students' interest in learning	1 (100%)	0 (0%)	0 (0%)	0 (0%)
	6) Learners can be more active in learning to listen well if they use different methods than conventional methods alone.	0 (0%)	1 (100%)	0 (0%)	0 (0%)

2. Aspects of Folklore Text

In this component, the teacher is given 5 statement items containing the folklore text studied in Indonesian language subjects. The results showed that the teacher answered strongly agree (SS) and agree (S) on the statement items in the questionnaire with the highest average obtained of 100%. Based on the results of the analysis of the five statements on the folklore text aspect, the conclusion obtained is that the teacher agrees that learning with folklore text material is needed. More clearly can be seen in the following table.

Table 4 Teacher Needs Analysis on Folklore Text Aspects

No.	Aspects	Statement	Score			
			SS	S	TS	STS
2.	Folklore Text	7) Learners understand the folklore text material.	0 (0%)	1 (100%)	0 (0%)	0 (0%)
		8) Learners feel happy to learn the folklore text material.	0 (0%)	1 (100%)	0 (0%)	0 (0%)
		9) Learners feel interested in learning folklore text material.	1 (100%)	0 (0%)	0 (0%)	0 (0%)
		10) Learners can be more eager to learn folklore text material.	0 (0%)	1 (100%)	0 (0%)	0 (0%)

	11) Students can be more active in learning folklore text material.	0 (0%)	1 (100%)	0 (0%)	0 (0%)

3. Learning Media Aspects

In this component, teachers are given 5 statement items containing learning media used in Indonesian language subjects. The results showed that the teacher answered strongly agree (SS) and agree (S) on the statement items in the questionnaire with the highest average obtained of 100%. Based on the results of the analysis of the five statements on the aspect of learning media, the conclusion obtained is that teachers strongly agree that the use of learning media is needed and needs to be used in order to increase the interest and enthusiasm of students. More clearly can be seen in the table below.

Table 5 Teacher Needs Analysis on Learning Media Aspects

No.	Aspects	Statement	Skor			
			SS	S	TS	STS
3.	Learning Media	12) Learners know some learning media that are commonly used in learning activities in the classroom.	0 (0%)	1 (100%)	0 (0%)	0 (0%)
		13) Learners have participated in classroom learning using learning media.	0 (0%)	1 (100%)	0 (0%)	0 (0%)
		14) Students feel happy and interested in learning in class by using learning media.	1 (100%)	0 (0%)	0 (0%)	0 (0%)
		15) Students can feel the benefits of using learning media that can make learning more fun.	1 (100%)	0 (0%)	0 (0%)	0 (0%)
		16) Learners can be more active and quickly understand the subject matter when using interactive learning media.	1 (100%)	0 (0%)	0 (0%)	0 (0%)

4. Aspects of Spotify App-based *Podcast* Media

In this component, teachers are given 6 statement items containing Spotify application-based *podcast* media developed by researchers as innovative learning media in Indonesian language subjects. The results showed that the teacher answered strongly agree (SS) and agree (S) on the statement items in the questionnaire with the highest average obtained of 100%. Based on the results of the analysis of the six statements on the Spotify application-based *podcast* media aspect, the conclusion

obtained is that the teacher strongly agrees that the use of Spotify application-based *podcast* media is needed to increase students' interest and enthusiasm in participating in learning. More clearly can be seen in the table below.

Table 6 Teacher Needs Analysis on the Aspects of Spotify App-based Podcast Media

No.	Aspects	Statement	Score			
			SS	S	TS	STS
4.	Spotify App-based *Podcast* Media	17) Learners know and feel familiar with *podcast* media based on the Spotify application	0 (0%)	1 (100%)	0 (0%)	0 (0%)
		18) Learners have used and listened to *podcast* media based on the Spotify application.	0 (0%)	1 (100%)	0 (0%)	0 (0%)
		19) Spotify app-based *podcasts* can make the presentation of learning materials easier to understand.	1 (100%)	0 (0%)	0 (0%)	0 (0%)
		20) Spotify application-based *podcast* media can make students more interested and excited about learning.	1 (100%)	0 (0%)	0 (0%)	0 (0%)
		21) The use of *podcast* media based on the Spotify application in learning can make learning feel more cool and fun.	1 (100%)	0 (0%)	0 (0%)	0 (0%)
		22) The application of podcast media based on the Spotify application in learning can make students more active in participating in learning.	1 (100%)	0 (0%)	0 (0%)	0 (0%)

5. Display and Content Aspects of Spotify Application-based *Podcast* Learning Media in Learning Listening to Folklore Texts

In this component, the teacher is given 6 statement items containing the appearance and content of the Spotify application-based *podcast* media developed by researchers in learning to listen to folklore text in Indonesian language subjects. The results showed that the teacher answered strongly agree (SS) and agree (S) on the items of the listening learning statement in the questionnaire with the highest average obtained of 100%. Based on the results of the analysis of the six statements on the appearance and content aspects of the spotify application-based *podcast* learning media in learning to listen to folklore text, the conclusion obtained is that it is very necessary to have learning outcomes (CP) and learning objectives (TP) listening to folklore text,

the existence of three folklores, the appearance of a bright / colorful cover that matches the characters in the folklore, a brief description containing a synopsis of the contents of the folklore, the appropriate and harmonious background audio (*backsound*), and an evaluation related to the intrinsic elements of folklore in the development of Spotify application-based *podcast* media. More clearly can be seen in the table below.

Table 7 Analysis of Teacher Needs on the Display and Content Aspects of Spotify

No.	Aspects	Statement	Score			
			SS	S	TS	STS
5.	Display and Content of Spotify Application-based Podcast Learning Media in Learning to Listen to Folklore Texts	23) Spotify app-based *podcast* learning media needs to contain learning outcomes (CP) and learning objectives (TP) for listening to folklore texts.	1 (100%)	0 (0%)	0 (0%)	0 (0%)
		24) Spotify app-based *podcast* learning media needs to contain as many as three folktales.	1 (100%)	0 (0%)	0 (0%)	0 (0%)
		25) Spotify app-based *podcast* learning media needs to have a bright/colored cover that matches the characters in the folklore.	1 (100%)	0 (0%)	0 (0%)	0 (0%)
		26) Spotify app-based *podcast* learning media needs to have a short description that contains a synopsis of the contents of the folklore.	1 (100%)	0 (0%)	0 (0%)	0 (0%)
		27) Spotify application-based *podcast* learning media needs to be equipped with appropriate and harmonious background audio (*backsound*) to add to the impression of the atmosphere in	0 (0%)	1 (100%)	0 (0%)	0 (0%)

	folklore. 28) Spotify app-based *podcast* learning media needs to contain evaluation related to intrinsic elements in folklore.	0 (0%)	1 (100%)	0 (0%)	0 (0%)

Overall, it can be concluded that the results showed that 46.4% of teachers strongly agreed, 53.6% agreed, 0% disagreed, and 0% strongly disagreed.

Furthermore, the questionnaire of students' needs is a closed questionnaire containing 28 statements with 4 options for choice categories, namely strongly agree (SS), agree (S), disagree (TS), and strongly disagree (STS). The following are the results of the needs questionnaire analysis that has been given to 67 students of class VII SMP Negeri 24 Palembang.

1. Listening Learning Aspects

   In this component, students are given 6 statement items containing listening learning in Indonesian subjects. Based on the results of the analysis of the six statements on the aspect of listening learning, the conclusion obtained is that students agree that listening learning with new methods is needed and needs to be improved. More clearly can be seen in the table below.

Table 8 Learner Needs Analysis Listening Learning Aspects

No.	Aspects	Statement	Score			
			SS	S	TS	STS
1.	Listening Learning	1) Learners understand listening learning.	24 (35,8%)	43 (64,2%)	0 (0%)	0 (0%)
		2) Learners have attended listening lessons with conventional methods	23 (34,3%)	43 (64,2%)	1 (1,5%)	0 (0%)
		3) Learning to listen with conventional methods makes students bored quickly.	8 (11,9%)	43 (64,2%)	14 (20,9%)	2 (3,0%)
		4) Listening learning with conventional methods makes students tend to prefer to talk to friends rather than pay attention to the learning delivered.	13 (19,4%)	38 (56,7%)	13 (19,4%)	3 (4,5%)
		5) Listening learning needs to be further improved with different methods in order to increase students' interest in learning	39 (58,2%)	28 (41,8%)	0 (0%)	0 (0%)

	6) Learners can be more active in learning to listen well when using different methods than conventional methods alone.	20 (29,9%)	40 (89,6%)	7 (10,4%)	0 (0%)

2. Aspects of Folklore Text

In this component, students are given 5 statement items containing the folklore text studied in Indonesian language subjects. Based on the results of the analysis of the five statements on the folklore text aspect, the conclusion obtained is that students agree that learning with folklore text material is needed. More clearly can be seen in the table below.

Table 9 Analysis of Learner Needs in the Text Aspect of Folklore

No.	Aspek	Pernyataan	Skor			
			SS	S	TS	STS
2.	Folklore Text	7) Learners understand the folklore text material	26 (38,8%)	38 (56,7%)	3 (4,5%)	0 (0%)
		8) Learners feel happy to learn the folklore text material	30 (44,8%)	36 (53,7%)	1 (1,5%)	0 (0%)
		9) Learners feel interested in learning folklore text material.	28 (41,8%)	38 (56,7%)	1 (1,5%)	0 (0%)
		10) Learners can be more eager to learn folklore text material	25 (37,3%)	39 (58,2%)	3 (4,5%)	0 (0%)
		11) Students can be more active in learning folklore text material.	21 (31,3%)	42 (62,7%)	4 (6,0%)	0 (0%)

3. Learning Media Aspects

In this component, students are given 5 statement items containing learning media used in Indonesian language subjects. Based on the results of the analysis of the five statements on the aspect of learning media, the conclusion obtained is that students agree that the use of learning media is needed and needs to be used in order to increase the interest and enthusiasm of students. More clearly can be seen in the table below.

Table 10 Analysis of Learner Needs on Learning Media Aspects

No.	Aspects	Statement	Score			
			SS	S	TS	STS

3.	Learning Media	12) Learners know some learning media that are commonly used in learning activities in the classroom.	17 (25,4%)	47 (70,1%)	3 (4,5%)	0 (0%)
		13) Learners have participated in classroom learning using learning media	14 (20,9%)	52 (77,6%)	1 (1,5%)	0 (0%)
		14) Students feel happy and interested in learning in class by using learning media.	27 (40,3%)	38 (56,7%)	2 (3,0%)	0 (0%)
		15) Students can feel the benefits of using learning media that can make learning more fun.	37 (55,2%)	29 (43,3%)	1 (1,5%)	0 (0%)
		16) Learners can be more active and quickly understand the subject matter when using interactive learning media.	19 (28,3%)	46 (68,7%)	2 (3,0%)	0 (0%)

4. Aspects of Spotify App-based *Podcast* Media

In this component, students are given 6 statement items containing Spotify application-based *podcast* media developed by researchers as innovative learning media in. Indonesian language subjects. Based on the results of the analysis of the six statements on the Spotify application-based *podcast* media aspect, the conclusion obtained is that students agree that the use of Spotify application-based *podcast* media is needed to increase students' interest and enthusiasm in participating in learning. More clearly can be seen in the table below

Table 11 Analysis of the Needs of Learners on the Media Aspects of Spotify App-based

No.	Aspek	Pernyataan	Skor			
			SS	S	TS	STS
4.	Spotify App-based *Podcast* Media	17) Learners know and feel familiar with *podcast* media based on the Spotify application.	26 (38,8%)	31 (46,3%)	6 (8,9%)	4 (6,0%)
		18) Learners have used and listened to *podcast* media based on the Spotify application	29 (43,3%)	27 (40,3%)	11 (16,4%)	0 (0%)
		19) Spotify app-based *podcasts* can make the presentation of learning materials easier to understand.	22 (32,9%)	38 (56,7%)	7 (10,4%)	0 (0%)

	20) Spotify application-based *podcast* media can make students more interested and excited about learning	26 (38,8%)	38 (56,7%)	3 (4,5%)	0 (0%)
	21) The use of *podcast* media based on the Spotify application in learning can make learning feel more cool and fun.	31 (46,3%)	33 (49,2%)	3 (4,5%)	0 (0%)
	22) The application of podcast media based on the Spotify application in learning can make students more active in participating in learning.	19 (28,3%)	44 (65,7%)	4 (6,0%)	0 (0%)

5. Display and Content Aspects of Spotify Application-based *Podcast* Learning Media in Learning Listening to Folklore Texts

In this component, students are given 6 statement items that contain the appearance and content of the Spotify application-based *podcast* media developed by researchers in learning to listen to folklore text in Indonesian language subjects. Based on the results of the analysis of the six statements on the appearance and content aspects of the Spotify application-based *podcast* learning media in learning to listen to folklore text, the conclusion obtained is that it is very necessary to have learning outcomes (CP) and learning objectives (TP) listening to folklore text, the existence of three folklores, the appearance of a bright / colorful cover that matches the characters in the folklore, a brief. description containing a synopsis of the contents of the folklore, the appropriate and harmonious background audio (*backsound*), and an evaluation related to the intrinsic elements of folklore in the development of Spotify application-based *podcast* media. More clearly can be seen in the table below.

Table 12 Analysis of the Needs of Learners on the Display and Content Aspects of Spotify Application-based Podcast Learning Media in Learning to Listen to Folklore Texts

No.	Aspects	Statement	Score			
			SS	S	TS	STS
5.	Display and Content of Spotify Application-based Podcast Learning Media in Learning to Listen to	23) Spotify app-based *podcast* learning media needs to contain learning outcomes (CP) and learning objectives (TP) for listening to folklore texts.	17 (25,4%)	45 (67,1%)	5 (7,5%)	0 (0%)
		24) Spotify app-based *podcast* learning media needs to contain as many as three folktales	21 (31,3%)	38 (56,7%)	8 (12,0%)	0 (0%)

Folklore Texts	25)	Spotify app-based *podcast* learning media needs to have a bright/colored cover that matches the characters in the folklore.	26 (38,8%)	39 (58,2%)	2 (3,0%)	0 (0%)
	26)	Spotify app-based *podcast* learning media needs to have a short description that contains a synopsis of the contents of the folklore.	21 (31,3%)	38 (56,7%)	8 (12,0%)	0 (0%)
	27)	Spotify application-based *podcast* learning media needs to be equipped with appropriate and harmonious background audio (*backsound*) to add to the impression of the atmosphere in folklore.	29 (43,3%)	34 (50,7%)	4 (6,0%)	0 (0%)
	28)	Spotify app-based *podcast* learning media needs to contain evaluation related to intrinsic elements in folklore	24 (35,8%)	40 (59,7%)	3 (4,5%)	0 (0%)

Overall, it can be concluded that the results showed that 35% of learners strongly agreed, 58% agreed, 6.5% disagreed, and 0.5% strongly disagreed.

Product Validation Results

Product validation is carried out by validators in order to assess the validity of the products that have been made. The product validation stage is carried out through media expert validation, material expert validation, and linguist validation.

The media validation results showed a percentage of 96%. So, the product developed by researchers in the media aspect is included in the very valid category. There are suggestions and comments given by the validator to pay attention to the use of background audio (*backsound*) used in some parts of the story to be more in accordance with the setting and origin of the story in the media created.

The material validation results showed a percentage of 96%. So, the product developed by researchers in the material aspect is included in the very valid category. There are suggestions and comments given by the validator in the form of improvements to the evaluation section in the LKPD contained in the Teaching Module. In addition, the material presented in the media is good and suitable for junior high school level.

The results of language validation showed a percentage of 98%. So, the product developed by researchers in the language aspect is included in the very valid category. There are suggestions and comments given by the validator to pay attention to the use of capital letters in the article *si* and *sang* used in several parts of the story to be more in accordance with the EYD edition V guidelines. In addition, the language used is good and appropriate for the junior high school level.

Based on the validation of the three fields of experts above, it can be said that the learning media products in the form of Spotify application-based audio *podcasts* in this study are categorized as *very feasible*. The following are some excerpts that can be displayed from the Spotify application-based audio *podcast* media that has been finalized.



Figure 1 Spotify podcast audio media initial display



Figure 2 Spotify podcast audio display containing folklore

D. DISCUSSION

Learning media in the form of audio *podcasts* based on the Spotify application is a learning media that can be applied in learning Indonesian, especially in learning to listen to folklore text. This *podcast* media can increase the interest and learning ability of students to be greater. According to Mayangsari and Tiara (2019), besides being able to increase interest and learning ability in students, *podcast* media can also be used as motivation and inspiration in learning.

The results of this study are in line with relevant research conducted by Khairunnisa (2022) in her thesis entitled "*The Use of Media Podcast Spotify Eyang Anniek's Fairy Tale Account in Learning to Listen to the Intrinsic Elements of Fables in Class VII Students of MTsN 1 Kota Serang, Banten in the 2021/2022 Study Year*". The study shows the results that the Spotify *podcast* media of the Eyang Anniek Fairy Tale account is feasible and effective in learning to listen to the analysis of the intrinsic elements of fables. Similarly, other relevant research conducted by Dwijayanti and Werdiningsih (2023) in a journal entitled "*The Effectiveness of the Spotify Podcast Application in Learning Listening Skills for Class X Students of PGRI Larangan High School"*. The study shows that in the classroom learning process, the results of listening skills and students' interest are getting better by using the Spotify *podcast* application. In other words, teachers can use this *podcast* media as something new for students in learning (Sultan & Akhmad, 2020).

Regarding the preservation of local wisdom, Mislikhah (2021) said that instilling character values in children must start at an early age. She said that songs with meanings or messages of goodness are media that can be used to instill these character values. Meanwhile, research by Puspitasari & Herdiati (2020) found that children's song lyrics play an important role in improving their understanding of character. Sudika's (2018) research showed that the application of local wisdom in Indonesian language learning in junior high schools can improve students' understanding of narrative text through regional folklore. Prasetya (2020) also found that the integration of local wisdom values in learning can build students' moral character, such as mutual cooperation and tolerance. Furthermore, research by Astuti and Wahyuni (2019) revealed that the use of local wisdom in science learning, such as traditional environmental management practices, increased students' awareness of the importance of nature conservation. Nugroho's (2021) research also focused on mathematics and found that the utilization of traditional geometric patterns in local crafts can improve students' understanding of abstract mathematical concepts. Finally, research by Kartika (2017) showed that local wisdom-based teaching in cultural arts subjects, particularly in traditional dance, enriches students' appreciation of regional cultural heritage and motivates them to be actively involved in its preservation. These studies show that the integration of local wisdom in learning can enrich students' learning experience while building cultural and moral awareness.

The above studies show that the use of *Spotify* application-based audio *podcast* media plays an effective role in the learning process. Based on the results of this study compared to the results of previous studies that have been discussed, the results show that this study supports and is in line with the results of previous studies..

E. CONCLUSIONS

Based on the results of research conducted by researchers regarding the development of Spotify *podcast* media in learning to listen to folklore text in class VII students of SMP Negeri 24 Palembang, it can be concluded that Spotify *podcast* media in learning to listen to folklore text in class VII students of SMP Negeri 24 Palembang, is declared very valid and can be used by teachers and students in the Indonesian language learning process. The results of this study based on the results of the teacher needs questionnaire analysis showed that 46.4% of teachers strongly agreed, 53.6% agreed, 0% disagreed, and 0% strongly disagreed. Meanwhile, based on the results of the questionnaire analysis of the needs of students, it shows that 35% of students strongly agree, 58% agree, 6.5% disagree, and 0.5% strongly disagree. Meanwhile, the results of the expert validation analysis show that the percentage of media validation results is 96%, material validation is 96%, and language validation is 98%.

This study also concluded that local wisdom plays an important role in enriching learning. Local wisdom in folklore as part of Indonesia's oral tradition contains various moral, cultural, and social values that have been passed down from generation to generation, so it has the potential to be an effective tool in learning that not only focuses on academic achievement, but also shapes student character. Local wisdom not only improves students' understanding of the material, but also forms moral character, environmental awareness, and appreciation of local culture. This shows that the integration of local wisdom in education has a positive impact on students' intellectual and emotional development, and is important in preserving the nation's culture..

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The Inheritance of Oral Tradition in Digital Era

Novi Anoegrajekti[1], Ninuk Lustyantie[2], Ifan Iskandar[3], Siti Gomo Attas[4], Sudartomo Macaryus[5]

[1234]Universitas Negeri Jakarta

[5]Universitas Sarjanawiyata Tamansiswa

novi.anoegrajekti@gmail.com; nlustyantie@gmail.com; ifaniskandar1972@gmail.com; tigo.attas@gmail.com; sudartomo@ustjogja.ac.id

Abstract: Research on Gandrung and Jaipong shows that the performers of Banyuwangi's Gandrung and Karawang's Jaipong continue to innovate to maintain their appeal to supporters. Gandrung has been established as the tourism mascot of Banyuwangi, while Jaipong has become the icon of "Goyang Karawang", representing the spirit and symbol of Karawang Regency. The current reality shows that only five professional Gandrung Terob performers remain, with only three actively performing, while Jaipong trends prioritize beautiful makeup and hip movements to attract tips from the audience. The general problem this research focuses on, is how the inheritance of Gandrung Terob Pakem and Jaipong Rengkak Bentang can be preserved, and how these dance arts can innovate with local-based creativity in the digital era. The urgency of this research lies in the common trend where traditional arts continue to undergo changes, updates, and deviations from the original form. The inheritance of traditional arts has the potential to revive and develop Pakem Gandrung and Jaipong with various cultural messages. The use of digital technology enables this inheritance to be utilized by society across spaces and time, with a focus on community participation and local wisdom. The research employs ethnographic methods with both library and field data obtained through observation, participation, in-depth interviews, and focus group discussions (FGD). Source triangulation is used to validate the data by exploring and comparing information among informants.

Keywords: ethnography, digital, standards, inheritance, traditional art

A. INTRODUCTION

Gandrung is one of the traditional arts in Banyuwangi that is popular and favored by its supporting community, while Jaipong is sustained and appreciated by the people of Karawang. Research findings and literature reviews indicate that Gandrung and Jaipong have an ecosystem that mutually supports each other, consisting of artists, dedicated fans (Pemaju Gandrung and Bajidor Jaipong), event organizers, local bureaucrats, and street vendors who follow every Gandrung or Jaipong performance. The legal reinforcement of Gandrung was established as the tourism mascot of Banyuwangi by Regent Samsul Hadi (Anoegrajakti, 2016) while Jaipong gained recognition through the grand "Kemprung

Tarung" performance at the 2022 Karawang Anniversary, representing Jaipong as a defining cultural identity of Karawang Regency.

Gandrung and Jaipong also receive attention and appreciation from the community and local governments, being included in various local, national, and international festivals. For example, Gandrung Temu and Gandrung Mia, along with their Panjak (musicians), participated and performed at the Frankfurt Book Fair in Germany from August 28–30, 2015, a prestigious global book exhibition (Astro, 2015).

Research on the traditional arts of Gandrung and Jaipong has also been conducted extensively, focusing on Gandrung innovations and creations, artist entrepreneurship diversification, Gandrung as a basis for creative industry development, government policies, the arts ecosystem of Gandrung and Jaipong, Gandrung and Jaipong as part of rituals, and the aesthetics of Gandrung and Jaipong traditional arts (Anoegrajekti et al., 2020; Anoegrajekti et al., 2021; Sulaeman et al., 2014). These studies indicate that Gandrung and Jaipong traditional arts are intriguing phenomena from social, religious, historical, and academic perspectives. However, to date, there has been no institution or research that focuses on the effort to preserve Gandrung and Jaipong in accordance with their traditional forms, in terms of movement, vocal performance, and the structure of their presentations. The direction of creation and innovation tends to follow market demands, such as shorter performances in hotels, restaurants, corporate events, rituals, and tourist destinations (Anoegrajekti et al., 2018; Irvan S & Etiawan, 2016; Saepudin, 2013). Therefore, this research is focused on the preservation of Gandrung and Jaipong traditional arts to create a model for preserving their movements, vocal styles, and performance structures. This preservation effort aligns with Law Number 5 of 2017 on the preservation of culture (Undang-Undang, 2017).

The focus of this research is on how the traditional arts of Gandrung and Jaipong are preserved in terms of movement, vocal performance, and performance structure. The preservation aims to develop Gandrung Terop and Jaipong Rengkak Bentang. In its traditional form, Gandrung carries historical, social, religious, and patriotic messages. In its "rengkak bentang" form, Jaipong conveys aesthetic, dynamic, social, entertaining values, as well as Karawang's cultural identity. This research uses a holistic approach (Sutopo, 2006) and an interdisciplinary perspective. The holistic approach gathers information regarding standardized movements, vocal performances, and performance structures, while the interdisciplinary approach collaborates across fields of ethnography, traditional arts, digital technology, local wisdom, and oral traditions (Anglin-Jaffe, 2011; Tonna et al., 2019). Additional information is gathered from Gandrung artists, Gandrung fans, observers, cultural experts, and bureaucrats responsible for preserving, developing, and utilizing traditional arts. The holistic approach accommodates all stakeholders, particularly those involved in the Gandrung and Jaipong arts ecosystem. Accommodating all stakeholders provides opportunities for shared understanding, responsibility, and participation in realizing a model for traditional arts preservation that aligns with the aspirations of its supporters.

The experience of organizing professional Gandrung training in Banyuwangi, handled by the Department of Culture and Tourism, has become one of the motivations to formulate an alternative inheritance model that is accommodating to all parties and interests and is recommended by all stakeholders. The digital technology foundation (Discetti & Anderson,

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2023) and local wisdom (Adinugraha et al., 2020; Anoegrajekti & Macaryus, 2018) accommodate the views and dynamics of both global and local communities. Digital technology has the potential to serve as a medium accessible to the global community. Thus, the resulting product, in the form of an inheritance model—particularly focusing on movement, vocal performance, and the structure of Gandrung and Jaipong performances—can be accessed by local, national, and global communities. The foundation of local wisdom has the potential to serve as a space for conserving local values, which are packaged, socialized, and published in a modern way to the global community.

B. METHOD

This research employs ethnographic methods. The inheritance pattern has the potential to occur naturally, as it does through activities of observing, habituating, and experiencing. Continuous habituation has the potential to produce traditional artists capable of inheriting the skills of their seniors. Furthermore, inheritance can also take place through programmed and planned learning using digital platforms, which can be utilized for self-study with its advantages and limitations. The advantage of digital platforms lies in their ability to reach a large number of participants and cover a wide geographic area. The limitation, however, is that the process tends to be artificial and lacks intensive communication with facilitators and Panjak (musicians).

Transforming traditional arts into a creative industry product based on digital technology has economic value, which requires protection in the form of local policies. Using the linear policy cycle model, the process of policy formulation, policy implementation, and policy targets can be outlined. In this protection, the willingness and legal authority of the local government are needed to designate the art product as a regional icon and to make it a leading product synergized with the local market. Protection and market provision in the context of this research refer to the formulation of local policies that support traditional artists, particularly Gandrung Banyuwangi and Jaipong Karawang, with art studios serving as centers of creation and production.

With a holistic and interdisciplinary approach, emphasizing cultural studies perspectives, each piece of data is treated as a cultural event related to power relations (Yujie Shen, 2020; Anoegrajekti, Macaryus, Asrumi, et al., 2021). Cultural studies assume the existence of power relations that dichotomously position superiority and inferiority. In these power relations, potential participants include artists, the Arts Council, entrepreneurs, religious scholars, and academics. Data interpretation is conducted semiotically (Raka et al., 2020; Owyong, 2009) and contextually by examining the relationships between data as a whole to draw comprehensive conclusions.

C. FINDINGS AND DISCUSSION

The traditional art of Gandrung Terob, performed by men, is rooted in the historical struggle of the Blambangan community against colonialists. Gandrung performances were offered in a manner similar to street musicians or Tayub dancers, traveling from village to

village. The lyrics sung during Gandrung performances encoded messages of resistance for the Using fighters who were in hiding in various separated locations. Until 1956, male Gandrung dancers were still active as professional Gandrung Terob performers, including Gandrung Maksum (Santi, 2018). Gandrung underwent a metamorphosis from a form of resistance art, to a social art, and continued to evolve into entertainment art (Anoegrajekti, Macaryus, Iskandar, et al., 2021; Maslikatin et al., 2015).

During the tenure of Regent Samsul Hadi (2000–2005), Gandrung was designated as the tourism mascot of Banyuwangi (Relin, 2017). Another decision was to establish the Jejer Gandrung dance as the official welcome dance in Banyuwangi. Gandrung has become a traditional arts ambassador in various national and international festivals (Anoegrajekti, 2016). These two designations were followed up with professional Gandrung training coordinated by the Department of Culture and Tourism of Banyuwangi Regency. During the administration of Regent Ratna Ani Lestari, the focus was on economic development with the slogan "Ijo Royo-Royo," which means 'entirely green.' In rural agrarian culture, such as in Banyuwangi, the color green represents fertility and productivity, while maintaining the programs initiated during Samsul Hadi's administration. During the tenure of Regent Azwar Anas, the large-scale "Gandrung Sewu" festival was held annually from 2012 onwards. The Gandrung Sewu festival was paused for two years (2020 and 2021) due to the COVID-19 pandemic, which restricted or banned events that could cause mass gatherings, leading to the rapid spread of the virus (Gössling et al., 2020; Fenton et al., 2021).

1. The Inheritance of Gandrung Terob

The Gandrung Terob training includes materials in the form of recorded music and dance specifically designed for the training program. The recordings consist of five videos for the five scenes of Gandrung Terob, which are: (1) Topengan, (2) Jejer Gandrung, (3) Repenan Gandrung, (4) Paju Gandrung, and (5) Seblang-Seblang or Seblang Subuh. These five materials are uploaded to YouTube so that they can be easily accessed by students during practice. The uploads on social media make it easier for students to practice independently. Additionally, these video recordings can be enjoyed by local, national, and global audiences.

The five stages of the Gandrung Terob performance, with accompanying music, have been utilized by the Gandrung dancers participating in the training. The training is combined with mentoring by senior Gandrung dancers. This is aimed at fostering responsibility among senior Gandrung dancers to continue improving the competence of the students they train and to help popularize the young Gandrung dancers.

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Table 1. Training Materials of Gandrung Terob

No	Prototype of Training Materials	Description
1	Produk Riset: https://youtu.be/MAXij-Dilfs **TOPENGAN:** **REVITALISASI SENI TRADISI GANDRUNG**  REVITALISASI SENI TRADISI GANDRUNG BANYUWANGI DAN JAIPONG KARAWANG MELALUI PEWARISAN DAN INDUSTRI KREATIF BERBASIS KEARIFAN LOKAL	https://youtu.be/MAXij-Dilfs 1. Topengan opens the entire Gandrung Terob performance. 2. The music and dance in this video are performed by Ms. Temu, a senior Gandrung dancer who is still actively receiving invitations to perform. 3. The musicians are (1) Haidi Bing Slamet (Kendang), (2) Andori (Kethuk), (3) Buang (Violin), (4) Supeno (Kluncing), and (5) Suradi (Gong). 4. April 7 - October 5, 2024: 1,868 viewers and 394 subscribers.
2	Produk Riset: https://youtu.be/RIFEWr8hxIA **JEJER GANDRUNG:** **REVITALISASI SENI TRADISI GANDRUNG**  REVITALISASI SENI TRADISI GANDRUNG BANYUWANGI DAN JAIPONG KARAWANG MELALUI PEWARISAN DAN INDUSTRI KREATIF BERBASIS KEARIFAN LOKAL	https://youtu.be/RIFEWr8hxIA 1. Jejer Gandrung is the second scene in the Gandrung Terob performance. 2. In this training material video, the dance scene is performed by Ms. Mudaiyah. 3. April 7 - October 5, 2024: 7,064 viewers and 394 subscribers.

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No	Prototype of Training Materials	Description
3	Produk Riset: https://youtu.be/Q84OApAUGKE **REPENAN GANDRUNG:** **REVITALISASI SENI TRADISI GANDRUNG**  REVITALISASI SENI TRADISI GANDRUNG BANYUWANGI DAN JAIPONG KARAWANG MELALUI PEWARISAN DAN INDUSTRI KREATIF BERBASIS KEARIFAN LOKAL	https://youtu.be/Q84OApAUGKE 1. Repen is the scene where the Gandrung dancers approach a group of spectators gathered around a table. During this scene, the audience has the opportunity to request songs of their choice. 2. In this video, Repen is performed by Ms. Mudaiyah, sitting in a chair, without an audience present, as the recording was done without spectators. 3. April 7 - October 5, 2024: 9,490 viewers and 394 subscribers.
4	Produk Riset: https://youtu.be/Q84OApAUGKE **PAJU GANDRUNG:** **REVITALISASI SENI TRADISI GANDRUNG**  REVITALISASI SENI TRADISI GANDRUNG BANYUWANGI DAN JAIPONG KARAWANG MELALUI PEWARISAN DAN INDUSTRI KREATIF BERBASIS KEARIFAN LOKAL	https://youtu.be/Df7zQvyCQBY 1. Paju Gandrung 2. In this video, the Gandrung dancer is performed by Ms. Mudaiyah, while Ms. Temu takes on the role of the sinden (traditional Javanese singer). 3. The role of pemaju is performed by Kang Purwadi and his friend. 4. April 7 - October 5, 2024: 1,107 viewers and 394 subscribers.
5	Produk Riset: https://youtu.be/kLrTQsw_0u8 **SEBLANG SUBUH:** **REVITALISASI SENI TRADISI GANDRUNG**  REVITALISASI SENI TRADISI GANDRUNG BANYUWANGI DAN JAIPONG KARAWANG MELALUI PEWARISAN DAN INDUSTRI KREATIF BERBASIS KEARIFAN LOKAL	https://youtu.be/kLrTQsw_0u8 1. Seblang-seblang, the final scene, represents gratitude and apologies to the host and audience, as well as an invitation to return to life as members of the community. 2. The roles of the dancer and sinden are alternately performed by Ms. Mudaiyah and Ms. Temu. 3. April 7 - October 5, 2024: 21,673 viewers and 394 subscribers.

Uploaded over eight months, the five Gandrung scenes have varying numbers of viewers, with the order of viewership numbers as shown in the following table.

Table 2. The Number of Viewers on YouTube
(7 April–5 Oktober 2024)

No	Scene	Viewer
1	Topengan	1.868
2	Jejer Gandrung	7.064
3	Repenan	9.490
4	Paju Gandrung	1.107
5	Seblang-seblang	21.673

The table above shows that the Seblang-Seblang scene has the largest audience. This number indicates that the audience feels a longing for a scene that is now increasingly being left out of Gandrung Terob performances, especially by the younger generation of Gandrung dancers. This longing is likely experienced by long-time Gandrung enthusiasts who deeply appreciate the sacredness of the Seblang-Seblang scene, which takes place just before dawn. In this scene, the Gandrung dancer sings songs with lyrics that ask for forgiveness from the hosts for any shortcomings during the overnight Gandrung performance. The performer apologizes to the audience and reminds them to return to their families and communities to resume their duties and responsibilities. This scene, which takes place before dawn, also calls on the hosts, audience, and community to prostrate before Allah and fulfill their duties and obligations as His servants.

The Gandrung Terob performance serves as a public testing ground for the products and prototypes of traditional Gandrung Terob heritage from Banyuwangi. The public forum used for this testing is cultural events organized and publicized by the Banyuwangi Regency Government. The Banyuwangi Festival Calendar provides information on all cultural activities in Banyuwangi. The Gandrung Terob performance titled "Ayo Gandrungan" was held on June 25, 2023, at the Osing Kemiren Cultural House, led by Purwadi.

Table 3. Practical Performance Test of Gandrung Terob 'Ayo Gandrungan'

No	Agenda	Description
1	The performance of Gandrung Terob “Ayo Gandrungan”	1. Assistant for Economic and Development Affairs of Banyuwangi Regency. 2. Subdistrict Head of Glagah Subdistrict. 3. Acting Head of the Department of Culture and Tourism of Banyuwangi Regency. 4. Head of Kemiren Village. 5. Mr. Subari Sofyan (Dance Artist, Leader of Sayu Grinsing Studio). 6. Mr. Sabar Hariyanto (Dance Artist, Leader of Langlang Buana Studio). 7. Chairman of Blambangan Arts Council (Hasan Basri).
2	Combined with the Banyuwangi Festival (CBF) event “Sepekan di Kemiren”.	1. CBF is information that consolidates all cultural activities in Banyuwangi over the course of a year. 2. CBF has been published since 2012, starting with 18 cultural activities and reaching up to 123 activities in a single year. 3. In 2023, 55 main cultural activities were published, with several sub-activities for each main event. 4. The Gandrung Terob performance "Ayo Gandrungan" is one of the events in "Sepekan di Kemiren." 5. Other cultural events include (1) Tumpeng Sewu and (2) Mocoan.
3	Upload the recorded video of the Gandrung Terob Performance 'Ayo Gandrungan'	1. Uploading the recorded video of the Gandrung Terob performance "Ayo Gandrungan" on YouTube. 2. The upload is intended to receive feedback from the audience.
4	Evaluation of the Gandrung Terob Performance 'Ayo	1. On September 10, 2023, a Focus Group Discussion (FGD) was held, attended by Ms. Mudaiyah (Gandrung Dancer), Ms. Temu Misti (Gandrung Dancer), Mr. Choliqul Ridha (Cultural and Tourism Department), Mr. Hasan Basri (Blambangan Arts Council), Mr. Momo (Blambangan Arts

No	Agenda	Description
	Gandrungan'	Council), Mr. Aekanu Hariyono (Kiling Osing), Mr. Bubari Sofyan (Sayu Gringsing Studio), Mr. Haidi Bing Slamet (Kendang Player), Mr. Zaini (Gandrung Costume Maker), and Kang Purwadi (RBO). 2. In general, the young Gandrung dancers, Mrs. Fika, Mrs, Lusi, and Mrs. Rina, have mastered the dance movements well, including when serving guests during the repenan and paju scenes. 3. The vocal mastery has generally acquired the Gandrung style, starting with the topengan scene performed by Mrs. Fika. 4. The jejer Gandrung was performed by Mrs. Lusi and Mrs. Rina, while the repenan scene was handled by three young Gandrung dancers who were able to fulfill song requests using slendro music accompaniment with the characteristic Gandrung style. 5. To strengthen dance movements and vocals, regular practice and self-learning through feedback are necessary. 6. The seblang subuh scene was performed by senior Gandrung dancers, Ms. Darti, Ms. Mudaiyah, Ms. Siti, and Ms. Sunasih, while Ms. Temu played the role of the sinden, singing traditional songs during the Seblang Subuh scene.
5	Community's Response	July 12 - October 5, 2024: 15,016 viewers and 394 subscribers.

The number of viewers for the video uploaded on the YouTube channel represents one of the symptoms, namely the public's attention and interest in the traditional Gandrung art. In fifteen months, the total was 15,016: 15 months = 1,001, every week 1,001: 4 weeks = 250, and every day 250: 7 days = 35 viewers. A Gandrung performance with 35 attendees is already considered quite crowded, and if people from all walks of life (comprising 5–7 guests) attend, it would certainly be packed and continue to serve guests until just before dawn.

D. CONCLUSION

The discussion above highlights several trends and potential for the preservation of traditional arts in the digital era. In general, traditional art performers have the potential to utilize digital technology as a medium for socialization, promotion, marketing, and

preservation. Specifically, in terms of preservation, Gandrung Terob Pakem performers—whose numbers are dwindling—have the opportunity to use digital technology as a promotional tool to spark interest among younger generations in pursuing Gandrung traditional art.

Currently, five Gandrung Terob scenes, namely (1) Topengan, (2) Jejer, (3) Repen, (4) Paju, and (5) Seblang-seblang, are available on YouTube. These five scenes have been utilized by three Gandrung Terob art trainees, Fika, Lusi, and Rika. These trainees have performed extensive stage trials during the Banyuwangi Festival on June 25, 2023. An evaluation of the Gandrung Terob performance shows that the three dancers are competent and have mastered the Gandrung Terob style.

The next step is to complete the mastery of the Seblang-seblang scene, which has received the highest number of views on the YouTube channel. In 16 months, it has been viewed 21,673 times, meaning 1,444 views per month, 361 per week, and 51 per day. Considering the audience's significant interest, mastering the Seblang-seblang scene is essential for Gandrung Terob performers to adhere to the traditional standards.

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Reading the Characters of "Indonesian Man" in the Harimau! Harimau! Novel by Mochtar Lubis

Imam Qalyubi[1] & Misrita[2]
[1]IAIN Palangka Raya, Hiski Komisariat Kalimantan Tengah
[2]Universitas Palangka Raya, Hiski Komisariat Kalimantan Tengah
imamqalyubi@gmail.com; ritaqal@yahoo.com

Abstract: On April 6, 1977 a journalist who is also a well-known novelist in Indonesia, Mochtar Lubis, delivered a cultural speech at Taman Ismail Marzuki entitled "Indonesian Man". One of the six points of the character of "Indonesian Man" he mentioned, that "Indonesian Man" is hypocritical. The purpose of this study is to read the characters of "Indonesian Man" in relation to Mochtar Lubis' cultural speech contained in the novel Harimau! Harimau!. The theoretical framework underlying this study is social realism. The type of research method used is content analysis, namely a method for understanding the content or meaning contained in various forms of communication, one of which is text. From the results of the study conducted in this study, it shows that the influence of social, cultural, and political conditions shape human traits and behavior in society. In the novel, Mochtar Lubis presents a portrait of the life of Indonesian society in the post-independence era, where the characters represent various social aspects of Indonesian society. The character of "Indonesian Man" in the novel Harimau! Harimau! is on the good and bad side of negative traits such as egoism, feudalism, dishonesty, and superstition, but there is also a positive side, among others. The bad character of "Indonesian Man" proposed by Lubis is basically a warning for the Indonesian people not to become such a person, meaning that the message is a reverse message.

Keywords: Reading Character, "Indonesian Man", Novel Harimau! Harimau!

A. INTRODUCTION

Precisely on April 6, 1977, a journalist who was also a writer who was quite well-known to the public, especially in the New Order and Old Order eras, namely Mochtar Lubis, delivered a cultural speech at Taman Ismail Marzuki entitled "Indonesian Man" In the speech, he put forward six characteristics of "Indonesian Man", one of which was a hypocritical nature. This speech certainly sparked pros and cons, some considered Lubis' thoughts as criticism of the Indonesian nation in general and leaders in government, while others considered the speech as encouragement for introspection and self-evaluation.

The world of criticism during the Old Order to the New Order was quite widespread with various styles and media, for example, religious figures and writers Buaya Hamka criticized the matrilineal and primordial Minang culture in his novel entitled "Tenggelamnya Kapal van der Wijck, Indonesian Satirist A.A. Navis criticized Indonesian culture with the setting of the place and Minang culture in his short story "Robohnya Surau Kami" (1956) and his novel "Kemarau" (1958) and W.S. Rendra with "Sajak Pamflet" (1978) and there are still many criticisms with other literary media.

Mochtar Lubis is indeed known as a tough and brave figure, and was in and out of prison because of his brave attitude, even two years before the cultural speech, Lubis published a novel Harimau! Harimau! (HH), which explores the various complexities of the identity of "Indonesian Man". Although published before the speech, this novel presents characters that reflect several aspects discussed in the speech. Therefore, it is important to examine how the characters of "Indonesian Man" in Harimau! Harimau! reflect the ideas expressed in the speech.

The characters in the Harimau! Harimau! novel have a strong relationship with the controversial cultural mafesto. The character of each character in HH is completely stripped. Because there is a connection between the HH Novel and the Cultural Manifesto, in the article the author tries to see how the character of "Indonesian Man" in the Mochtar Lubis Cultural Manifesto is reflected in the HH novel.

This study offers a new approach by connecting the character analysis in the HH novel with the Mochtar Lubis Cultural Manifesto. In this way, this study not only explores the themes and characters in literary works, but also highlights how literary works can function as a mirror to understand broader social and cultural problems in Indonesia.

This study is based on the theory of social realism literature which focuses on the representation of social and cultural life in literary works. This theory helps in understanding how the characters in Harimau! Harimau! function to reflect the conditions of Indonesian society at that time. In addition, mimetic and pragmatic theories are also used to analyze how the social reality that underlies the criticism and what the purpose of making the HH is how the values and norms of Indonesian society are manifested in the characters and interactions of the characters in the novel.

There are so many literary works by Mochtar Lubis that have been discussed in academic studies, but those that discuss the tiger novel can be categorized as few. Some of these studies include. (1) Wijaya, Heti Kus Endang, Munaris, and Ali Mustofa. 2019 with the title "Physical Description of the Main Characters in the Novels Harimau! Harimau! and Maut dan Cinta by Mochtar Lubis." In JURNAL KATA (Language, Literature, and Learning), Vol. 7, No. 1, 2019, (2) Sujito, 2012 "Symbolic Resistance to the New Order in the Novel Harimau! Harimau! by Mochtar Lubis (Hegemony Study)." EDU-KATA: Journal of Language, Literature, and Learning, Vol. 1, No. 2, 2014, (3) Syirojudin, M. Amalina. 2018 "Representation of Sumatran Society in the Novel'Harimau! Harimau!' Mochtar Lubis' Work." Lingua Scientia Language Journal, Vol. 10, No. 1, 2018, (4) Manurung, Ontje Helena. "Emotional Intelligence And Leadership In Mochtar Lubis' Novel Harimau! Harimau!!" Conscientia, Vol. 19, No. 2, 2023, (5). Ghufroni. 2020. “Structural, Social, Cultural, Religious, And Educational Value Studies In The Novel Harimau! Harimau!! By Mochtar Lubis.” Jurnal Ilmiah SEMANTIKA, Vol. 1, No. 2, 2020, pp. February.

This study was conducted to provide a deeper understanding of the complexity of the character of "Indonesian Man" in the social and cultural context presented in Harimau! Harimau!. By connecting the characters in the novel with Mochtar Lubis' speech, it is hoped that it can provide a new perspective on the identity of the Indonesian nation which is often considered contradictory. The purpose of this study is to identify the character of "Indonesian Man" in Mochtar Lubis' cultural speech contained in the novel Harimau! Harimau!.

B. METHODS

The research design used in this study is a qualitative descriptive study with the type of content analysis research. Content analysis itself is a method used to interpret the meaning of text or media content systematically and objectively. A technique commonly used in social research, communication, literature, and other humanities. The goal is to gain a deeper understanding of the message conveyed, the implicit meaning, or ideology behind the text. (Krippendorff, 2018: 87-112, Neuendorf 2017: 34-60, Berelson, 1952: 1-22, & Mayring, 2014 45-72). The theoretical framework used in reading the characters of "Indonesian Man" in the novel by Harimau! Harimau! Lubis uses the theory of social realism.

The theory of social realism itself has little resemblance to the mimetic approach of MH. Abrams, but this theory tends to be more specific. In the theory of social realism, this theory emphasizes the depiction of social conditions realistically, with a focus on aspects of life related to social class, inequality, life struggles, and socio-political dynamics. The

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character of this social realism provides a depiction of real life as it is. In addition, social realism aims to criticize oppressive social structures, such as capitalism, imperialism, or corrupt governments. (Laurenson & Swingewood, 1972: 40-55, Williams, 1961: 150-175).

In data collection techniques, what is done in this study is to reread the text or read intensively. By rereading the Harimau! Harimau! novel as an effort to find relevant themes and characters, in addition to collecting documents related to the speech "Manusia Indonesia" to understand the context and characteristics mentioned. Furthermore, secondary references in the form of additional relevant literature to support the analysis.

The stages carried out in data analysis include: (1) identifying the main characters in the novel and matching them with the characteristics of "Indonesian People" according to Mochtar Lubis, (2) analyzing the social and cultural context that influences the depiction of characters in the novel and (3) examining the relevance between the characters in the novel and views in cultural speeches.

3. FINDINGS AND DISCUSSION

Through an intensive reading of two objects of study, namely the novel "Harimau! Harimau!" by Mochtar Lubis and the Cultural Manifesto speech entitled ""Manusia Indonesia"" which was also written by Mochtar Lubis in 1977. From the results of the reading, a relation or relationship between the two was obtained. The process of the birth of a literary work because it was triggered or inspired by another literary work by Riffatere as a form of hypogram. Michael Riffaterre, a French literary theorist, introduced the concept of hypogram in the study of the semiotics of literary texts. In his work Semiotics of Poetry (1978), he defines a hypogram as a text or part of a text that implicitly references or assumes the existence of another text. In other words, the text being analyzed cannot be fully understood without understanding its reference to another text, which becomes a kind of "latent text" or "text behind the text" itself.

In this Cultural Manifesto, Lubis criticizes the negative traits inherent in "Manusia Indonesia". The manifesto describes six negative characters of “Indonesian Man” which are also reflected in the novel Harimau! Harimau!. Through in-depth analysis of the relationship between HH and the Cultural Manifesto speech, the findings include: Hypocritical Nature: Lubis argues that “Indonesian Man” often shows hypocritical or hypocritical nature, where their actions do not match the words or teachings they hold. This can be seen in the HH novel, especially through the characters Talib and Haji Rahmat, who claim to have high morality but show selfish and fanatical nature in their actions.

Another negative attitude is that in the HH novel, a negative attitude is found in the form of reluctance to take responsibility, where this nature is reflected in the figures of Wak Hitam and Wak Katok who tend to run away from responsibility, especially when the situation gets more difficult. They only care about their own safety without paying attention to the fate of other group members.

Another negative attitude is seen in the character Talib who is authoritarian and feels superior to other group members. Talib always wants to maintain his power over the group without wanting to listen to other people's opinions. This attitude is a feudal attitude that is also closely attached to Indonesian society.

A very common attitude found in Indonesia, even though it is independent, the culture of superstition is still attached. In the HH novel, the story of superstition dominates the story, especially the character of Pak Balam. Pak Balam always associates all these events with

supernatural, mystical things that are not rational. even though faced with situations that require rational action.

In the HH novel, negative traits are also found that lead to a corrupt mentality, although not in the form of material but more towards moral corruption reflected in Wak Katok and Wak Hitam, who do not hesitate to betray their friends for personal gain. By manipulating the situation for their own benefit, that is one reflection of the corrupt mentality criticized by Lubis.

Another appearance found in the HH text is the existence of indiscipline which is also part of the six traits criticized by Lubis in the Cultural Manifesto. Lack of Discipline and Impatience are seen in the character of Buyung, who acts rashly without thinking carefully. This attitude reflects Mochtar Lubis' criticism of a society that is less calculating in acting and often acts based on momentary emotions.

From the description above, it appears that the relationship between literary works in the form of the novel Harimau! Harimau! by Mochtar Lubis and the Cultural Manifesto entitled "Indonesian Man" turns out to have a close and strong relationship, besides because the two works come from the same person. Pragmatically, the purpose of writing the HH novel is to convey good criticism through a literary work in this case a novel. Criticism through HH is certainly a self-evaluation of the Indonesian nation so that it does not become what is said. In the author's observation, what is written both in the form of a Cultural Manifesto and in the form of literary media, namely novels. Basically, what is conveyed by Lubis as a reverse message is the existence of hope contained in the novel. The character who fights against injustice shows the potential of "Indonesian Man" to change and improve himself. This functions as a message to the reader to reflect on themselves and try to be better.

D. CONCLUSION

From the results of the identification of the character of "Indonesian Man" in the cultural speech in relation to the characters in the novel Harimau! Harimau! by Mochtar Lubis, it reveals how the characters in the HH novel are not only influenced by their personal traits, but also by social pressures, power hierarchies, and cultural conditions that shape their behavior. This novel depicts a portrait of "Indonesian Man" who is criticized by Lubis as a product of social conditions full of corruption, fear, and personal interests. In the HH novel, it reveals so many negative sides of "Indonesian Man" through its characters, who must face fear, greed, and survival instincts in extreme situations. The nature that is born from these characters is not from an empty space, but is triggered by internal aspects originating from the individual, as well as external aspects such as unhealthy socio-political behavior at that time.

Mochtar Lubis skillfully describes the good and bad of each of his characters. The HH novel shows the existence of characters that represent the moral ugliness of "Indonesian Man" which he criticized in his cultural manifesto. Through the stressful situation in the forest, negative traits such as egoism, feudalism, dishonesty, and superstition emerge to the surface, underlining the message that only humans who are able to control their bad traits can survive with dignity. The traits of Indonesian humans are basically a warning for the Indonesian people not to become such humans, meaning that the message is reversed.

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DESIGN OF PERSONALIZED LEARNING STRATEGY BLENDED LEARNING SCHEME ON LITERATURE LEARNING IN THE DIGITAL ERA

Andi Sukri Syamsuri[1], Ishaq[2]
Universitas Islam Negeri Alauddin Makasar[1], Universitas Muhammadiyah Makassar[2]
Email:sukri.syamsuri@uin-alauddin.ac.id[1];
ishaqmadeamin@unismuh.ac.id[2];

Abstract: *The rapid development of technology has influenced the world of education, that the current education system with a pedagogical and andragogical approach is no longer sufficient to serve the literary learning system in the digital era. There needs to be another approach through learning design that is able to integrate the use of technology to improve personalized learning. Focus of the research is testing the strategic effectiveness of the personalized learning blended learning scheme that was developed. Research method used begun with the development of a discrete learning strategy through a blended learning scheme of the flipped learning type, as well as learning resources and media on the LMS and other learning device documents. Results of the study indicate that the design of the personalized learning strategy of the blended learning scheme is very feasible to be applied in learning, the level of effectiveness of the impact of the personalized learning strategy of the blended learning scheme is in the effective category, and there is a correlation between student skills in personalizing learning, such as skills in exploring learning resources and media, skills in collaborating in various forms of learning activities, creating assignments with learning outcomes in literature learning courses.*

Keywords: personalized learning; blended learning; flipped learning; and literature learning.

A. INTRODUCTION

Along with the rapid development of information and communication technology, the concept of learning space has also undergone an interesting evolution. In the past, learning space was identical to a static physical class, but now it has transformed into a more flexible, interactive learning environment without space and time limits. The digital revolution has brought various innovations, especially in the world of education, which have changed the way educators manage learning and the way students process their learning. The use of digital technology is not just a tool, but has become an integral part of the learning process, forming a more personal, collaborative, and student-centered learning space.(Sepulveda, 2021).

One of the most significant impacts of the digital revolution is the emergence of the concept of personalized learning. By utilizing technology, every student can now have a learning experience that is tailored to their individual learning style, interests, and pace.(OECD, 2019)

(UNESCO, 2021). Research on the application of personalized learning is beginning to be recognized as a major trend for changing the modern education system and the rapid integration of technology in the educational environment.(Zhang, Basham, & Yang, 2020).

One form of technology integration in a personalized learning environment is learning resources and media packaged in an LMS platform. An adaptive online learning platform can provide recommendations for relevant learning materials based on student assessment results.(Lestari & Kurnia, 2023). In addition, technology also allows students to organize their own learning schedules and choose the learning activities that are most interesting to them.(Putro, et al., 2023).

The results of other research conducted by Farisia(2021)personalized learning helps and facilitates teachers to connect instructions with learning needs and facilitates students with various learning resources. Traditional learning into personalized learning has provided space and learning resources that are difficult to obtain into easy and abundant learning resources(Zhou, Zhang, Zhang, & Min, 2021).

Personalized learning with the assistance of learning technology, it can be adapted as a form of effective learning to develop 21st century skills, namely 4C (Critical Thinking, Collaboration, Communication, and Creativity)(Acedo & Hughes, 2014) (Mishra & Mehta, 2017). By using modern technology in personalized learning, teachers can obtain student performance data and detect students' interests and weaknesses more quickly.(Pilley, 2016). Shemshack and Spector(2020)said that personalized learning can help meet individual needs and goals and technology integration can play an important role.(Shemshack & Spector, 2020).

The implementation of personalized learning, although promising, still faces a number of challenges that need to be overcome, especially in instructional design as a systematic process in designing student learning experiences.(Dick & Carey, 1996) (Merrill, 2002). Although there are many resources/studies on personalized learning, the lack of a generally agreed-upon learning term may be a barrier to the advancement of research on personalized learning.(Shemshack & Spector, 2020). The increasing number of online learning platforms and the expansion of freely accessible learning channels in large numbers also make it difficult for people to find the learning resources they want from search results.(Q. Shi, 2018).

Therefore, the focus of this study is how the effectiveness of the results of the personalized learning strategy design through the blended learning scheme of the flipped learning type in literature learning in the digital era. The emphasis on personalized learning strategies aims to present a systematic learning design by combining various forms of literary learning resources developed using artificial intelligence applications and then assembled on the SPADA Unismuh Makassar learning management system (LMS) on the learning achievements of students in literature learning courses.

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B. METHODS

1. Research Design

This type of research was development research. In developing a personalized learning strategy, the stages of the ASSURE model are applied.(Smaldino, Lowther, Russell, & Mims, 2018). At the analyze learners stage, student analysis was carried out, at the state standards and objectives stage, learning outcomes for literature courses are determined, at the select strategies, methods, media, and materials stage, in this section, personalized learning strategies were determined with the support of learning resources and media developed with applications *artificial intelligence*.

The utilize technology stage was the stage of assembling various forms of learning resources and learning media on the SPADA Unismuh Makassar learning management system (LMS) and was arranged in such a way as to facilitate personalized learning. The required learner participation stage where students participate in learning activities with a blended learning scheme of the flipped learning type (independent learning on the LMS and continued with face-to-face). The evaluate and revise stage by evaluating the learning process and student learning outcomes, as well as revising the strategies, technologies, and media used.

2. Subjects and Data Collection Methods

The research subjects in the development of the personalized learning strategy design of the flipped learning scheme with LMS were lecturers within the scope of Unismuh Makassar who were considered to have competence related to learning strategies as well as media and learning technology. Meanwhile, the subjects of this trial were all 60 students, who were divided into experimental and control classes, in the experimental group the personalized learning strategy treatment of the flipped learning scheme was applied and the control group with the personalized learning strategy of the face-to-face scheme. The methods used in collecting data were questionnaires and test questions. The questionnaire method was used to collect data from lecturers in the form of validation results regarding the design of the personalized learning strategy of the blended learning scheme of the flipped learning type. The learning outcome test method was used to collect data in the form of student learning outcomes after participating in learning with the personalized learning strategy of the flipped learning scheme of the flipped learning type assisted by the SPADA Unismuh Makassar LMS.

3. Research Instruments

The instruments used in collecting data are learning outcome of instruments and questionnaire sheets. The questionnaire instrument grid is presented in Table 1.

Table 1. Research questionnaire instrument grid

Type of Instrument	Aspect
Aspects of personalized learning strategies	1. Learning design 2. Learning structure 3. Preparation for learning 4. Learning process 5. Learning assessment 6. Closing of learning
Learning resource aspects on the LMS SPADA Unismuh Makassar	1. Course identity 2. Introduction to the course 3. Teaching material topics 4. Learning resources and media for the initial activity phase 5. Learning resources and media for the learning activity phase 6. Evaluation phase
Aspects of learning device documents	1. Lesson plan sheet 2. Personalized learning skills worksheets (exploration, collaboration, and creation skills) 3. Personalized learning assessment rubric document

4. Technique of Data analysis

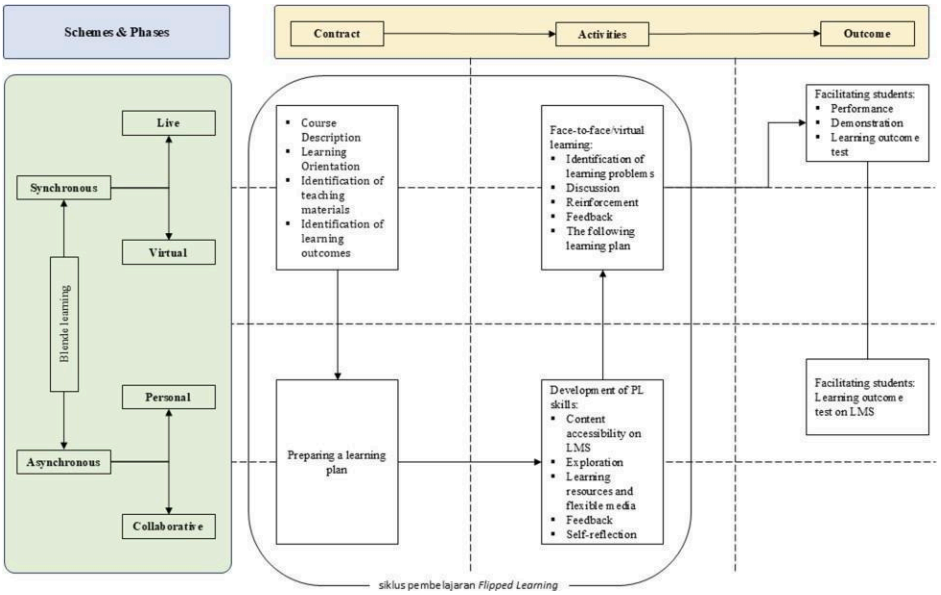
The techniques used to analyze the data were quantitative analysis and inferential statistics. Quantitative analysis was used to analyze the scores given by the lecturer's opinion, while inferential statistical analysis was used to analyze the effectiveness of personalized learning strategies through the flipped learning scheme. The research data were analyzed using the SPSS application, namely: analysis of differences in pretest and posttest scores to determine the level of correlation through the paired sample t-test and the level of effectiveness of the learning strategy used on learning outcomes with the N Gain Score test, as well as correlation analysis between personalized learning skill scores and posttest scores.

C. RESULTS AND DISCUSSION

1. Results

a. Design of personalized learning strategy for blended learning scheme

The results of the personalized learning strategy design for the blended learning scheme are shown in Figure 1 below.



Picture1. Strategy design*personalized learning, a flipped learning type blended learning scheme*

In the learning contract phase, it is implemented through a synchronous scheme, either directly face-to-face or online by reviewing the learning plan, such as course descriptions, learning orientations, identification of teaching materials, and identification of learning outcomes in literature learning courses. In asynchronous activities, students develop themselves through learning plan preparation activities that encourage students to develop personalized learning skills, the results of the student's learning plan were then consulted with the lecturer.

In the learning activities phase, students with an asynchronous scheme, both independently and collaboratively, develop personalized learning skills through the LMS SPADA Unismuh Makassar. In this phase, students access various forms of learning resources and media that had been packaged in the form of microlearning, explore other learning resources, and other learning activities. While in the synchronous scheme, both face-to-face and virtual, it was focused on strengthening teaching materials by educators based on the obstacles encountered by students.

In the learning outcome phase, students were facilitated to demonstrate the learning achievements they had achieved in the form of work, demonstrations or learning outcome tests that took place with a synchronous or asynchronous scheme via the LMS SPADA Unismuh Makassar.

The results of the analysis of lecturers' responses to the design of personalized learning strategies for the blended learning scheme, flipped learning type, learning resources and media on the LMS SPADA Unismuh

Makassar, and learning support devices are shown in Table 2 below.

Table 2. Results of the assessment of personalized learning strategy design and learning tools

Assessment Aspects	Mark	Category
1. Aspects of personalized learning strategy in blended learning scheme	0.88	High
2. Aspects of learning resources and media on the LMS SPADA Unismuh Makassar	0.93	High
3. Document aspects of personalized learning devices	0.91	High

Expert assessment of learning devices in the form of personalized learning strategy design of blended learning scheme, learning resource devices and media on LMS SPADA Unismuh Makassar, and other learning device documents in general have values of 00.88, 0.93, and 0.91 respectively with a high category. Thus, the results of the development of learning devices supporting the implementation of personalized learning blended learning scheme are worthy of being implemented in student learning in literature learning courses.

b. Analysis of the effectiveness of the personalized learning strategy of the blended learning scheme, flipped learning type

1) Correlation analysis of pretest and posttest

The results of the correlation analysis of the pretest and posttest in the experimental group and control group are shown in Table 3.

Table 3. Results of the correlation analysis of the pretest and posttest

Paired Samples Correlations				
		N	Correlation	Sig.
Pair 1	Pretest & Posttest Scores (PL-BL)	30	0.900	0.000
Pair 2	Pretest & Posttest Scores (PL-TM)	30	0.903	0.000

Based on table 3 above, it can be interpreted that the first interpretation of the correlation level shows a probability value (Sig.) of 0.00 between the pretest and posttest values in both the personalized learning strategy with a blended learning scheme and the personalized learning strategy with a regular face-to-face scheme, which can be concluded that the pretest and posttest values have a positive correlation with a very strong category in the two strategies used. The second interpretation, the probability value (Sig.) in both strategies shows 0.00, which can be concluded that the two strategies used have an influence on the learning achievement of the course. Paired sample T test analysis The results of the analysis of the differences in the influence of each strategy used using pretest and posttest values are shown in Table 4.

Table 4. Results of the analysis of differences in influence according to the

strategy used

Paired Samples Test						
Paired Differences						
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference Lower	Upper
Pair 1	*Pretest*PL-BL – Posttest PL-BL	-45,507	11,580	2.103	-48,130	-40,289
Pair 2	*Pretest*PL – Posttest PL	-32,952	11.206	2.613	-36,709	-29,485

Table 4 above can be interpreted that the difference in the average value obtained by the group with the personalized learning strategy and blended learning scheme was 45.51, while the group with the personalized learning scheme and face-to-face was 32.95.

2) N Gain score

The results of the analysis of the difference in effectiveness with the N-Gain Score analysis test obtained the N Gain Percent value to see the level of effectiveness of the impact of the learning strategy used on the learning outcomes of the course, shown in Table 5.

Table 5. N-Gain Score Percentage of effectiveness of learning strategies on learning outcomes

M-Estimators		
	Personalized learning	
N_Gain_Percent	PL-BL	56.1579
	PL-TM	46.5924

Based on Table 5, the percentage N-Gain score can be interpreted as the level of effectiveness of the blended learning scheme personalized learning strategy on increasing learning achievement by 56.16% or can be interpreted as effective, while with the face-to-face scheme personalized learning strategy on increasing learning achievement by 45.60% which is interpreted as a fairly effective category in increasing learning achievement of the course.

3) Correlation analysis of personalized learning skills with learning outcomes

The correlation analysis of the closeness of the relationship between the value of students' skills in personalizing learning and learning outcomes in the course is presented in Table 6. Table 6. Summary of correlation analysis

Correlations		
		Learning Outcomes
Exploration Skills	Pearson Correlation	.819**
	Sig. (2-tailed)	.000
Collaboration Skills	Pearson Correlation	.911**
	Sig. (2-tailed)	.000
Creative skills	Pearson Correlation	.909**
	Sig. (2-tailed)	.000
**. Correlation is significant at the 0.01 level (2-tailed).		

Based on Table 6 of the results of the correlation analysis above, it can be interpreted that students' ability to personalize learning in the form of developing skills to explore learning resources and media, skills to collaborate in various forms of learning activities, and skills to create tasks in the form of outputs has a probability value of 0.00 with each coefficient value above 0.800. Based on the results of the interpretation of the correlation between the value of learners' ability to develop personalized learning skills with the learning outcomes of the course in general, it is correlated with a positive correlation direction, which means that the higher the value of independent learning skills, the value of learning outcomes in the literature learning course also increases.

2. Discussion

The results of the study show that the design of a personalized learning strategy with a blended learning scheme of the flipped learning type provides effectiveness in learning outcomes in the literature learning course in the Indonesian Language and Literature Education study program at Unismuh Makassar, this result is certainly the impact of implementing strategies, utilizing learning resources and media, and learning device documents that support students in personalized learning.

On the one hand, the data shows that autonomy has increased with the implementation of this teaching methodology. On the other hand, students' satisfaction, enjoyment, and intrinsic motivation have increased based on the interaction with gamification and flipped learning. Finally, by all dimensions, it seems that academic performance has increased, although not significantly.(Robles, Cabrera, González, & Belmonte, 2020)

a. *Personalized learning* blended learning scheme

*Personalized learning*is a continuation of pedagogical practices and andragogical practices as a result of the availability of abundant learning resources and technological support, thus giving rise to a blended learning scheme. Research packaged in flipped classroom learning, that flipped classroom learning models offer promising possibilities to facilitate the movement of learners from learning characterized by pedagogy and andragogy to personalized learning.(Rebecca & Maura, 2017). Andragogy can be considered as an innovative pedagogy that gives learners autonomy

to regulate their learning and reduces the portion of educators in the classroom, the more autonomy is given, the more personal learning becomes.(Amiruddin, Nurlaela, Hasim, & Setialaksana, 2022). Through personalized learning, the blended learning scheme with learning resources provided via the LMS increases active participation of students, research conducted by Arnesen et al.(2019)In the group of teachers, it was found that attitudes were more positive and confident when they learned and experienced personalized learning, they felt they had tools that they could use to personalize their future classes. In addition, the learning design with a blended learning scheme was able to develop additional competencies such as skills related to technology, design, problem solving, and facilitation. The teachers found that personalized learning elements could be implemented without technology, but recommended the integration of technology to implement personalized learning effectively and the online component of blended learning increased teachers' sense of community and helped facilitate collaborative and interdisciplinary work.(Azukas, 2019)

b. Support for learning resources and media in personalized learning

*Personalized learning*is a learning approach that is tailored to the needs, interests, and learning styles of individual students. In this context, learning resources and media packaged in the LMS SPADA Unismuh Makassar play a very crucial role in achieving the goals of personalization. Fathurrahman, et al.(2022)in his research that the design of a learning content personalization system through LMS can be accepted well by as many as 82.67% of students in three aspects, namely appearance, users, and system interaction. Putri, et al.(2015)The use of personalized learning resources must pay attention to the needs of students, especially in terms of personalization, social, openness, ubiquity, information filtering, and ease of use.

Considering learner profiles can help in improving the learning experience and performance of learners in personalized learning through LMS. This kind of personalization can help in improving the overall quality of learning and enhance learner performance and satisfaction through the variety of objects available in LMS.(Imran, Belghis-Zadeh, & Chan, 2016)

c. Improve learning skills personalized learning

The results of the study show that learning skills, such as exploration skills, collaboration skills, and creation skills have a positive relationship to learning objectives. This shows that the personalized learning strategy through the blended learning scheme is a bridge for student knowledge. Personalized learning is not just about providing knowledge, but also gaining other benefits such as experience to improve skills and creativity in learning so that a more effective learning space is created.(Sulaiman, Hussin, & Kamal, 2021).

The e-learning system is a learning space that is presented to complement and support the shortcomings of the learning process in the

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classroom and includes developing creative thinking skills for students.(Songkram, 2015). This is attempted to be connected to an online support system through e-learning facilities that can help train students' creative thinking skills in finding and connecting various learning material information (Serevina & Meyputri, 2020). The results of an identical study conducted by Marliyanti(2023)that there is a positive and significant influence of digital literacy, self-efficacy, and personalized learning on learning outcomes. Through a personalized learning environment that is in demand and increases students' self-efficacy, the conclusion is that there is a positive correlation between a learning environment that supports computer skills and students' self-efficacy and has an impact on learning success.(Moos & Azevedo, 2017).

D. CONCLUSION

The results of the study indicate that the design of the personalized learning strategy of the blended learning scheme is very feasible to be applied in learning, the level of effectiveness of the impact of the personalized learning strategy of the blended learning scheme is in the effective category, and the application of the personalized learning strategy of the flipped learning type blended learning scheme is able to improve students' exploration skills, collaboration skills, and task creation skills. These three personalized learning skills also have a positive correlation with the learning achievement of the literature learning course.

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FRANKLY MY DEAR, I DO GIVE A DAMN!: FANFICTION OF NOVEL GONE WITH THE WIND IN DIGITAL PLATFORM

(JUJUR SAYANG, SAYA SANGAT PEDULI!: FIKSI PENGGEMAR NOVEL GONE WITH THE WIND DALAM MEDIA DIGITAL)

Rasiah[1], Uniawati[2], Arman3, Fina Amalia Masri[4], Halijah Koso[5], Mariani[6], Ela Martisa[7]

[134567]English Literature Study Program, Faculty of Humanities, Universitas Halu Oleo, Kendari
[2]Kantor Bahasa Sulawesi Tenggara

Email: rasiahfib@uho.ac.id; uniawati.0481@gmail.com; armanralph@gmail.com; finaamaliamasri@gmail.com; halijakoso@gmail.com; marianihalim@gmail.com; ela.martisa@uho.ac.id

***Abstract**: Fiction has been regarded as requiring imaginative responses on the part of the audiences or readers. This study provides an overview on fanfiction of novel "Gone with the Wind" for pleasure by fans or fandom, based on an existing digital media property, fanfiction website. The novel's fanfiction is a digital platform built by its fans community as imaginary responds to reflect their emotional engagement with the original work. The enduring-iconic quote that uttered by Rhett Butler, main male character in the novel: "Frankly my dear, I don't give a damn", when Scarlett, main female character, broke his heart, has been a clue for readers to respond by reversing the quote: "Frankly my dear, I do give a damn!". This study tries to elaborate the respond of fandom of "Gone with the Wind" that archived in fanfiction.com. This study used Stuart Hall's encoding and decoding reception to understand the the readers' respons phenomenon in the fanfiction. By combining reception of fandom and digital textual analysis, this study expected to generate a semantic meaningful representation of the fan fiction that evoke a more comprehensive understanding of "Gone with the Wind" Fan fiction dealing with the readers' emotional engagement and their imagination towards the idea in the original work.*

***Keywords:** digital literature, fanfiction, fandom writers, gone with the wind, reception.*

A. INTRODUCTION

This paper is intended to provide an overview of Gone with the Wind's fanfiction as the readers' response in digital platform. The existence of fandom has been made "Gone with the Wind" eternal by transcending the progress of time. Thousands of online writings have been recorded that rewritting the story of "Gone with the Wind" with various versions and topics spread across the site https://www.fanfiction.net/book/Gone-with-the-Wind/. Fanfiction has colored the popularity of "Gone with the Wind" in the digital age.

"Gone with the Wind" (hereinafter abbreviated as GWTW) has produced a prolific discussion in both academic and artistic fields. There is a large number of

books devoted to GWTW from very different perpectives—the writing the novel, the filming of the movie, Mitchell's biography, TV series, Mitchell's relationship, the historical accuracy, the language of the novel from discourse analysis, the psychology appproach, Gone with the Wind's fan and the merchandising (Galisteo, 2011) as well as politic of parody (Rasiah, 2023). Galisteo (2011) revelaed that GWTW has been an American cultural symbol that been popular in Japan, Russia, and post-World War II Europe, among other places and times.

The novel has been responded in all various segments; the authorized sequels "Scarlett" by Alexandra Ripley (2003) and "Rhett Butler's People" (2003) by Donald McCaig; the unauthorized parody, "The Wind Done Gone" (2001) by Alice Randall, and the numerous fanfiction pieces uploaded online. The question apperared then, how and why has the saga of "Gone with the Wind" kept such a tenacious hold on American national imagination for almost three quarters of a century? Haskell (2010) argued that the story of the novel takes on different shades of meaning according to the age and eye of the beholder. She explored how it has kept its edge because of Mitchell's ambivalence about Scarlett and because of the complex racial and sexual attitudes embedded in a story that at one time or another has offended almost everyone. Disckey (2014), on the other hand, argued that the novel and the movie have melded with the broader forces of Southern history, Southern mythology, and marketing to become, and remain, a cultural phenomenon. From the previous discussions, it could be seen that there is no any elaboration of GWTW fanfiction as a multifaceted story. The fanfiction of GWTW has been provided any kind of of modes of literary production and showing the power of fandom in making the novel exist through the ages and platform.

This study focused the analysis on the existence of GWTW's fanfiction out of negative side of what so—called imitation or plagiarism that all taking advantages of it for their own profit. GWTW's Fanfiction is fan-created stories based on a previously existing, original work of novel (and film) GWTW. For the clarity, the novel is termed as canon to refer to the original novel which GWTW fancfiction story is grounded, and term 'fan's story' to refer to a single fan authored story. It seems that, although fans' stories are based on the original canonical work GWTW and feature characters from it, fans altered and reinterpreted the canon; changing its setting, playing out an alternative ending, adding an original character, exploring a minor character more deeply or modifying the relationships between

characters (Barnes, 2015; Milli & Bamman, 2016; Watiningrum, Amri & Payogo, 2023). It also involve continuing the story, exploring "what if" possibilities, filling in gaps or backstories, or reinventing characters in completely different locations or relationships (Fathallah, 2020). The Jargon that promoted in the fanfiction stories is “frankly my dear, I do give a damn!”. It is like a reversal word uttered by Rhett Butler, the main male character in the end of the canon GWTW story line. If Rhett Butler in the canonical work said: ‘Frankly my dear, I don’t give a damn’, to express his ignorance to Scarlet-his wife-for some reasons, then “frankly my dear, I do give a damn!” is a jargon to represent the fans’ attention to GWTW’story, especially on Rhett Butler and Scarlett O’Hara’s love story and relationship, and for sure other issues either, such as; politics, myth, history, gender, and cultural phenomena .

Fanfiction first became popular in the 1940s (Milli & Bamman, 2016; Watiningrum, Amri & Payogo, 2023) as the reactions to science fiction pulp publications. Pulp publication predominantly created by women who had been barred from more professional writing responsibilities by their male counterparts (Jenkins, 2007). It crosses and integrates all genres, as well as many other writing types. Traditionally, fanfiction form appeared as Fanzine books, and then transformed into the digital world with the advent of the internet in 1983 (Adi, 2024). The existence of the internet has transformed the tradition of verbal communication from print media to online platforms. Fandom-based fanfiction spaces offer a unique opportunity for fans to come together and interact with people who share their interests (Moore, 2023). Fandoms exist for practically every type of media, person, or group.

Fandom members were on the internet almost as soon as became public (Jenkins 2007). Sites devoted entirely to hosting these works have sprung up all over the internet. Some are generic, while others concentrate on certain fandoms or interests. The shift to internet-based environments has resulted in both an increase in production and new preservation methods. Expanding on this concept, Fathallah (2019) asserted that born-digital media is the writing form that is expanding the fastest globally. Even websites like Live Journal, FanFiction.net, and Archive of Our Own (AO3) are devoted exclusively to written fanworks. The Organization for Transformative Works (OTW), a nonprofit organization, founded and manages AO3, which is entirely dependent on contributions and hundreds of volunteers (Moore, 2023). Fanfiction offers feedback on a text while also making its own corrections

and developments, which traditional literary fiction cannot do.

The purpose of this study is to describe the fanfiction of GWTW appeared as a response of fandom writers in web-based platform. The fandom writers were identified through the type of the responses; and figured out fans' interpretations of the canonical text of the novel GWTW in their fans' stories. The basis theory used in this study is reception theory that emphasizes how each reader receives or interprets a literary work in order to get meaning from it. Reception and/or reader response theory gained popularity in Germany and the United States in the 1960s and 1970s. Among the most significant early pioneers of the school were Hans Robert Jauss, Wolfgang Iser, Stanley Fish, and Norman Holland. It's also believed that Louise Rosenblatt was the original founder of this school of criticism that demonstrated in the book "Literature as Exploration" and in an essay titled 'Towards a Transactional Theory of Reading'.

Stuart Hall in his book 'Encoding and Decoding in the Television Discourse' (1973) expanded the theory with a communication model: decoding and encoding. It is a type of textual analysis where the audience's 'opposition' and 'negotiation' are highlighted. This suggests that an audience understands a 'text'—a book, a movie, or any other creative work—in light of their own cultural background and life experiences rather than merely absorbing it passively. Essentially, the meaning of a text is not inherent in the text itself, but rather is generated in the interaction between the text and the reader.

This study traced the responses of the fans that enable us to generate the meaning of fan's stories and its own corrections or developments, which in traditional the canon was unexplored. He, Li, Tavsel, and Zhou (2021) stated the online virtual worlds facilitate the various, usually 'ideal' ways in which fans exhibit themselves. The development of the online identity through performance, validation, and research then has an impact on the 'real' self. Interactions between fans are essential to the fandom and cannot be completely isolated.

B. METHOD

This study applied a descriptive-qualitative method. Although there is a wide range of approaches that fall under the umbrella of qualitative research methods these days, a widely accepted definition, all of these techniques use meaning-based data analysis instead of statistical approaches and linguistic data instead of numerical data. So, this study used qualitative and and elaborated through a descriptive approach. It uses language and words in nalyzing and describing data.

The source of the study is GWTW fanfiction that archived fans' stories in https://www.fanfiction.net/book/Gone-with-the-Wind/ since the year 2000 up to present. Several stories selected purposedly based on time, gender and issues in fansfiction. Meanwhile, the canon GWTW is used as secondary data to generate the meaning and significance of fanfiction. Data collected through reading, note-taking, identifying and cataloging. Data then analyzed used descriptive qualitative and centered on the fandom's reaction to the book "Gone with the Wind"; specifically, it examines how they shape their stories to reflect their "ideal" viewpoint in the canonical dilemma.

C. FINDING AND DISCUSSION

1. The Fandom Responses

Fandom in this study refers to a community of GWTW fans who have gradually emerged on the Internet (Pearson, 2010; Drozdova & Petrov, 2011). In general, the definition of fandom is a subculture consisting of a group of fans characterized by feelings of empathy and friendship towards others who share the same interests. It comes from English word, meaning a community of hardcore fans. So, the term fandom and fans will be used interchangeable in this paper.

The fandom of GWTW has been created a community emerged on internet with more diverse web. However, this study focused on studying its fandom from fanfiction web. Since its inception, the fanfiction has demonstrated qualities consistent with its origins in online public opinion warfare. It has a distinct class, a strict organizational structure, a powerful self-motivating force, and a reckless aggressiveness at any costs (He, Li, Tavsel, & Zhou, 2021). As a result, the fans stories are once regarded as an outlier in mainstream culture, and fans stories

issue construction has been an issue that deserves attention and study.

The virtual spaces of the internet to present a variety of, usually _ideal,‘ ways. A fan's interactions with other fans are forced upon them as members of a fandom and cannot be completely isolated. They use a strong link to the canonical material to demonstrate their expertise and love. The GWTW fandom writers expressed a profound affection for the original work, which inspired them to delve into and enlarge upon its world with an attention to detail and zeal characteristic of true fandom. Additionally, they have a deep comprehension of the characters, situations, and themes, which enables them to explore nuances and subtleties that might be missed by casual readers.

The typical responses of the fandom on GWTW is the commentaries of the fan about the canon and then followed the main story. Comments are including an expression of opinios or offering of explanation about an event or situation and critical notes as well. There are various expression which found in fandoms‘ commentaries; about their love to GWTW, and mostly expressed: ―Gone with the Wind‖ is my favourite book since I was high school/ was seventeen, twelve‖. The

responds also added their personal connection with the story, like: _I can't get over the ending, this is mere speculation about life, chance and what may follow, and I wanted to explore this idea‖. Parrish (Steenhuyse, 2011) argued that fan communities readers are encouraged to leave comments about the fan fiction they read. These responds lead to the personalization of storytelling character focus and emotional resonance. They chose to explore less prominent characters or delve deeper into the one character backgrounds and motivations of main characters, offering fresh perspectives and emotional depth. They created stories that resonated on a personal level, reflecting their own experiences, emotions, or responses to the original work. In addition, Fandom writers often engage with their audience directly, receiving immediate feedback and participating in discussions that influence their writing. They frequently collaborate with other fans, participate in challenges or writing prompts, and contribute to a shared creative space. Table 1 displays the fandom selected responses towards the canon GWTW.

Table 1. The Fandom responses toward ‘deal’ way, online identity, and their

enthusiasm in creating fan stories of canon GWTW

Fan Identities	Commentaries
Marilyn1000. Joined from september 2019 and written 52 stories for “Gone with the Wind”.	I write from the book. Once I have written from the movie, but only once. If you have not read the book, don't read my work. The book and the movie are similar, BUT they are not the same. Rhett Butler is a much better man in the movie than he ever dreamed about being in the book! There are so many items in “Gone with the Wind” that are vague and ambiguous. In the last chapter Rhett and Scarlett find out how old each other is. I find that hard to believe. That after knowing each other for twelve years they didn't know how old each other was. Furthermore, none of the characters celebrated Christmas or birthdays except for Ashley's Christmas leave. Rhett's and Belle's relationship is another mystery. I know a lot of people think Belle loved Rhett. To me there is no proof of that. I know a lot of people believe that Rhett's ward is Belle's son. Again, no proof of that. I know a lot of people believe that the ward is Rhett's bastard son, and the mother is Belle. Again, no proof of either of those idea. The other thing that Mitchell did was throw characters into the mix and never talk about them again. Belle's son, Rhett's ward, and Dilcey and Pork's son. For the most part I ignore all of these items and treat them a red herrings. I think the biggest tragedy of “Gone with the Wind” is that Margaret Mitchell wrote the last chapter long before she wrote any other chapters. Ergo she forced the ending into a place it might not necessarily have gone if she had let it flow naturally. There are so many times that Rhett and Scarlett do not behave as a normal person would behave because MM was forcing them to this particular ending.
polinka22malinka Joined August 2023 and has written 7 stories for “Gone with the Wind”.	Gone with the Wind is my favourite book since high school and I can't get over the ending. So this site has been a salvation:) Usually, I am a grateful reader, but I tried to write the first work and suddenly I liked it!I am usually open to dialogue, I like to read your reviews and thoughts, and I respond to messages.I often give my thoughts before the chapter, in the form of short prefaces. My stories always have a happy end, because I'm a hopeless romantic who grew up on films of Nancy Meyers and Nora Ephron
Misscyn Joined september 2022 and has written 7 stories for	The day after I posted Chapter 44, my 82-year-old father was killed in an automobile accident. We weren't close - I only knew him through letters, and then only on and off for the last 18 years of his life, but it still threw me for a loop. He was quite a character, a lot like

"Gone with the Wind"	RB in many ways. A professional gambler, a well-known raconteur, lived on what remained of his family's antebellum property for most of his life, and loved the ladies. I will tell you all more about him sometime in the future.
Mrs.Gable1 joined since 2012 and has written 1 story for "Gone with the Wind"	This is the story of the formation of Scarlett and Rhett's relationship. The story will take us to Tara after the war. But... Scarlett did not marry Charles Hamilton, and perhaps her feelings for Ashley will not be so indestructible, but will Rhett find out about it? Rated "M" for some chapters. In this chapter, I used part of Scarlet and Ashley dialogue in Tara..I don't like the scene between them but it is neccesary for the plot.
Faiseuse d'Histoires Joined february 2015 and has written 11 stories for "Gone with the Wind"	This had been an idea that had been trottin in my mind for a long time that of Rhett meeting and becoming Scarlet's friend much earlier. And I wanted to explore this idea. Let s be clear, there Is no appology for pedofilia in this story. At the beginning, Scarlet is 7 and Rhett is not certainly going to lust after a child.
Lucillevici Joined Sept, 2021 And has written 6 stories for "Gone with the Wind".	When Scarlett awakens, she expects to face another dismal day of siege in Atlanta, but instead finds herself in Charleston in 1847, when the notorious Captain Butler was neither a notorious person nor a captain. She feels something she once dared never to speak as she starts to wonder about their obviously connected fates.
Delia Lavender Joined 2008 and has written 22 stories for "Gone with the Wind", and Cthulhu Mythos.	This is my first Gone with the Wind fanfiction. This is mere speculation about life, chance and what may follow. Many characters are mentioned.
BlancheScarlett Joined 2020 and has written 2 stories for "Gone with the Wind".	Have been addicted to "Gone with the Wind" since I was 11 years old... which means a long time ago and started writing GWTW fanfictions in my head! For more than two years now, I have started writing my first fanfiction. It is so thrilling to be able to decide if Rhett will be sad in one chapter, happy in the second one, and desperate in the third one! The joy of building oneself a story! You can learn more about me and the Boutique Robillard on my blog, Raconteuse d'histoires, Historical romance- Each chapter is illustrated with pictures and videos matching the topic. For instance, pictures of Magnolias' Mansion, La Mode Duncan house, the real hours in Charleston on the Battery, , youtube videos of the Civil War music from Duncan's reception, together with the actor who has inspired "my" Duncan Vayton!

The table displayed the responses toward the canon GWTW as the

background of theory crative freedom in creating their stories about GWTW. It seems that fandom writers are not bound by the constraints of canon. They have the freedom to experiment with 'what if' scenarios, alternative endings, and crossovers with other fictional universes. This freedom often leads to innovative storytelling techniques, creative plot twists, and unique character interpretations that might not fit within the original work's framework.

2. The Interpretation of Canon GWTW in Fandoms' Stories

The idea of a contradiction, a void, or a break in a text that arises from the way certain passages of it align with the overall discourse in different ways typically serves as the basis for interpretation. The end of ―Gone with the Wind‖ novel has inspired the emergence of a plethora of fanfiction stories. They interpreted and constructed new stories to explore different ―what if‖ scenarios and expand from the original story. The portrait of an ordinary fan author cannot be described in detail, due to the lack of unified methodlogy for fan audience research (Barnes 2015). However, this paper adhere to a general portrait of fan writers based on the global fandom.

As aforeexplained, fandom writers of GWTW used their stories to explore contemporary issues or personal beliefs, offering commentary through the lens of familiar characters and settings. As the result, they brought exploration of diverse themes and representation as well as flexibility in style and format as the expansion of the canonical events, character focused-story, alternative histories or 'what if'.

One of the fan; *polinka22malinka* has written wrote 7 stories for GWTW. The first title is _Another Deal‖. It is imagined Rhett had that 300 dollars to paythe taxes and is willing to make a deal with the woman (Scarlett) he loves. No Frank Kennedy. She focus on the plot of Rhett refused Scarlett when she visited him in the jail for borrowing 300 dollars to pay Tara taxes. In the canon GWTW, Rhett refused to give Scarlett for amount of money. As the result, Scarlett went to Frank Kennedy demanded for money and she married him. Polinka22malingka, contruct the story to build a romance scene of Scarlett and Rhett, avoiding conflict to figure out they are the best couple that ever exist. Moreover, *polinka22 malinka*, also expanded the story by imagining that Scarlett gives Rhett the divorce he asked for. The question she offered: What paths will they take to find

happiness? Polinka22malinka intended to show the maturity of Scarlett. She does not make an impulsive decisions or may be she just exhausted by the difficult events for the last few years. Here, polinka22malinka does not generate a new characters. She just expanded the different path to make Rhett and Scarlett are forever in love and romantics.

Some versions, such as ‘Half a Step to,‘ assume that the awkward, terrible talk between Rhett and Scarlett did not occur on the stairs. However, words carry power and injure people, halfway to happiness or divorce in the story ‘Imagine playing with me‘. "Everything is a stage, and everyone is just a player," is the catchphrase that Rhett Butler famously lived by with Scarlett. And even after leaving, he kept playing his favorite part—‘I don't love Scarlett‘—after feeling a little better. Two months after the book closes, the action picks up when Scarlett travels to Charleston. Just imagine that terrible chat about separate bedrooms that didn‘t go as planned for Scarlett and Rhett.

There is also narrative structure of fanfiction stories of GWTW crossovers involved integration elements from different sources, which created complex and inventive plotlines. This approach often requires a balance between maintaining the integrity of the ‘Gone with the Wind’ characters while seamlessly incorporating elements from the other universe. Marilyn1000 is one of the fans who has written 52 stories for GWTW. She wrote ‘Bones Rhett and Scarlett Style’ (2024)**.** This is a ‘what if‘ story, imagining if Rhett was a forensic anthropologist and Scarlett was an FBI agent. It is loosely based on the television show Bones. However, this is not a really cross over, since temperance Brennan and Seeley Booth are not included in the story. Likeways, ‘a Friend in Need is a Friend Indeed’ Marylyn100 created a character, Derek Butler, Rhett‘s descendant who is going back in time to help his marriage. Derek does not exist in GWTW canon. To live a happy life himself, he must do everything in his power to assist Rhett in saving their marriage. Another stories also showed the similar pattern, like in the ‘Parent Trap’. The fan writer loosens the scene the baby Bonny death by bringing idea Scarlett does not have a miscarriage. The baby ends up being twins. The timeline therefore Bonnie is dead when the twins are born. Rhett takes one of the twins and runs away.

Fanfiction authors appear to have removed the majority of GWTW‘s components in favor of merely using the essentials when building an alternative

universe. Galisteo (2011) noted a number of items that fan writers had negotiated with the canon of GWTW, such as the historical backdrop of the Civil War and Reconstruction and the scene involving Rhett and Scarlett. They genuinely care about one another despite their differences, and circumstances, issues, and challenges—especially Ashley—occur to force them to communicate their actual emotions. Fanfiction characters often express their emotions honestly, something that readers may already be aware of or speculate about, but which GWTW protagonists generally keep to themselves. As a result, fanfiction authors behave as literary ventriloquists, giving hitherto unheard of characters a voice.

The opposition that appeared in the fanfiction is some fanfiction explores plotline that never occurred in the canon GWTW but which could more or less smoothly be added into the novel. The stories for the most part do not challenge the statusquo or Mitchell chronolgy –they just mean to add 'missing scene' in the original. For example, in 'the first encounter' Rhett is introduced to baby Ella; 'keeping the moon' recounts what happened when Rhett went to Belle after having been kicked out from Scarlett bedroom. Marylin1000 pinned up Rhett's and Belle's relationship is another mystery. She knew a lot of people think Belle loved Rhett, but she clarified this issue in her fanfiction that there is no proof of that Belle loved Rhett. Likewise, a lot of people believe that Rhett's ward is Belle's son, again, no proof of that. The fan know a lot of people believe that the ward is Rhett's bastard son, and the mother is Belle. Again, no proof of either of those idea. Rhett and Scarlett have a snowball fight when Scarlett pregnant during which she realizes that Rhett loves her and decides to forget Ashley. Marylin1000 stated the other thing that Mitchell did was throw characters into the mix and never talk about them again. Belle's son, Rhett's ward, and Dilcey and Pork's son.

Mrs.Gable1 (2012) wrote the formation of Scarlett and Rhett's relationship. The story takesplace to Tara after the war. But..., Scarlett did not marry Charles Hamilton, and perhaps her feelings for Ashley will not be so indestructible. However, Rhett knew nothing about it. BlancheScarlett (2021) focused her writing on three years after Scarlett and Rhett divorce. Scarlett becomes the head of 'The Boutique Robillard' and becomes the muse of the young and handsome fashion king Duncan Vayton, Charlestonian citizen like Rhett. Rhett will have a hard time winning back Scarlett's love from this perfect

Prince Charming. Blance opens her story by repeating the Rhett last words to Scarlett: I don‘t give a damn!, the hard sentence buzzing in Scarlett‘s head.

Anandi (2023) in her story ’Scarlett‘s Tomorrow’ directed Scarlett is determined to win Rhett's heart. Some fan fiction focuses on the inner lives or side stories of specific characters. Fiveby10eighty3 in her writing ‘Daughter of Scandal’ (2022) focused her story on Scarlett‘s daughter Cat (Katie) after Scarlett, Rhett, and Cat had left Ballyhara. What kind of girl had she become? How did she interact with her parents? Would she fall in love? This story plotted character-driven, focusing on personal growth of Cat, Scarlett daughter backstory in Ireland, as Geral O‘Hara‘s origin. It followed a more linear progression within the framework of the original plot but with a closer focus on character development.

Most of the fanfiction dwell on Rhett and Scarlett’s marital bliss, which is, for those Gone with the Wind’s readers who particularly enjoy the romance between the protagonist couple. Steenhuyse (2011) revealed that fanfiction writers root for a romantic relationship ussually between two of the main protagonists. They tend to focus on moments which relate to this relationship rather than other elements.Several scholars have emphasized that fan writers are no slaves to their source text. For example, in Textual Poachers, Jenkins (Steenhuyse, 2011) characterizes fan writing as an act of poaching (wild hunter) and fans as readers who appropriate popular texts and reread them in a fashion that serves different interests‘. These stories place the characters in a modern or alternate setting, reimagining their lives in contemporary times or different cultural contexts. It seems that the structure involves recontextualizing the original characters and conflicts. It included a complete overhaul of the setting while maintaining core aspects of the characters‘ personalities and relationships.

D. CONCLUSION

We may draw the conclusion of this study that fanfiction of the novel GWTW on digital platform has provided a space to stereghten the eternal life of the canon and a space for readers to be creative. The existence of fandom and activities of reading, writing, and review have been promoting a new way of reception. It highlights how crucial it is for the reader to comprehend, make sense of, and find pleasure in a work. They consider each reader as a person, taking into

account their place in various groups based on gender, nationality, ethnicity, religion, class, age, and other factors, as well as their response to a work of literature. This study highlights the diversity of people‘s reading experiences and responses to the canon GWTW has given the color of the reception. Through the introduction of new narrators or alternate character perspectives, fanfiction altered the narrative‘s point of view. The genuine nature of a character's emotions or the consequences of particular choices were among the other topics or concerns they tackled that were left unclear in the canon of GWTW. We may say, fanfiction based on GWTW attempts to provide readers the emotional satisfaction or closure they may have felt was lacking from the original tale. Finally, the existence of fanfiction and fandom writers is vital in digital literature since they continuously evaluate the actions taken by characters and how deeply they understand the emotions and relationships between characters will influence the fans‘ attachment to those characters.

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THE CREATIVE PROCESS OF *DALANG CENK BLONK* (PUPPETEERS) IN THE DIGITAL ERA: A Framing Analysis

I Made Budiasa[1] Ni Wayan Aryani[2]
[1,2]Research Center of Manuscript, Literature, and Oral Tradition (PR MLTL)
National Research and Innovation Agency (BRIN)
Email: imad019@brin.go.id; niwa007@brin.go.id

Abstract: Since the emergence of Dalang Cenk Blonk (I Wayan Nardayana) in 1992 in shadow puppet shows in Balinese society, the enthusiasm of the people watching shadow puppets is clearly visible. The reason is that Dalang Cenk Blonk carry out the "cultural industry" of wayang by innovating in performances. However, after the Covid-19 pandemic, almost all performing arts in Bali were sluggish and artists' activities stopped, which also affected Dalang Cenk Blonk's artistic activities. In filling the void, his creative idea emerged, namely through digital technology the plays that had been performed in the period 1995-2019 were made into creative content (YouTube) so that artistic activities continued to run well. For his creativity, this research aims to analyze the creative process of Dalang Cenk Blonk in the digital era. Data were taken from 13 transcriptions of Cenk Blonk puppet show collected by I Made Budiasa and 28 series of YouTube. Data collection was carried out using library and observation methods with note-taking techniques, while in the analysis framing theory (positivism and constructivism paradigms with a focus on revealing cultural realities, uncovering problems comprehensively and holistically in the creative process of Dalang Cenk Blonk. The results of the discussion show that the creative process carried out by Dalang Cenk Blonk has the mission of (1) overhauling the tradition of Balinese shadow puppet shows, (2) packaging creative space so that the role of puppeteers for dulce et utile is carried out, (3) shadow puppet shows have a special place in society, and (4) collaboration with other performing arts can produce product innovation and the spirit of progress.

Keywords: performance, Dalang Cenk Blonk, creative process, digital

A. INTRODUCTION

Shadow puppets (*wayang kulit*) is a traditional performing art which has a deep meaning for archipelago (Nusantara) culture in general and Balinese culture in particular. As a part of culture, *wayang kulit* is a traditional art form that combines the representation of leather sculptures with epic narratives from Hindu mythology, especially the Ramayana and Mahabharata and its role is quite dominant, it not only fills the religious space (*wali*), but also as an entertainment art (*balih-balihan*).

The presence of puppeteer I Wayan Nardayana, better known as Dalang Cenk Blonk, played an important role in the art of Balinese shadow puppetry. He not only overhauled the traditional puppet performance (the form of the stage, lighting, *pakeliran*, *gamelan, tatikesan*, sound system, puppet posture, and the presence of *gerong* (sinden) and *juru tandak*, but also dialogues that are packed with language rhetoric, *banyol* (hilarious style), and aesthetics and have deep meaning. His artistic mission is clear, namely that his performances are (a) guidance (philosophy must be conveyed), (b) order (ethics and rules), (c) spectacle (can entertain), and (d) demands (able to keep up with the times).

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His work as a puppeteer began on April 11, 1992 by establishing a studio called *Wayang Gita Loka* (the song of nature). Thanks to his diligence in renewing the art of puppetry, the rhetoric of his language and his talents (*taksu*) every performance is packed with audiences. The main characteristic as a "differentiator" from other puppet shows in Bali, the puppet show performed by I Wayan Nardayana is able to entertain the public through the dialogues of the pawn (*punakawan)* characters, such as *Tualem*, *Merdah, Sangut, Delem*, and the favorite character of *Cenk Blonk* (an abbreviation of *Nang Klenceng* and *Nang Eblong*). Due to the success and frequent performances in Bali over five years, in 1997 *Wayang Gita Loka* was changed to *Wayang Cenk Blonk*. It was inspired by a remark made by an audience member during a performance in Banjar Jumpayah, Mengwi Village, Badung Regency who said "now we are performing Wayang Cenk Blonk" (Suaka and I Made Budiasa, 2024).

Picture 1.



Dock. AR: Cenk Blonk as the icon of I Wayan Nardayana's puppet show

The plays (roles) performed by *Dalang Cenk Blonk* have been recorded by two recording companies in Bali totaling thirteen recordings, namely *Diah Ratna Takeshi, Kumbakarna Lina* (Bali Record Production, Denpasar), *Diah Gagarmayang, Ludra Murti, Katundung Ngada, Sutha Amerih Bapa, Suryawati Ilang, Tebu Sala, Gatutkaca Anggugah, Kala Nila Ludraka, Lata Mahosadhi, Bimanyu Makrangkeng*, and *Titi Banda Punggel* (produced by Aneka Records, Tabanan) (Budiasa, 2011; 2020). The presence of *Dalang Cenk Blonk* by developing creativity in performance and utilizing technology, gave birth to product innovation. As a result, people are eager to watch, become idols, and increase the popularity and accessibility of puppets for the supporting community.

When the public's excitement grew to watch Wayang Cenk Blonk, a natural phenomenon came, namely the Covid-19 pandemic which devastated the economy. As a result, all art activities in Bali could not be carried out, the community's economy plummeted, and the "taksu" of Wayang Cenk Blonk ended. People could no longer afford to perform Wayang Cenk Blonk at a cost of around 20-25 million. This situation made his activities as a puppeteer artist stagnate and his life that relied on the results of puppeteering was lost. However, his philosophy of life is that performance is the breath of life and puppetry supports the family, so he finally switched jobs through on YouTube channel. Through the creativity of uploading fragments of dialog between the pawn characters on YouTube, his income and demands as an artist can run smoothly.

Observing Dalang Cenk Blonk's endless creativity, this research raises "The Creativity Process of Dalang Cenk Blonk in the Digital Era: A Framing Analysis". The analysis is an initial study centered on several players that have been transcribed and fragments of dialogue between the pawn characters uploaded on the YouTube channel. The analysis focused on the context of Dalang Cenk Blonk's creative process, both in performances supported by transcription data or uploaded data on your YouTube channel. The theory used to dissect the problem is the framing theory that refers to Schufele on the

process of media construction and use, the delivery of news by the audience, the attitude of the audience's perspective, and the packaged response from the audience so that there is a tendency for mass media to repeat packaged news and the cultural reality of Cenk Blonk's performing arts which leads to the formation of the meaning and image of puppeteers in society(McQuail, 2000; Wija, 2013). By following the view of framing theory, mass media can develop certain frames in describing the creative process of Dalang Cenk Blonk, the source of the news of the production, and interpreting socio-cultural realities and can be utilized to examine the roles that influence the production process.

Some previous studies that discuss Dalang Cenk Blonk in the creative process in wayang performance art, including (1) I Nyoman Suwija (2007) entitled "Social Criticism Discourse of Balinese Innovative Wayang Kulit" (Wacana Kritik Sosial Wayang Kulit Inovatif Bali), the study emphasizes social criticism and the creative process carried out by three puppeteers (Ketut Nuada, Made Sidia, and Wayan Nardayana). (2) I Wayan Nardayana (2010). "Cenk Blonk Wayang Kulit Gaya Baru" (Cenk Blonk Wayang Kulit Gaya Baru), the study emphasizes the innovations that have been made in the performance, (3) I Made Budiasa et al. (2011) 'Oral Discourse in Traditional Performances (*Wayang Kulit, Topeng,* and *Arja*) as an Agent of Balinese Cultural Survival', the core of the study is the transformation of local wisdom in *wayang, topeng,* and *arja* and the meaning behind the phrases of Cenk Blonk shadow puppet. (4) I Made Budiasa (2015). "I Wayan Nardayana's Wayang Performance: A Model of Creative Industry in the Art World". The emphasis of the study, namely the creative industry model and the impact of the creative industry and productivity. (5) Ni Putu Winanti (2015) entitled "Cenk Blonk Dalang Inovatif" *Cenk Blonk Dalang Inovatif (Membuka Tabir di Balik Kesuksesan Dalang Cenk Blonk)*, the study emphasizes the innovation process between traditional and modern and the supporting elements as an innovative puppeteer, (6) I Nyoman Suaka dan I Made Budiasa (2024) article entitled "*Puppet Show as Popular Culture in Bali: The Revitalization of Puppet Performing Arts through the Rhetoric Originality of Wayang Cenk Blonk",* discusses the rhetoric of language, the style of performance carries modern elements so that many other puppeteers imitate it, and the character Cenk Blonk as a performance icon.

Based on the problems and studies conducted previously, this study emphasizes the creative process of Dalang Cenk Blonk in shadow puppet performance art and the creativity of puppeteers in the digital era with the limitation of snippets of dialog in YouTube channels. This is done to contribute of efforts to explore and reveal the creative process offered by Dalang Cenk Blonk so that it has a bargaining position in society and respect for "active bearers of tradition" (Sydow cited in Hutomo, 1993).

B. Methode

The research data sources are 13 transcriptions of players that have been performed by Dalang Cenk Blonk, namely *Diah Ratna Takeshi, Kumbakarna Lina* (Bali Record Production, Denpasar), *Diah Gagarmayang, Ludra Murti, Katundung Ngada, Sutha Amerih Bapa, Suryawati Ilang, Tebu Sala, Gatutkaca Anggugah, Kala Nila Ludraka, Lata Mahosadhi, Bimanyu Makrangkeng*, and *Titi Banda Punggel* (produced by Aneka Records, Tabanan) (Budiasa, 1995 and 2011). Meanwhile, to see the creative process of Cenk Blonk puppeteers in the digital era, 28 splinter titles on YouTube collected by the writing team was taken in 2024. Data collection was conducted using the library method with note-taking techniques on 13 players, while recording, transcription, and note-taking techniques were carried out of 28 splinter plays on YouTube. The data was analyzed using the critical analysis method with interpretative techniques and the important parts according to the object of study were given quotations and translations. The 28 selected player fragments show that they are taken from 13 players performed by the Cenk Blonk puppeteers. The theory used to analyze

creative of puppeteers in the digital era is framing theory which refers to Schufele's four interconnected parts, namely (a) the process of media construction and use, (b) the process of news delivery by the audience, (c) the attitude of the audience's perspective, and (d) the packaged response from the audience so that there is a tendency for mass media to repeat the packaged news (McQuail, 2000; Wija, 2013). Furthermore, Wija stated that there are three domains that can be seen from the application of framing theory in constructing the cultural reality of the Cenk Blonk performance art which leads to the formation of the meaning and image of the puppeteer in society, namely (1) the selection of cultural words (symbols), (2) framing cultural events, and (3) providing space and time for a cultural event (Wija, 2013). The process of applying framing theory in the digital era to Wayang Cenk Blonk's players is shown in the following table.

Table 1. Snippets of Players on YouTube

NO	TITLES	SERIS	ACCOUNT/WEBSITE	DURATION Menit/Sec
1	Lata Mahosadhi	01	Tjok Kana https://www.youtube.com/watch?v=R3PnbdBE7Lo	58,02
2	Sutha Amerih Bapa	2	Bali Kelen (https://www.youtube.com/watch?v=MDaLfZZ--Q0)	1.06.43
3	Hidup Perlu Empugan	108	Cenk Blonk https://www.youtube.com/watch?v=iU2-59K9w6c	11.57
4	Mati Amah Gaya	60	Cenk Blonk https://www.youtube.com/watch?v=t9eBjGsUIsw	12. 06
5	*The Best* Banyolan Cenk Blonk	4	Aneka Records https://www.youtube.com/watch?v=M0uZ9KWArJY	59,02
6	*The Best* Banyolan Cenk Blonk	3	Aneka Records https://www.youtube.com/watch?v=PUrgapwq9do&t=708s	1.08,07
7	Wayang Cenk Blonk Subtitle Bahasa 2013 "Tentang Patung"		Komang AKG (https://www.youtube.com/watch?v=9E4tyUpYbxc)	9.32
8	Taksu Pregina "Pak Agus Bos Hotel"		Bali Tours Guide https://www.youtube.com/watch?v=2_85uoFocA	8.10
9	Obat Kuat Lengis Buaya		Cenk Blonk yuotube.com/whatch?v=IRUS6wpN_I&t=71s	27.34
10	Full Lucu Wayang Kulit Cenk Blonk 2015		Musik Bali https://www.youtube.com/watch?v=3V5c23whEDQ	1.01,36
11	Anoman Ke Suargan (03)		Winwinmoron https://www.youtube.com/watch?v=6w7d2YkuYMI	25,26
12	Lelucun 2 (Cenk Blonk)		Tjok Kana https://www.youtube.com/watch?v=e6xZu1lAxcU	9.56
13	Versi Wayang Cenk Blonk Terlucu-Jatayu Chanel		Pencinta Layang Bali https://www.youtube.com/watch?v=9xT5BeQe6iE	1.26,52
14	"Wayang Cenk Blonk Macan Gersang"		Taksu Pregina https://www.youtube.com/shorts/NRcVNRELXMw	1
15	Tebu Sala 2 Wayang Cenk Blok Full Video		Emmy Sahara https://www.youtube.com/watch?v=GGYwdVA-I5A&t=2061s	49.30
16	"Wayang Cenk Blonk"		Taksu Pregina	1.09

	Nyen Ulang Tahun?"		https://www.youtube.com/shorts/1 avjF1buwk	
17	Sound Viral Sangut Magending "Cenk Blonk Ludra Murti"		PutuganendrAdiputra Yuou Tube.com/short/In7Ci0zQ0es	2
18	Pokoknya Goyangin Aja	128	Cenk Blonk https://www.youtube.com/watch?v=EKmNZ8du3oI	13.48
19	Wayang Cenk Blonk Terbaru (3 Mei 2015) Banjar Anyar Kerobokan Bali) Widharto "Bima ka Suargan"		Theo https://www.youtube.com/watch?v	1.23,38
20	Wayang Cenk Blonk Kumbarkarna Lina (Part 1)		Cenk Blonk https://www.youtube.com/watch?v=HwvKJMEL5zs	35.01
21	Kumpulan Wayang Lucu Cenk Blonk "Kak Angkuk"		Musik Bali https://www.youtube.com/watch?v=q7YVHPjmjis	9.28
22	Setubandha Punggel 02 Lawakan Delem Sangut		Bali-Bali https://www.youtube.com/watch?v=u54p_vq-oPA	18.24
23	Wayang Cenk Blonk-Katundung Ngada 02 (22 Maret 2013)		Winwinmoron https://www.youtube.com/watch?v=hkvvd5VkLJ8	59.57
24	Wayang Cenk Blonk- Katundung Ngada 03		Winwinmoron https://www.youtube.com/watch?v=bxaaKmNb498	59.48
25	Cengblonk vs Sangut Delem		Musik Bali https://www.youtube.com/watch?v=Qe5rAAVlhSg	8.09
26	Gamelan Yuganada "Wayang Cenk Blonk Suryawati Ilang"		Tontonan https://www.youtube.com/watch?v=67nPf1ge2Q	9.30
27	Wayang Ceng Blong Terbaru Potongon Video Lucu Full Mekedekan Part 3		Mahenboy https://www.youtube.com/watch?v=0CUMeXylSn4&t=979s	1.05,08
28	Wayang Cenk Blonk Lucu		Ajeg Bali https://www.youtube.com/watch?v=YlMRJgSHjVg&t=260s	11.38
29	"Wayang Cenk Blonk Lucu, Ngae Bungker Kedek Ngakak"		New Bali Tongsale https://www.youtube.com/watch?v=Fya1VKVbDJ4	34.04

C. DISCUSSION

The Creative Process of Dalang Cenk Blonk

Dalang Cenk Blonk, originally named I Wayan Nardayana, was born to I Ketut Tuwuh and Ni Wayan Locer, on July 5, 1966 in Banjar Batan Nyuh Kelod, Belayu Village, Marga District, Tabanan Regency, Bali Province. As the first of two siblings, he was raised in a village environment. His younger brother, I Made Susantha, is a Balinese-style carving businessman.

I Wayan Nardayana went to formal elementary education in Batannyuh Village, Marga District, Tabanan Regency in 1974 and graduated in 1980. Continued to junior high school, in Marga District, starting in 1981 and graduated in 1983, then continued to high school in 1983 and graduated in 1986. After graduating from high school, I Wayan Nardayana did not go to college immediately, he pursued the puppetry by learning himself from the puppeteers around him. In 1995 he married Sagung Putri Puspadi (a dance artist from Jero Pangkung, Banjar Wani, Tabanan) and have two daughters, the first named Ni Putu Ayu Bintang Sruthi and the second is Ni Made Damar Sari Dewi.

The presence of I Wayan Nardayana as a famous puppeteer in Balinese society is a long process. Since childhood, he has been practicing becoming a puppeteer by using cardboard paper as puppets, lights from paint cans, curtains from cloth, and *gamelan* from *tingklik*. As an adult, based on his own experience of watching shadow puppets that were often abandoned by the audience, he was diligent in learning autodidactically, observing performances by puppeteers known in Bali, such as Dalang Ida Bagus Putu Mithaba (learning how to play the characters of Nang Kimun and Semangat), Dalang I Made Jagra (learning to play the characters Delem and Sangut), Dalang Tantri and I Wayan Wija (learning how to play animal characters), Dalang I Made Sidja (*tatikesan* and philosophies), and Dalang I Dewa Made Rai Mesi (about jokes). After successfully becoming a puppeteer, he did not stop deepening his knowledge of puppetry, namely in 2004-2007 passing a college degree (S1) at the ISI Denpasar majoring in puppetry. Then, in 2007 he also continued his studies at the postgraduate level (S-2) at the Institut Hindu Dharma Negeri (IHDN) Denpasar in Brahma Widya study program and passed his studies in 2009 (Budiasa, 2020).

As a shadow puppet artist, he is one of the most prolific puppeteers in the Balinese shadow puppet performing arts. In the wayang culture, to quote Sydow, this type of puppeteer is called an active bearer of traditions 'a person who plays a puppet *(wayang),* tells a story, and sings a song in a performance' or 'a person who actively carries cultural heritage / an important person because in addition to being a 'gatekeeper' of culture, he is also a cultural developer' (Hutomo, 1993).

The efforts made by Dalang Cenk Blonk to make shadow puppet performance art have a place in the hearts of its supporters, is to overhaul the established rules in traditional shadow puppet performances. The overhaul that was carried out, starting from the stage layout, lighting, *pakeliran, gamelan, pasiat*, sound system, puppet posture, and the presence of *gerong* (sinden), *juru tandak*, dialogues that were packaged with language rhetoric, *banyol* style without losing the ethics and aesthetics of the show. Dalang Cek Blonk's persistence in making his performance art accepted in the community is based on his strong mission in art, namely:

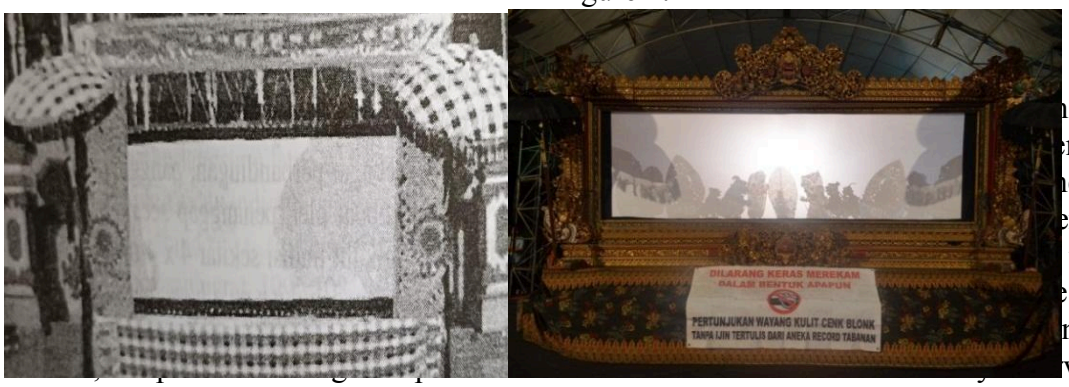
(1) making the shadow puppet art as a guide so that it has a "special" place in society. This effort is inseparable from the fact that every performance must convey guidance (philosophy) of life, the art can educate, and disseminate knowledge,
(2) the shadow puppet show is not only a *babali* art (ceremonial accompaniment), but also a ***balih-balihan*** (spectacle) art that is able to entertain, benefit, and reform the bad situation in society,
(3) given the importance of puppets in Balinese life, artists should base their art on ***tananan*** (logic, ethics, and aesthetics). Thus, puppets performances will be able to become one of the characteristics of Balinese identity, as the guardians and supporters of Balinese culture in particular and national culture in general, and
(4) in the digital era, shadow puppet shows should fulfill the demands, which can be enjoyed by both the young and the old, and the arts should follow the times.

These four pillars are firmly held by Dalang Cenk Blonk in his art so that he has an important position and differentiation from previous Balinese puppet artists. The innovations he made at first received a lot of attention, both from fellow puppeteer artists and the supporting community. However, gradually the collaboration of traditional and modern art has finally been accepted by the supporting community. The creativity of Dalang Cenk Blonk can be described as follow.

First, Dalang Cenk Bonk's thirteen performances show a larger and grander stage layout than other traditional Balinese puppet shows, its shown in the following picture.

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Figure 2.



with a size
nt, modern,
e stage is a
rformances
that is used
stage used
nd majestic
vings.

Second, to adapt to the wider stage and curtain, Dalang Cenk Blonk made a new breakthrough in lighting during the performance. His breakthrough was to replace the *blencong* (a large lamp with a *tukelan* thread wick and coconut oil as fuel that is placed behind the curtain for lighting during performances) with electric lights. While following the development of Dalang Cenk Blonk's performances, 34 times watching live, the main lighting during the performance uses electric lights, but there are also small *blencong* lamps placed on top of electric ball grafts. In addition to the use of electric lights with a voltage of 5000 watts, flashlights and various colorful lights are also used to create certain effects.

Figure 3



Dok Bds: The use of *blencong* lamps in traditional shadow puppet performances

The third, *gamelan* is a traditional Balinese musical instrument for accompany performances. In traditional Balinese shadow puppet shows, the types of *gamelan* used are *gamelan gender, gamelan batel*, and *gamelan gambuh* (Bandem and Sedana, 1993; Nardayana, 2009). The *gamelan* accompanying the Cenk Blonk puppet show is the creation of *Semar Pagulingan* with the *Pamungkah, Tulang Lindung, Semarandana,* and *Tatayogan gending* and the new creation *Jejer gendings* with 32 musicians.

Semar Pagulingan is one of 26 *gamelan* types have different patterns of arrangement, sound color, song form, instrument function, and repertoire. The *gamelan* consists of melodic

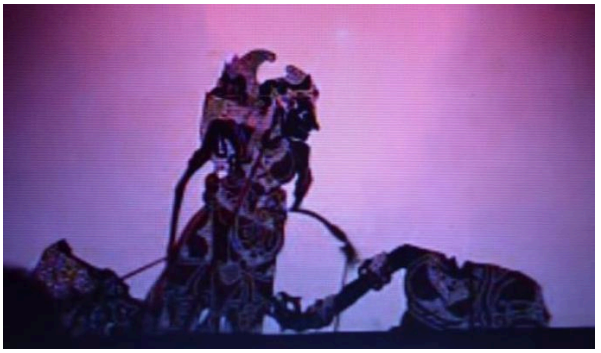
instruments such as a pair of *gender rambat*, a pair of *gender barangan*, two pairs of *pemade*, two pairs of *kantil*, a pair of *jublag*, two *suling*, and a *rebab*. The rhythmic instruments are a pair of *kendang krumpungan*, a *kajar*, a *sepancer genta-orag*, and a *sepangkon rincik*; the *matra*-regulating instruments are a pair of *jegongan*, a *kempul*, a *klenang* and a pair of *gumamak*. (https://id.wikipedia.org/wiki/Semar_pagulingan).

The fourth, *tatikesan* is a puppet dance movement played by the puppeteer behind the *kelir* and is one of the most important components in Balinese shadow puppet performances. According to I Wayan Nartha, the word *tatikesan* gives instructions on how to move and determine the action or attitude of the puppet on the *kelir* (Nardayana, 2009). *Tatikesan* or motion (the art of acting) in shadow puppet shows is one of the components that contains ethics and aesthetics, giving certain meanings, symbols, signs, both motion in figuration, such as the shape of fingers, hands, and mouth, as well as motion created by the puppeteer according to *tetuek*/speech and dialogue.

The *tatikesan* seen in the Cenk Blonk puppet show is a mirror of the movements of human life, animals, and plants. There are types of motion that can be sorted into two types, namely (1) pure motion, usually used in (a) forces and wars, (b) walking, seen during *panangkilan*, (c) flying, usually for characters who can fly, (d) laughing, done when happy and (2) meaningful motion, is a symbolic motion of an expression, seen in the opening scene (*kayonan*, *alas arum*, *rebong*, and *papeson)* (Nardayana, 2009).

A special attention to the movements of Cenk Blonk puppet characters as a differentiator from traditional Balinese puppet movements is the *pasiat* (war) scene. Cenk Blonk puppeteers can play the characters during the war, when the character is displayed the neck of the weapon looks broken, as shown below.

Figure 4.



Doc. Bds.: Gatutkaca's war scene with a giant
(in the play GatutkacaAnggugah)

The fifth, the sound system is an electronic device used in the Cenk Blonk puppet show to amplify and organize the sound so that it can be heard clearly by the audience in a large room. The main components used (the author's initial notes) include speakers, amplifiers, mixers, sound sources (microphones, music players), cables, equalizers and crossovers and other supporting devices. The operation of the equipment is done by a specialized person who knows the role and the story.

The sixth, puppet posture. The hard work done by Dalang Cenk Blonk is also shown in the posture of the puppets so that they are balanced with the curtain so that the puppet characters can be seen more clearly. In three plays, *Diah Gagarmayang, Diah Ratna Takeshi*, and *Ludra Murti*, the posture of the puppet characters still looks rather small, while the other plays have bigger puppet characters including the *kayonan*.

Figure 5.



Dock. Bds: I Wayan Nardayana performs creative animal movements
(the puppet's posture has grown)

Seventh, *gerong* (sinden) and juru tandak. The presence of *gerong* or sinden/*waranggana* (Javanese language) in Dalang Cenk Blonk's performances is a creativity in Balinese shadow puppet shows. *Gerong* plays the role of developing songs when the show starts (*pategak*), *guneman* (chat), *panangkilan* (trial), *rebong* (romantic scene), *mesem* (sad scene), change of scene, and the end of the show. There is also the presence of *juru tandak* 'a male person who chants a song, giving the meaning of a song that accompanies and explains the flow of the puppeteer's dialog at a particular moment'. Usually, it is chanted at the turn of the act and during the lift. His role is to give a more festive atmosphere and improve the quality of the performance.

Based on the description before, it shows that the performance style carries modern elements by utilizing skills, creativity, technology, and talent as well as a sharp foresight about the future of shadow puppet performance art so that it occupies a special position among the younger generation. The creative process carried out by Dalang Cenk Blonk is a cultural fact, the attitude of the artist as a person who actively carries the cultural heritage tradition, and imitation of the establishment of other *wayang* performances. It is undeniable that the style he performs shows the cross-culture of Javanese puppetry, starting from the appearance of the stage, lighting, *tatikesan* (special *pasiat*) and *gerong* copied from the style of the Centre Javanese puppet show. The strong foundation built by Dalang Cenk Blonk in the art of Balinese shadow puppetry, eventually he was classified as an innovative puppeteer and later had a major influence on other puppeteers, such as I Kutut Muada (Joblar), I Wayan Tunjung, I Ketut Kodi, I Dewa Wicaksana, and I Made Apel.

Creativity in Oral Literature

The oral culture of works that feature quite several characters, such as the Ramayana and Mahabharata stories. Likewise, the creation of Cenk Blonk puppet plays, such as *Kumbakarna Lina, Diah Gagarmayang, Ludra Murti, Katundung Ngada, Sutha Amerih Bapa, Suryawati Ilang, Titi Banda Punggel* (Ramayana source) and *Diah Ratna Takeshi, Tebu Sala, Gatutkaca Anggugah, Kala Nila Ludraka, Lata Mahosadhi, Bimanyu Makrangkeng* (cited in Mahabharata source) also feature several characters.

The presence of Dalang Cenk Blonk's works is a *carangan* story, which can provide a style and color to the literary treasures of the genre of folk prose and oral folklore. The plays are delivered orally, following the procedures that have been patterned in Balinese shadow puppet culture. The stories include of cosmology, genealogy, myth, legend, heroism, fairy tales, and rituals but are still framed by the main characters, such as the Ramayana and Mahabharata. *Dalang* in this position, not only knows how information is conveyed and accepted but more about how the oral culture is conditioned and can shape human behavior (cf. Sweeney dalam Suryadi, 1996; Sunarti, 2013).

The creation of the text (13 acts) by the puppeteer in the performance is not done by

remembering, but by memorization, which allows the puppeteer to improvise during the performance. The puppeteer is only bound to the pattern, but not to the smaller elements in the text. It can be noticed from the whole text (13 acts) that there was creativity in the creation of carangan stories (oral texts).

Blending Language to Strengthen Identity

There are three concepts that emphasize the Cenk Blonk puppet show, namely (a) the concept of purity, the puppeteer in pursuing his profession is based on the concept of *ngayah*, both for the community and God, which always involves ritual elements so that the power of God's holy light (*taksu*) resides; (b) the concept of truth, namely the value of truth presented through scenes that are built with considerations of good and bad and evil and honest; (c) the concept of balance, namely the concept of *rame* (noisy) and *sepi* (quite). The concept of *rame* is narrated by the presence of gamelan accompaniment during the performance that is pleasing to the ear, starting from the opening with *pategak* music, *kayonan* dance, *pangalangkara*, *angkat-angkatan*, and war. While the quiet concept is seen in the *paruman* (trial) scene (Dibia, 2004; Nardayana, 2009).

In the position of fulfilling the obligation to perform the three concepts mentioned above, Dalang Cenk Blonk is required to have a dual position, namely as a priest (running and leading the ceremony) and at the same time as an entertainer. In the position of entertaining, the puppeteer is required, not only to be fluent in playing puppets in front of the *kelir*, but to be able to deliver dialogues with a language (*antawacana*) that is fresh, joking, and has meaning so that *utameng lungguh* (identity) is imprinted.

The most important contribution of the literary text produced by Dalang Cenk Blonk's performance relating to societal issues is its ability to transform and immortalize everyday events as social interactions into literary events and fictional actors through the language medium. That is, the whole wealth of language, including the patterns and norms of the puppeteers, is used to build speech that is meaningful, interesting, and by convention approved and accepted in the supporting society.

To accomplish this purpose, Dalang Cenk Blonk performs using the Kawi-Bali language, which is a mix of Sanskrit, Javanese Kuna, Balinese, Balinese Tengahan, and Indonesian. Dalang Cenk Blonk's expertise can also be seen from his mastery of *tembang* and *antawacana*, which is the ability to adjust the voice to each puppet character. His mastery of vocal types, such as ginger, *gamongan*, turmeric, and *isen* (galangal) (Interview, 2011) or in Java compared with the voice types of mighty, *goro*, sweet, and melodious. The ginger voice is for the *Merdah* pawn character, the *gamongan* voice is for the *Delem* character, the turmeric voice is for the *Sangut* character, and the galangal voice is for the *Tualen* character. As for the *Nang Klenceng* and *Nang Eblong* characters are the combination of *gamongan* and *isen* sounds. The presence of characters with their characteristic voices and witty dialogues full of meaning can give the impression that the puppeteer Cenk Blonk fulfills *dulce et utile* (Horatius in Sareb Putra, 2024). Below are examples of language use in the script text.

(1) *Né mangkin dados tandang wecem pawecanan tata wedanan palungguh cokor I Ratu, tulya kadi kumuda tan pabanyu saksat tunjung kirangan toya, waluya pucuk kebejek jeg layu tata wedanan palungguh I Ratu, napi kirang pang kénkén biin napi tuna, nyén bani, nyén tempal to kal sumpet napi sungsutin*? (LTS:13)
Translation
Now the face of *I Ratu* looks gloomy, like a flower that does not get water, like a lotus that loses water, like a hibiscus flower that is squeezed, the face of I Ratu looks wilted, what is lacking, how else, those who oppose will be tackled, what makes sad?

(2) Lwir sekaring sami maurub abang tan hana wangi nika. Waluya punyan kepuh mentik di sétra gedé rob, mabunga barak makérab tetapi tidak punya wangi. Ado sing nak

paek, mawinan sing nak paek, bukan karena takut tetapi sing maguna (LGA:489). Translation
It is like a red flower that blooms but has no odor. It is like a rangdu tree growing in a graveyard, sturdy and lush, with red flowers, but no odor. The reason why people do not come near is not because they are afraid, but because there is no reason.

(3) *Kewala yan pilih adan rantenku awya manastapa, apan kaliyuga ikanang jagat tan hana luihing saking maha dana tan wak tan guna sura, pandita prasama angayap ri sang dana swara* (LKN: 761).
Translation
If my brother is pleased, do not be sad, because the universe has entered the *kaliyuga* era, money/materials have the highest place (everything) all advice is useless, even the priests are servants of the rich.

Creativity in the Digital Era

Nowadays, digital media has a usefull role in spreading local culture, including the Cenk Blonk shadow puppet show. In the process of preserving his performances so that they are maintained and not extinct, creativity and attractive promotional packaging are needed. As an innovative puppeteer in Bali, he has integrated the use of digital technology (Erandaru, 2013) in his creative process.

Two important things that can be seen in this digital era for the Cenk Blonk puppet show are the creativity of the puppeteers themselves and the recording company. First, through cooperation with the recording company, the puppeteer prepares himself (ready to record) for the performance. Secondly, the company does the recording and the recording is sold by the company in this case Bali Record Denpasar and Aneka Records Tabanan.

In an interview with Oka Swatanaya (2018), the recording system for 11 performances of Dalang Cenk Blonk was carried out through a broken contract system. This means that the puppeteer is paid Rp 50,000,000 for one recording. The results of recording using digital media, such as DVDs, VCDs, and CD cassettes become the patent of the company, and the puppeteers are not entitled to profit from the sales. Another condition is that the puppeteers can no longer perform *wayang* with the same title. This requirement also applies when working with the Bali Record Denpasar company. Therefore, Cenk Blonk puppeteers always innovate in their performances. In this case, there is a dichotomy: on the one hand, digital technology innovation can increase the popularity and accessibility of *wayang* performances throughout the world, on the other hand, there is a risk that performances that have been recorded cannot be performed again, losing traditional elements and cultural values of the deep-rooted *wayang* tradition. This dichotomy also appears in other art worlds that have been patterned after traditional philosophies with strong ties to traditional art. A fact criticized by Michele and Robert Root-Bernstein (2010) who commented that it is a common misconception for people to see art and technology as being at odds with each other (Erandaru, 2013).

The Cenk Blonk puppet show and recording collaboration came to a complete halt when the world was hit by Covid-19, which resulted in a diverse socio-economic crisis including employment, income, resilience to family shocks, and social protection. This situation was also felt by Dalang Cenk Blonk; there were no more people responding to puppet shows, which resulted in the puppeteer losing his job and income to support his family. In this condition, the puppeteer never stopped being creative as one of his life philosophies, namely making art as a demand (can be enjoyed by the wider community and art should keep up with the times). His breakthrough was to create YouTube content called Cenk Blonk content.

Dalang Cenk Blonk's YouTube content activity is not the first time he has downloaded his works, but many people have done it before him (see table 1). He participated in this activity as a demand of his creative spirit, family survival, and utilizing the situation. The steps he takes include forming a team with their respective tasks, such as cameramen, downloaders, and editors before downloading. It can be noted that if taking a scene that has been recorded by a company (Bali Rekcord and Aneka Record), for example, one must first ask permission because both companies hold patents. In the article (see table 2), five examples of Dalang Cenk Blonk content are offered, selected from the 28 content data sources. See table 2 below.

Table 2. Cenk Blonk's Puppet Show on YouTube Channel

Account	Title	Transcription Citations	Content
Cenk Blonk	*Mati Amah Gaya*	*Apo ya ngranang konslet, apo ulian irian timpal, apo amah leak?…*	The result of people experiencing mental illness is not because of other people's spirals, being eaten by leaks, but by excessive life pressure and lifestyle.
Cenk Blonk	*Hidup Perlu Empugan*	*Idup dadai petani sing ngelah gengsi, kan beda ken nak gede ken bos dan dipuji masyarakat…*	Living in society should have prestige caused by profession, wealth, and the environment
Cenk Blonk	*Obat Kuat Lengis Buaya*	*Nak muani cara jani di rurung ngaku teruna, yen jumahne cucune makacakan…*	The condition of the times is full of lies. Many men say she is still a virgin, but in fact she has had many children and grandchildren…
Cenk Blonk	*Pokoknya Goyangin Aja*	*Sial ja idup wakne Ngut, krana pengaruh tegak oton jenenga makada, uyak kala suung gen mamarti.*	Often people are complacent by the unlucky life caused by the aura of the birthday that *Kala Suung* was in power at that time.
Cenk Blonk	*Wayang Cenk Blonk Kumbarkarna Lina* (Part 1)	*Mesiat ajak bojoge, apo pelihne? Do wak barengan keto. Do ulian Sang Hyang Widhi ngejang bungut di kepala, mata di kepala, kuping di kepala pang enggalan transfortasi otak ajak bungute,,*	This life must use logic and ethics so that everything is full of consideration with logic based on a good mind so that the mouth does not speak incorrectly.

D. CONCLUTION

Dalang Cenk Blonk's idea to put his wayang kulit performances in a special place in society has actually been realized. From the author's records, who watched directly 34 times, the average attendance was between 800-1000 people. The audience also did not argue about the high wages of 18-25 million for each performance. In addition to the public, many campus intellectuals, researchers, and observers talk about, conduct studies, and upload on the YouTube channels of Dalang Cenk Blonk, even in Bali this puppeteer is categorized as an innovative puppet.

The success accomplished by Dalang Cenk Blonk cannot be separated from his creative process, not only in the performance of the stage, lighting, *gamelan, tatikesan*, the presence of *gerong* and *tandak*, but the use of conventional and formal language in traditional puppet shows is framed with current issues and presented in dialogues between the figures in a *banyol* style. The framing of the language in the action is still based on logic, ethics and aesthetics.

Dalang Cenk Blonk's vision and mission are clear, which includes (a) making the supporting community have intelligence, creativity, and expertise in the digital era so that

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they are not pressured by the times, (b) shadow puppet art still offers philosophy as guidance, order, entertainment, and demands, and (c) in facing global challenges, many ways can be done, for example pursuing work according to expertise, creatively offering work, and integrating the use of digital technology

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THE EFFECTIVENESS OF *GOOGLE SITE* MEDIA IN LEARNING TO WRITE POETRY FOR GRADE X STUDENTS

Haryadi
Universitas Muhammadiyah Palembang
umpharyadi@gmail.com

***Abstract**: The purpose of this study was to measure the effectiveness of using Google Site media as a learning medium in improving the ability to write poetry of class X students at SMA Muhammadiyah 1 Palembang. The research method used was a pseudo-experiment with a pre-test-final test design. The research sample was grade X students at SMA Muhammadiyah I Palembang. The results showed a significant improvement in students' writing ability after the application of Google Site media. This indicates that Google Site media can be an effective learning media to improve students' creativity and poetry writing skills. This is evidenced by the initial test results of a maximum value of 84, a minimum value of 41 with a distance of 43, and an average value of 60. After being treated with the application of Google Site media has a maximum value of 95, a minimum value of 57, with a distance of 38, and an average value of 74.69. Thus, Google Site media is effective as a learning media for writing poetry in class X at SMA Muhammadiyah 1 Palembang.*

***Keyword**: effectiveness, media, google site, poetry*

A. INTRODUCTION

Poetry is an imaginative work that contains thoughts, ideas, feelings, and experiences as a spokesperson for the society of his time, conveyed in a dense, brief, aesthetic, connotative, and symbolic language (Harun, 2018). Poetry is a text or essay that expresses thoughts and feelings by prioritising the beauty of words (Supriyanto, 2020). Poetry is a useful activity that enhances students' imagination and develops their creativity (Shopia, 2023). Writing poetry is not just about expressing feelings. However, it can improve cognitive, emotional, social skills, a means of forming character values, and can improve students' quality of life. (Gunatama, 2010) explains that writing poetry is an activity in order to appreciate literary works by expressing ideas and ideas through thoughts and feelings imaginatively by the poet which is done by composing and concentrating the power of language through inner and physical structures. In order to write poetry well, it is necessary to learn to write poetry. Learning to write poetry at school can foster language awareness, critical thinking, increase creativity, and enthusiasm for building communication (Razanah & Solihati, 2022). According to (Afifah et al., 2020) the ability of class X students of SMA Negeri Bengkulu to write poetry in the aspect of accuracy of content with the title is in the good category.

Writing poetry has many benefits that are very important for students' personal development. In addition to improving creativity and language skills, writing poetry can also help students manage emotions, increase self-confidence, and develop empathy. According to (Wati, 2019) learning to write poetry includes learning to write literary works. A literary work is very important to be appreciated, for example by writing a poem. Writing poetry is free to use appropriate word choices. After students record objects that will be used as material for writing poetry, it is hoped that students can write poetry using the right

word choices. (Haryadi et al., 2022) literary works are an efficient medium for teaching everything such as science, moral values, ethical values, and religious dilai. In addition, literary works try to convey educational values that are reflective in everyday life.

The challenges of learning to write poetry in high school, according (Sutikno et al., 2020), are five, namely (1) the importance of developing learning to write poetry in high school that is interesting and fun; (2) the importance of *the knowledge construction process* dimension in the learning *process*; (3) the absence of a model that is considered appropriate for learning to write poetry; (4) the importance of media used in learning to write poetry in high school; and (5) the importance of introducing students to multiculturalism in learning to write poetry. Therefore, Sutikno continued from the results of his research for teachers in learning to write poetry in high school to do the following. (1) prepare media that is easy to use; (2) create an interesting and fun learning atmosphere; (3) can develop students' talents and interests; and (4) can train courage and confidence.

Problems faced by high school students in writing poetry according to (Pratila et al., 2023) are two external factors and internal factors. External factors: learning is dominated by the lecture method, monotonous learning strategies, and uninnovative learning models. Internal factors: style of writing poetry, pouring ideas, and ideas. According to (Pratiwi et al., 2016) in the creative process of students there are language deviations in writing poetry. There are four language deviations, namely, lexical, syntax, semantic, and graphological deviations.

(Tiswaya et al., 2024) to increase students' attention and understanding of creative writing in the field of poetry, there needs to be counselling that not only introduces the terms, but there must be an introduction from the artistic aspect by literary experts. Therefore, collaboration with practitioners and academics in the field of literature, especially in the field of poetry, must be carried out in order to convey comprehensive knowledge about poetry writers.

According to (Azhar, 2014) learning media makes it easier for students to understand the material so as to improve their learning outcomes. Learning media can also increase brain absorption and memory. According to (Cahyo Nugroho & Hendrastomo, 2021) one of the media used to attract students' attention is google sites-based learning media that can be accessed with devices such as mobile phones, laptops, PCs, and tablets. (Kadafi, 2021), the use of *google sites* media as an initiation of learning media, namely tools to convey the substance of learning better. (Simanjuntak et al., 2023), there is an effect of using google sites media on the learning outcomes of high school students. (Wulandari et al., 2022) Google sites are very influential on student energy and effort learning outcomes. (Rahmawati & Mintohari, 2022) Google sites media is easy, practical, and effective to use by educators and students in improving student learning outcomes.

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B. METHODS

1. Methods

The research method used was a pseudo-experiment with a pre-test-final test design. The research population of class X SMA Muhammadiyah 1 Palembang totalled 12 classes with a total of 208 students. The determination of the research sample was directly selected based on certain levels or classes with the condition that they have the same or equal characteristics (Arikunto, 2014). The same class, level, and the same number are two classes, namely Class X Olympic and Class X Bilingual. Each class totalled 35 students. Class X Olympic as the Experimental Group while Class X Bilingual as the Control Group. The Experiment Group in learning uses *Google Sites* media (with treatment) and the Control Group uses conventional learning (without treatment).

2. Data Analysis Technique

Data collection techniques are tests, questionnaires, and interviews. Data analysis techniques through t-test to compare two experimental groups and control groups. There are two types of tests, namely initial and final tests. The initial test was conducted for both experimental and control classes. The initial test aims to determine the initial ability of students before being given treatment. This is to ensure that the experimental group and control group have comparable ability levels at the beginning of the study. The final test is given after students receive treatment to measure that the treatment has an effect on the dependent variable under study. In other words, the test aims to measure the effectiveness given to successfully increase or decrease learning using *google sites* media. The results of the initial and final tests were validated and seen for their reliability. The questionnaire technique is given to confirm the results obtained from the test. If the test results show an increase in student ability, the questionnaire can be used to find out the factors that cause the increase. Instead, it can provide quantitative data that complements the quantitative data obtained from the test. If the test results show a decline after learning using *goole sites*, the questionnaire can be used to find out the reasons behind the decline. Interview technique to find out the teacher's acceptance and understanding of google sites media in learning to write poetry.

3. Data Analysis

Data analysis is carried out after the necessary data is collected. The activities carried out are by grouping data based on variables from all samples. Tabulate, and present data for each variable studied. Furthermore, performing calculations to answer problem formulations and performing calculations to test previously formulated hypotheses. Next is through the normality test and homogeneity test. The normality test is carried out to determine whether the data obtained is normal or not. This test uses the Shapiro-Wilk test with the IBM SPSS Statistics programme. With decision making in the Shapiro-Wilk normality test: (a) If the Sig. value <0.05, then Ho normally distributed data is rejected; (b) If the Sig. value >0.05, then H0 is accepted. This means that the sample data comes from a normally distributed initial test. The variance homogeneity test is carried out to find out that the two samples taken have homogeneous variances or not. One of the statistical techniques used to explain group homogeneity is by variance.

a. The steps of testing the homogeneity of variation are as follows.
    1) Find the F value with the formula:

        F = (Largest Variance)/(Smallest Variance)

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2) Determining degrees of freedom
   dk1 = n1-1; dk2 - n2-1
3) Determine the F valuetabel at the 5% significant level of the sample.
4) Criteria for testing the calculation of the hogeneity test.
   Using how to interpret the Levene test, if the Sig. > 0.05. Then it is said that the data is homogeneous.

b. The next step is hypothesis testing. Hypothesis testing uses a two-party test *(Two Tail Test)*. The two-party test is used when the null hypothesis (H0) reads, 'equal to' and the alterative hypothesis (Ha) reads 'not equal to' (H0 = Ha). In this study, the number of samples of the two classes, namely the experimental class and the control class are equal in number. So if the variance between the two classes is homogeneous, the t-test formula with variance can be used as follows.

t - (X -X12)/∨((n1 -1)S_1^2+(n2- 1)S_2^2)/(n +n12 -2) (1/n1 +1/n2))

Description:

$\bar{x}1$ = Control Group mean score

$\bar{x}2$ = Mean value of experimental group

S= Standard Deviation

n1= Number of Control respondents

n2= Number of respondents

Experiment

After calculating the t test, it is then compared with the t valuetabel. If seen from the calculated statistics (t_{count}) with table statistics (t_{tabel}), then the conclusion is determined by the following rules.

If $t_{count} \geq t_{tabel}$ H0 rejected

$t_{count} \leq t_{tabel}$ H0 accepted

t_{tabel} obtained at a real level of 0.05 with degrees of freedom (dk) on a different number of samples and homogeneous variants, namely, dk = n1 + n2 -2.

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C. FINDINGS AND DISCUSSION

1. Result

Table 1. Pretest Results of Control Class (X-Olimpade) and Experimental Class (X- Bilingual)

No.	Control Class Learners	Value and Description		No.	Experiment Class Learners	Value and Description	
1	Amalia Nabila	77	T	1	Achmad Gufron	73	T
2	Annisa Syawaliah K.	73	T	2	Adelia Khanza	60	TT
3	Anugrah Raisya Alrido	56	TT	3	Afgan Pradiya	61	TT
4	Arya Fatih Juman	63	TT	4	Afifah Putri Dirani	66	TT
5	Bma Candra Yudha	72	T	5	Afra Naila Yulian	55	TT
6	Desen Dav arel	47	TT	6	Almiranda F.	67	TT
7	Dhiya Annisa H.	48	TT	7	Annisa Anabela	54	TT
8	Erdalika Jayantri	64	TT	8	Ashri Khairunnisa	84	T
9	Fathiya Afriliana	81	T	9	Aufazenda FM	49	TT
10	Feby Artisa	76	T	10	Azzahra Kamila	58	TT
11	Juhan Janeta	54	TT	11	Era Prihatini	71	T
12	Keisha Hanifah	52	TT	12	Farhan MH	58	TT
13	Kgs. M. Risqi Adli	39	TT	13	Faris Praseta F.	57	TT
14	Kharisma Ibrahim Ch.	57	TT	14	Inda Azka Salsabila	68	TT
15	M. Abby Tantra	82	T	15	Joy Anony O.	66	TT
16	M. Al Farabi	76	T	16	Kesya Rinayah S	56	TT
17	M. Fasya Aditya	66	TT	17	M. Bintang Pala R.	50	TT
18	M. Rafafi Santana	69	TT	18	M. Zhahfran AA	58	TT

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19	M. Radi Yahya	58	TT	19	Maheswra RRP	59	T T
20	M. Adyarakha Z.	52	TT	20	M.Aflah HF	61	T T
21	M. Dirgham Amri	55	TT	21	M. Al Faatin	54	T

No.	Control Class Learners	Value and Description		No.	Experiment Class Learners	Value and Description	
22	M. Habib Ikhsan Nadha	39	TT	22	Alif Sandi Putra	51	T T T
23	Nabila Salsabila A.	67	TT	23	M. Bintang Aghfari	54	T T
24	Nadya Ananda Putri	75	T	24	M. Danny Radikal	58	T T
25	Naurah Chalisa Putri	72	T	25	M. Fahmi Danilah	64	T T
26	Nurul Auliyah F.	68	TT	26	M. Fathir Abdullrazak	64	T T
27	Raffah Adiansyah A.	76	T	27	M. Hamzah Faroos	54	T T
28	Rafi Perdana Kusuma	70	T	28	M. Rizky Akbar	59	T T
29	Renaldo Antonius	65	TT	29	Naurah Hilwa	60	T T
30	Rizkia Aliah Fahira	47	TT	30	Nazla Quratu'aini	60	T T
31	Salwa Syadza	62	TT	31	Nazwa Fatrisa	59	T T
32	Shofie Noor Ramadhania	83	T	32	Nikeisha Fahira	71	T
33	Siti Fatimah Zuhdi	68	TT	33	Puguh Qozy QD	41	T T
34	Syairah Safira	65	TT	34	Zahra ZI	50	T T
35	Tengku Syarifah Aiya M.	68	TT	35	Zasiska OS.	50	T T

Table 2. Interval of *Pretest* Score of Control and Experiment Classes

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No.	Interval Score	Control Class Frequency (X.3)	Experimental Class Frequency (X.4)	Description
1	> 70	12 Siswa	4 Siswa	Tuntas
2	< 70	23 Siswa	31 Siswa	Tidak Tuntas
	Total	35 Siswa	35 Siswa	70 Siswa

Table 3. *Posttest* Results of Control Class (X.3) and Experimental Class (X.4)

No.	Control Class Learners	Value and Description		No.	Experiment Class Learners	Value and Description	
1	Amalia Nabila	77	T	1	Achmad Gufron	85	T
2	Annisa Syawaliah Khawizoh	73	T	2	Adelia Khanza	76	T
3	Anugrah RaisyaAlrido	56	TT	3	Afgan Pradiya	77	T
4	Arya Fatih Juman	63	TT	4	Afifah Putri Dirani	79	T
5	Bma Candra Yudha	72	T	5	Afra Naila Yulian	71	T
6	Desen Dav arel	47	TT	6	Almiranda F.	83	T
7	Dhiya Annisa Hanifadilah	48	TT	7	Annisa Anabela	66	T
8	Erdalika Jayantri	64	TT	8	Ashri Khairunnisa	95	T
9	Fathiya Afriliana	81	T	9	Aufazenda FM	67	TT
10	Feby Artisa	76	T	10	Azzahra Kamila	74	T
11	Juhan Janeta	54	TT	11	Era Prihatini	83	T
12	Keisha Hanifah	52	TT	12	Farhan MH	70	T
13	Kgs. M. Risqi Adli	39	TT	13	Faris Praseta F.	73	T
14	Kharisma Ibrahim Ch.	57	TT	14	Inda Azka Salsabila	81	T
15	M. Abby Tantra	82	T	15	Joy Anony O.	78	T
16	M. Al Farabi	76	T	16	Kesya Rinayah S	70	T
17	M. Fasya Aditya	66	TT	17	M. Bintang Pala Ramadhan	66	TT
18	M. Rafafi Santana	69	TT	18	M. Zhahfran AA	74	T
19	M. Radi Yahya	58	TT	19	Maheswra RRP	73	T
20	M. AdyarakhaZahran R.	52	TT	20	M.Aflah HF	79	T
21	M. Dirgham Amri	55	TT	21	M. Al Faatin	70	T
22	M. Habib Ikhsan Nadha	39	TT	22	Alif Sandi Putra	69	TT

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23	Nabila Salsabila Azzahra	67	TT	23	M. Bintang Aghfari	70	T
24	Nadya Ananda Putri	75	T	24	M. Danny Radikal	72	T
25	Naurah Chalisa Putri	72	T	25	M. Fahmi Danilah	76	T
26	Nurul Auliyah F.	68	TT	26	M. Fathir Abdullrazak	80	T
27	Raffah Adiansyah Alhadi	76	T	27	M. Hamzah Faroos	72	T
28	Rafi Perdana Kusuma	70	T	28	M. Rizky Akbar	73	T
29	Renaldo Antonius	65	TT	29	Naurah Hilwa	74	T
30	Rizkia Aliah Fahira	47	TT	30	Nazla Quratu'aini	74	T
31	Salwa Syadza	62	TT	31	Nazwa Fatrisa	75	T

No.	Control Class Learners	Value and Description		No.	Experiment Class Learners	Value and Description	
32	Shofie Noor Ramadhania	83	T	32	Nikeisha Fahira	83	T
33	Siti Fatimah Zuhdi	68	TT	33	Puguh Qozy QD	57	TT
34	Syairah Safira	70	T	34	Zahra ZI	80	T
35	Tengku Syarifah Aiya M	72	T	35	Zasiska OS.	81	T

Table 4. Interval of *Posttest* Score of Control and Experiment Classes

No.	Interval Score	Control Class Frequency (X.3)	Experimental Class Frequency (X.4)	Description
1	> 70	12 Students	30 S Students	Completed
2	< 70	23 Students	5 Students	Not Completed
Total		35 Students	35 Students	70 Students

Table 5. Recapitulation of Student Questionnaire Data Description

Total Value of Assessment Results	Total Number of Item Values	Percentage	Criteria
1.880	1.980	94,95	Sangat Baik

Table 6. Description of Indonesian Teacher Interview Data

No.	Question	Answer Description
1.	Do you prepare Teaching Modules before teaching?	Yes, always.
2.	Do you provide motivation before explaining the lesson?	Yes, sometimes.
3.	Do you ever give students the opportunity to ask questions about things they don't understand about the poetry writing material?	I have, almost in every lesson I give the opportunity.
4.	Have you ever taught poetry writing using learning media?	Never, by using book media or LKPD.
5.	How interested are the learners when you ask them to write poetry?	Good enough.

6.	What methods do you use when teaching poetry writing?	Lectures, questions and answers, and exercises.
7.	Do learners experience difficulties in writing poetry?	Slight difficulties, but still within reasonable limits.
8.	What measures do you use when learners have difficulty in writing poetry	Lecture and modelling on how to write a poetry text.
9.	Has every poetry writing assignment ever given learners the opportunity to read out in front of the class?	Yes, sometimes if there is enough time in class.
10	Do you think students like writing poetry?	There are those who like it, and those who don't.
11	After the teaching and learning process, do learners like writing poetry?	Yes, there is some progress with their enjoyment of writing poetry.
12	Do you give exercises after the lesson?	Yes, sometimes.
13	Do you think students have been able to understand the material about writing poetry?	Less able, because I haven't really understood it well.
14	Do you always remind learners to repeat the lesson?	Yes, always.
15	How did the learners score on writing ɛtry?	Less than satisfactory.

No.	Question	Answer Description

texts?

Table 7. Normality Test

Tests of Normality							
		Kolmogorov-Smirnov[a]			*Shapiro-Wilk*		
	Value	*Statistic*	*Df*	*Sig.*	*Statistic*	*df*	*Sig.*
Test Results	Pretest	0,148	33	0,066	0,960	35	0,258
	Posttest	0,116	33	0,200*	0,963	35	0,310

a. Lilliefors Significance Correction

*. This is a lower bound of the true significance.

Table 8. Homogeneity Test

Test of Homogeneity of Variances			
Test Results			
Levene Statistic	*df1*	*df2*	*Sig.*
0,327	1	64	0,569

Table 9. Hypothesis Test (t-test)

Coefficients[a]						
		Unstandardized Coefficients		*Standardized Coefficients*		
Model		*B*	*Std. Error*	*Beta*	*t*	*Sig.*
1	*(Constant)*	12,344	1,817		6,793	0,000
	Media *Google Sites*	1,067	0,024	0,992	44,041	0,000
a. Dependent Variable: Pembelajaran Menulis Puisi						

2. Discussion

a. Discussion of Data Analysis Results

Based on the results of the analysis, it is known that the coefficient value of *Google Sites* media is 1.067 (positive). This means that every treatment given using the application of *Google Sites* media, will be followed by an increase in learning to write poetry in class X students of SMAM 1 Palembang by 1.067. This result is evidenced by hypothesis testing which shows the value of tcount 44.041 > ttable 2.036, with a sig.t level of 0.000 <0.05 (significant), then H0 is rejected and Ha is accepted. This means that the application of *Google Sites* media has a significant effect on learning to write poetry in class X students of SMAM 1 Palembang. This explains that by giving treatment using the application of *Google Sites* media can have a positive impact in improving learning to write poetry in class X students of SMAM 1 Palembang, compared to students who are not given treatment using the application of *Google Sites* media.

These results are in line with (Wulandari et al., 2022) research which proves that the use of *Google Sites* learning media can make students more effective and interesting so that it will develop students' abilities in the learning process. The difference between this study and the study lies in the type of learning applied with *Google Sites* media, the study examined distance learning of Indonesian language, while the current study examined learning to write poetry. Google sites media is effective in writing report text (Istiqomah, 2024). There is a significant effect of using google sites learning media in improving student learning outcomes (Simanjuntak et al., 2023). The use of learning media in the learning process can improve student learning achievement (Indrawati et al., 2023)

These results are in line with (Rahmawati & Mintohari, 2022), which proves that

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website-based interactive learning media (*Google Sites*) are categorised as very good and effective as learning media. The difference between this study and the study lies in the type of research that applies *Google Sites* media, the study conducted *Google Sites* media development research, while the current study analyses the application of *Google Sites* media in learning to write poetry. Google sites media as an initiation can be a learning media in writing poetry very well (Kadafi, 2021).

Based on the results of the study, it was found that learning to write poetry in class X students of SMAM 1 Palembag, at the time of the *pretest,* it was known that the *pretest* results of experimental class students (X.4) showed 4 students who scored at

intervals> 70 (complete), while 29 other students scored at intervals < 70 (incomplete). Even accumulatively the pretest results of experimental class students (X.4) had a maximum score of 84 and a minimum of 41, with a total score of 1,980 and an average (mean) of 60.

The control class (X.3) had 12 students who scored in the interval > 70 (complete), while the other 21 students scored in the interval < 70 (incomplete). The accumulative pretest results of control class students (X.3) had a maximum score of 83 and a minimum of 39, with a total score of 2,109 and an average (mean) of 63.91.

These results show that before being given treatment using the application of *Google Sites* media, the learning of writing poetry of experimental class students (X.4) lags behind the control class (X.3). Furthermore, for the experimental class (X.4) the researcher provides treatment using the application of *Google Sites* media in learning to write poetry, while for the control group (X.3) is not given treatment or can be said to be only a control class.

Based on the *posttest* results, it is known that the learning of writing poetry in the experimental class (X.4) has changed, namely to 28 students who get a score in the interval > 70 (complete), and only leaves 5 students who get a score in the interval < 70 (incomplete). The posttest results of experimental class students (X.4) showed a significant increase, with a change in the maximum score to 95 and a minimum of 57, with a total score of 2,465 and an average (mean) of 74.69. These results show that the frequency of the experimental class interval scores is better after being given treatment using the application of *Google Sites* media.

b. Discussion of Questionnaire Analysis Results

Based on the experimental class questionnaire answers, it is known that the material about poetry attracts students' attention. The methods that teachers often use in teaching poetry are lectures, questions and answers and exercises given to students. Indonesian teachers provide opportunities for students to ask questions about things they understand in writing poetry. Teachers have given poetry writing assignments to learners. In giving the task of writing poetry sometimes the teacher determines the theme in making the poetry text. Learners always do the assignments given by their teachers. Assignments given by the teacher are always discussed during study time. Every poetry writing assignment has been read out by learners in front of the class during poetry writing lessons, sometimes learners experience difficulties in writing poetry. If they have difficulty in writing poetry they ask the Indonesian teacher. Indonesian language teachers, never use *Google sites* learning media. Using *Google sites* learning media is very helpful in understanding poetry writing material.

c. Discussion of Interview Analysis Results

Based on the answers of the Indonesian language teachers at SMAM 1 Palembang, it can be seen that before learning, they must prepare the Teaching Module. The independent curriculum provides motivation and advice before explaining the lesson. Teachers always provide motivation and advice before explaining lessons. Teachers always give students the opportunity to ask questions about things they don't understand

about poetry and other material. The learning media used by teachers is printed media using textbooks from school. The method used by the teacher when teaching poetry material is the lecture method, because students need an explanation to understand and be able to write poetry. The difficulty of students in writing poetry is in the choice of words that are less precise or less appropriate, but for students who read a lot of books it will be very helpful and easy to find the right vocabulary. The effort that teachers make when students have difficulty in writing poetry is to motivate them to read a lot of books, the more books they read the more knowledge, and have a lot of vocabulary choices in memory. When teaching poetry, learners are assigned one by one to read their poems to the front of the class, that is, after they have finished writing poetry, so that they dare to express their desires or display their abilities. Not all learners like to write poetry, if they are assigned a poem of only a few lines, sometimes they copy and paste, plagiarise and recognise other people's poems as their work, but only a few people. According to their own interests, there are those who like it and those who don't, those who don't like it only do the assignments, they don't intend to create poems with their own motivation. Teachers always give exercises to learners after the lesson. Some learners do not understand so their scores are not the same. Teachers always remind learners to repeat lessons and read books. The results of the scores obtained by students in writing poetry are good, some are less for a small number of students.

D. CONCLUSIONS

Based on the findings and discussion of the application of Google Sites media in learning to write poetry of class X students of SMA Muhammadiyah 1 Palembang, it can be concluded that the application of Goggle Sites media is effective in learning to write poetry. This is evidenced by the tcount value of 44.041 > ttable 2.036, with a sig.t level of 0.000 <0.05. These results are reinforced by the posttest scores of experimental students (X-Olympic) which increased, with the average score being 74.69 and the overall total score of 2,465. This means that there is an increase in learning to write poetry after being given treatment using the application of Google Sites media.

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INHERITANCE OF ORAL TRADITIONS OF THE JAMBI MALAY COMMUNITY IN THE DIGITAL ERA

Pewarisan Tradisi Lisan Masyarakat Melayu Jambi di Era Digital

Ade Rahima & Erlina Zahar
Batanghari University
Email: ade.rahima@unbari.ac.id; erlinazahar17@gmail.com

This research aims to describe the inheritance of the oral traditions of the Jambi Malay Community in the digital era. The problems discussed in this research include two things, namely: 1) What is the existence of the oral traditions of the Jambi Malay Community in the digital era? 2) How are local wisdom values inherited in the oral traditions of the Jambi Malay community in the digital era? This research is qualitative descriptive research with a content analysis method. The research results show that: 1) The existence of the oral traditions of the Jambi Malay Community in this digital era is still very relevant to the lives of the people because they contain local wisdom values. 2) The process of inheriting local wisdom values in oral traditions is carried out in the digital era, apart from being passed down from generation to generation by parents or previous heirs to the next generation, it is also carried out horizontally through the stages of enculturation, exploration and socialization on various social media.

Keywords: *Inheritance, Oral Tradition, Jambi Malay Society, Digital Era, Local Wisdom*

A. INTRODUCTION

Oral tradition is one of the elements of Indonesia culture that also needs to be preserved and developed, including the oral tradition of the Jambi Malay Community. Currently, the topic of oral tradition is one of the topics that is starting to be discussed in the academic realm. Oral traditions play an important role in preserving Indonesia's cultural diversity. Traditional expressions, folklore, folk songs, rhymes, myths, and legends are not only entertaining, but also contain moral messages, teach the values of local wisdom, and religious values (Rahima. A, 2016). Oral traditions are also a means to maintain local identity and cultural diversity (Simatupang, C., & Siringo-Ringo, E. G. 2024:681). Local wisdom can be found in folklore, songs, proverbs, admonitions, slogans and ancient books that are inherent in daily behavior. This local wisdom will be manifested into a traditional culture. In local wisdom, the values that apply in certain community groups will be reflected (Ratna, 2011; Masitoh, 2021; Indrawati et al., 2021). The Jambi Malay community, which is part of the Indonesia nation, has a high personality and cultural values which are reflected in oral literature, especially its oral tradition (Rahima, 2017:1). The inheritance of oral literature for the next generation is not easy, due to various obstacles. One of the obstacles to inheritance is that many descendants of maestros or actors of oral traditions are not interested in continuing the tradition (Astuti, 2020). Another obstacle that is often found is the new generation's perspective on oral traditions and questions its suitability with the dynamics of today's society. There is also an attitude of rejection of what was inherited by previous generations, even the emergence of new ideas that are present in the cultural discourse, to give birth to the value of novelty that is seen in accordance with the social dynamics of society today. (Nurisah. N., 2014:31). One of the reasons for the lack of inheritance of oral literature from generation to generation is due to the apathy of the younger generation towards oral traditions as local cultural heritage (Fakhrurozi et al., 2021). In addition, the lack of interest of the younger generation in studying oral traditions leads to their lack of knowledge of these oral traditions.

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Concern about the low knowledge of the younger generation about oral traditions was also expressed by Prudentia in Astusti (2018). He said there are still many young people who consider oral traditions to be only folklore, fairy

tales or rhymes. In fact, oral traditions also concern the environmental knowledge system, technology and local wisdom of the community.

The inheritance carried out by the actors of oral traditions cannot go well because their descendants do not necessarily follow in the footsteps of their parents and are interested in learning traditions. The existence of a sustainable tradition can be ensured that the tradition is still accepted and does not contradict the values of local wisdom embraced by the community. The inheritance process is seen as one of the activities of transferring, continuing, and owning between generations in order to maintain traditions, including oral traditions in a society that moves continuously and simultaneously (Elvandari, E. 2020:96). Inheritance is not only carried out in the form of oral literature, but also in matters related to the values of the norms that apply in society. Inheritance is carried out in various ways, and it is not the same for every type of oral tradition. Inheritance is the process of deeds, ways of inheriting or inheriting (KBBI, 1991:1125). Inheritance is essentially shifting or degrading something. The inheritance process can go through two stages, namely enculturation or culture and socialization. According to Nurasih, N. (2014:30) Enculturation is defined as the process of learning and adjusting individual thoughts and attitudes to the ongoing norm system, as well as adapting to the rules of life in a cultural environment. While socialization is defined as a correctional process, an individual adjusts and harmonizes as another individual in society. In this study, inheritance is limited to the values contained in the oral traditions of the Jambi Malay community, especially traditional seloko from generation to generation. The transfer of a tradition from one generation to the next can also be referred to as transmission (Elvandari, E, 2020:2). Transmission or generational transfer is a natural process that occurs in various groups, including oral tradition groups.

The values of local wisdom that develop in the community are a process of values that are unconsciously instilled in the form of a way of life that respects local wisdom in the community. Local wisdom is the original knowledge of the local community. This also happened to the Jambi Malay people who lived in the countryside a few generations ago. Original knowledge is useful for regulating human life, both regulating the relationship between humans in a society, the relationship between humans and nature and humans. Such original knowledge was passed down from generation to generation (Rahima. A and Augustine, L.M, 2022:2). Through oral traditions, people can understand how our ancestors were wise about whatever they faced in their lives. As an expert in oral tradition, Vansina (2006) defines oral tradition as a verbal testimony that is delivered from one generation to another, as a means of preserving local wisdom values.

Several academic studies on the oral traditions of the Jambi Malay Community have been carried out, including: 1) Rahima (2017) with the title *Interpretation of the symbolic meaning of traditional expressions of Jambi Malay law.. 2)* Mursyidah, D. (2019). The *Shift of Seloko's Function in the Jambi Malay Community (Sociological Historical Study in Jambi City. 3)* Rahmawati, S., & Rahima, A. (2020). *Contextual Meaning in the Lukah Gilo Song in the People of Tebo Regency, Jambi Province*. 3) Kusmana, A., Ernanda, Izar, J., & Hardi, S. P. (2020). Mapping Oral Traditions in Jambi Province. 4) Rahima, A., & Augustine, L. M. (2022). *The Values of Local Wisdom as Character Shaping in the Jambi Regional Story Collection*. Rahima, A., & Zahar, E. (2023b*). Local Wisdom Values on Customary Law Norms of the Jambi*

Malay Seloko Adat. Based on the results of the study, it is only related to the function and meaning in oral traditions, while the issue of inheriting oral traditions in the digital era has not been widely studied.

Based on the phenomenon that has been stated, the focus of this research is **how to inherit the oral traditions of the Malay community in the digital era**. To describe the inheritance of oral traditions with the preservation of local wisdom values, the author limits to the oral tradition of traditional Seloko traditional expressions used in daily life by the Jambi Malay community.

B. METHOD

The type of research used is a qualitative descriptive type. Qualitative research requires clear and detailed data to analyze the research problem. According to Moleong (2013:6): qualitative research is research that aims to understand the phenomena experienced by the research subject. While the descriptive method aims to provide a clear description or description of a situation with words. (Kuntoro in Jauhari, 2010:34). This intends to describe or describe the object of the problem in the research according to the facts found.

1. Data Source

The data sources in this study include primary data sources and secondary data. In sujarweni (2014:73) based on the source, the data is divided into; 1) Primary data is data obtained from respondents through questionnaires, focus groups, and panels or also data from interviews with researchers. 2) Secondary data is data obtained from records, books, magazines in the form of financial reports, government reports, articles, books as theories, magazines and so on. In this study, primary data sources in the form of words were obtained from interviews with predetermined informants which included various matters related to the inheritance of oral traditions in Jambi. Meanwhile, the secondary data sources in this study are relevant research results data and photos of the research process.

2. Data Collection Techniques

The data collection technique in this study uses observation, interview and documentation techniques. The instruments used by the researcher in collecting research data are cameras, pens, paper, recorders and interview guidelines. Cameras are needed to take data in the form of photos and videos. Pens and paper are used to record the information obtained during the interview with the informant. *The recorder* is used to record sound when collecting data.

3. Data Analysis Techniques

The data analysis technique is carried out by content analysis techniques. According to Krippendorf (2004: 97-99) content analysis is a systematic technique to analyze disguised messages. The same thing was expressed by Endraswara (2011:106), content analysis is used to reveal, understand, and capture the message of literary works. This understanding relies on rigid literary interpretation. The attention of content analysis is quite numerous, including: (a) moral values, (b) educational values (didactic), (c) philosophical values, (d) religious values. In relation to this research, the researcher's purpose of content analysis is to reveal in depth the values of local wisdom in the oral tradition of Jambi Malay customs that need to be preserved in this digital era.

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C. FINDINGS AND DISCUSSION

1. Research Results

In this section, the results of the research will be discussed according to the problems mentioned earlier.

1.1 The Existence of Oral Traditions in the Jambi Malay Community

The existence of oral traditions is still very relevant to the life of the Jambi Malay community. Oral tradition as a cultural product that contains all aspects of life in society. The issue of oral tradition is not only a matter of labeling and its vitality status in society, but also about its existence which contains various local wisdom, cultural values, and policies expressed in folklore, folk performing arts, and various rituals in traditional ceremonies. In oral traditions, we can get to know the life of a community, ranging from local wisdom, value systems, traditional knowledge, history, customary law, medicine, belief and religious systems, astrology, to various works of art. The results of the study show that the oral traditions of the Jambi people are expressed in various forms, namely: 1) traditional expressions, 2) traditional rituals, 3) dances, 4) folklore, 4) architecture, 6) medicines, 7) traditional food, 8) traditional knowledge, and 9) traditional equipment.

Efforts to preserve the oral traditions of Jambi have been carried out by the government and the community and academics in various ways. One of the government's efforts is by establishing the Jambi oral tradition as an Intangible cultural heritage. From 2013-2022, 1,239 Intangible Cultural Heritage Indonesia have been recorded, and 49 of these cultural heritages have been designated as WTB of Jambi Province quoted from http://publikasi.data.kemdikbud.go.id/upload sources. Based on the classification, the 11 Cultural Heritage including the oral traditions of the people of Jambi Province can be seen in table 1.

Table 1. List of Oral Traditions of the Jambi People

Registration numberdetermination	Year of Establishment	Cultural works	Cultural Region of Origin
201400103	2014	Kaganga script (Incung script)	Kerinci Regency
201400104		Jambi Malay Dialogue	Jambi City
201400105		Jolo Humming	Muaro Jambi Regency
201500194	2015	Kuaw	Merangin
201600322	2016	Tale Nek Jei	Kerinci
201800625	2018	Ampek Gonjie Limo Gonop	Merangin
201900864	2019	Dideng	Bungo Regency.
201900867	2019	Tapa Malenggang	Batanghari Regency
202001122	2020	Kitchen	Batanghari Regency
202201589	2022	Bungo Horn and Kebat Kayu	Bungo Regency
202201591	2022	Sabak Bronze Pendant	East Tanjab

The table above shows that the oral traditions of the Jambi people in various regions have been recognized as the intangible cultural heritage of the Jambi people. Each of these traditions contains regional peculiarities and local wisdom that needs to be inherited and preserved.

2. Discussion

2.1 The existence of oral traditions in the digital age

In today's digital era, oral traditions are still able to develop with the times. Information about oral traditions has become more easily accepted by the public and has developed more widely through the internet or cyberspace. This gives rise to a new era of the presence of the internet oral tradition. The oral tradition that originally developed and was known to the Jambi Malay community with a very limited spread. However, currently it can be known to a wide range of people outside the local community. Oral traditions, which have been recognized as the intangible heritage of Jambi Province, can be accessed on the internet and have been raised through Youtube, Twitter, Instagram, and Facebook, and so on. The internet is the spread, development and preservation of oral traditions and at the same time as a means of preserving local wisdom values, because oral traditions contain the local wisdom of the people.

Local wisdom can be found in folklore, songs, proverbs, admonitions, slogans and ancient books that are inherent in daily behavior. This local wisdom will be manifested into a traditional culture. In local wisdom, the values that apply in certain community groups will be reflected (Ratna, 2011; Masitoh, 2021; Indrawati et al., 2021). These traditions are expressed in various forms such as traditional expressions, traditional rituals, dances, folklore, architecture, medicines, traditional foods, traditional knowledge, and traditional equipment (Kusmana, Ade. et al., 2020:2).

In addition, based on researchers' searches through the internet , the oral tradition of the Jambi Malay community has developed with the times. Information about oral traditions has become more acceptable to the public and has developed more widely through Youtube. The wider community can learn about various forms of expression of oral traditions such as traditional expressions of marriage customs through Youtube channels; https://www.youtube.com/results?search_query=tradisi+lisanan+jambi+seloko+jambi.
The values of local wisdom in traditional expressions of customary seloko adat related to customary law, rules of life and customary seloko of marriage can be learned through YouTube. Oral traditions from various regions of Jambi as shown in table 1. It has been documented and published through various social media. Thus, the inheritance of this oral tradition has also developed widely.

The Incung script isan oral tradition of the Kerinci people. Before there were other scripts, the incung script was used as a means of communication and to document the history of ancestors, literature in the form of romance prose and customary agreements, and mantras

Seloko Adat is a form of oral tradition of the Jambi people that has been passed down from generation to generation. Seloko is often displayed in a traditional ceremonial procession, such as a traditional wedding ceremony procession. Seloko Jambi contains a set of norms that govern the daily life of the owner community, norms or rules that if violated can cause sanctions. In addition to containing norms followed by sanctions for violators, Seloko Jambi also contains advice, mandates, to provide guidance for the safety of community members in their daily lives and daily lives. These norms and advice are conveyed in the form of expressions in the form of proverbs, rhymes, or proverbs. Jambi customary seloko is not just a proverb, proverb, or poem, but more deeply, Jambi customary seloko is a philosophy of life that is the basis of Jambi culture.

Jolo humming is a type of traditional vocal art from Tanjung Village, Muaro Jambi Regency, Jambi Province and is categorized as oral literature because of the form of presentation in the form of rhymes accompanied by gambang musical instruments. The presentation of jolo humming is used at the time of marriage, traditional inauguration on big days and various other formal events in the area.

Kuaw is an oral literature from Aro Island Village, Tabir District, Merangin Regency While the content contained in kuaw is a story about 2 brothers and sisters and contains the sadness of an older brother who was left behind by his sister. In its appearance, the duration of the kuaw is not determined. In its performance, the tradition of speaking kuaw is sung with vocals in a humming style without being accompanied by musical instruments. The function of Kuaw for the people of Aro Island is as entertainment, a filler of leisure time when working in the fields/rice fields, and performers of customary/wedding events, as well as house standing events.

One of the most revered traditions in Kerinci is the "Tale of Naik Haji", a spiritual journey rich in the values of local wisdom and togetherness. The prayer procession began with a feast and the gathering of traditional leaders and relatives who took their families on the hajj. After releasing the official departure, everyone participated in ushering by chanting the verse of the tale.

Ampek Gonjie, Limo Gonop is a traditional tradition that originated from Muaro Kibul Village, Tabir Barat District, Merangin Regency. This tradition, usually carried out at the time of rice harvest, so in the evening the community holds ompek gonjie limo gonop, which is reciprocal rhymes between men and women which is carried out from night until early morning. However, when reciprocating the rhyme, there must be someone to accompany it, usually from the woman's family so that it is not odd to be seen by the eye and is also aimed at keeping things that are not good. The sitting position at the time of reciprocating the rhyme faces each other. Ampek Gonjie Limo Gonop functions as entertainment that is carried out on the outskirts of fields/rice fields during the evening ketalang (harvesting rice products/fields together or it can also be when planting rice together/mutual cooperation).

Dideng is an oral or spoken literature originating from the village of Rantau Pandan, Bungo Regency. There is a story that describes the sadness of a woman's heart (sulking). The function of Dideng is as entertainment, usually displayed during marriage events or harvests, with the intention of jointly guarding the house (place) of the ongoing event

Tapa malenggang is a legendary story that tells the lives of the gods in the sky and on earth. After being traced, it is said that this story is related to its existence in the Batang Hari Regency area.

Dadung is an oral tradition in the form of a typical verse chant accompanied by a traditional musical instrument called rebano siam. This tradition, which is estimated to have existed before 1858, came from Jembatan Mas Village, Pemeyung District, Batanghari Regency. The word dadung comes from the name of the king's son who will hold a party and really want entertainment. At that time, the community only had the Siamese rebano musical instrument. Rebano Siam is a musical instrument made up of a combination of carved wood and curved rattan.

Kelintang bronze musical instrument played by the East Malays who live on the East Coast of Sumatra, especially in East Tanjung Jabung Regency, Tanjung Jabung Barat (Jambi Province) In East Tanjung Jabung, the bronze keliintang musical instrument at the beginning of its creation was used as an accompaniment to medical rituals, marriages, and other ceremonies, including also to call the community to gotong royong, kelintang is sounded.

Efforts to introduce and preserve the Jambi oral tradition have also been carried out by the Jambi Provincial Language Office through various oral tradition performances and the revitalization of the almost extinct Oral Tradition. Every year from 2013 until now, the Jambi Language Office routinely organizes performances of oral traditions of the Jambi people. The

activity directly involved the community of oral tradition practitioners in various districts and cities in Jambi province.

2.2 Inheritance of Oral Traditions of the Jambi Malay Community.

The inheritance process carried out is very important to maintain the continuity of this tradition. Because the result of this process is the attitude and behavior of the community, in maintaining their cultural heritage, both tangible and intangible. Oral traditions will lose their meaning if there is no one to pass on to the younger generation continuously. In the oral tradition or oral literature, local wisdom values are contained in the form of expressions that contain messages, mandates, advice, or advice that have good ethical and moral values for the life of the community (Rahima, 2017:1).

To discuss the inheritance of oral traditions, the author refers to the opinions of Cavalli- Sforza and Feldman in Elvandri, E. (2020:96) explaining that the tradition inheritance system can be divided into three, namely: 1) Vertical Transmission, which is an inheritance system in which parents pass on their cultural products to direct descendants who come from one family tree, especially to their biological children (who are related by blood). In upright inheritance, parents pass on values, skills, beliefs, cultural motives, and so on to their children and grandchildren; Therefore, vertical inheritance is also called *Biological transmission*, which is a biological inheritance system, 2) Horizontal Transmission, is an inheritance system that occurs when a person learns from the behavior of peers around them, it can also be from playmates who have a relationship with the tradition, and are considered peers with them. 3) Diagonal Transmission, is an art inheritance system that focuses on learning education through formal institutions, both formal, informal, and non-formal educational institutions.

One of the oral traditions that contains many local wisdom values of the Jambi Malay community is the oral tradition of traditional expressions of traditional seloko adat. Until now, the Jambi Provincial Customary Institution has documented a collection of traditional expressions of seloko adat . The two groups of traditional seloko are presented in the Jambi Malay regional language. Based on these texts*, Seloko* Adat is expressed through several types or genres of traditional literature called traditional expressions in Seloko Rules of Life is a description of behavior and rules of life in the Jambi Malay community. Therefore, this expression contains a description related to the rules of behavior that are used as guidelines in the life of the Jambi Malay community. This rule is implemented by members of the community in various fields of life.

The value of local wisdom about how the Jambi Malay people value time so that they need planning in life. Everyone or a society has the hope of having a good opportunity. With the right time determination in various activities, especially when carrying out sacred and important activities such as determining the time of marriage, opening a business, opening agricultural land and others. The planning of the right time must consider the situation of calm, safety, and peace and prosperity expressed in the form of traditional seloko"*The season is good when it is good, the bay is calm, the region is over, the rice becomes"* With this explanation, it can be concluded that the local wisdom contained in the traditional verse seloko emphasizes the importance of planning in the life of a person or community. Planning in life is closely related to utilizing or determining the right time. The right arrangement or use of time can determine the luck or success of a person or a society.

Every person or society always has goals, hopes and ideals in their lives. Goals, and expectations in life are related to success, luck, and happiness, both as individuals and as

members of society. The traditional seloko that expresses hopes and ideals in life hides"*Ke ayek cemetik keno, To the land of the keno snare, In the balek of the durian house collapsed, Naek to the house of the child was born, To the lemang lah tejulur Mudo grass, kerbaunyo fat, Clear Aek, tame fishnyo, Apo who is desired ado, Apo dicinto buleh"*. Hopes and aspirations to live better, have luck and happiness and what you want can be achieved.

In the Jambi Malay community, leadership becomes a community within the indigenous people. The leadership in question is general in nature that regulates the procedures for livelihood and life. As has been expressed in the findings of this research, the value of local wisdom about leadership in the traditional society in the Jambi Malay community, is related to the structure, functions, duties and requirements of leaders in the Jambi Malay society. This leadership structure starts from a low level, namely in the family environment, to a higher level, namely the government environment or the top of the royal leadership. This is expressed by Seloko "*Nature is jo, the country of bebatin, Rantau bejenang,*
Luhak bepenghulu Kampung betuo Rumah betengganai. The above verse means that in the life of the Jambi Malay community has a leadership structure from the highest to the lowest. The designations for *Rajo, Batin, Jenang, Penghulu and tengganai are the* names of community leaders who *go up and down the stairs*.

> The duties of a leader are also reflected in the form of expressions: *Finishing the tangled, Holding the child with pinak, cupak with a bushel, kerat with a scab, kerat with kudun,*
> *eating it all and breaking the head.* The seloko verse contains meanings related to the duties of traditional leaders in general. This is revealed in the above lines of seloko, namely solving problems, especially related to family life in indigenous communities, including deciding cases in a family or community dispute. However, to protect the customs, religion, and nephews of their nephews, a leader must be smart and wise.

The attitude of a wise leader is expressed in the slogan"*Putting something in its place, the mortar is broken, the deaf firecracker, the paralyzed waiter of the house is broken, the chicken is shocked, the bad is the worker, the beauty of the duneh, the cloth of the clothes of the slender man, the gold and silver of the shy man, the gold and silver of the smash, and the rice is not in the middle of being swept away.* The verse above symbolizes how the attitude of a wise and wise leader is. A clever and wise leader will put something in its place, utilizing all available resources according to its function and use.

A wise and clever leader must have good qualities such as the following example of a text of the text" *Bekato is right to walk straight, Wearing holy eats halal, Walking first one step, Bekato first is a half, Go to the place of questioning, return to the place of beberito"* The verse seloko above contains a symbolic meaning that describes the qualities that must be possessed by a leader. The phrase explains that a leader must be honest, not take away the rights of others, be intelligent or more capable and wise.

On the other hand, the people who are led must also respect and obey their leaders. This is illustrated in the following text of the text.*Alam sekato rajo. Negeri sekato batin, Rantau sekato jenang, Luhak sekato penghulu Kampung sekato tuo, Sekato tengganai house, Sekato father's son, Sekato mamak's nephew, Bini sekato male*. Local wisdom contains an image that every society or human being who is led needs to respect and obey its leader. Obedience and obedience in the life of the Jambi Malay community is a form of local wisdom value towards leaders. The words *of sekato* provide an interpretation of obedience and obedience A child led by a father, should respect and obey the Father. Nephews led by mamak must respect and obey mamak. Likewise, wives led by husbands must obey their husbands and children

In the view of religion and customs, obedience or obedience is a must of the leader to carry out the things set by the leader. However, the stipulations that must be obeyed by the person being led must be in accordance with the flow and appropriateness. Therefore, the words *sekato* can be interpreted *as one word* that gives a sense of consensus.

Everyone has various forms of responsibility, both personal or individual responsibility and group or joint responsibility. Such as the responsibility of parents to children, leaders to the community led, the responsibility of fellow human beings and the responsibility of the committee in the party. The description of the behavior of the Jambi Malay community towards the various responsibilities it carries is expressed by *Terseruduk dek balai panjang, hunchback waist, tapijak dek gunung arang, itam tapak, tapijak galah panjang, hunchback hunchback"* In the Jambi Malay society, a person must be responsible for what is done. This form of responsibility is shown by the courage to bear various risks from what is done.

The form of a person's responsibility in community life is seen in a wedding party activity, among others. If someone is given a task in a party activity, that person must be responsible for carrying out their duties well. This is expressed by. " *Betirai fire, babantal tumang, bekalambu smoke, bebobo, sweat clothes",* this expression contains the meaning of having to be responsible for the tasks that have been given with various risks.

Obligations are interactive roles or something that must be carried out. Every human being in his life has several obligations both individually and in groups. Especially in the Jambi Malay community, these various forms of obligations are expressed in the following verses. *Customs are filled, lembago is poured."* Seloko expressions contains local wisdom about the obligations of a person who lives in the Jambi area of nine village heads. The word customary in the above clause has the meaning of a rule, norm, value that has been agreed upon and carried out from generation to generation. Customs function so that the lives of the people are harmonious, harmonious and harmonious. Violating customs means violating norms, rules, and values that have been agreed. Therefore, every citizen of the community is obliged to comply with these norms, rules, and values. The function of customary law to protect its community is expressed in the following customary order: *The country is fenced with law, the house is fenced with custom".*Local wisdom in this expression related to the role of laws and customs is to protect the community. The keyword "fenced" serves to protect. So the customary law aims to solve the problems in the life of the Jambi Malay community.

The expression seloko related to the obligations of a husband in the family is also reflected in the expression seloko" *Dipajo dipaji, dipahouse dipajam Dibiayo dipajo, diaumo dipajo in the interior"* This phrase describes about the husband's obligations to his wife. In the Jambi Malay community, a husband has certain obligations (based on local customs) towards his wife. These obligations are related to the provision of alimony both physically and mentally. The husband's obligation to provide for the family is a form of his responsibility as the head of the family.

Furthermore, the obligations revealed in the chapter are related to the value of local wisdom individually, such as the obligation to restore the rights of others. The rights of other people who deliberately know that they are not intentionally taken are obliged to return them to the rightful ones. The value of this local wisdom can be seen in the verse '*Wrong eating is expressed, wrong brought is returned, wrong use is passed" The expression* of the seloko is about a person's obligation to restore the rights of others who are eaten, carried, and used. Rules and norms that apply in the Jambi Malay society, if someone harms others, that person is obliged to compensate for the losses caused.

The system of inheritance of local wisdom values contained in oral traditions by parents or previous heirs to the next generation was initially carried out from generation to generation according to customary provisions or upright. Inheritance is carried out to direct descendants who come from one family tree, especially to their biological children or grandchildren (who are related by blood). In the digital era, the inheritance system has shifted to a horizontal transmission system, where a person learns from the behavior of peers around them, can also be from playmates who have a relationship with the tradition, and is considered a peer with them inheritance through the stages of enculturation, exploration and socialization by translating and recording from simple to high-tech ways by involving *native speakers* language users. Modern technology can be used as a tool to record, disseminate, and promote the values of local wisdom contained in oral traditions to the wider community.

The inheritance of local wisdom values in the process in the field sometimes encounters obstacles. How many factors are found in the field that can be an obstacle, among others: the new generation's perspective on the oral tradition that questions its suitability with the dynamics of today's society. There is also an attitude of rejection of what was inherited by previous generations, even the emergence of new ideas present in the community, to give birth to novel values that are not in accordance with the social dynamics of society today.

D. CONCLUSION

Based on the results and discussions that have been presented, the following conclusions can be drawn:

1. The existence of oral traditions in the Jambi Malay community is still very important because it contains many local wisdom values that are relevant to the life of the community. The preservation of the oral traditions of the Jambi Malay community has been carried out by various parties, namely the government, language offices, academics and the community of oral tradition practitioners. Collection, recording, and documentation of oral traditions are an important first step.
2. The system of inheritance of local wisdom values contained in the oral tradition of the Jambi Malay community initially used a vertical system, namely from parents to children or to grandchildren who still have blood relations. However, with the development of technology, inheritance can be done in a horizontal way, namely learning through social media. The inheritance of local wisdom values continues through the stages of enculturation, exploration and socialization by translating and recording from simple to high-tech ways

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ECOLOGICAL AWARENESS THROUGH THE *RONGGENG DUKUH PARUK* NOVEL BY AHMAD TOHARI AND ITS RELEVANCE IN THE DIGITAL ERA

Kesadaran Ekologis melalui Novel Ronggeng Dukuh Paruk *Karya Ahmad Tohari dan Relevansinya di Era Digital*

Venus Khasanah[1], Teguh Prakoso[2], Praventyasari Mutiara[3]
[13]Universitas Negeri Jakarta
[2]Universitas Terbuka
Email: venus-khasanah@unj.ac.id ; teguh@ecampus.ut.ac.id;
praventyasarimutiara1410621010@mhs.unj.ac.id

Abstrak: *Penelitian ini bertujuan untuk menganalisis kesadaran ekologis yang terkandung dalam novel Ronggeng Dukuh Paruk serta relevansinya di era digital saat ini. Melalui pendekatan ekologi sastra, penelitian ini berfokus pada bagaimana Tohari menggambarkan hubungan antara manusia dan alam, serta bagaimana narasi ini dapat meningkatkan kesadaran ekologis pembaca. Novel ini menggambarkan kehidupan di pedesaan Jawa dengan latar belakang alam yang kaya dan interaksi manusia dengan lingkungannya. Penelitian ini menganalisis unsur-unsur ekologi yang terdapat dalam novel, seperti peran hutan, sungai, dan tanaman dalam kehidupan masyarakat Dukuh Paruk, serta mengeksplorasi mitos dan tradisi lokal yang berhubungan dengan lingkungan dan bagaimana hal ini memengaruhi perilaku ekologis masyarakat. Dengan adanya transformasi digital dan meningkatnya penggunaan teknologi informasi, penelitian ini juga mengeksplorasi bagaimana pesan-pesan ekologis dari novel ini dapat disebarkan dan diperkuat melalui platform digital. Hasil penelitian menunjukkan bahwa novel ini memiliki pesan ekologis yang kuat yang masih relevan di era digital. Pesan-pesan ini dapat digunakan untuk mendidik dan meningkatkan kesadaran masyarakat tentang pentingnya menjaga lingkungan. Selain itu, era digital memberikan peluang baru untuk menyebarkan pesan-pesan ini melalui media sosial, blog, dan platform digital lainnya, sehingga dapat mencapai audiens yang lebih luas.*
Keywords: *ekologi sastra; era digital; kesadaran ekologis; mitos dan tradisi lokal; Ronggeng Dukuh Paruk*

Abstract: This research aims to analyze the ecological awareness contained in the novel Ronggeng Dukuh Paruk and its relevance in today's digital era. Through a literary ecological approach, this research focuses on how Tohari describes the relationship between humans and nature, as well as how these narratives can increase the ecological awareness of readers. The novel depicts life in rural Java with a rich natural background and human interaction with its environment. This study analyzes the ecological elements contained in the novel, such as the role of forests, rivers, and plants in the lives of the people of Dukuh Paruk, as well as explores local myths and traditions related to the environment and how these affect the ecological behavior of the community. With the advent of digital transformation and the increasing use of information technology, this research also explores how the ecological messages of this novel can be disseminated and amplified through digital platforms. The results of the study show that this novel has a strong ecological message that is still relevant in the digital era. These messages can be used to educate and raise public awareness about the importance of protecting the environment. In addition, the digital age provides new opportunities to spread these messages through social media, blogs, and other digital platforms, so that they can reach a wider audience.
Keywords: literary ecology; digital era; ecological awareness; local myths and traditions; *Ronggeng Dukuh Paruk*

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A. INTRODUCTION

The increasing environmental damage that is getting worse today is caused by two main factors, namely climate change and human behavior (Indrastuti, 2021, p. 72). Humans often act without considering the ecological impact of their activities, which leads to various environmental problems such as pollution and damage in the sea, forests, air, water, and soil. Pope Francis (2022) even stated that environmental destruction can be categorized as an international crime (ant/di l/jpnn, 2022). Responding to this issue, ecological awareness is considered as one of the solutions that can be done to minimize negative impacts on the environment (Indrastuti, 2021, p. 73). One way to foster ecological awareness is through literary works, especially novels, which serve not only as entertainment but also as a means to raise awareness of environmental issues (Indrastuti, 2021, p. 74).

Several Indonesian writers, including Ahmad Tohari, used his novels as a medium to criticize environmental damage. Tohari's novels such as *Ronggeng Dukuh Paruk* (*RDP*) describes human interaction with nature, as well as the impact of human behavior on the environment. Through a detailed narrative, Tohari describes the beauty of nature and its damage and conveys the message of the importance of preserving the environment. (Nurgiyantoro, 2013, p. 16; Suroso et al., 2022, p. 2; Wirawan, 2019, p. 83; Wiyatmi et al., 2021, pp. 9–10; Yudiono, 2003, p. 2; Yulisatiani, 2020, p. 2; Yulisatiani et al., 2020, p. 2). This research aims to reveal ecological awareness in the novel *RDP* Ahmad Tohari's work using an interdisciplinary literary ecology approach, which discusses the relationship between humans and the environment in literary works. (Endraswara, 2016; Garrard, 2012; Glotfelty et al., 1996; Indrastuti, 2021; Love, 2003; McNaughton & Wolf, 1998; Wiyatmi, 2021).

The literary ecological approach can help uncover ecological consciousness in novels *RDP* Tohari's work, which includes five main points, namely the life of flora and fauna; the impact of climate change; natural resource management; local wisdom and mythology; as well as food crises and food security. Thus, it is hoped that this research will not only make an academic contribution to the study of literary ecology, but also increase people's ecological awareness of the importance of maintaining the balance of the ecosystem. (Fadhli & Fithriyah, 2021, p. 78; Fauzie et al., 2016, p. 38; Indrastuti, 2021, p. 72; Mahaswa & Dharmayasa, 2021, p. 60; Utina, 2010, p. 2; Wiyatmi et al., 2021, pp. 9–10; Yudiono, 2003, p. 80). In addition, with the digital transformation and the increasing use of information technology, this study also explores how ecological messages from novel *RDP* It can be deployed and amplified through *platform* digital.

B. METHOD

This study uses a qualitative descriptive method initiated by Creswell. (Creswell, 2016, p. 4). Qualitative research is a method used to explore and understand the meaning of what is considered a social or humanitarian problem. This research is a qualitative research with discourse analysis techniques in novel ecocriticism *Ronggeng Dukuh Paruk* Ahmad Tohari's work, while the research approach used is ecocriticism. There are two main approaches in ecocriticism, namely the discourse approach and the reality approach. The discourse approach emphasizes literature research; and a reality approach emphasizing field research. (Endraswara, 2016, p. 20; Harsono, 2008, p. 36).. This study uses a discourse (analysis) approach in ecocriticism. Ecocriticism is not a single theory. Therefore, there is no set of rules or assumptions that are mutually agreed. Based on this fact, in order to obtain accountable research results, this study adopts the

second stage of ecocriticism approach offered by Cheryl Glotfelty (1996), namely: highlighting neglected nature-oriented texts. (Glotfelty et al., 1996, p. xxiii xxiv; Sardari, 2020, pp. 139–140).

C. FINDINGS AND DISCUSSION

The texts of AT's *RDP* novel clearly describe the natural conditions and human interaction with the environment. The ecological awareness that is built up from this depiction is very relevant to understand and apply, especially in today's digital era. Based on the results of the research, there are five main points of ecological awareness found through the texts of *the RDP* novels, namely (1) the depiction of flora and fauna life; (2) the impact of climate change; (3) natural resource management; (4) local wisdom and mythology; and (5) food crisis and food security. The following is a discussion of the five main points and their relevance in the digital era.

1. Life of Flora and Fauna

Description of Flora and Fauna

Tohari describes in detail birds such as cranes, sparrows, alap-alap, and flora such as randu trees, dadap trees, as well as various types of other plants and animals. The interactions between these different species demonstrate the importance of biodiversity and ecosystem balance.

Here are the texts describing birds and flora:

Cranes and unwatered rice fields

SEPASANG burung bangau melayang meniti angin, berputar-putar tinggi di langit. Suaranya melengking seperti keluhan panjang. Air. Kedua unggas itu telah melayang beratus-ratus kilometer mencari genangan air. Telah lama mereka merindukan amparan lumpur tempat mereka mencari mangsa: katak, ikan, udang, atau serangga air lainnya.

Namun kemarau belum usai. Ribuan hektar sawah yang mengelilingi Dukuh Paruk telah tujuh bulan kerontang. Sepasang burung bangau itu takkan menemukan genangan air meski hanya selebar telapak kaki. Sawah berubah menjadi padang kering berwarna kelabu. (Tohari, 2004, p. 9).

Sparrows and falconide

Di bagian langit lain, seekor burung pipit sedang berusaha mempertahankan nyawanya. Dia terbang bagai batu lepas dari katapel sambil menjerit sejadi-jadinya. Di belakangnya, seekor alap-alap mengejar dengan kecepatan berlebih. Udara yang ditempuh kedua binatang ini membuat suara desau. Jerit pipit kecil itu terdengar ketika paruh alap-alap menggigit kepalanya. Bulu-bulu halus beterbangan. Pembunuhan terjadi di udara yang lengang, di atas Dukuh Paruk (Tohari, 2004, p. 9)

Randu tree and dadap tree

... Buah randu telah menghitam kulitnya, pecah menjadi tiga juring. Bersama tiupan angin terburai gumpalan-gumpalan kapuk. Setiap gumpal kapuk mengandung biji masak yang siap tumbuh pada tempat ia hinggap di bumi. Demikian kearifan alam mengatur agar pohon randu baru tidak tumbuh berdekatan dengan biangnya.

Pohon dadap memilih cara yang hampir sama bagi penyebaran jenisnya. Biji dadap yang telah tua menggunakan kulit polongnya untuk terbang sebagai baling-baling. Bila

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angin berembus, tampak seperti ratusan kupu terbang menuruti arah angin meninggalkan pohon dadap (Tohari, 2004, p. 10).

An Otus

... Seekor burung celepuk hinggap tenang pada sebuah dahan yang rendah. Matanya yang awas menatap ke permukaan air di kubangan. Bila melihat katak, burung malam itu menukik tanpa suara, hinggap di dahan lagi dengan korban di mulutnya. Perburuan baru akan berhenti bila tembolok burung celepuk itu telah penuh daging segar. Pertanda telah kenyang, dia akan mengeluarkan suara berat: guk-guk-guk, hrrrrr. Suara hantu. (Tohari, 2004, pp. 21–22).

Bats and kalong (a species of bats, but bigger)

Hilangnya cahaya matahari telah dinanti oleh kelelawar dan kalong. Satu-satu mereka keluar dari sarang, di lubang-lubang kayu, ketiak daun kelapa, atau kuncup daun pisang yang masih menggulung. Kemarau tidak disukai oleh bangsa binatang mengirap itu. Buah-buahan tidak mereka temukan. Serangga pun seperti lenyap dari udara. Pada saat demikian kampret harus mau melalap daun waru agar kehidupan jenisnya lestari (Tohari, 2004, p. 14).

Jackfruit tree

... Di bawah pohon nangka itu mereka melihat Srintil sedang asyik bermain seorang diri. Perawan kecil itu sedang merangkai daun nangka dengan sebatang lidi untuk dijadikan sebuah mahkota (Tohari, 2004, p. 11).

White-breasted wood swallow – known as burung keket

Di atasku, pada pucuk pohon sengon, hinggap tiga burung keket. Satu jantan, satu betina, dan anak mereka yang selalu mengibas-ngibaskan sayap minta makan. Salah seekor induk burung itu segera menukik ke bawah bila melihat capung atau belalang terbang, kemudian hinggap lagi di tempat semula. Serangga tangkapan dihancurkannya bukan untuk dirinya, melainkan untuk anak mereka. Citra sebuah keluarga yang utuh (Tohari, 2004, p. 62).

Cambodian tree and puring tree

... Langkahnya berkelok menghindari tonggak-tonggak nisan, atau pohon kemboja yang tumbuh rapat. Setelah berbelok ke kiri, langkah Srintil lurus menuju cungkup makam Ki Secamenggala. Kulihat Srintil jongkok, menaruh sesaji di depan pintu makam. Ketika bangkit dan berbalik, ronggeng itu terperanjat. Aku berdiri hanya dua langkah di depannya (Tohari, 2004, p. 65).

... Rumpun-rumpun puring bergoyang tersibak oleh Srintil yang berjalan cepat. Kupu-kupu beterbangan dari pohon kemboja yang sedang berbunga. ... (Tohari, 2004, p. 68).

Insects in nature

Seekor serangga kecil akhirnya membuka jalan bagi permulaan percakapan kami. Nyamuk blirik hinggap di pipi Srintil. Perutnya menggantung penuh darah.

...

Aku patuh. Tangan kuayunkan. Meski dengan gerak gamang, nyamuk yang menjadi lamban karena terlalu banyak mengisap darah itu kena. Telapak tangan kutekan pada pipi Srintil. Ketika kubuka tergores setitik darah. Ada noda merah pada pipi yang putih (Tohari, 2004, pp. 65–66).

Betel tree and sengon tree

... Ada sebatang pohon pinang di belakang rumah Srintil yang mampu bertahan hidup setelah merana beberapa bulan lamanya. Pelepah-pelepah yang merah terbakar sudah luruh diganti dengan pelepah baru yang hijau dan segar. Kelopak baru merekah menumpahkan mayang seperti pamor putih terurai. Mayang yang lebih tua telah berubah menjadi tandan yang runduk penuh buah pinang. Dari balik kelebat tandan pinang itu terdengar keresek dua burung kecil yang sedang membangun sarang. Lembar demi lembar daun ilalang yang dicuri dari atap gubuk orang Dukuh Paruk disusun menjadi sebuah dunia kecil yang bersembunyi di ketinggian pohon pinang (Tohari, 2004, p. 286).

... Ada seekor kelelawar di mulut lubang kayu sengon lalu merayap masuk. ... (Tohari, 2004, p. 359).

These texts describe the interaction between birds, flora, and various other natural elements in the context of Dukuh Paruk, with an emphasis on longing, struggle, and the wisdom of nature.

Relevance in the Digital Age

In the digital era, information about biodiversity can be disseminated in wider area through social media, *blogs*, and *online* education *platforms*. Awareness of the importance of preserving biodiversity can be increased through digital campaigns and online documentaries that reach global audiences.

2. Climate Change Impact

Long Drought

Tohari described a long drought that caused birds to have difficulty finding water and dried up plants. This shows the direct impact of climate change on daily life.

SEPASANG burung bangau melayang meniti angin, berputar-putar tinggi di langit. Suaranya melengking seperti keluhan panjang. Air. Kedua unggas itu telah melayang beratus-ratus kilometer mencari genangan air. Telah lama mereka merindukan amparan lumpur tempat mereka mencari mangsa: katak, ikan, udang, atau serangga air lainnya. Namun kemarau belum usai. Ribuan hektar sawah yang mengelilingi Dukuh Paruk telah tujuh bulan kerontang. Sepasang burung bangau itu takkan menemukan genangan air meski hanya selebar telapak kaki. Sawah berubah menjadi padang kering berwarna kelabu. Segala jenis rumput, mati. Yang menjadi bercak-bercak hijau di sana-sini adalah kerokot, sajian alam bagi berbagai jenis belalang dan jangkrik. Tumbuhan jenis kaktus ini justru hanya muncul di sawah sewaktu kemarau berjaya.

Di bagian langit lain, seekor burung pipit sedang berusaha mempertahankan nyawanya. Dia terbang bagai batu lepas dari katapel sambil menjerit sejadi-jadinya. Di belakangnya, seekor alap-alap mengejar dengan kecepatan berlebih. Udara yang ditempuh kedua binatang ini membuat suara desau. Jerit pipit kecil itu terdengar ketika

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paruh alap-alap mengigit kepalanya. Bulu-bulu halus beterbangan. Pembunuhan terjadi di udara yang lengang, di atas Dukuh Paruk.

Angin tenggara bertiup. Kering. Pucuk-pucuk pohon di pedukuhan sempit itu bergoyang. Daun kuning serta ranting kering jatuh. Gemerisik rumpun bambu. Berderit baling-baling bambu yang dipasang anak gembala di tepian Dukuh Paruk. Layang-layang yang terbuat dari daun gadung meluncur naik. Kicau beranjangan mendaulat kelengangan langit di atas Dukuh Paruk.

Udara panas berbulan-bulan mengeringkan berjenis biji-bijian. Buah randu telah menghitam kulitnya, pecah menjadi tiga juring. Bersama tiupan angin terburai gumpalan-gumpalan kapuk. Setiap gumpal kapuk mengandung biji masak yang siap tumbuh pada tempat ia hinggap di bumi. Demikian kearifan alam mengatur agar pohon randu baru tidak tumbuh berdekatan dengan biangnya.

Pohon dadap memilih cara yang hampir sama bagi penyebaran jenisnya. Biji dadap yang telah tua menggunakan kulit polongnya untuk terbang sebagai baling-baling. Bila angin berembus, tampak seperti ratusan kupu terbang menuruti arah angin meninggalkan pohon dadap. Kalau tidak terganggu oleh anak-anak Dukuh Paruk, biji dadap itu akan tumbuh di tempat yang jauh dari induknya. Begitu perintah alam.

Dari tempatnya yang tinggi kedua burung bangau itu melihat Dukuh Paruk sebagai sebuah gerumbul kecil di tengah padang yang amat luas. Dengan daerah pemukiman terdekat, Dukuh Paruk hanya dihubungkan oleh jaringan pematang sawah, hampir dua kilometer panjangnya. Dukuh Paruk, kecil dan menyendiri. Dukuh Paruk yang menciptakan kehidupannya sendiri (Tohari, 2004, pp. 9–10).

Relevance in the Digital Age

Climate change awareness can be increased by using digital technologies such as weather tracking apps, climate change impact simulations, and digital campaigns that invite people to reduce their carbon footprint. Information about climate change can be disseminated more effectively through webinars, *podcasts*, and social media.

3. Natural Resources Management

Land and Water Use

In Dukuh Paruk, dry and hard-to-cultivate soil shows the importance of good natural resource management. The text describes how local communities must go to great lengths to get water and manage the land to keep it productive. Here are some texts that illustrate how the local community in Paruk Hamlet must work hard to get water and manage the land to keep it productive.

Water difficulties and arid soils

Namun kemarau belum usai. Ribuan hektar sawah yang mengelilingi Dukuh Paruk telah tujuh bulan kerontang. Sepasang burung bangau itu takkan menemukan genangan air meski hanya selebar telapak kaki. Sawah berubah menjadi padang kering berwarna kelabu. Segala jenis rumput, mati. (Tohari, 2004, p. 9).

Cooperation in managing land

Di tepi kampung, tiga anak laki-laki sedang bersusah payah mencabut sebatang singkong. Namun ketiganya masih terlampau lemah untuk mengalihkan cengkeraman akar ketela yang terpendam dalam tanah kapur. Kering dan membatu. Mereka terengah-engah, namun batang singkong itu tetap tegak di tempatnya. Ketiganya

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hampir berputus asa seandainya salah seorang anak di antara mereka tidak menemukan akal.

"Cari sebatang cungkil," kata Rasus kepada dua temannya. "Tanpa cungkil mustahil kita dapat mencabut singkong sialan ini." (Tohari, 2004, pp. 10–11).

The Efforts to watering the plant

Orang-orang dewasa telah bekerja keras di siang hari. Tanaman musim kemarau berupa sayuran, tembakau, dan palawija harus disiram dengan air sumur yang khusus mereka gali (Tohari, 2004, p. 15).

Creativity while facing drought

"Percuma. Hanya sebatang linggis dapat menembus tanah sekeras ini," ujar Warta. "Atau lebih baik kita mencari air. Kita siram pangkal batang singkong kurang ajar ini. Pasti nanti kita mudah mencabutnya." (Tohari, 2004, p. 11).

Use of water for basic needs

"Air?" ejek Darsun, anak yang ketiga. "Di mana kau dapat menemukan air?"

"Sudah, sudah. Kalian tolol," ujar Rasus tak sabar. "Kita kencingi beramai-ramai pangkal batang singkong ini. Kalau gagal juga, sungguh bajingan." (Tohari, 2004, p. 11).

Dependence on rain

Kemarau sungguh-sungguh telah berakhir. Siang hari hujan turun lebat. Lapisan lumpur yang telah berbulan-bulan mengeras seperti batu, kini terendam air. Sawah luas yang mengelilingi Dukuh Paruk tergenang. Dukuh Paruk menjadi pulau. ...
(Tohari, 2004, p. 56).

The texts show how the people in Dukuh Paruk have to fight hard to get water and manage their land to keep it productive, especially in the face of the long dry season.

Relevance in the Digital Age

Digital technology can help in the management of natural resources through the use of geographic information systems (GIS) for resource mapping, smart agriculture applications that help farmers manage their land more efficiently, and *online platforms* to share knowledge about sustainable resource management practices.

4. Local Wisdom and Mythology

Mythology and Local Wisdom

The text of the RDP novel is full of local myths such as the story of Ki Secamenggala and the use of natural symbols in daily life. This local wisdom shows traditional ways of interacting with nature and maintaining its balance.

The text of the novel *RDP* contains various mythologies and local wisdom that live in the Dukuh Paruk community, depicting the close relationship between humans and nature, as well as deep spiritual beliefs. Here are some important elements that can be taken.

Mythology about Ki Secamenggala

bromocorah yang mencari tempat sunyi untuk menghabiskan hidupnya. Meskipun ia adalah musuh masyarakat, penduduk Dukuh Paruk memujanya. Kuburannya menjadi pusat kehidupan spiritual mereka, menunjukkan hubungan yang kuat antara leluhur dan keturunannya (Tohari, 2004, p. 10).

Cranes and ecosystems

Sepasang burung bangau yang mencari air dan mangsa menggambarkan kehausan alamiah dan dampak kemarau panjang pada ekosistem (Tohari, 2004, p. 9). Ini menunjukkan kesadaran ekologis tentang pentingnya air dan kelangsungan hidup flora dan fauna lokal.

Local wisdom in plant dispersal

Pohon randu dan pohon dadap memiliki cara penyebaran biji yang unik untuk memastikan regenerasi dan pertumbuhan yang tidak saling bersaing (Tohari, 2004, p. 10). Ini menunjukkan pemahaman mendalam tentang siklus hidup tanaman dan kearifan lokal dalam menjaga keseimbangan ekosistem.

Myths about copper acid and bongkrek

Warga Dukuh Paruk percaya bahwa asam tembaga adalah penyebab bencana tempe bongkrek, meskipun sebenarnya bakteri *pseudomonas coccovenenans* yang berperan (Tohari, 2004, p. 33). Ini menunjukkan bagaimana mitos dapat membentuk pemahaman tentang kejadian-kejadian yang belum sepenuhnya dipahami.

Practice of togetherness and cooperation

Kisah tiga anak laki-laki yang bekerja sama untuk mencabut singkong menggambarkan pentingnya kerja sama dan inovasi dalam menghadapi kesulitan. Meskipun pada akhirnya mereka harus beradu tenaga untuk mendapatkan hasilnya (Tohari, 2004, pp. 10–11). Ini mencerminkan nilai-nilai sosial tentang persaingan dan kerja keras.

Rainproof ritul

Nyai Kartareja melakukan ritus penangkal hujan untuk memastikan bahwa pentas Srintil tidak terganggu oleh cuaca (Tohari, 2004, p. 69). Ini menunjukkan kepercayaan pada ritus-ritus tradisional dan kekuatan spiritual dalam memengaruhi alam.

Nature's acceptance of drought

Dukuh Paruk selalu menyambut kemarau dengan ramah, menunjukkan adaptasi dan penerimaan terhadap siklus alam yang keras. Mereka pintar mengolah tanaman liar yang beracun dan menjadikannya layak makan (Tohari, 2004, pp. 227–228). Ini menunjukkan kearifan lokal dalam bertahan hidup.

Omens of nature and social anxiety

Fenomena alam seperti burung-burung yang datang (Tohari, 2004, p. 29), pancuran yang mengeluarkan air busuk, dan pohon-pohon yang layu atau berbunga di luar musim menjadi pertanda bagi warga Dukuh Paruk tentang malapetaka yang akan datang (Tohari, 2004, p. 33). Ini menggambarkan bagaimana masyarakat lokal membaca dan menafsirkan alam sebagai tanda-tanda penting bagi kehidupan mereka.

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The use of the plant for medicine and rituals

Misalnya, Srintil yang diberi hidup dengan air tajin ketika kehilangan susu (Tohari, 2004, p. 30), menunjukkan penggunaan tanaman dan bahan alami dalam kehidupan sehari-hari dan pengobatan tradisional.

The texts as a whole illustrate the richness of mythology and local wisdom in the Dukuh Paruk community, showing how they understand and interact with nature and their spiritual beliefs. This creates a holistic worldview that humans, nature, and spirituality are interconnected.

Relevance in the Digital Age

Local wisdom can be preserved and disseminated through digital *platforms*. The creation of *e-books*, video documentation, and applications containing local folklore and myths can be a means to educate the younger generation about the importance of local wisdom in protecting the environment.

5. Food Crisis and Food Security

Food Crisis

Tohari described the famine that hit Paruk Hamlet due to crop failure and a long drought. This highlights the importance of food security and good management of food resources. Texts describing hunger in Paruk Hamlet due to crop failure and long drought are described throughout pages 9 – 15 below.

A pair of cranes floated in the wind, swirling high in the sky. His voice was shrill like a SEPASANG burung bangau melayang meniti angin, berputar-putar tinggi di langit. Suaranya melengking seperti keluhan panjang. Air. Kedua unggas itu telah melayang beratus-ratus kilometer mencari genangan air. Telah lama mereka merindukan amparan lumpur tempat mereka mencari mangsa: katak, ikan, udang, atau serangga air lainnya.

Namun kemarau belum usai. Ribuan hektar sawah yang mengelilingi Dukuh Paruk telah tujuh bulan kerontang. Sepasang burung bangau itu takkan menemukan genangan air meski hanya selebar telapak kaki. Sawah berubah menjadi padang kering berwarna kelabu. Segala jenis rumput, mati. Yang menjadi bercak-bercak hijau di sana-sini adalah kerokot, sajian alam bagi berbagai jenis belalang dan jangkrik. Tumbuhan jenis kaktus ini justru hanya muncul di sawah sewaktu kemarau berjaya.

...

Orang-orang dewasa telah bekerja keras di siang hari. Tanaman musim kemarau berupa sayuran, tembakau, dan palawija harus disiram dengan air sumur yang khusus mereka gali. Bila malam tiba, keinginan mereka tidak berlebihan; ... (Tohari, 2004, pp. 9–15)

Relevance in the Digital Age

Digital technology can help create food security through the development of smart agriculture applications, crop-sharing *platforms*, and the use of *drone* technology for crop monitoring. Information on ways to improve food security can be disseminated through *online courses* and video tutorials.

D. CONCLUSION

The ecological awareness presented through Ahmad Tohari's texts provides an in-depth view of the relationship between humans and nature. In the digital era, this awareness can be increased and disseminated more effectively through various *platform* technologies. Digitalization allows information on the importance of maintaining the environment and ecosystem balance to be accessible to the wider community, helping to build collective awareness for more sustainable actions.

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DINAMIKA TRADISI "BERASAN" ETNIS REJANG DI PROVINSI BENGKULU: ANTARA WARISAN BUDAYA DAN MODERNISASI

Dynamics of "Berasan" Tradition In Rejang Ethnic In Bengkulu Province: Between Cultural Heritage And Modernization

[1]Reko Serasi, [2]Sarwit Sarwono, & [3]Didi Yulistio
[1]Student at University of Bengkulu, Indonesia
[2,3]University of Bengkulu, Indonesia

Email: reko.serasi@mail.uinfasbengkulu.ac.id; sarwitsarwono@uinb.ac.id; yulistiodidi@unib.ac.id

Abstract: *The "Berasan" tradition is a significant marriage ritual among the Rejang ethnic in Bengkulu Province. This tradition reflects cultural, social, and spiritual values passed down through generations. "Berasan" performing a negotiation and consensus process between the families of the bride and groom before the wedding to reach agreements on various aspects of the marriage, including dowries and other requirements. This study aims to identify the key elements of the "Berasan" tradition and analyse changes in it including the impact of modernization on its implementation. The study employs qualitative method with an ethnographic approach. Data were collected through participatory observation, in-depth interviews with cultural figures and Rejang community members, and documentation. Data analysis techniques include thematic coding and narrative interpretation. The study reveals that "Berasan" tradition is still practiced but changes have occurred in various elements, such as simplified implementation procedures and communication. Modernization and external influences are likely contributing to the dynamics of this tradition. The research concludes that the "Berasan" tradition exhibits complex dynamics in responding social and cultural changes. Nevertheless, its essence and values are maintained, demonstrating the flexibility and cultural resilience of the Rejang community. These findings provide insights to the preservation of cultural traditions amidst modernization.*

Keywords: *Berasan Tradition; Rejang Ethnic Marriage; Cultural Heritage; Modernization*

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A. *INTRODUCTION*

Traditions are a vital aspect of a society's cultural identity, embodying social, spiritual, and customary values transmitted between generations. A notable ritual of the Rejang ethnic group in Bengkulu Province is “Berasan”, a matrimonial procession that entails talks between the families of the bride and groom to establish consensus on different elements of the marriage, including the dowry and additional stipulations (Diana, 2023).

The "berasan" tradition of the Rejang ethnicity in Bengkulu Province exemplifies the cultural heritage that embodies the principles of unity, collaboration, and robust social solidarity within the community (Mahmud Yunus, Dian Eka Chandra Wardhana, 2020). The term “berasan” literally derives from the word “rice,” although its connotation extends beyond a mere representation of sustenance. The ritual entails the communal gathering of rice by community members for a traditional celebration or occasion, such as a wedding, circumcision, or funeral (Saputri, 2022). Each family or individual contributes a specific quantity of rice based on their capacity as a means of involvement and support for the family hosting the event. This practice encompasses not merely money support, but also serves as a mechanism for fortifying social connections, as individuals engage in "berasan," so assisting one another and enhancing their emotional ties. Fundamentally, “berasan” embodies the profound principle of gotong royong, wherein all individuals participate in alleviating the burdens of others and preserving social equilibrium within the society (Diana, 2023). This custom demonstrates that the Rejang people place significant importance on unity and communalism in their daily existence. In addition to serving as a manifestation of solidarity, "berasan" possesses a spiritual dimension, wherein the act of giving is regarded as a blessing that will reciprocate to the giver, both materially and immaterially. This tradition persists in contemporary relevance, although with several modifications, and serves as a robust foundation for the maintenance of noble principles within Rejang society (Devi, 2017).

This Berasan tradition embodies cultural practices and underscores the significance of consensus and deliberation in the lives of the Rejang people. This tradition is crucial for preserving their cultural identity amid evolving social dynamics and globalization (Kurnia & Lestari, 2023). Nonetheless, this Berasan culture is inextricably linked to the increasing impact of industrialization. Numerous social and technological transformations have modified the execution of this heritage. This tradition persists, however certain aspects have been streamlined, particularly regarding processes and familial contact (Mahmud Yunus, Dian Eka Chandra Wardhana, 2020).

Numerous studies have been undertaken regarding the Berasan tradition, concentrating on the Rejang tribe of Bengkulu as well as other tribes in Indonesia. These studies seek to elucidate the Berasan tradition and its linguistic applications. The findings indicate that the Berasan event is replete with figurative language, including *pantun* and proverbs, which serve to effectively communicate intentions and objectives in Bengkulu City (Mulyadi & Herdianto, 2022). This tradition encompasses good traits such as religious principles, humility, unity, empathy, and assertiveness (Saputri, 2022). Moreover, the “Berasan” activities in Kedurang, encompassing *berasan muda-mudi, ngurusi rasan, madui rasan*, and *berasan bekule*, exhibit a linguistic diversity that mirrors local culture and offers distinctive expressions (Diana, 2023). Consequently, the maintenance of the “Berasan” heritage is seen crucial for sustaining the stability of social interactions within the Bengkulu City community.

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Additional research examines the role of language in the Berasan procession of the Rejang tribe in Bengkulu Province and other ethnic groups. This study will delineate five primary functions of language within the Berasan tradition: the personal function for expressing joy and sorrow, the directive function for articulating requests and seduction, the phatic function for demonstrating camaraderie, the metalingual function for elucidating the language itself, and the imaginative function for conveying the emotions of the male party when extending words and respect (Cekman & Dedi, 2019). In "Berasan" of the Rejang ethnic group in Bioa Sengok Village, the referential function predominates over the directive and phatic roles, facilitating the consensus of the bride and husband in matrimony (Yunus et al., 2020).

The research on the "Berasan" tradition within the Rejang tribe exhibits notable deficiencies in both methodological methods and analytical depth (Febriana Sulistya Pratiwi., 2022). Most current studies primarily emphasize fundamental elements of the tradition, including its social role as a kind of *gotong royong* and its material contributions to traditional occasions (Najib et al., 2022). Nonetheless, research on the historical dimensions, semantic evolution, and the effects of modernization on the transformation of the Berasan tradition remains rather few. Numerous studies emphasize superficial descriptions of the tradition's execution and its social function within the Rejang community, neglecting to explore the underlying cultural values, including spiritual dimensions, symbolism, and the evolution of local power dynamics throughout time (Ahmad Fatah, 2022).

Moreover, a significant deficiency exists in research that examines the viewpoints of the younger generation of the Rejang tribe toward the Berasan heritage (Ardini et al., 2023). Older generations may retain a strong attachment to the traditional ideals represented by Berasan, whilst younger generations, raised in a digital and globalized context, may perceive this tradition's relevance differently. Current study often fails to thoroughly examine how youth perceive Berasan, how they integrate it into contemporary lifestyles, or how digital technology influences the preservation or reinvention of this tradition. A notable deficiency exists in the absence of comparative studies examining how Berasan in Rejang society correlates with other *gotong royong* traditions in other ethnic groups or regions of Indonesia (Mahdi et al., 2019). It is crucial to ascertain whether the transformation undergone by the Berasan is an occurrence exclusive to the Rejang tribe or a component of a wider trend in Indonesian society resulting from industrialization and globalization. A comparative analysis could yield deeper understanding of the impact of social and economic transformations on collective values throughout Indonesia, as well as the adaptive strategies employed by various groups in response to contemporary problems. This study seeks to determine the principal components of the Berasan tradition among the Rejang tribe and examine the alterations resulting from modernization influences. It also analyzes how the Rejang people modify the Berasan tradition to meet contemporary demands while preserving the fundamental qualities of their culture. This research aims to elucidate the adaptation of this practice to modernization and to support initiatives for the preservation of cultural heritage amid societal change. This research aims to yield profound insights about the persistence of the Berasan tradition amid modernization and the ideals upheld within Rejang culture. This research is valuable for elucidating the interplay between tradition, language, and modernity, along with the significance of safeguarding local culture in a changing community.

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B. METHOD

This study employs a qualitative methodology utilizing an ethnographic approach. This approach seeks to uncover study insights that are inaccessible via statistical methods or computations, instead relying on a holistic and contextual examination of phenomena (Moleong, 2020). Qualitative data is vital in comprehending alterations induced by social, cultural, political, and economic aspects that influence structural variations (Andriadi & Sarwono, 2024). This method identifies the principal components of the Berasan tradition and the alterations resulting from modernization, wherein the Rejang community adapts the tradition while preserving essential cultural values.

Research data was acquired from a traditional leader and six local youngsters selected via purposive sampling employing a homogenous approach. This technique was employed because to the uniform qualities of all participants, specifically their affiliation with the Rejang tribe in the Topos Sub-district of Rejang Lebong Regency, Bengkulu Province, despite their varying roles and experiences with the execution of the Berasan ritual. Traditional leaders serve as customary authorities overseeing the process, while the youth participate as executors of the tradition, leading to varied interpretations of the comprehensive application of the Bersaan tradition.

he phases of data gathering in this study encompass participatory observation, comprehensive interviews, and documentation (Mirhosseini, 2020). Participatory observation was conducted with researchers directly engaged in the execution of the Berasan tradition to comprehend its fundamental features. Researchers engage in rituals, decision-making, and social interactions to comprehend the meanings and cultural values upheld by the Rejang community. This method facilitates comprehensive disclosure of the social background and offers an integrated perspective on the dynamics of tradition in individuals' lives.

Alongside observation, comprehensive interviews were carried out with traditional leaders and six teenagers participating in the Berasan tradition (Mirhosseini, 2020). The interviews were semi-structured, allowing participants to offer an extensive perspective on their involvement in this tradition and the modifications made during modernization. Local archives and historical sources were utilized to evaluate the evolution of the tradition throughout time. These three methodologies synergistically enhance one another, yielding comprehensive data for the analysis of change and continuity within the Berasan tradition. During the data analysis phase, data reduction was performed via a coding technique to discern the primary components of the Berasan tradition (Mirhosseini & Pearson, 2024). This technique seeks to distill the raw data into themes that encapsulate the core of the tradition and the alterations prompted by modernization. Data collected from observations, interviews, and documentation are carefully structured for thematic interpretation. The findings of this analysis will thereafter be conveyed through narrative descriptions that elucidate the dynamics of the Berasan tradition's adaptation within the framework of modernization.

Upon completion of the data analysis, the researcher will deliver the findings through a comprehensive narrative account, detailing the transformations and modifications that have transpired within the Berasan tradition (Mirhosseini & Pearson, 2024). This narrative will outline how the Rejang community has altered this practice over time while preserving the fundamental ideals of their culture. This approach aims to elucidate the relationship between cultural legacy and modernization, along with the social and cultural consequences of the adaptation process.

Upon completion of the data analysis, researchers will disseminate the findings through comprehensive narrative descriptions, encompassing the modifications

andadaptations within the Berasan tradition (Mirhosseini & Pearson, 2024). This narrative will outline how the Rejang community has altered this practice over time while preserving the fundamental ideals of their culture. This approach aims to elucidate the relationship between cultural legacy and modernisation, along with the social and cultural consequences stemming from the adaption process.

B. *FINDINGS AND DISCUSSION*

The Berasan tradition exhibits intricate dynamics in its response to social and cultural transformations. This is predicated on the emergence of contemporary socio-cultural activities that are inextricably linked to the utilisation of modern technology. Nonetheless, the core essence and values remain intact, demonstrating the adaptability and durability of culture within Rejang society.

1. Transformation of Berasan Tradition Caused by Modernization

The Rejang tradition of “berasan,” originally rooted in ideas of unity, mutual assistance, and collectivism, has experienced substantial transformations due to modernisation influences. The transformation in the berasan tradition encompasses three facets: the process, elements, and communication factors. The traditional leader

(63) states that the berasan process often commences with the stage in which the male party (prospective groom) engages in "*Meltok uang atau barang*" during the introduction or dating phase. This step involves the man signaling his girlfriend to pursue marriage by providing or leaving monetary gifts or commodities, typically in the shape of fabric and money, to the woman. Subsequently, he will inform his family of the financial or material offerings made to his prospective partner. Then, the procedure will proceed with the male family engaging in "*semsung asen*," wherein they will visit the female family to enquire about the existence of "*Meltok uang atau barang*." If it exists, the male and female parties typically engage in rapid discussions over the dowry request and other pertinent details, including which party will host the wedding ceremony, whether it be the male or female side. Upon agreement at this second stage, the subsequent phase is termed “*Mes Caci*,” in which the male party, accompanied by an extensive family entourage and their traditional regalia, will visit the female family, who will have organized an event to receive them, also incorporating the three traditional umbrellas.

In this phase of the process throughout the era of modernization, individuals generally want simplicity and conciseness. It also impacts one of the processes in berasan. The traditional leader (63) stated, “Currently, during the *Mes Caci* stage, individuals prefer to amalgamate it with the Committee Meeting simultaneously, considering that it will be less hectic to conduct a committee meeting later when families are also congregating.” He further noted that previously, the committee meeting occurred independently of this event. Nonetheless, this does not alter the fundamental nature of the berasan, as the committee meeting procedure typically occurs after the completion of the *Mes Caci* stage. The *Mes Caci* or *Hantaran* event entails the submission of a request in accordance with the agreement between the couples, addressing the timing of the event, the party conducting the wedding ceremony, and the discussion of customary sanctions at this stage.

The second aspect experienced the transformation due to modernization in Berasan is the communication part. As stated by Youth 1, 3, 6 (32, 48, 43), a Kadus (Head of Hamlet), “Currently, communication in berasan can also occur via telephone, in contrast to the past when the male party was required to meet the female party, particularly in situations where there was a discrepancy between the female

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party's requests and the male party's capabilities." The male would request additional time to confer with his family and would communicate his decision shortly thereafter. Currently, if a guy has achieved an agreement whether by acquiescing to a woman's request or extending an offer, he might notify the family via telephone rather than meeting in person as was customary in the past. This condition is regarded as equivalent and does not detract from the value of the berasan itself for either party.

2. Modification of Berasan Tradition by the Community

The Rejang people have demonstrated a notable capacity to adapt the Berasan heritage to contemporary circumstances, while preserving the fundamental values of their culture, including unity, solidarity, and communal cooperation. They have accomplished this by altering the format of the contribution while preserving the fundamental substance of the tradition.

The Rejang community employs a dynamic system in the traditional marriage berasan procession, adapting to contemporary times and socio-economic conditions while preserving existing cultural values. The traditional leader (63) stated, "We, the customary party or *kutai*, must consider the circumstances and adapt to the conditions of both bride and groom parties. Several aspects of the berasan process can be modified based on the economic status of the families involved. For instance, if the male and female families are not financially stable, certain stages and items in the berasan process, such as 'hantaran' and the types of food served or requested, can be adjusted accordingly without compromising the inherent values." Furthermore, the "mas kutai" (a gift from the male party to the usual party or to the three customary umbrellas) can also be modified in quantity. Youth 4 and 5 (51, 44) had a similar viewpoint, stating that "if both parties are financially disadvantaged, certain elements may be modified provided they do not diminish the overall value; for instance, a dish that signifies the completion of the business is serving *sawo* (sticky rice with coconut)." The requirement for *Sawo* can be minimize; a single plate suffices. Additionally, Youth 2, aged 32, remarked that "uang kutai" may occasionally be substituted or referred to as cigarette money, as the amount can be tailored to the socio-economic circumstances of the bride and groom."



Picture 1: The "Sawo" dish signifies the conclusion of the *Berasan*.

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Picture 2: Submission of "*uang kutai*" to 3 (three) *Payung Adat* by representatives of the male family

Berasan refers to a gathering involving the relatives of the groom and bride, attended by traditional and religious leaders, together with members of the local community. This procession typically occurs after the evening Isha prayer. The objective may involve establishing the dowry, wedding provisions, stipulations between the two couples, and the organisation of the wedding planning committee. Many of these acts are significant rituals as they prepare the bride and groom for the institution of marriage. Consequently, a meeting between both parties is necessary to align and share a same vision. The Berasan procession has profound significance, enabling the bride and groom to comprehend the essence of communication in different aspects of life.

The Berasan culture has always involved the direct assembly of the family of the groom and bride. This is the sole course of action available. However, in contrast to the present, when life is contemporary and contact is unimpeded by space and time. This procession can occur at any location and at any time without necessitating in-person attendance. The cultural adaption involved in the Berasan procession does not diminish the essence of the tradition. The authentic succession of wedding rituals constitutes a link established between the husband and the bride. The advancement of technology and modernisation can serve as a means to attain the objectives intended by both parties.

Notably, the findings indicate that the Berasan tradition will retain its significance, despite being practiced in a manner that differs slightly from historical precedents. Moreover, contemporary adjustments are inevitable and will therefore alter certain aspects of its implementation. This occurs owing to specific situations and circumstances pertaining to each wedding pair.

C. *CONCLUSION*

Berasan is a fundamental component of the traditional marriage ceremony of the Rejang ethnic group in Bengkulu Province. Nonetheless, the Berasan procession may be conducted over time with the mutual consent of both the bride and husband. At times, the Berasan procession may be simplified due to specific circumstances, such as the financial

situation of the bride and groom or the bride's family, which may render the full ceremony unfeasible. Besides, the modernization also gives the impact to the "Berasan" especially in the communication aspect in which some communication between the parties or the family (bride and groom to be) can be conducted via telephone even though in the past they should meet in person. This condition considered acceptable since it does not eliminate the purpose and the value of this phase. Another modified aspect in berasan process is the merged of other agenda (committee meeting) in the Berasan process.

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The Dynamics of Artificial Intelligence Disruption in Indonesia Literature and Its Experimental Efforts

Dinamika Disrupsi Kecerdasan Buatan dalam Kesusasteraan Indonesia dan upaya eksperimental penerapannya

ABSTRACT: Intelligence makes an impact on literature. Literary works produced by AI are increasingly showing their potential in the world. However, what about in Indonesia? Has AI's involvement in Indonesian literature been so massive that it has disrupted the stability or rhythm of writing? Or even helping young writers to penetrate the arena of Indonesian literature. This research seeks to describe the disruption of AI in Indonesian literature, its dynamics and its advantages, disadvantages and positions. The purpose of this research is to reveal the dynamics of artificial intelligence in Indonesian literature. This research is a qualitative research. The results of this study indicate that there is interest from writers and academics in testing ChatGPT in producing literary works. There is no professional effort in producing literary works using AI. ChatGPT has the potential to grow as long as it gets comprehensive input and is trained. GPT Chat is not a writer's replacement machine, but a collaborative partner in publishing works.

Keywords: chatGPT; artificial intelligence;literary works

A. INTRODUCTION

The disruption of artificial intelligence has penetrated the world of writing, especially literature. The presence of artificial intelligence in literary works is a logical consequence of the progress of the times. The year 2016 became a turning point in the work of the Navy in the literary world, namely with the emergence of the first novel by the Navy (Tarantola, t.t.). This novel was even accepted and entered the judging selection in the Japanese literary competition The Hoshi Shinichi Literary Award. The practice of making this novel is carried out by professor Hitoshi Matsubara who collaborates with AI in constructing stories. The writing team conceptualized the story, such as the characterization, plot, setting, and others. They also create a series of lists of words, phrases, and sentences. The task of the Indonesian Navy is to compile and organize data. The result was a novel titled Konpyuta ga shosetsu wo kaku hi, or "Computer Day Writing Novels. The novel tells the story of the Navy who knows his potential in writing so he neglects his initial task. In 2018, another AL novel published in New York by Ross Goodwin titled *1th Road* was published by Jean Boite Editions. He was a former shadow writer during the Obama administration. He uses neural network technology in building his story (Merchant, 2018). The next novel written using the AL is The world form Now On published by Parambook written by the AL writer named Birampung under the direction of novelist and mathematician Kim Tae-yon in 2021 (Haye-ah, 2021). However, at his press conference session he was reluctant to convey what naval technology he used to make his work

Experiments were also carried out to create poems using AL, namely by Jukka Aalho & ChatGPT. They published the poetry book the aum Golly Series in 2021 and 2023. This book combines poetry and illustrations generated by ChatGPT (Staff, 2021). In Beijing, China, there are even literary works in the form of poems written entirely by the

Navy using Microsoft's AL. The poetry book is Xiaoice (Microsoft little Ice) published by *Beijing-based Cheers Publishing* in 2017 (People's daily, 2017)

In Indonesia, the dynamics of the implementation of naval technology have been carried out by several circles of society, such as academics, literacy activists, poets, and writers. The disruption of naval technology in Indonesia does not seem to be so massive. Discussions about the Navy in the world of authorship had previously been discussed in conferences and also on various digital platforms. Discussions have strengthened since the advent of ChatGPT technology which makes the writing process faster and easier.

Okky Mandasari called the Navy's involvement in writing poetry as normative, inauthentic, and Failed Poetry (Madasari, 2023). Based on the results of his experiment using ChatGPT to write several poems, he came to the conclusion that AL can help people who have difficulties in writing, but he is not able to give birth to authentic ideas that play a role in the progress of civilization.

Opinion from M. Ghuroni An'ars, S.Pd., M.Pd., from the Literature Scientific Group team of the Indonesian Technocrat University. He conducted an initial study on the role of artificial intelligence in industry. He highlighted the influence of the Navy, copyright issues, and the involvement of the Navy in the creative industry that increases efficiency and reduces costs.

There are other views that will be discussed in this study. However, starting from the symptoms that have emerged in the world and in Indonesia about the use of the Navy, there are two points of view, namely positive and negative. The consequences of the presence of the Navy in Indonesia are still considered to require a deeper and more comprehensive study. Therefore, this study seeks to see the development of

Rapid advances in AI technology and its increased integration into the world's literary ecosystem encourage researchers to look at the dynamics of its development in Indonesia. There are several things that have not been highlighted regarding the existence of the Navy in the literary world, especially in Indonesia, such as the public response in Indonesia regarding the Navy and its integration into the literary world, the impact, advantages, weaknesses, and ethical issues in the process of making and curating literature.

AI systems have the potential to change the way literature is created, curated, and consumed as it becomes faster, more precise, and more accessible. This transformation, however, raises several questions that need to be unraveled to provide a perspective from the user's point of view. ethical and legal issues that must be addressed to ensure the benefits of AI in this field are realized in an ethical and responsible manner.

Research that reviews the use of AL in the process of creating literary works has been carried out by several researchers. One of them is done by Gusti Reza Maulana, et al.,. They are researchers from the Informatics Engineering study program at Universitas Brawijaya who are interested in the use of *Extreme Learning Machine* (ELM) in the creation of literary works. They wrote a study entitled *Machine Learning for the Automatic Creation of Indonesian Literary Works Documents using the Modified Long Short Term (LSTM) Method based on Extreme Learning Machine (ELM)*. By utilizing the *Modified Long Short Term Memory* (LSTM) method, they try to create literary works automatically. The assumption they build is the process of creating literary works that are written manually so that by using this method, the creation of literary works does not take a long time. The results of the study show that the ELM-based LSTM method can be used in the creation of literary works (Maulana et al., 2023)

From the aspect of legal protection, there is a research conducted by Ninik Zakiyah in 2020 entitled Copyright *Protection of Creative Economy Actors in the Midst of the Development of Artificial Intelligence.* He highlighted the legal aspect of the Navy on copyright. He stated that the Navy cannot be used as a creator because in dispute resolution

human presence is still necessary. He suggested that there is a policy that accommodates special parties who are directly related to copyright (Zakiyah & Santoso, 2020)

Kompas R&D also conducted a study on the potential of artificial intelligence for the world of writing. He released an important note entitled *"Kompas" R&D Analysis: The History of Artificial Intelligence and Fiction in Manifestation.* He pointed out that the topic of artificial intelligence in literary works is not uncommon. He presents several works of fiction written with the theme of artificial intelligence. The first literary works that contained elements of artificial intelligence were R.U.R written by Karel Capek in 1920, *The Machine Stops* by E M Foster in 1928, *I, Robot* by Isaac Asimov in 1950, and several other works of fiction until 1976. The concept of intelligence carried by each work is diverse, for example in *R.U.R* . which tells about the existence of a more humane robot but has the consequence that this robot overthrows its creator, humans. Isaac Asimov also introduced the concept of a human-like "positronic" robot that has moral implications for the technology (Nugraheni, 2023)

Poetry, throughout the ages, has always undergone changes and developments. Its fact as a work of art creates a tension between convention and renewal. Poetry is always changing according to the evolution of tastes and changes in its aesthetic concept (riffaterre, 1978:1) in (Pradopo, 2005). The elements of poetry, namely emotions, imagination, thoughts, ideas, tones, rama, impressions of the five senses, word arrangement, figurative words, density, and mixed feelings. Based on this, it can be concluded that there are three main elements. First, thoughts, ideas or emotions; second, the form; and the third is the effect (Pradopo, 2005:7)

Chat GPT is a network device based on a transformation and generative model that is able to generate new text based on the input it receives. This AI is a model that is trained on large amounts of text data using a process called unsupervised learning. This allows for the learning of basic patterns and structures in the language. ChatGPT consists of several network layers that allow creating relationships between words in sentences.

With this ability, ChatGPT is able to focus on various different mechanisms based on the order of inputs to produce outputs. During pre-training, the model is trained to predict words. In this phase, the task is to recognize language modeling and learn language. ChatGPT has the ability to generate coherence and contextuality according to input (Hassani & Silva, 2023)

Based on this, the author tries to outline the disruption of the Navy in the context of Indonesian literature, including what works have been produced by the Navy, the dynamics of the use of the Navy in Indonesian literature, and the shortcomings and advantages of the Navy in the production of literary works.

The purpose of this study is to reveal how the dynamics of artificial intelligence in Indonesian literature include the benefits, advantages, disadvantages, dangers and potential of artificial intelligence in Indonesian literature.

B. METHOD

This research is a qualitative research. The primary data of this study is sourced from scientific articles, popular scientific articles, popular articles, opinions that discuss artificial intelligence in the context of literary works. Data collection is carried out through digital tracing of digital data archives related to the object of research, namely the phenomenon of the use of artificial intelligence in literary works in the world and Indonesia in particular along with developing phenomena.

The information collected is based on the results of research, findings from popular studies, phenomena, experiences, and opinion narratives built on various digital platforms about the use of artificial intelligence and its relationship with Indonesian literature.

Furthermore, the relevant data is then clarified through the organization of its categories based on the research questions. The data was then analyzed using relevant theories, namely the theory of technological disruption, the theory of literary creativity (creative writing theory, and the theory of cultural globalization). Data on technological disruption, namely artificial intelligence in literary works, are presented and analyzed relationships that describe the relationship between the use of AI in the process of creating literary works. Literary creativity theory (creative writing theory) is used to analyze the inequality that occurs between works produced by AI and writers. Finally, the theory of cultural globalization to see how the dynamics of AI in Indonesia include its shortcomings and advantages.

C. FINDINGS AND DISCUSSION

Experiments on literary works using the help of AI

The creation of literary works using artificial intelligence, especially using the ChatGPT platform or *Extream learning Machine* (ELM) is still in the trial stage. Unlike what happened abroad, such as Korea, China, and Europe that have utilized AI in the production of literary works, such as novels and poetry.

The discussion of AI in literary works in Indonesia still does not seem to have received significant discussion. This is evident from the lack of discussion regarding the positive or negative impact of AI disruption in Indonesian literature. From the literary world, namely Okky Mandasari who tried to test the abilities of Chat GPT (Madasari, 2023)

The experiment he carried out was to use Chat GPT to write a poem about the morning and the police.



Figure 1
Poems about police by AI
https://omong-omong.com/normatif-tidak-otentik-dan-puisi-gagal-percobaan-menulis-dengan-ai/

In terms of language structure and word selection, it looks neat and slick. Everything is well organized and clear. Each word that is assembled has a relationship with one line to another. The structure does not show any grammatical errors and the use of punctuation. Each word is chosen based on the attachment between the previous sentences. For example, in

Setiap hari mereka siap bertugas
Mengamankan kota, membela masyarakat

ChatGPT literally reads what the duty of the police is, namely to be on duty every day and maintain order and defend the duties of the community. However, ChatGPT fails to notice that the social conditions and context of the police in Indonesian society are not something static or normative in accordance with the existing tupoksi.

What is missing from ChatGPT's capabilities is providing context and emotional engagement. ChatGPT still lacks information about the real condition of the police in Indonesia and its people.

The next poem that Okky Madasari tried was a poem entitled *Puisi tentang Pagi*.

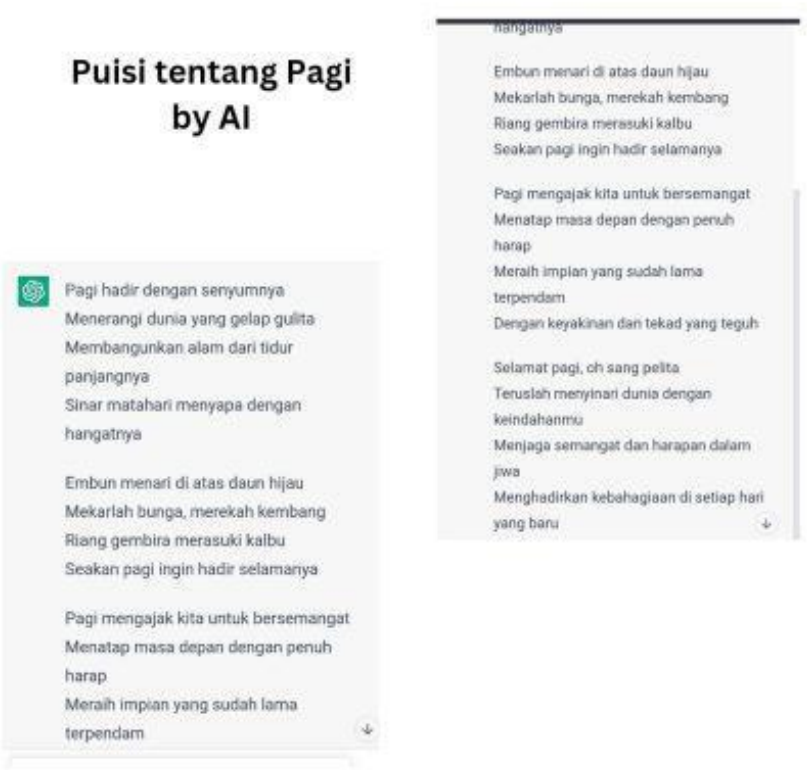


Figure 2
Poems about morning by AI
https://omong-omong.com/normatif-tidak-otentik-dan-puisi-gagal-percobaan-menulis-dengan-ai/

In the first stanza, Chat GPT writes about morning conditions and its relationship with nature

Pagi hari hadir dengan senyumnya

Menerangi dunia yang gelap gulita
Membangunkan alam dari tidur panjangnya
Sinar Matahari Menyapa dengan hangatnya

This piece of poetry looks like a poem in general, but according to Okky Madasari, the poems presented are just poems; It is just a series of words and sentences that are arranged like a poem and do not represent what poetry is. According to him, this AI poem cannot have an impact like Rendra's poem or Sapardi's poem which has a depth of meaning.

After reading W.S Rendra's poem entitled *Burung Hitam*, the depth and breadth of meaning contained in the poem shows a significant difference when compared to the poem created by ChatGPT

Burung Hitam
Oleh: W.S Rendra
Burung hitam manis dari hatiku
Betapa cekatan dan rindu sepi syahdu
Burung hitam adalah sebuah pohonan
Burung hitam di dada adalah bebungaan
Ia minum pada kali yang di sayang
Ia tidur di daunan bergoyang
Ia bukanlah dari duka meski si burung hitam
Burung hitam adalah cintaku yang terpendam

Okky's view of the poetry produced by ChatGPT is the absence of emotional elements that disturb the reader's consciousness. For example, in a poem about the morning that clearly only describes the atmosphere of the morning or just an invitation to enjoy the morning. This is too common and generally welcomes this condition.

What Okky hopes for as a poem is a series of words and sentences that contain elements of art that mean life. An important keyword of poetry is the struggle of the human mind and mind, questioning problems in society through diction, irony, and metaphor. At least this is what is used as an indicator that a series of words and sentences can become a poem.

Advantages of AI in the production of literary works

As an artificial intelligence, ChatGPT is a *language processing machine learning* model developed by OPENAI known as *Larga Language Models* (LLMs). This technology has the ability to learn to understand the way humans think, speak, and write naturally. LLMs make use of large amounts of data and make relationships between words within the text. Generative Pre-trained Transformer (GPT) was first launched in 2018 called GPT-1, in 2019 GPT-2, and GPT-3 in 2022. There are at least 170 billion parameters and are trained in 95 languages (Hassani & Silva, 2023)

The process of producing literary works carried out by humans generally goes through several stages, especially and a series of appreciation and contemplation. In producing literary works, at least a creative thinking process is needed that involves new ideas and ideas, whether conventional or unconventional, general or special, and can be realized using the creative competence of the writer. Supported by the author's aesthetic experience and research on a situation and event, the writer can produce literary works.

As done by A. Bastari Asnin who has the power to write in the details of the background in the work, the ability to compose the background characters conventionally, and the surprise at the end of the unexpected story, as well as the plot (Hasanah & Siswanto, 2013)

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The book written by Muakibatul Hasanah and Wahyudi Siswanto provides an overview of the creative process of writers in Indonesia. There are several aspects in the creative process of a writer, including imagination and sensitivity; instinct, brain and perception; honesty in writing; intuition, talent and hard work; intellectuality; jealousy and love.

In addition, judging from the aspects of study and personality, there are several things that he elaborates, including attention, observation, sight, hearing, touch, smell, taste, fantasy, memory, thoughts, feelings, personality.

He also classifies the types of writers who are divided into several types, such as centralized, observant, visual, auditive, tactical, gustative, olfactoryist, spontaneous-conscious fantasy, past and present memory, thinker, taster; and extrovert and introvert (Hasanah & Siswanto, 2013)

This is what the writer actually has in the production process of his work. However, what about Chat GPT who became the author? Is this possible by following aspects of the creative process of literary production? This has become a debate among literary academics, literary scholars, and literacy activists in general who see the involvement of AI in the production of literary works.

While the way ChatGPT works in generating text depends on input, which is composed of keywords, descriptions, questions, text, etc., the more complete the details of instructions, descriptions, and the arrangement of information provided by the user, in this case it is the individual as the operator who drives ChatGPT to be more adaptive AI in generating the desired text. Example

An experiment was carried out by Okky Madasari in testing Chat GPT's expertise in producing poetry that led to the assumption that text that was just in the form of poetry produced other problems. Whether the keywords, and descriptions entered are too concise so that the results obtained are less than optimal or indeed AI, Chat GPT is just a tool in generating ideas and assisting amateur writers in producing works with the help of AI.

Efforts to answer this question are carried out by reproducing with the same theme, topic and keywords of Okky madasri's experimental poem. However, the addition is carried out in detail by adding various inputs, such as providing descriptions of the characteristics of writers who have personalities, observations, fantasies, memories of a certain time, and feelings. In addition, to clarify the position of Chat GPT, the type of writer is also included with the keyword of the writer with past memories. Furthermore, another description was added that demanded Chat GPT to include elements of diction, irony, metaphor and the author's inner experience and struggle with the topic of poetry.

The description entered is as follows

> *Tulis puisi tentang polisi dalam bahasa Indonesia yang baik dan benar dengan ciri-ciri penyair yang memiliki kenangan pahit masa lalu reformasi 1998-1965. Penulis adalah seorang pria yang kehilangan orang tuanya karena tragedi reformasi 1998.*
>
> *Kepribadian penulis adalah orang yang pendendam, dia adalah pengamat kritis terhadap tragedi itu, dia memiliki fantasi tentang kehancuran, perasaan marahnya tentang hal itu.*
>
> *Perhatikan pemilihan diksi yang tepat dan sesuai dengan konteks Indonesia, hadirkan ironi, metafora dan pergulatan batin penulis*

After conducting the first experiment with the description, the resulting poem shows like a poem with a consistent structure, but still implicitly states the subject in question. Furthermore, further instructions are given, as below

> *revisi puisi tanpa menuliskan frasa polisi tetapi masih menunjukkan itu adalah polisi*

After entering the description, the resulting poem shows sufficient differences before and after the additional instructions. This can be observed in the column below.

Puisi 1	Puisi 2
Polisi, oh polisi, *Sesungguhnya kau gagah perkasa,* *Berdiri tegak melindungi masyarakat,* *Namun, bagiku kau terasa menjengkelkan.* *Bukankah kau yang menindas?* *Bukankah kau yang memporak-porandakan?* *Ku tak bisa lupa, ku tak bisa terima,* *Betapa kau habisi keluargaku.* *Ketika kau membubarkan protes kami,* *Kau tak mengenal rasa belas kasihan,* *Kau biarkan kami terluka, terbanting, tercekik,* *Dan kau hancurkan masa depan keluargaku.* *Polisi, kau yang kuat dan gagah,* *Tapi kau yang menghancurkan perjuangan kami,* *Membuat kami kehilangan segalanya,* *Hingga merusak hati dan kehidupan kami.* *Polisi, kau bagaikan hantu hitam,* *Meneror dan menindas tanpa ampun,* *Ku ingin membalas dendam, membalikkan keadaan,* *Namun, apakah itu akan membawa keadilan?* *Aku ingin polisi yang adil,* *Bukan polisi yang korup dan berkuasa,* *Aku ingin rasa aman dan damai,* *Bukan rasa takut dan ketakutan yang selalu menghantui.* *Polisi, kau yang pernah merampas orang yang kusayang,* *Kini kau harus tahu, ku tak akan pernah menyerah,* *Ku akan terus berjuang hingga keadilan terwujud,*	*Sosok hitam bertopeng,* *Tak kasihan pada kami,* *Tubuhmu memporak-porandakan,* *Menghancurkan segalanya.* *Kami berjuang di jalanan,* *Menuntut hak kami yang dicabut,* *Namun kau datang dengan kekuatanmu,* *Menjatuhkan kami tanpa ampun.* *Kami tak bisa melupakan,* *Bagaimana kau merampas keluargaku,* *Kami tak bisa menerima,* *Bagaimana kau memusnahkan masa depan kami.* *Kau adalah sosok yang kuat,* *Namun, kau gunakan kekuatanmu untuk menghancurkan,* *Membuat kami merasakan penderitaan dan kesakitan,* *Hingga hati kami hancur dan luka.* *Kini aku hanya bisa berharap,* *Bahwa suatu hari keadilan akan terwujud,* *Dan kau akan menerima hukumanmu,* *Sosok hitam bertopeng.*

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Dan kau harus menerima hukumanmu, oh polisi.	

Figure 3
Comparison of Chat GPT poetry results

In poem 1, it is seen how Chat GPT translates the instructions given using the subject of the police as its topic constantly in each stanza. This indicates that he reads the instructions according to the given text without disguising the intention of the author. Meanwhile, in poem 2, after getting instructions to eliminate the police keyword , the entire poem changes.

This suggests that Chat GPT's capabilities depend on instructions from the operator or the use of the service. As the use of ChatGPT, writers who want to produce literary works, are basically related to AI in the context of collaboration. It allows the early user to develop his or her ability to search for ideas and get an initial poetry writing format.

In addition, the use can also make adjustments to the poems produced by AI. Users have the option to customize the results of the poems generated by the AI. Such adjustments can be the elimination and addition of parts that are not relevant to the big idea that the user expects.

Furthermore, utilizing the help of ChatGPT, users are able to generate ideas that are relevant to the topic. Sometimes the obstacle faced by writers is what topic to write about and how to process the topic to become a literary work, whether it is a poem, short story or even a novel.

The advantages possessed by ChatGPT allow novice writers to cultivate writing characters, explore topics, and become a guide in managing writing ideas and ideas, etc.

The question of poetry and poetry

In Okky's essay, ie stated that the poems created by ChatGPT can be categorized as *poetry* because they do not meet the elements of poetry as they should contain emotions, inner struggles, etc.,. This is not wrong nor completely true because basically AI, ChatGPT is just a text-generating platform that handles descriptions that contain instructions. He is indeed able to compose a series of beautiful words in a structured manner, but indeed the obstacles faced are the absence of empathy, empathy, and inner upheaval from a smart machine.

ChatGPT is considered a machine without taste and emotion. The program Compiles, processes and produces texts on demand so that they do not meet the criteria as considered poetry.

This opinion was not born without cause. Racmad Djok Pradopo, a professor of literature, has created a book on poetry studies that reviews what poetry is by elaborating various opinions from various writers, such as Wirjosoedarmo, Altenbernd, Samuel Taylor Coleridge, Carlyle, Wordsworth, Auden, they all have a common view about poetry, which if put together, the outline of poetry contains several elements, namely emotions, imagination, thoughts, ideas, tone, rhythm, impressions of the five senses, word order, figurative words, density, and mixed feelings. If concluded, there are three main elements, namely thoughts, ideas or emotions; the second is the form; and the third is his impression (Pradopo, 2005). The manifestation of all elements is expressed through language.

In line with Okky who has a similar idea and several other literary experts who have concluded that poetry is an expression of thought that involves feelings, stimulates imagination in a rhythmic word arrangement, conveys it in style, gives an impression and

attracts readers. The human experience is recorded, interpreted, condensed in a complex wording and ushers in a breadth of meaning.
ChatGPT as an AI product, whether it is able to follow this and harmonize its ability to process feelings, emotions, and thoughts in the form of rhythmic and rhythmic words is something that needs to be explored for its potential.
As an artificial intelligence that in principle relies on how collaboration works with users, Chat GPT can only work if there are individuals operating it. This means that what is produced by the author is a manifestation manifested in the instruction description run by Chat GPT. If the description is detailed and according to the target, the resulting work can be in accordance with the user. In other words, the control lies with the user.
At this stage, the real potential lies in the use of the platform. If the poetry or other databases owned by the user are enough to generate ideas and ideas, then Chat GPT can process it using its database obtained digitally.

In Indonesia, the use of AI in the creation of literary works is still not as massive and dynamic as abroad. Its use is still limited to experimental efforts to try to produce poems or short stories using AI with the Chat GPT platform. Eka Kurniawan, a writer who is famous for his novels *Cantik itu luka, seperti dendam, Rindu Harus dibayar tuntas, dll.,* also gave his opinion regarding the potential of Chat GPT in writing short stories/novels. He said that Chat GPT should be able to write a short story or novel depending on how the individual tells it (Kurniawan, 2023)

In contrast to Okky Madasari, Eka Kurniawan emphasized that the potential of Chat GPT lies in the commands given. He said that if the emotional aspect is lacking in the text produced, then it is enough to add detailed information related to the emotions used. He also praised the grammar used by Chat GPT which is relatively good and only requires a touch of editing to solve linguistic problems.

In addition, he also said that the potential for copyright and plagiarism from AI-generated literary works needs to be checked through checks related to the context and agreement between service providers and users. Likewise, plagiarism only requires a review of whether there are similarities between the generated text and the text that once existed.

Eka Kurniawan has also even conducted a Chat GPT trial in making a review of his novel entitled *Cantik itu Luka.* The test results in a variety of responses and versions depending on the question given. The point that Eka Kurniawan wants to emphasize is that the more observant a user is at composing questions, the more diverse and in accordance with the user's wishes.

Furthermore, he gave his opinion on the readiness of Chat GPT in the future to produce short stories or novels, he did not directly state whether it could be or not, but he tends to look forward to the advancement of this technology in the future.

The Position of Artificial Intelligence in the Production of Literary Works

In addition to the extraordinary potential of ChatGPT, there are shortcomings and potential dangers that can become obstacles in the production process of literary works. The position of AI is not that of a creator of literary works, but rather a tool for writers who want to produce literary works. It is not a substitution tool for the inability of individuals to produce works, but a driving force from a digital perspective for those who need partners to generate ideas. It cannot be ignored that AI has hundreds of thousands of digital data sources that it can process and process into an idea. The role of the user is vital to show the direction of the generated writing.

The flexibility of the use of AI cannot be equated with the flexibility of the author's ability to explore the empty space that exists in various phases of life and events. This is

still a question in the future whether with technological advances the ability of AI can increase and be able to explore various approaches and process various genres according to instructions from users.
Regarding copyright and plagiarism, it is a problem that also arises when using AI as a tool. The absence of specific rules regarding copyright, attribution, or the like in Indonesia is an obstacle if there are literary works produced using the help of Chat GPT.

D. CONCLUSION

The disruption of artificial intelligence into literature, especially Indonesia, is currently still in the experimental stage by writers and academics. There has been no professional and real effort to involve AI, Chat GPT in the production of literary works. This is due to the assumption that Chat GPT produces works that are rigid, uncreative, emotionless, and inauthentic. However, on the other hand, there is an argument that states that as a machine, Chat GPT follows instructions as a user. More in-depth and more comprehensive efforts are needed to see how the dynamics of AI utilization, especially

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DATA PENULIS

1. First author Email Affiliation	**Muhammad Fadli Muslimin** **fadlimuslimin@isbiaceh.ac.id** **Program Studi Kajian Sastra dan Budaya, Institut Seni Budaya Indonesia Aceh**
Second author Email Affiliation	**Wildan** **Institut Seni Budaya Indonesia Aceh**
Third author Email Affiliation	**Muhammad Aulia Rahmat** **Program Studi Kajian Sastra dan Budaya, Institut Seni Budaya Indonesia Aceh**

Adjust to the number of authors

Correspondence author	
WhatsApp Number	082291513675

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TEACHING READER RESPONSE THEORY WITH AI: ENHANCING LITERARY ENGAGEMENT

Ekarini Saraswati

Universitas Muhammadiyah Malang

Email: ekarinisaraswati12@gmail.com

Abstract: *Teaching RRT is invariably problematic in large and diverse classrooms where personal feedback could be really limited and deeper engagements with the literary textual material are hardly possible. Furthermore, regarding the Indonesian literature course, students' backgrounds proved to be even more varied in terms of their culture, language, and socio- economic background. The study will, therefore, explore how AI can help overcome some of the selected challenges of the current classroom practice to inform and guide tailored learning pathways, dynamic feedback, and inform inclusive literary analysis by integrating AI-driven tools into classroom practice that support teachers by recommending texts, real-time feedback, contextual support, and adaptive learning based on students' individual needs and backgrounds.*

This paper discusses how AI can potentiate students' interest in literature, thus allowing inclusivity, based on case studies of the application of AI in teaching Laskar Pelangi. The conclusion demonstrates how AI might play an important role in overcoming the limits of traditional RRT instruction in at least three ways: personalizing literary engagement, entertaining multiple interpretations, and affording equal opportunity for all students to meaningfully participate in acts of reading literature and elevate the teaching and learning experience for Indonesian literature classrooms.

Keywords: *Reader Response Theory, Artificial Intelligence, Indonesian literature, inclusivity, personalized learning, dynamic feedback, Laskar Pelangi.*

A. INTRODUCTION

With Reader Response Theory, the emphasis moves onto the reader's personal involvement with the work, either from the text or the author. This theory, in the development of Louise Rosenblatt among others, is hinged on the assumption that meaning is interdependently created by the reader and text through an active, experiential process. While most traditional literary theories rely either on the authorial intention or on the historical context, RRT centers around the single interpretation of a reader based on personal experience, emotions, and knowledge of the world. The democratization of meaning-making allows for an ecological diversification of perspectives in the classroom and promotes activist thinking because students are encouraged to take positions as shapers of the meaning of a text.

However, upon drastically bringing the approach into educational contexts, a different set of RRT issues arises. Indeed, many students—especially those unfamiliar with or disconnected from the literary canon in general—cannot allow texts to resonate with them personally. Further, diversity of interpretations within a single classroom demands that a great deal of individualized attention be paid, something quite impractical with large groups of learners. This limits the instructor's chance to provide feedback that enables higher-order reflection and critical thinking and often leads to superficial readings of the text. In a more specific manner, students may sometimes fail to understand how to present their interpretation or feel insecure about their own personal reactions within a non-personal academic context; this further problematizes the effective teaching of RRT (Iser, 1974,Itisnawati,2009).

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In this respect, AI might afford new impetus for innovative approaches that would enrich Reader Response Theory teaching. The AI-driven tools could give an opportunity for personalized learning pathways—wherein the students receive reading material fitted to their interests—and get real-time feedback that will help them sharpen their interpretations (Rahmeh,2023). It can also help them make links between the themes in the works that are studied and their own experiences, which creates deeper responses. AI tools have the ability to identify patterns in the responses of all students and thus provide guidance on supporting students with targeted feedback, addressing gaps in understanding, and reducing logistical hurdles arising from providing individual feedback. The integration of AI in the teaching of RRT will not only amplify those strengths of the theory within the classroom but also aid in mitigating some of the major limitations in its classroom application and thus facilitate a more inclusive and reflective learning environment.

Personalizing Literary Analysis

AI allows educators to provide personalized learning opportunities for students. Based on an analysis of a student's history of books read, stated preference for text types, and responses to prior activities, AI can make recommendations for texts that are in line with what would interest a student, thus providing personalized pathways of literary exploration. In providing such personalized suggestions, a student would more easily be motivated to engage with literature at a deeper level as they are more likely to find personal relevance in what they are reading. Students who are interested in discussions around identity could get directed to texts like *Laskar Pelangi* or *Gadis Kretek*. They might be led to texts like *Arus Balik* for a discussion of shifting terrain in society. The AI systems provide immediate responses based on the interpretation that the students present; and these often argue against student conceptions and encourage re-submission of rethought or expanded ideas.

Dynamic Feedback and Scaffolded Learning

The key role of AI in teaching RRT lies in its ability to give dynamic feedback. Students would submit open-ended responses of their literary analyses, and the AI tools would proffer personalized prompts that challenge the interpretive mindsets of learners to refine their analyses. AI may also ask questions such as, 'How does the protagonist's decision reflect larger societal issues?' or 'How might another reader interpret this character differently?' This approach nurtures scaffolded learning—in which the level of complexity regarding texts and ideas that students encounter is gradually increased. AI tracks the progress of each individual student to make sure every learner is appropriately challenged, frustrations do not occur, while intellectual growth does.

AI can equally allow unique opportunities for yielding truly inclusive learning environments. It allows students with diverse learning needs and language competencies to be involved in one class with adaptive text complexity and translation facilities, or resources helpful for multitasking in learning. This enables active and enriching participation of students of all backgrounds and abilities in RRT discussions.

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Ethical Issues and the Human Factor

While AI opens up some exciting opportunities in literary engagement, it is still of great importance not to lose the human aspect in the teaching process. AI can support learning without replacing nuanced guidance from educators. Teachers are able to make important interventions in discussions, providing emotional support and creating a community of readers whereby diverse readings within that community are of value and embraced.

There are a number of ethical issues that educators should also consider: issues of privacy and possible AI biases recommending texts or analyzing student responses. The AI algorithms should be transparent and, by design, taking ethical considerations into thought for fair and unbiased learning experiences. It holds prospects for completely reordering the teaching of Reader Response Theory, considering the addition of AI into the teaching process. AI does offer further engagement with learners by providing personalized pathways, dynamic feedback, and inclusivity in their processes of engaging with literature. Integrating technology, however, does not—and must not—replace human contact that allows for empathy, critical thinking, and open debate in education.

B. METHOD

In this study, a qualitative research approach will be adopted, with case studies of classroom practices using AI in teaching the novel *Laskar Pelangi* and other Indonesian literature. This method focuses on evaluating the effectiveness of AI tools in addressing some of the most important challenges in the teaching of RRT, particularly in terms of including and offering customized student learning pathways from a variety of cultural, linguistic, and socio- economic backgrounds.

1. Classroom Observations

It will be based on the primary analysis of direct observation of classroom practices in the implementation of AI tools within the teaching of *Laskar Pelangi*. This involves: a. Observing student engagement with AI-powered learning platforms, for example, platforms that may provide real-time feedback, contextual glossaries, and/or text simplifications. b. Assessing students' capabilities to engage with challenging or unfamiliar literary themes and regional dialects in the novel, using AI-assisted language support. c. Observing how the AI recommendations support students in making their literary engagement relevant to them personally or guiding their interpretations based on their learning profiles and interests. d. The observations will also focus on the students' actual participation or interest in discussing the text, deeper processing of the text, and how AI-supported scaffolding assists students with varying abilities in understanding and interpreting the text.

2. Student Feedback and Surveys

Qualitative data of student feedback will be obtained through surveys and interviews. The questions will focus on: a. Describing students' experiences in using AI tools to support literature lessons, referring to text recommendations, dynamic feedback, and language support. b. The perceived efficacy of AI in facilitating their comprehension of themes and cultural nuances in *Laskar Pelangi*. c. How AI tools helped them reflect on personal experiences relevant to the text, aligning with the principles of Reader Response Theory, involving personalized reading by the readers. d. This feedback will serve as the basis for evaluating how inclusive the learning experience is and the perceived usefulness of AI in addressing linguistic, emotional, and intellectual barriers.

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3. Teacher Reflections

Each of the teachers involved in this study will be interviewed regarding how the integration of AI impacted their ability to comprehensively teach *Laskar Pelangi*. a. Teachers will share their insights on how AI supported them in addressing diverse student needs and dynamically adjusting teaching methods. b. How AI-supported tools influenced students' engagement, comprehension, and ability to provide personal responses to the text. c. Challenges and limitations faced in implementing AI tools within a traditional classroom setting, including technological and ethical considerations.

4. Comparative Analysis

A comparison will be made between classes using AI-enhanced Reader Response Theory approaches and those using traditional teaching methods. a.This comparison will focus on the level of student engagement with *Laskar Pelangi* in AI-enhanced settings versus traditional ones. b. Differences in students' ability to articulate diverse interpretations and personal responses to the text. c.The inclusiveness of the learning environment, particularly how AI tools help students from marginalized or under-resourced backgrounds.

5. Content Analysis of Student Responses

Finally, the content of student responses to *Laskar Pelangi* will be analyzed. a. This involves analyzing the richness and diversity of personal interpretations provided by students, identifying key themes and how AI prompts facilitated further literary engagement. b. Comparing how AI- driven feedback supported students in refining their literary responses and whether they were able to make connections between the text and their own lives. c. Assessing the role of AI in fostering diverse interpretations and enabling the articulation of critical thinking, aligned with Reader Response Theory’s emphasis on individual meaning-making.

Through these methods, the study aims to gain a deeper understanding of how AI can be effectively integrated into Indonesian literature teaching to promote inclusivity, personalized learning, and deeper engagement with the text."

C. FINDINGS AND DISCUSSION

Personalizing Literary Analysis with AI in Reader Response Teaching for Indonesian Literature

Applying Reader Response Theory to Indonesian literature classes gives students a potent way to connect meaningfully with Indonesia's diverse tradition of literature, from ancient oral narratives to contemporary novels. Indonesia's diverse literary landscape, spanning from traditional oral narratives to modern novels, presents a unique opportunity for students to reflect on the historical, cultural, and social dimensions of their reading experience.

However, large disparities in the students' backgrounds, their linguistic competencies, and familiarity with various literary traditions make it very hard to individualize the teaching of Indonesian literature with RRT. Here, AI offers some hope by providing a way to make the engagement with literature relevant to the needs of the particular student.

Artificial Intelligence for Recommendation of Indonesian Literature Texts Another powerful advantage is that AI in teaching RRT is able to suggest personalized texts in view of the reading preferences, experiences, and patterns of student engagement. It could involve introducing Indonesian literature works to the students that portray regional identities and national culture. Students from Sumatra could be asked to reflect on *Sengsara Membawa Nikmat* by Tulis Sutan Sati, while Javanese students may best identify with *Serat Centhini* by Raden Mas Panji Sosrokartono.

AI-driven text recommendation algorithms may use student past reading choices, responses to surveys, or even behavioral data from classroom activities to suggest texts that would appeal to personal interests. This means that learners are most likely to engage deeply in any literature, which fosters interest and curiosity in the student, as pointed out by Deci & Ryan (1985). It is very important in Indonesia, for instance, where the students belong to different ethnic, linguistic, and religious backgrounds. This is where AI broadens the variety of texts written from these several unique cultural perspectives, making the literary world more diverse and inclusive, more often presenting students with images of themselves.

AI could also suggest more modern Indonesian authors for the student's taste in modern and post-colonial tales, such as Eka Kurniawan or Leila S. Chudori, while continuing to suggest the classic Indonesian author Sutan Takdir Alisjahbana's older pieces, *Layar Terkembang*. Through this process, a core objective of the RRT process is reached: to build the connection between the student's world and the text they are reading.

Dynamic Feedback in Indonesian Literary Analysis

Another characteristic of AI in Indonesian literature teaching is its ability to provide dynamic, real-time feedback to students about their literary interpretations. Conventionally, one of the challenges faced during the teaching of RRT was providing an individualistic response to the interpretation of each and every student, which is virtually difficult. Indonesian teachers often cannot engage thoroughly with the response of each student, especially when discussing a complex text like *Bumi Manusia* by Pramoedya Ananta Toer or *Cantik Itu Luka* by Eka Kurniawan. The gap that AI fills is providing students with instant, individualized discussions around their analysis.

For example, if a student reads something like A.A. Navis's *Robohnya Surau Kami* and interprets the story as a critique of religious authority within society, AI can take this further by leading the student to consider other possibilities, such as its reflection on the socio-political dynamics of post-independence Indonesia. This kind of immediate feedback encourages students to explore their interpretations in depth and consider different perspectives, fostering critical thinking—a significant element of RRT.

Scaffolding Learning for Indonesian Literary Complexity

Works in Indonesian literature vary greatly, from traditional “Pantun” and “Syair” to modernist novels and post-colonial narratives. AI can scaffold learning pathways to help students gradually build their analytical skills.

For instance, if a student struggles with the themes in *Saman* by Ayu Utami, they may first be introduced to simpler texts that address similar social issues, such as *Laskar Pelangi* by Andrea Hirata, which deals with education and social mobility. This AI-guided scaffolding ensures that more challenging texts do not immediately discourage students but instead provide them with an opportunity to build confidence through less complex works. This personalized pathway helps students develop the interpretive skills necessary for engaging with the more sophisticated language and themes in Indonesian literature, such as *Arus Balik* by Pramoedya Ananta Toer.

This gradual increase in text complexity aligns with Vygotsky's Zone of Proximal Development (ZPD), which supports providing learners with tasks that are just beyond their current abilities but attainable with guidance. AI can dynamically adjust the difficulty of literary texts to provide students with a manageable approach to increasingly complex works of Indonesian literature.

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Case Study: Employment of Dynamic Feedback and Scaffolding on *Laskar Pelangi* by Andrea Hirata

Andrea Hirata's Laskar Pelangi (The Rainbow Troops) is an inspiring true-to-life story of some pupils hailing from a very poor village in Belitung, Indonesia, who fought through many difficulties in pursuit of an education. Resilience, hope, and the power of education are among the themes that have made the book an integral part of Indonesian literature.

However, each and every one of these cultural, linguistic, and socio-economic challenges that student approaches to the novel produce can be addressed through the use of AI technology, creating dynamic feedback and scaffolding.

Dynamic Feedback for Deeper Literary Engagement

Moreover, the students are introduced to characters and situations that they may never have experienced, especially for those brought up in a more privileged environment or in urban settings. Feedback provided dynamically by AI can offer personalization of learning to elicit student reflection on these important themes and cultivate critical thinking skills consistent with RRT.

For example, when Ikal tries to reflect on the suffering of his school, students may not feel the poignancy of the scene. An AI-driven system can then give feedback like: "How does Ikal's experience contrast with your own school life? What do you think he feels at the moment?" Such an individualized question clearly makes the students more personally involved in the text and bridges the gap between their own experiences and those posed by the characters.

One pivotal moment in the novel when dynamic feedback is useful involves Ikal’s description of the deplorable state of the school:

"Sekolah kami hampir roboh—dindingnya miring, atapnya bocor, dan meja belajarnya sudah tak layak pakai." (*Laskar Pelangi*, p. 37)

AI tools can urge students to reflect on how physical space and environment are implicated in education and to connect these to broader social issues of inequality in schooling. Such feedback challenges students to go beyond the text and think about how those themes manifest in their own communities.

Scaffolding Learning for Complex Themes

The novel’s themes of socio-economic disparity, educational inequality, and the transformative power of education may be difficult to introduce to younger or less socially experienced students. In teaching, scaffolding refers to a kind of instruction where students are assisted to build upon previously taught ideas by successive layers of complexity that deepen student understanding. Artificial intelligence tools scaffold the learning process through individualized support, given the point of clarity that a student already has.

For instance, if a student doesn't understand why education features so prominently in the poorer context of Belitung, then the AI system can supply additional background information regarding the socio-economic conditions in Indonesia during the 1970s. Such context helps place the characters' experiences within a broad historical and economic framework. At an even more sophisticated level, AI can lead students to relate the novel to larger societal issues: for instance, "How does the educational struggle of Ikal and his friends reflect global issues of inequality?" or "What do you think Andrea Hirata is insinuating about the role of education in overcoming poverty?"

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An example of this scaffolded learning can be applied to the character Bu Mus, the committed teacher who sacrifices much in order to educate her students. In a sequence, Bu Mus, despite the difficult conditions around, keeps on teaching:

"Bu Mus tak pernah menyerah, walaupun hanya sepuluh anak yang datang, dia tetap berdiri di depan kelas dengan senyum penuh harapan." (*Laskar Pelangi*, p. 49)

Here, AI scaffolding can guide the students to focus on the perseverance of Bu Mus at a more simplistic level, such as her commitment to her students. Then, as their depth of understanding grows, the AI system typically leads them to more sophisticated questions, including those related to educators as agents of social change, thus encouraging students to contemplate the broader implications of her actions.

Supporting Students for Personalized Learning Paths

This will be enabled through dynamic feedback and scaffolding via AI, including support for personalized learning paths so every student can access the novel at a level of engagement that works for them. For example, students coming from an urban environment or from a family that enjoyed greater economic resources may have difficulty imagining poverty as Ikal and his friends experience it.

AI systems can automatically modify reading questions so that such students learn to think about their privilege in a manner that evokes introspection: "How is your experience in education different from that of the students in *Laskar Pelangi*? What privileges do you have around education that they don't?"

On the other hand, students from less privileged backgrounds may find the novel's depiction of strife in a student experiencing educational struggles more relatable. For such students, AI could foster deeper emotional engagement by prompting reflection about personal experiences and how they align with the novel's themes. This type of scaffolding provides an inclusive classroom environment wherein all students—regardless of their socio-economic background—feel that their perspectives are valued and relevant to the discussion.

Enhancing Critical Thinking with AI-based Prompts

Dynamic feedback and scaffolding in provocative questioning nurture critical thinking by further challenging the students from previously known knowledge to multiple interpretations of the text. For example, after reading the part about students desiring to thrive despite all hardships, the AI system may ask the readers, "What do you think motivates these students to continue their education despite all obstacles? How do these motivations compare to your own?" This kind of feedback brings students beyond mere passivity in reading and to reflect upon what they have read, which aligns with the aim of Reader Response Theory. By asking students to relate the novel to their lives and to society at large, AI tools facilitate deeper analysis and critical thinking that will afford students the opportunity to see *Laskar Pelangi* not just as a story but as an actual reflection of real-life challenges.

The application of dynamic feedback and scaffolding by AI in teaching *Laskar Pelangi* enhances inclusivity, critical thinking, and personalized learning. AI helps students navigate through the complex themes within the novel with appropriate prompts and support, so they can make a deeper connection between the text and their personal experiences. By doing so, *Laskar Pelangi* will be more accessible to students from various walks of life and will enable them to engage with these universal messages of education, persistence, and hope.

Literature runs from the traditional narratives of indigenous communities from the archipelago down to modern works which deal with issues of colonialism, identity, and modernity. However, it is from these texts that dominate the literary curriculum, particularly if these works do not reflect their own cultural backgrounds, that students especially alienate themselves.

This AI tool can help facilitate positive inclusion by recommending texts most relevant to students' multiple cultural experiences.For example, students from Papua could study *Perempuan Kitorang Basudara* by Benny Mamoto, and students from Bali could review *Tarian Bumi* by Oka Rusmini. In this way, students from different parts of Indonesia would see their identity and reality reflected in what they study; this would raise their interest and make them closer to the material being taught.

AI can also support students' difficulties in language in areas where Bahasa Indonesia is not the mother tongue of the students. Such AI-supported tools, through machine learning and natural language processing, could provide simplified renditions of texts or translations of passages that are hard to understand, thereby making certain literature much more accessible to students who may struggle with the language of a particular work.

Addressing Accessibility and Inclusivity in Indonesian Literature with AI

In the Indonesian context, this opens up a new opportunity and challenge for the history of literature in front of cultural, linguistic, or regional identity inside the country. The literature is representative of Indonesia's rich variance of local traditions, oral histories, and modern narratives depicting Indonesia's social, political, and cultural transformation and growth. All this may create barriers for some students who sometimes find it hard to engage with texts distant from their experiences, languages, or regions. AI-driven tools can play a very important role in addressing the challenge by allowing easier access and inclusivity for students from all corners of Indonesia to make optimum sense of the rich literary heritage of the country.

Linguistic Diversity and AI Support

Indonesia is a country of linguistic diversity, with over 700 regional languages across the nation, not including the national language of Indonesia, Bahasa Indonesia. Much Indonesian literature is written in regional dialects or in specific cultural references that students from other regions might find hard to comprehend. AI can address this challenge by providing software tools offering real-time translations, glossaries, and explanations of unfamiliar words or phrases. For instance, students reading the important Javanese literary work *Serat Centhini* may encounter archaic Javanese terms or cultural references that are not part of everyday vocabulary.

The extra support of instant translations and cultural contextualization provided by AI will mean that students are not excluded from knowledge by difficulties with the language. In the case of areas that are exempted from using Bahasa Indonesia as the actual instructional language, AI could also go a step further by simplifying ambiguous or complex literary texts or providing alternative, culturally relevant texts to comply with the linguistic and cultural backgrounds, meaning students would not be alienated or disconnected from the learning process of Indonesian literature.

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Selection of Inclusive Texts

It is said that what is worrying in the traditional literary curriculum in Indonesia is that it tends to reinforce canonical works that do not reflect the diversities of Indonesia's regional and cultural narratives (Suhendar, 2016). For example, even such texts as *Layar Terkembang* by Sutan Takdir Alisjahbana or *Bumi Manusia* by Pramoedya Ananta Toer, though representative of the national canon of literature, may not resonate with students in some regions like Papua, Aceh, or Sulawesi, where strong traditions of oral art and regional literature play a greater cultural role.

AI can help solve this by recommending a wide variety of texts representative of the different cultural identities throughout Indonesia. For instance, AI systems can recommend texts like *Perempuan Kitorang Basudara* by Benny Mamoto for Papua students or *Tarian Bumi* by Oka Rusmini for Bali students so that students find their own culture and regional experience represented in the texts they study. Such inclusivity supports students in forming a deeper attachment to the learning material and encourages greater engagement with Indonesian literature. AI tools can analyze students' preferences and feedback to suggest texts that match their personal interests. For example, students concerned with ecological issues could be directed to works like *Manusia Langit* by Asma Nadia, which addresses environmental and social themes. This personalized approach ensures that, while the national curriculum is followed, the readings also resonate with individual interests and experiences of students.

Culturally Responsive Teaching with AI

AI can also facilitate culturally responsive teaching through the integration of various multimedia elements and contextual resources in the study of Indonesian literature. For example, students studying *Robohnya Surau Kami* by A.A. Navis could be provided with AI-driven multimedia resources like documentaries, interviews, or timelines about Indonesia's political history. This allows students to place the themes of the story within the larger socio-political narrative of Indonesia, enriching their understanding of the text.

AI can also assist teachers in creating culturally responsive learning environments by offering alternative readings or interpretations of texts that reflect the diverse cultural perspectives of the students. For instance, when teaching *Saman* by Ayu Utami, which explores themes related to sexuality, politics, and religion, AI can prompt teachers to consider how students from different cultural backgrounds might interpret these themes differently. This fosters inclusive discussions in the classroom, where multiple interpretations are valued and respected.

Supporting Students with Disabilities

AI's capability to enhance accessibility extends to students with disabilities, who may find engaging with Indonesian literature more challenging. For example, AI-powered text-to-speech technology can be utilized by students with visual impairments to read aloud literary texts and provide detailed descriptions of visual elements such as illustrations or text layout. Students with learning disabilities, such as dyslexia, can access simplified versions of texts or use tools that highlight key points to aid comprehension.

AI tools can also offer multimedia resources, such as video summaries or audio explanations, which allow students with different learning needs to engage with literary content in ways that suit their abilities. This ensures that all students, regardless of their physical or cognitive challenges, can actively participate in literary analysis and discussions, creating a more inclusive educational environment.

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Ethical Issues in Employing AI in Indonesian Literature

While AI offers opportunities to revolutionize the teaching of Indonesian literature through personalization, inclusivity, and dynamic feedback, ethical considerations must also be addressed in using AI in the classroom. One concern is the potential for bias in AI algorithms, which may prioritize certain cultural or linguistic narratives over others. For example, if AI tools predominantly suggest texts from the Javanese literary tradition, this could marginalize other regional literatures that are equally important to Indonesia's cultural landscape.

This would require AI systems to be built in such a way that their recommendations mirror culturally sensitive and inclusive ranges of Indonesian literary productions. Moreover, teachers have to remain central in guiding discussions, moderating interpretations, and ensuring that the AI system complements, as opposed to supplants, human judgment in the analysis of literature.

Such integration of AI into Reader Response Theory teaching for Indonesian literature holds great potential for personalization of learning, student engagement, and classroom inclusivity. In this case, AI will support students to engage more deeply with Indonesia's rich literary tradition—from classic works to contemporary narratives—by offering personalized text recommendations, dynamic feedback, and scaffolded learning experiences. But any application of AI must be sensitive to, and reflect, ethical considerations to foster a reflective, inclusive literary environment that cannot be replaced by human educators.

D. CONCLUSSION

AI might hold the key to integrating it into the teaching of Reader Response Theory and pushing literary education forward. The capacity of AI tools to facilitate personal pathways, dynamic feedback, and inclusivity can initiate better engagement with literature. At the same time, however, a sensitive balance between innovation through technology and the human element should not be forgotten—that education must also be a platform for empathy, critical thinking, and the free exchange of ideas. The integration of AI into the pedagogy of Reader Response Theory presents a transformative approach to personalized literary analysis. AI-driven text recommendations, adaptive feedback mechanisms, and personalized learning scaffolds enable students to connect with literature in deeper dimensions that speak best to their personal experiences and skill levels. In this case, AI increases inclusiveness and caters to individual differences for tailored support in teaching RRT, enriching reading with much depth and reflection. The integration of AI into the literature classroom provides the most promising steps so far, addressing many of the challenges of personalized learning and supporting students in becoming perceptive and engaged readers.

Teaching *Laskar Pelangi* inclusively requires a thoughtful approach that considers Indonesia's linguistic, cultural, and socio-economic diversity. AI can support inclusivity in significant ways, including overcoming linguistic barriers, providing socio-economic context, supporting emotional engagement, encouraging diverse interpretations, and offering tailored support for students with varying learning abilities. By incorporating AI in teaching the novel *Laskar Pelangi*, educators ensure that each learner, regardless of background and abilities, can connect with the themes of hope, perseverance, and the transformative power of education.

Dynamic feedback and scaffolding from AI application in teaching promote inclusivity, critical thinking, and personalized learning with *Laskar Pelangi*. AI helps students navigate the complex themes of the novel by providing appropriate prompts and holding them at a level that builds their capability to connect the text with their own experiences. In this way, students of all backgrounds can more easily access the story of *Laskar Pelangi*, which universalizes its themes of education, perseverance, and hope.

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Implementasi Sastra Tegalan di Era Digitalisasi Melalui Inisiatif *Kluwung Dewa - Dewi*

Ria Candra Dewi[1]*,Wini Tarmini[2], Prima Gusti yanti [3]
[1]*Politenik Baja Tegal Jalan Raya Barat Dukuhwaru-Jatibarang_Tegal*
[2]*Universitas Muhammadiyah Jakarta Prof Hamka Kalibata, Pancoran, South Jakarta City, Jakarta 12740*
Email: *ria@pbjt.ac.id;* winitarmini@uhamka.ac.id; prima_gustiyanti@uhamka. ac.id

Abstract: Tegalan literature, as an integral part of Indonesia's cultural heritage, has undergone significant transformations in line with advancements in digital technology. In this context, initiatives such as the "Kluwung Dewa Dewi" Tegalan Poetry project have emerged as important responses to accommodate the adaptation of Tegalan literature in the digital era and to reach a wider audience. The purpose of this article is to explore the implementation of "Kluwung Dewa Dewi" in the development of Tegalan literature in the digital realm, examining the steps taken to support the digitization process of this literary tradition, as well as to assess the associated challenges and opportunities.

By considering the contributions of Tegalan Poetry in facilitating the digital access and promotion of Tegalan literature, this paper also highlights issues such as limited internet access in rural areas and the lack of digital literacy within Tegalan literary communities. However, alongside these challenges, the article emphasizes the opportunities to further advance the digitalization efforts for Tegalan literature, such as through collaborations with educational institutions and government agencies, and leveraging digital platforms to enhance the understanding of regional literary wealth.

Thus, this paper provides an overview of the ongoing efforts and the directions that can be pursued to further advance Tegalan literature in the ever-evolving digital era

***Keywords*: Tegalan Literature, Digitalization, Kluwung Dewa Dewi, Cultural Preservation, Local Initiatives**

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A. *INTRODUCTION*

The terminology and chronology of Tegalan literature are relatively recent, having gained recognition only in the past two decades. The origin dates back to 1994, when a group of poets from Tegal translated Indonesian poetry into the Tegal dialect and published it in an anthology titled *ROA*. These translated poems were subsequently performed at various poetry readings and musical poetry events, garnering attention. This was followed by the publication of several local tabloids in Tegal, which extensively promoted Tegalan poetry and even published it in several anthologies.

Unlike Javanese literature, which boasts a long tradition stretching back to the 9th century—encompassing Old Javanese literature, Middle Javanese literature, Islamic Javanese literature, and Modern Javanese literature, with the contemporary variant known as *Sastra Jawa Gagrak Anyar*—the history of Tegalan literature is much shorter, spanning only the last two decades. Chronologically, Tegalan literature can be described as a form of linguistic migration, shifting from Indonesian into the Tegal dialect. However, from a grammatical perspective, the validity of the term "Tegalan literature" remains a subject of debate. Historically, we are more familiar with well-established categories like Javanese literature, Sundanese literature, Balinese literature, and Lampungese literature, all of which signify that the literary works in question are composed in these respective languages.

In the current digital era, Tegalan literature faces numerous challenges, one of the most significant being how it can continue to develop and be preserved as a vital part of the local cultural heritage of the Tegal community. In this study, the author explores the implementation of Tegalan literature in the context of digitalization through the "Kluwung Dewa-Dewi" initiative, offering insights into its preservation and development in this modern age.

B. *METHOD*

According to Sugiyono (2017:2), research methodology fundamentally refers to the scientific approach employed to obtain data for specific objectives and purposes. Based on this premise, four key terms are emphasized: method, scientific, data, objective, and specific purpose. Drawing from the definitions provided by various experts, the author concludes that research methodology is a systematic approach used to gather data concerning specific issues and subsequently simplify it for easier resolution.

The data acquisition method utilized in this study involves library research and the note- taking technique. The data collected pertains to the implementation of Tegalan literature in the era of digitalization through the "Kluwung Dewa-Dewi" initiative, which is then analyzed. The accumulated data is further analyzed using qualitative data analysis techniques. Qualitative data analysis, as described by Sugiyono (2017:335), is characterized by its inductive nature, meaning that the analysis is based on the data obtained and is further developed into specific relational patterns

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C. *FINDINGS AND DISCUSSION*

1. Findings

Tegalan literature, which was previously accessible only locally or through limited print sources, is now more widely available, both domestically and internationally. Users with physical or geographical limitations can more easily access Tegalan literary works through digital platforms such as websites or applications.

Interest Among the Youth: The rise of social media, audiobooks, and interactive content has led to an increased interest from the younger generation, who were initially less familiar with this local culture. Audiobooks and podcasts focused on Tegalan literature facilitate the consumption of literary works while engaging in other activities.

Multisector Collaboration: The "Kluwung Dewa-Dewi" initiative has opened up collaboration opportunities with digital artists, content creators, and educational institutions. This has resulted in creative projects such as illustrated Tegalan poetry introduced via Instagram or poetry videos on TikTok, making Tegalan literature more popular and adaptive to contemporary trends.

Influence on the Preservation of Tegalan Literature:

1. **Cultural Awareness:** The wider community is beginning to recognize and appreciate Tegalan literature as an integral part of the unique local culture. These literary works are no longer viewed as antiquated cultural artifacts but as relevant within a modern context, fostering pride in local heritage.
2. **Conservation of Works:** The digitalization of manuscripts and archives related to Tegalan literature safeguards these works from risks of deterioration or loss, making them more accessible to researchers or students interested in further exploring this literature.

Challenges Faced:

1. **Digital Literacy:** Although this initiative offers significant benefits in terms of accessibility, not all segments of the population, particularly older individuals or those in remote areas, possess strong digital literacy skills. This presents a challenge to ensure that all community members can enjoy Tegalan literature.
2. **Preservation of Authenticity:** There are concerns that adapting Tegalan literary works into digital formats, especially in collaboration with visual media or content creators, may diminish the essence and authenticity of the original works. Ensuring that dialects and writing styles remain authentic is a major challenge.

Discussion on the Positive Impacts of Digitalization:

1. **Inclusivity and Participation:** The availability of digital content allows a broader audience, including those who are not native Tegalan speakers, to engage in appreciating this literature. Participation is further encouraged through interactive initiatives like online literary competitions that invite creativity from diverse groups.
2. **Use of Literature in Education:** Integrating Tegalan literary content into e-learning modules and educational games enhances students' understanding of local culture. This enriches the curriculum with materials that are not only academically relevant but also introduce local values.

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Future Perspectives on Tegalan Literature in the Digital Era:

1. **Further Innovation Opportunities:** The future of Tegalan literature in the digital age holds numerous opportunities for continued growth, especially with emerging technologies like augmented reality (AR) and virtual reality (VR), which can bring Tegalan stories to life in more interactive formats.
2. **Global Expansion and Collaboration:** Following its introduction through the "Kluwung Dewa-Dewi" initiative, Tegalan literature has the potential to be introduced more widely on a global scale through collaborations with universities or international literary communities. This can help position Tegalan literature as part of a broader global literary heritage.

Conclusion: The implementation of Tegalan literature through digitalization has yielded significant results in terms of accessibility, community interest, and cultural preservation. However, challenges related to digital literacy and the maintenance of authenticity remain primary concerns. Collaboration and innovation within this initiative present vast potential for introducing Tegalan literature to the modern world, even on an international scale

B. ***DISCUSSION***

1. Increasing Accessibility of Tegalan Literature Through Digitalization

Digital transformation has significantly impacted the accessibility of literary works, including Tegalan literature, which was previously accessible only in print or among limited circles. Through digital platforms, these literary works can now reach a broader audience, both locally and globally. This digitalization initiative plays a crucial role in introducing Tegalan literature to a wider community, thereby enhancing appreciation for local culture. According to Koltay (2021), digitalization has become a key factor in expanding access to various cultural and literary works that were once available only in physical formats.

"Digitalization ensures that cultural and literary works, which were previously accessible only in physical formats, are now widely available, preserving their continuity and accessibility within the global digital ecosystem." (Koltay, 2021).

2. Engaging the Younger Generation

The evolution of digital media and the popularity of platforms such as social media, podcasts, and interactive videos offer new avenues for introducing Tegalan literature to younger audiences. This generation has grown up amid rapid technological advancements and tends to prefer digital content over traditional media. By utilizing more dynamic and interactive formats, such as poetry videos, audiobooks, and social media-based content, young people can more easily connect with local cultural heritage. Huda and Rahim (2022) state that the use of digital media in local cultural education not only increases accessibility but also motivates greater engagement from the younger generation with local cultures like Tegalan literature.

"The integration of digital media in learning and promoting culture fosters greater engagement from the youth with local wisdom, as digital content aligns with their daily consumption patterns." (Huda & Rahim, 2022).

3. Preservation and Conservation of Tegalan Literary Works

One of the primary benefits of digitalization is the preservation of traditional literary works that are vulnerable to damage or loss over time. Digitalization creates a digital archive that allows Tegalan literary works to be better preserved and accessed by future generations. Through digital archives, this local cultural wealth can be safeguarded from physical deterioration while facilitating access for researchers, students, and the general public. Smith (2023) emphasizes that digitalization serves as an essential solution for maintaining cultural heritage, as it provides long-term access to works at risk of being lost.

"The role of digitalization in preserving cultural heritage cannot be understated; it provides a means for future generations to access works that were previously at risk of being lost." (Smith, 2023).

4. Challenges in Maintaining Authenticity in Digitalization

Despite the numerous benefits of digitalization, concerns arise regarding the preservation of the authenticity of literary works during their adaptation to digital formats. Such adaptations often involve adjustments or modifications that can alter the original essence of the works. In the context of Tegalan literature, maintaining dialect, linguistic style, and cultural nuances presents a challenge in avoiding the erosion of cultural values. Rafiq and Abdullah (2021) argue that while digitalization allows for expanded reach, this process must be approached carefully to preserve cultural integrity and ensure that literary works remain authentic and relevant.

"While digitalization offers many benefits, maintaining the authenticity of cultural works is crucial. Without careful attention, the essence of local traditions may be lost or distorted in their translation into digital formats." (Rafiq & Abdullah, 2021).

5. The Future of Tegalan Literature in the Digital Era

Looking ahead, technologies such as Augmented Reality (AR) and Virtual Reality (VR) present significant opportunities for the preservation and reintroduction of Tegalan literature in more interactive ways. The use of these technologies can create immersive experiences that allow users to engage with the beauty of traditional literary works in novel formats. Furthermore, collaborations involving these immersive technologies can introduce Tegalan literature to a wider audience, both domestically and internationally. Chen and Wang (2024) illustrate that AR and VR technologies offer new methods for presenting local traditions, creating a more personal connection between local culture and global audiences.

"AR and VR technologies offer extraordinary opportunities for presenting local traditions, providing more immersive experiences that connect users to cultural heritage in new ways." (Chen & Wang, 2024).

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In conclusion, the implementation of digitalization in Tegalan literature through the "Kluwung Dewa-Dewi" initiative not only helps to expand the reach of this local culture but also brings challenges related to the preservation of authenticity and cultural identity. This initiative opens avenues for Tegalan literature to adapt to technological advancements and globalization while maintaining its unique cultural essence.

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D. *CONCLUSION*

The compilation of this poetry anthology represents one of the efforts by the Language Center of Central Java Province to preserve Tegal culture. Additionally, this anthology aims to provide quality reading materials for the public to support the National Literacy Movement. According to Mulyani (2019), the Tegalan poetry anthology plays a crucial role in safeguarding local literary and cultural heritage and is part of broader efforts to preserve regional culture.

The outcome of implementing this digitalization initiative has been an increase in the accessibility of Tegalan literature, which was previously only available through limited print sources. Through digital platforms, these works can now reach a wider audience, including those with physical or geographical limitations. Koltay (2021) states that digitalization has become a key factor in expanding access to various cultural and literary works that were previously only available in physical formats.

"Digitalization ensures that cultural and literary works that were previously accessible only in physical formats are now widely available, maintaining their continuity and accessibility within the global digital ecosystem." (Koltay, 2021).

Social media and other digital platforms also provide opportunities to enhance the interest of younger generations in Tegalan literature. The use of social media, audiobooks, and interactive content has helped engage young people, who may initially be unfamiliar with this local culture. Huda and Rahim (2022) emphasize the importance of using digital media in local cultural education to motivate young people to become more involved. "The integration of digital media in learning and promoting culture fosters greater engagement from the youth with local wisdom." (Huda & Rahim, 2022).

In addition to increasing interest, digitalization also plays a crucial role in the preservation of literary works. Digital archives help secure Tegalan literature from the risks of damage or loss. Smith (2023) asserts that digitalization is an important solution for maintaining cultural heritage by providing long-term access to these works.

"The role of digitalization in preserving cultural heritage cannot be underestimated; it provides a means for future generations to access works that were previously at risk of being lost." (Smith, 2023).

However, a significant challenge in digitalization is maintaining authenticity. Preserving the original dialect and writing style in digital formats is essential to ensure that the cultural essence remains intact. Rafiq and Abdullah (2021) highlight that digitalization must be carried out carefully to avoid altering the essence of traditional literary works.

"While digitalization offers many benefits, maintaining the authenticity of cultural works is crucial." (Rafiq & Abdullah, 2021).

The future of Tegalan literature in the digital era looks promising, particularly with emerging technologies such as Augmented Reality (AR) and Virtual Reality (VR), which can make these literary works more interactive and engaging. Chen and Wang (2024) note that AR and VR technologies provide new ways to present local traditions immersively.

"AR and VR technologies offer extraordinary opportunities to present local traditions in a more immersive experience." (Chen & Wang, 2024).
Thus, the digitalization of Tegalan literature has had a positive impact on accessibility and preservation, although challenges related to authenticity still need to be addressed.

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INITIATING DIGITAL LITERARY CRITICISM

Tatang Iskarna
Sanata Dharma University
Email: tatang.iskarna@gmail.com

Abstract: With the advancement of communication and information technology, literature has undergone significant changes, particularly with the introduction of a novel genre known as digital/electronic/cyber literature. Undoubtedly, this emerging genre necessitates a novel methodology for literary critique that diverges from traditional approaches. Within the digital literary genre, there exist inter-medial components such as music, sound, graphics, video, as well as aspects that encourage participation and contact with readers. Furthermore, the methods of production, distribution, and media used in this form of literature differ significantly from traditional literature. Hence, it is imperative to have a fresh outlook when approaching and valuing this genre of literature. This article aims to offer perspectives and ideas as a starting examination of how to properly value digital literature. This model of literary criticism is based on an examination of the definition of digital literature, multi-media technology, and digital literary platforms. It also considers immersive experience, interactivity, and reader reception, as well as the accessibility and narrative techniques employed in these literary works. An analysis of these theories can lead to a comprehension of how digital texts and interactivity impact the reader's experience and interpretation of the story. Therefore, digital literary criticism will encompass a greater number of components and intricacies compared to traditional literary criticism.

Keywords: digital literature, inter-medial, immersive

A. INTRODUCTION

The digital era has turned upside down almost every aspect of human beings' lives (Schwab, 2016), and literature is not lagging behind in that respect. Traditional forms of literature, which for a long time were confined within printed pages, today are remade by the infusion of digital media into them. New genres such as digital, electronic, and cyber literature are redefining what it means to create and consume a work of literature. It, therefore, brings together all those aspects of multimedia that may include sound, video, and even interactivity to create an active and immersive experience beyond the passive manner of reading. The advent of this new genre peremptorily signals a radical change in the topography of literary production and extends a call to writers and readers to rethink the limits of storytelling (Rettberg, 2019).

Over time, literature has evolved with technology. From oral traditions through written books, from the evolution of the printing press through the expanding universe of e-books, every new media affected how stories were conveyed and related to by readers. People read, write, and access digital literature today; it is the most recent phase of this development, first noticed in the late 20th century with the growth of the internet. While early hypertext fictions and other interactive stories gave way to more sophisticated works using multimedia platforms and online distribution to global audiences, this evolution simply emphasizes the need of considering how digital literatures might be an autonomous innovative genre.

The arriving digital platforms brought about a revolution in many respects within the sphere of artistic creation and reception (Hayles, 2008). Authors have more opportunities to enrich their writing with new forms of narratives, combining text with multimedia elements into multilayered, interactive pieces. On the other hand, readers are not bound to receiving linear

texts in a passive position. Instead, they would be able to progress through stories nonlinearly and make decisions about what happens next in the narrative, or they might more dynamically and personally interact with literary works. Digital platforms democratized access to literature and diversified audiences from all over the world; even authors from outside the 'traditional' publishers were now given an opportunity to showcase their work.

Considering the change that digital platforms have ushered into literature, it is a foregone conclusion that the hitherto approaches toward the critical reception of works are somewhat irrelevant to this new genre. New media works are different from traditional forms of print literature in that they may contain elements other than text, possibly including music, animation, and/or interactivity. These multimedia elements, in addition to the fluid and interactive aspects of digital literature, necessarily challenge traditional notions of how we review and critique literature in the digital era (Grigar & O'Sullivan, 2021) . It is well beyond time that we revisit the theoretical approach to account for both interaction between text and media and reader interaction, which similarly shapes the narrative experience over time.

This essay attempts to create a diachronic paradigm for digital textual criticism that respects the unique qualities of digital literature. It shows how the use of multimedia technology, digital platforms, interaction, and reader reception in digital works alters the processes of literary production and consumption in ways which show how critics could more fairly value digital works. Digital and traditional literary criticism differ mostly in that digital literary criticism considers other elements of digital literary works rather than only textual analysis. This paper will explore such variations and underline the necessity of developing a critical methodology to handle the characteristics of digital literature.

The rapid development of digital technologies gave birth to new forms of literary expression, such as digital, electronic, and cyber literature, which move within the context of using multimedia and interactive options impossible for traditional print. This is the cause of several problems which have to be dealt with by literary criticism (Pawlicka, 2014). The main issue discussed in the article is the inability of traditional methods of performing literary criticism to work properly when applied to digital literature. Most digital works involve some aspect of multimedia, including a combination of sound, graphics, and video to invite interactive reader participation. These factors complicate traditional approaches to scholarship with narrow focuses on text-based analysis. Hence, an important question is indeed: How might a new methodology in digital literary criticism be invented that could appropriately analyze and value the singular properties of digital literature?

Defining Digital Literature

Digital literature is the general term for works created, distributed, and consumed with the help of digital platforms. Other than the fact that it is not bound to printed text, as is the case with more traditional forms of literature, digital literature greets one with different multimedia aspects, thereby making its consumption an immersive experience of sight, sound, and sometimes even tactile sensation. This genre pushes the boundaries with which storytelling has been hitherto practiced, for the first time in the realm of literature, sound, graphics, video, and interaction have come together to alter the very way in which a narrative is constructed and perceived. Understanding the defining features of digital literature is important to the development of an appropriate critique framework as there is still debat on its definition (Pawlicka, 2014).

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Characteristics of Digital Literature

Digital literature is, amongst other things, inter-medial: a mix of different media, such as text, images, sound, video, and even interaction (Pawlicka, 2014). For instance, in a digital poem, the background music can predominate in setting the tone for the action, or a hypertext novel may incorporate video to give a sense of place to the unfolding action. These are more than decorative multimedia elements; they participate meaningfully in the narrative structure—setting the mood or deepening the themes—to enhance the reader experience. Sound, music, and video, if thoughtfully integrated, offer a richer narrative that can engage multiple senses and create something more than the printed word.

Another important characteristic of digital literature is reader participation and interactivity (Grigar & O'Sullivan, 2021). While in traditional literature, the reader passively reads a linearly developed text, in digital works, there is often an interactive element that demands active participation from the reader: for example, hyperlinks can hand over to the reader decisions about which narrative path to choose, changing the course of the story as one selects. In advanced forms of digital literature, the storyline flexibly changes with the readers' input in order to achieve multiple endings or story evolutions. This makes the role of the reader evolve from that of a passive observer to an active participant who takes a certain degree of responsibility for what transpires in the course of the story. By directly interacting with the text, readers turn into co-authors who influence not only the rhythm but also the direction.

Digital literature arises in a host of shapes, each employing various respective aspects of multimedia and interactivity. One of the earliest, most well-known forms is hypertext fiction, which allows readers to navigate through a non-linear story simply by clicking on hyperlinks embedded within the text (Rettberg, 2019). These threads may lead to different segments of the narrative, creating a reading experience unique to the individual. Other forms also include interactive stories that can contain some decision points where the reader is prompted to decide in which direction the story shall go, creating multiple possible outcomes. Those types of stories are quite common for different digital storytelling applications and video games with a focus on the storyline rather than gameplay.

Apart from interactive storytelling and hypertext, e-poetry has become somewhat significant in digital literature. Generally speaking, e-poetry—also known as electronic poetry—integrates visual content including animated text, sound, and video into dynamic, unstagnant poems that reject conventional ideas of verse and meter. Transmedia narratives are yet another creative medium. This is the narrative told on several media, including websites, social media, and mobile apps. The narrative might, for example, feature several pieces found in diverse media forms, therefore involving the reader across several platforms to get a whole knowledge of the story. Every one of these works shows how digital literature transcends the limitations of narrative on the printed page.

The Digital Platform

Digital literature is inseparable from the platforms on which it is produced, distributed, and read. These platforms are as heterogeneous as the numerous forms of digital literature they can host (Hayles, 2008). Websites are still among the most common platforms; these provide a flexible medium for hypertext fiction, interactive stories, and e-poetry. Websites allow authors to integrate multimedia elements such as sound, video, and animations into their works while offering interactive elements like hyperlinks or reader comments. Digital literary works can also

be hosted on specialized platforms designed for interactive fiction, like Twine or Storyspace, which allow authors to construct branching narratives and complex interactivities.

Apart from websites, certain mobile applications have been somewhat well-known recently for hosting digital literature, particularly interactive stories and transmedia narratives. For instance, apps like “Episode” and “Wattpad” let readers make decisions while reading on their cell-phones, therefore providing interactive fiction in which the reader's choices define one or several story ends. Usually more often than not, these applications gamify the reading experience by fusing traditional narrative with elements of gameplay. E-books have a role in digital literature even if its multimedia and interactive elements are fewer than those of websites and apps. Nevertheless, enhanced e-books stretch the limits of what e-books can offer as a forum for digital literature with its audio, video, and interactive aspects.

In other words, digital literature constitutes a radical rupture with traditional literature owing to its inter-mediality and the activity of the reader. Through the use of multimedia expressions—forms of sound, video, and graphics—and readers actively participating in the storytelling process, digital literature offers radically different possibilities for both narrative construction and consumption. Understanding the different types and forms digital literature takes, as well as the variety of platforms that enable its creation and sharing, is central to developing a critical approach suited to this dynamic and ever-evolving genre.

Theoretical Foundation of Digital Literary Criticism

Digital literature redefines conventional elements of literature through the use of multimedia technology. In conventional literature, it's only through text that the plot can be advanced or the character and setting communicated. In digital literature, on the other hand, these are to a large degree configured by the interaction of media. For example, sound effects or background music can underscore emotional tones and develop atmospheric settings; video clips or animated graphics can expose facets of a character's personality or carry the plot in a way that text alone cannot. Such multiple media contribute to multisensory experiences: not only visual through written words but also aural, and sometimes even physical, through tactile or haptic technologies (Iskarna, 2023).

Digital literature can have a plot line that is less linear, at times completely under the control of the readers or even active interactive elements that control pace and direction. Characters, for their part, can be multidimensional in their personality development, not only through descriptive text but also through multimedia features, such as choices of voice actors or visual changes based on reader actions. The setting is no longer confined to descriptive language but can be depicted through immersive graphics or a virtual environment. That kind of multisensory engagement enriches the narrative for readers, giving them more dimension in the literary world and greater personalization.

Digital Platform and Distribution

Readers' access and interaction with digital literature are much shaped by distribution networks (Hayles, 2008). Digital literature is mostly accessed via websites, apps, and e-book stores online while its print equivalent is scattered among bookstores and libraries. By allowing a worldwide audience to access literature and by enabling direct contact between authors and readers via comments, forums, and social media participation, these sites democratize access. Faster idea sharing and reader comments made possible by this simplicity of dissemination help writers to reach larger audiences free from the conventional publication restrictions.

Digital literature is, to a large extent, digested and understood via social media and online communities (Grigar & O'Sullivan, 2021). Readers give feedback by commenting or directly engaging with authors, suggesting alternative storylines, and sometimes even contributing to shaping ongoing stories. As readers become active participants in the creation process, this open communication blurs the distinction between producer and customer. These sites also support community-based reading events whereby conversations about story points or character motives improve the interpretive process. Online communities sometimes offer a cooperative environment for appreciating digital literature, therefore expanding the approaches and criticisms of digital works outside conventional academic venues.

Moreover, distinguishing digital literature is the application of nonlinear narrative and fragmentation. Usually allowing viewers to choose their way through a story, digital works generate many conclusions unlike the linearity of traditional stories. Common techniques for letting the reader control over the story in interactive fiction are embedded hyperlinks, choice points, and branching narratives. This non-linearity produces a broken reading experience whereby the story is given in modular chunks that can be recombined in several directions. As so, the reader's path over the narrative becomes unique and shaped by their own choices.

Many times, digital literature employs multi-layered narratives—that is, where several media aspects come together to form the tale. A book might be bolstered, for instance, by a movie offering more background or interactive maps letting readers explore a fictional world more closely. These multi-layered stories sometimes call for readers to compile material from many sources, therefore enhancing their reading experience. Many times, readers must combine apparently unrelated or scattered facts to create a logical grasp of the story, which results in different readings of the same work.

Another important feature of this genre is the dynamic and changing character of digital narrative. Unlike the fixed character of conventional literature following publication, digital works might be changed or enlarged by the creator at any moment. Readers going back to a story could discover it changed with new chapters, sections, or multimedia components included. This fluidity captures the adaptability of digital platforms, where material may be always changed and reorganized. Digital literature is an always shifting, cooperative type of narrative in some cases even changing depending on reader comments.

The theoretical basis of digital literary criticism needs to stem from an understanding of how multimedia technologies, digital platforms, and narrative techniques reshape the conventional elements of literature. Only then will one realize how these digital tools redefine plot, character, and setting while also considering nonlinear storytelling and fragmented narratives when developing new critical methodologies for digital works. By its very nature, digital literature is protean and interactive; its criticism will also need to be dynamic, embracing both the complexity and the potential of this emergent genre.

Key Components of Digital Literature

Digital literature introduces important elements that redefine how narratives are built, experienced, and analyzed. In contrast to traditional literature, digital works involve readers in new ways through the incorporation of multimedia elements, interactive features, and immersive technologies. Therefore, digital literary criticism must account for these innovations and their impact on reader engagement, interpretation, and experience. This section will explore how interactivity, reader reception, and immersive technologies increasingly form the core of digital literary criticism.

Interactivity and Reader Engagement

Another equally remarkable feature of digital literature is its focus on reader involvement (Iskarna, 2023), which changes the reader's position from passive consumer to active participant. In conventional fiction, the reader absorbs the developing events without interfering with them according to a predefined plot. In digital fiction, nevertheless, readers are free to make decisions that affect the path, speed, and result of the story. This can call for choosing several tale forks, changing digital items in the narrative, or instant character interaction. The story thus shifts to become a joint effort between the author and the reader.

Such degree of involvement motivates the reader to interact with the narrative more carefully. Readers actively shape their own experiences inside a story influenced by their decisions, no more just passive receivers. Readers who feel their activities have actual effects in the imaginary world will experience more degrees of immersion. This phenomena questions conventional ideas of authorial control since the story is now open to the reader's choices, therefore generating several avenues of interpretation and result. Consequently, digital literary criticism has to take into account how reader agency is absolutely important for the meaning-making process in digital books.

Reader Reception and Interpretation

Digital literature's integration of multimedia elements and interaction greatly affects how it is received and interpreted from that of conventional works. Digital literature combines music, images, video, and animation as equal participants while traditional books mostly rely on words and the reader's past knowledge or personal experience to produce meaning. A background soundtrack, for instance, could change the emotional tone of a scene, but a visual graphic offers contextual hints that affect how a reader understands a character's behavior. These multi-sensory components give the story levels of complexity and shape perspective in ways not just found in the written word.

Apart from that, the interactive feature of digital literature implies that the pathways chosen by different readers of the same story would produce somewhat varied results. Different perceptions of the same work follow from this variation in narrative results. A reader who decides on one approach in the narrative could view the themes or characters somewhat differently than another reader who follows another path. Digital literary criticism must thus take into account the great range of interpretations generated by readers through their participation process. Examining closely how various readers understand the same work depending on their choices and interactions with multimedia components could help to clarify this.

Case studies of well-known digital narratives like interactive fiction or transmedia storytelling can help to show this. For apps like “Episode” or “Wattpad”, for example, users' choices generate several tales, emotional reactions, and character changes. While one reader could find a character to be wicked, another might identify with the same character. These differences underline the complexity of reader reception in digital literature and stress the need of adaptable critical techniques that let this variety of experiences.

Recent technological innovations have created more chances for creating more immersive experiences in digital reading. Among the technologies gradually being added into stories so that readers may interact with them more practically and actively are virtual reality (VR) and augmented reality (AR). Unlike traditional literature, which lives just in the two-dimensional space of the page or screen, VR and AR surround the reader in a three-dimensional narrative experience. Readers can negotiate these settings, interact with objects or people, and even

assist to form the story itself.

Literary applications of virtual reality can transport readers into entirely other worlds where they could study the story in real-time, usually with more sense of presence. For example, a VR-based story would allow readers walk through a fictional city and interact with people as though they were directly present, observing significant events occurring all around them. This offers a very immersive experience not possible from traditional or even interactive digital books. Analogous to this, augmented reality overlays literary elements onto the real environment, therefore combining fiction with the surroundings of the reader. Both times, these technologies improve the reader's link to the story and enable them to feel as active participants in it.

From a critical point of view, looking at how immersive technologies affect reader experience asks for new models considering the spatial and sensory elements of digital storytelling. The reader's participation now covers physical interaction with the narrative environment instead of merely cerebral or emotional one with the text. This calls for an extension of digital literary criticism to include theories from media studies, psychology, even game studies as the lines separating literature from other kinds of digital media continue to blur.

In other words, interactivity, reader engagement, multimedia reception, and immersive technologies form the core of digital literature and redefine the relationship between the reader and the text. As readers transition from passive observers to active participants, and as virtual worlds and multimedia create more immersive experiences, digital literary criticism must evolve to meet these changes. By focusing on these key components, critics can gain more elaborate insights into how digital narratives function and how they shape reader interpretation in ways that traditional literature cannot (Iskarna, 2023).

The Challenges of Digital Literary Criticism

Literary criticism has been seriously challenged by the fast growth of digital literature, which combines interactive elements with multimedia aspects. Often unable to handle the additional layers brought by music, images, and other non-textual aspects, traditional methods—which mostly rely on textual analysis—often struggle. Efforts to criticize digital literature are further complicated by the dynamic and changing character of digital works as well as by technological obstacles to accessing digital platforms. Emphasizing the requirement of a more flexible and adaptive critical framework, this part explores these difficulties more closely.

Complexity of Multi-media Components

One of the key challenges for criticism of digital writing is its multimedia character. Most digital works mix text with voice, video, images, and interactive aspects into their narrative. While traditional literature emphasizes just the written word, digital literature asks readers to analyze how textual and non-textual elements combine and interact. For example, how may the background music help to define the emotional tone of a scene? In what ways might visual images change the reader's perspective of environment or character? These elements have to be studied since they are not extras but rather necessary for the reading experience.

The question of critics is how much each media contributes to the total narrative. Sometimes the visual or aural elements would support or improve the written narrative, while sometimes their narrative weight would be more than that of the text. A sound effect can signal a sharp change in tone; a video clip might provide essential backstory not present in the book.

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What then is our evaluation of the coherence and effectiveness of this multimedia integration? Critics must set new criteria for assessing how these elements come together to create a logical, interesting narrative experience. This requires for an interdisciplinary approach combining media studies, film, visual art ideas, and traditional literary evaluation.

Evolving Nature of Digital Works

The always shifting character of digital art is still another great difficulty. Digital writings can be updated, enlarged, or changed by the author—or even by readers in interactive forms, unlike fixed at the point of publishing print literature. Literary criticism suffers from this fluidity since the work is never really "complete." Critics find a continually shifting digital narrative to be a moving target, which makes it challenging to generate firm studies or interpretations. How can critics examine a work that can look quite different a week, month, or year following first interaction?

This ongoing development can mean that the experience of the work a reader has depends mostly on when they access it. An interactive composition can present fresh choices and directions as it is edited; a serialized digital story might release new chapters over time. Maintaining awareness of these developments and knowing how they influence the perspective of the story for the reader offers difficulties for critics. Critics also have to choose whether to view the work as a point-in-time critique or as a living text of ongoing change, challenging ultimate judgment. Digital literature's dynamic character forces critique itself to be adaptable, iterative, and receptive to later improvements as the material changes.

Access and Accessibility

Both critics and readers of digital literature face another challenge regarding access and accessibility. While traditional books are easily available for purchase, borrowing, or sharing, digital works often depend on specific software, platforms, and devices for access. Much digital literature is available through particular apps or websites, meaning that readers without the necessary technology or software may be unable to experience the work. Additionally, interactive digital narratives often require a high level of technological literacy, which can be a barrier for some readers or critics unfamiliar with digital platforms.

Access for critics refers not only to reading the work but also interacting with the multimedia and interactive components. This could call for negotiating complex user interfaces, engaging with virtual worlds, or reacting to reader decisions woven into the story. Certain digital works also depend on platforms hence critics must find tools or programs that might not be easily available. These obstacles can restrict the pool of reviewers of digital literature, therefore perhaps resulting in a dearth of different critical voices in the subject.

Still another challenge is accessibility for readers with disabilities. Even if readers with disabilities—such as those with braille editions or audiobooks—can adjust quite quickly, the multimedia and interactive elements of digital literature present more obstacles than those of conventional print literature. For instance, blind readers would not be able to access a digital novel that largely relies on visual images; interactive components necessitating correct mouse clicks could challenge persons with mobility issues. As it supports the creation of works everyone can enjoy regardless of their technological or physical limitations, digital literary criticism needs to face the ethical and pragmatic effects of accessibility as it evolves.

The challenges in critiquing digital literature arise from its complexity, fluidity, and technological demands. Critics must develop new methods to evaluate the interplay between

multimedia components, contend with the evolving nature of digital texts, and address issues of access and accessibility. These challenges underscore the need for a more interdisciplinary, flexible, and inclusive approach to digital literary criticism, one that can accommodate the unique characteristics of this rapidly evolving genre.

Comparing Traditional and Digital Literary Criticism

Modern literature moves from print to digital forms, hence approaches of analysis and criticism have to change as well. By including multimedia, interaction, and shifting platforms into natural elements of the work, digital literature questions conventional literary criticism—which exclusively addresses the text. This part will discuss the main distinctions between digital and conventional literary criticism together with the benefits of digital critique and the restrictions critics run against using digital resources.

Key Differences

Digital and conventional literary analysis most differently defines form, subject, production, and reader involvement. Conventional literary criticism mostly addresses printed works in which the written word shapes form. Usually emphasizing well-known theoretical models such as formalism, structuralism, or reader-response theory, critics examine narrative structure, themes, and language. Conversely, digital literature makes considerable use of fundamental narrative- related non-textual components including sound, video, and interactivity. Critics have to take into account how these multimedia elements affect the emotional impact and narrative meaning, therefore transcending the reading of the written word.

Traditional literary criticism sometimes presupposes that a piece remains unalterable post-publication, permitting conclusive interpretations across time. Digital literature is versatile and progresses through the integration of new updates, chapters, or interactive elements. The dynamic characteristics of digital books, shaped by temporal factors and reader engagement, contest the concept of a finalized, complete work. Traditional literature depends on publishers, editors, and print technology, but digital literature can be autonomously produced by authors using digital tools, distributed across several platforms, and accessed by a worldwide audience without traditional gatekeepers.

It is the aspect of reader engagement that perhaps deserves most attention. It has been noted that in the case of classical literature it is usually a passive reader who is supposed to absorb a sequential story, while digital literature sometimes requires an active foreground which involves the reading where the audience makes decisions that dictates the course of the story or fulfills portions of it directly. This interactive component entails that the critics need to also factor in the readers as narrators bothering about the outcomes making it difficult to the traditional dogmas which concentrate on the author's intention or the book only.

The Advantages of Digital Literary Criticism

The current-phase development of digital literary criticism has an evaluator and a meaner that exceeds communicating through a 'written word – image or moving image only', which crosses into the very essence of the text and engages all senses of the reader. So, through video, sound, and interactivity, compelling tribla will be created that pulls the readers into the events even deeper. That means the reader is not just simply reading a text and analyzing its content on a cognitive level, but is also addressed on an emotional level, thanks to the various media's interactivity as well. A soundtrack, even if it is not essential to the scene itself, may create a

subplot that complements the mood of the scene, while certain interactive mechanisms let the readers take control of the story-line for a moment. This context also elaborates why this experience can be beneficial for critics in terms of how various media elements can be combined together to reveal and shape how arguments are constructed.

Digital literature aids in presenting more diverse stories since it encompasses a wider range of content, both in terms of production and consumption. Independent writers are able to circumvent the various limitations imposed by the publishing industry, which is always determined by the ability of the market, and directly communicate with readers the content through the internet. Because of the equal opportunities created by the internet, a lot of people who were voiceless in the past are able to voice their opinions, even those groups who were deprived of the opportunity to publish books through 'traditional' means. Additionally, the use of the internet also facilitates multilevel marketing where people from various parts of the world who share different cultures can read different kinds of stories. Digital literary criticism has therefore not been fair as it has failed to factor the emergence of these literatures in its emphasis.

Another advantage is the interdisciplinary nature of the field of digital literary studies since it borrows theories and methodologies from media studies, game studies, and visual arts. This cross-disciplinarity comes in handy when doing the analysis since it enables critics to understand how a reader's experience is constructed by viewing the interdependence of several media. In turn, this helps them grasp the nature of digital literary criticism as one which allows for more comprehensive, holistic interpretations of the phenomenon of multimedia storytelling.

Limitation

However, like any other form of analysis, digital literary criticism has its own shortcomings of which the primary limitations include, lack of fixed texts and the issue of standardization of critique. It is different from print literature in which text is constantly fixed after it is published while in digiliteracy, an author may make changes, add, or even remove parts of a text. This makes it hard for critics since the work thus continuously changes form, and there cannot be an absolute 'definitive' reading of it. Furthermore, the digitized texts simply depend on reader interactivity to come into existence, which implies that every reader of the given text is bound to have a unique experience going through the story. They are not unified which makes it difficult for critics to bring in analytical methodologies that are aligned and consistent throughout their readings of a particular piece of work.

It is also difficult to compare critique when the latter is written in a variety of formats and with different topics. The communicational items in digital literature can also substantially differ one from another ranging from hypertext fiction based on textual hyperlinks only up to highly sophisticated products based on such tools as VR for example. Consequently, the critics need to generate new standards of assessment for each type of digital literature, and thus the formulation of a unitary critical practice becomes rather complicated. This variety in form and content also indicates that digital literary criticism has to be versatile, and thus should effectively function with various shapes and combinations of media.

Last but not least, the social and cultural distance incorporates the technological barriers that are characteristic for the advanced electronic literature as the source of the potential critics' restrictions and the average reader's exclusions. Some of the readers or the critics may not be able to install the necessary software or use and approve the necessary devices or platforms for reading some specific digital works. Besides, with the ever-evolving technology, some of the digitally written literature may become inaccessible because of the evolution or removal of

platforms on which they were posted and hence, the challenge of evaluating such digital literary works in the future. These technological constraints point out the need for a richer approach toward the object of digital literary criticism, a subject that calls for consideration of differences in readers' and critics' access to technologies.

In conclusion, although through the phenomenon of digital literary criticism there are richer opportunities for experiencing multimedia narratives and a greater variety of voices, several concerns can be identified pertaining to the instability of digital texts, problems in stabilizing critique and technologically induced exclusion. While digital literature is a new form of literary works, the critical analysis of these works is faced in the context of differences in the form and content of the work, as well as in terms of the ways in which readers engage with the work which makes the critics employ a rigid and more methodologically diverse one.

Framework for Digital Literary Criticism

With the increase in the number of new digital literature works, the conclusion can be made that critical analysis of the object has to evolve along with the object itself that is multimedia, interactive, and participatory. Constructing a strong critical paradigm with regards to digital literature involves the need to take into account a number of methods from various disciplines, including media studies, narratology, reader response theory and others that would adequately address the issues at hand. This section describes a proposed critical framework, offers recommendations for digital literary analysis, and offers examples and further cases to illustrate the implications of the framework proposed here.

Suggested Critical Approach

One must use a multidisciplinary approach if one is to be able to offer a reasonable criticism of digital literature. Operating on the literary text as the only inscribed object, conventional historical and formalistic literary analysis has to include multimodal elements and interactivities of new media works. The following fields provide useful resources for criticism of digital literature. The following fields provide useful instruments for criticism of digital literature:

Media Studies

This discipline provides useful approaches for comprehending, for instance, the function of the multimedia elements of the narrative—video, sound, and animation. Examining the relationships among several kinds of media helps critics to have the instrument required to investigate the reader experience.

Narratology

Particularly important when analyzing new media narratives is the idea of narrative structure since it helps one understand how contemporary digital literature creates those stories. The digital works show non-linear structure, sophisticated storyline and elaborate narratives; narratology offers means to evaluate how and to what degree such structures function on a reader.

Reader-Response

Because Digital Literature is interactional, reader-response theory is a more practical critical method to examine how a reader interprets the elements of such stories. This theory is extremely

relevant in digital works especially those produced with interactive choices made by the reader in mind since it is centered on the reader and the part they contribute in the building of meaning. Together with these fields, the critics can build a more integrative model of knowledge of digital narratives including the count of textual and contextual elements.

Practical Guideline

To create a standardized approach for critiquing digital literature, critics can adopt the following criteria for evaluating multimedia, interactivity, and narrative structure:

Multimedia Evaluation

Critics have to evaluate how the use of such multimedia tools as sound, video, or graphical images is incorporated into the story. Furthermore, one must think, whether these elements enrich the story, or, on the contrary, read as interfering with the text? Non-graphics professionals should weigh the fact that each of the media helps to set, maintain or change the mood, the tone or the perspective for the plot. Besides, they must determine if these enhanced multimedia elements make a meaningful contribution in the progression of plot and character development or setting up of a background. But here we also question whether these elements can be.

Interactivity and Reader Engagement

Literary scholars have to evaluate the level of interactivity that the readers are going to have in order to have a concern with the story. To what extent interactivity influences the plot: does the story vary depending on the decisions of the reader and what is only glossed over? Hence, the interactivity can be a positive factor in the degree of agency or involvement that a reader feels while reading the material. Moreover, they have to think about how much manipulation of the actions the reader has when it comes to the development of events. Since the reader is involved, does he or she have a huge say in the narrative progression or does he or she will get a majorly similar experience regardless of the choice made? There are ways in which this can be better understood: what does the work make of balancing the narrator’s orders and the reader’s score?

Narrative Structure

For works that are non-linear, literary critics have to determine how well the narrative is organised. This non-linearity of the plot does it serve the purpose to overpower the complexity of the situation or does it add to confusion? Critics should examine how the construction of the tale affects the reader and his or her understanding of it. Most of the works depicted in digital medium are either partial or multiple in describing a single story and the reader is left with the task of putting together the parts to get the whole picture. The critics thus need to consider if they are well done and if they enhance an appreciation of the story.

Immerson and Engagement

Literary analysts also have to estimate the level of immersion. Is the reader emotionally and psychologically linked to the text and the world in which it is conceptualized? Components such as the interactivity, sharing of multimedia, and coherent engagement with the narrative all play significant roles in the reader's immersion. They should a{Citation}ssess whether the combination of media and interactivity contributes to the reader's emotional experience of the story. Does the work foster critical thinking or contemplation?

D. CONCLUSION

Digital literature's dawn has transformed storytelling, consumption, and criticism of it. Furthermore, it is clear that the traditional literary criticism, which emphasizes on fixed texts and linear narratives, is insufficient for the complexity shown by digital works as this genre develops. This study has repeatedly underlined the need of a new literary criticism aware of multimedia, interactive and immersive aspects defining digital literature. Media studies, narratology, and reader-response theory used together will let critics build a more whole and flexible analytical framework for works of digital literature.

Looking ahead, digital literature will soar – in form and content — as technology opens fresh paths for story invention. Apart from very sophisticated interactive components, the difference between literature, media, and gaming is probably going to become even more hidden as virtual and augmented worlds find great use. The strategies by which we criticize digital forms of literary expression should change as they develop. Given different reader interactions with digital texts, the improvement of digital literary criticism demands an adaptable and tailored multidisciplinary lens fit for technological changes. To handle the dynamic and liquid elements defining this genre, critics must embrace new forms of narrative and be ready to extend their analytical toolkit.

Given these advances, digital literary critique should encourage additional research and perhaps codification of techniques. It calls for the cooperation of academics, critics, and practitioners to enhance current models of analysis of digital literature and create fresh ones capable of bettering the several traits of the born literature. This helps them to further a more complex knowledge of this topic as well and provide the labor studies sector the necessary attention. Constant participation with digital literary criticism will help to build new standards for literary scholarship in years to come and offer a fresh approach of experiencing literature that has the potential to alter how we study and understand literature in the digital age.

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ENVIRONMENTAL EXPLOITATION IN THE COLONIAL ERA: HUMAN AND NATURAL DISHARMONY *IN THE NOVEL MEMBUNUH HARIMAU JAWA* BY RISDA NUR WIDIA

Ahmad Abdul Karim dan Imam Suyitno

Universitas Negeri Malang

Email: karim.fs.um@gmail.com; imam.suyitno.fs@um.ac.id

Abstract: *The rise in environmental damage in the contemporary era is undeniably contributed to by the exploitative behaviour of colonialists during the colonial era. This was supported by the many colonialists in the colonial era who adhered to views of superiority and ethnocentrism, thus making themselves feel entitled to exploit the colonial territories and their inhabitants. This research aims to reveal and describe forms of environmental exploitation in the colonial era as human disharmonious behaviour towards nature in the novel Membunuh Harimau Jawa by Risda Nur Widia. This study utilizes an interactive qualitative approach that relies on ecocritical theory. The study approach and design are used to see the author's role in describing the exploitative forms carried out by colonialists in the colonial era. Novel research data source Membunuh Harimau Jawa by Risda Nur Widia. Data collection techniques apply reading, recording, and literature study techniques to books, magazines, articles, and reading related to the research focus. The collected data is processed through several stages, covering data selection, data interpretation, and conclusions on the results of data interpretation. The results of the research show the existence of human disharmony with nature in the novel Membunuh Harimau Jawa Risda Nur Widia's works include (1) the exploitation of animals, (2) the exploitation of forests, (3) the misuse of land functions, and (4) destructive development. The exploitation of animals is the dominant disharmony in the novel Membunuh Harimau Jawa by Risda Nur Widia. Therefore, the research results conclude that forms of human disharmony towards nature are caused by the existence of colonial power relations towards nature, the desire to expand territory, economic motivation in the colonial era, the superiority mentality of colonialists, lack of regulation and environmental protection for colonial areas, as well as exploitation—local workforce.*

Keyword: *colonial; disharmony; ecocriticism; human; natural*

A. INTRODUCTION

The rise in environmental damage in the contemporary era is undeniably contributed to by the exploitative behaviour of colonialists during the colonial era. This is supported by the fact that Indonesia, as a former colony, has abundant natural resources, which made colonialists come with the ambition to exploit its natural wealth. Various economic policies were oriented towards exploiting nature without considering the long-term impacts on the environment and local communities. For example, in the forced cultivation policy (*cultuurstelsel*) in the 19th century, the monopoly of forest resources and mining became a clear example of the exploitative behaviour of colonialists. This behaviour certainly leaves behind significant environmental damage and accelerates the decline in environmental quality (Blume, 2022; Curry, 2016; de Zwart et al., 2022; Nugraha & Mahzuni, 2023; Ricklefs, 2008; Shanguhyia, 2018).

Apart from that, the colonial exploitative form of nature is also depicted through the habit of hunting wild animals. Boomgaard (2001), Van der Grift (2009), and Van der Meer

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(2020) explained that hunting wild animals is carried out not only for food needs but also for entertainment and a way to prove one's power. This is, of course, exploitative behaviour that can damage the ecosystem.

One species was hunted on a large scale until it almost became extinct at the beginning of the 20th century, namely the Javan tiger. Colonial officials and European elites carried out this hunting as a sport that showed dominance over wildlife and residents. Furthermore, Boomgaard (2001), Iqbal (2020), Korte (2022), and Lubis (2023) display that hunting of wild animals is not only carried out on Javanese tigers but also on many other species such as Javan rhinoceroses, buffalo, Sumatran elephants, Timor deer and Javan leopards. Therefore, many species are threatened with extinction or experiencing population decline due to hunting and ecosystem destruction (Van der Grift, 2009). This colonial worldview that ignored ecosystem balance had a long-lasting impact and continued to be felt in the modern era.

The exploitative behaviour of colonialists is often legalized and protected by the legal system and policies created by colonialists. These policies are entirely oriented towards producing and exporting commodities such as sugar cane, coffee, tobacco and rubber to European markets without considering the impact of these practices on the environmental balance. In the long term, this system not only creates social injustice but also creates ecological inequality. The legacy of natural exploitation in the colonial era is still felt today, where many forest areas in Indonesia continue to experience deforestation, land destruction and loss of biodiversity. Natural resource exploitation policies that have their roots in the colonial period cause physical damage and impact local communities' social structure and economy (Peluso, 2023; Wepo, 2023).

The colonialists' exploitative practices towards the environment can be traced through literary texts. This is because literary texts often reflect interactions between humans and nature in colonial contexts. Literary works written by authors from former colonial territories often depict the injustices experienced by society as a result of colonial rule. Exploiting forests, animals, and land is also a recurring theme, reflecting patterns of plunder and destruction of the environment for material gain (Adger et al., 2001; Low & Gleeson, 2019; Ogude & Mushonga, 2022; Pratt, 1992). In addition, literary texts written by authors from former colonial territories often present portraits of local community resistance to defend local wisdom and preserve nature from the grip of colonial power (Aljunied, 2015; Boehmer, 2005; Cabral, 2016; Miller, 1993). Therefore, literature becomes a bridge to understanding colonial behaviour, which not only impacted social and political aspects but also damaged the harmonious relationship between humans and nature.

There is also a novel that depicts the colonialists' exploitative practices towards the environment, which can be traced through the novel *Membunuh Harimau Jawa* by Risda Nur Widia. This novel tells the story of environmental damage practices carried out by landlords in the colonial era. The story focuses on the fate of the Javan tiger, a hunted species, because it is considered to disrupt plantation productivity. Through a storyline filled with conflict between the colonialists and local communities, the author depicts that colonial power not only damaged the social order but also caused environmental destruction.

The novel story *Membunuh Harimau Jawa* takes place in Java during the colonial

period, when the dense forests home to Javanese tigers began to be cleared for plantations and their natural resources were exploited. Tigers, initially respected as part of local culture, were gradually hunted brutally by colonialists because they were considered pests that disrupted the smooth running of the economy. Besides, the novel *Membunuh Harimau Jawa* tells the story of the destructive impact of colonial development on local communities, including changes in how they view nature. With a back-and-forth plot, the author invites readers to reflect on the long-term impact of natural exploitation, the environment, and people. Hence, the novel *Membunuh Harimau Jawa* indirectly criticises the mentality of plundering natural resources without thinking about sustainability as part of the dark legacy of colonialism.

The selection of the novel *Membunuh Harimau Jawa* Risda Nur Widia's work is based on depictions of the exploitative behaviour of colonialists in the colonial era. Therefore, an ecocritical study of this novel is worth carrying out to reveal the interpretation of the idea that the exploitative behaviour of colonialists during the colonial period contributed to environmental damage. Garrard's (2023) ecological concept, namely pollution, wilderness, disasters, housing/residence, animals and the earth, is used as an indicator in dismantling the exploitative behaviour of colonialists towards nature. Thus, Garrard's (2023) use of the ecological concept is helpful as a scalpel to dismantle the author's role in depicting exploitative forms of colonialism in the colonial era.

Several previous studies revealed exploitation behaviour towards nature, including those carried out by Berliana & Suwandi (2021), Inderasari (2022), Juanda & Afandi (2024), Rahman & Purwanto (2021), and Sutisna (2021). The five previous studies reveal the disharmonious behaviour of humans and nature that occurs in modern society. Meanwhile, this research provides an overview of environmental damage in Indonesia during the colonial era. Therefore, this research fills the gap regarding human disharmonious behaviour with nature in Indonesia (Dutch Indies) during the colonial period.

Furthermore, this research is relevant to research by Abbas et al., (2023) entitled "Colonial Imprints on Nature: Ecocritical Explorations in Abdulrazak Gurnah's Afterlives" reveals the impact of colonialism on environmental destruction in Zanzibar; Asempasah et al., (2022) with the title "A postcolonial ecocritical reading of Yaa Gyasi's Homegoing (2016) and Kwakuvi Azasu's The Slave Raiders (2004)" reveals that colonialism and slavery in Ghana, Africa has caused environmental damage; and Zakarriya (2019) with the title "A Postcolonial-Ecocritical Perspective on Modern American Literature" reveals ecological violence and violence against humans during colonialism in two modern American novels. Different from research by Abbas et al., (2023), Asempasah et al., (2022), and Zakarriya (2019). This research reveals the impact of colonialism on environmental damage in Indonesia. Thus, this research contributes a comprehensive idea about depicting natural destruction during the colonial period in novel texts.

The research aims to reveal and describe forms of environmental exploitation in the colonial era as human disharmonious behaviour towards nature in the novel *Killing the Javan Tiger* by Risda Nur Widia. This research enriches ecocritical studies in Indonesian literature, especially in analyzing the relationship between humans and nature. The research results provide a deeper understanding of the impact of environmental

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exploitation in the colonial era on natural damage in Indonesia, which is still felt today. Therefore, it is hoped that this research can increase people's ecological awareness regarding the importance of maintaining a balance between humans and nature. Apart from that, this research can be used as teaching material to understand the interaction between history, environment, and literature and to add a new perspective to understanding modern Indonesian literary works closely related to social and environmental criticism. By revealing the long-term impact of environmental exploitation in the colonial era, this research can be a reference for policymakers in formulating stricter regulations to protect Indonesia's nature and ecosystem. An in-depth understanding of the history of natural exploitation can help governments and related institutions avoid repeating past mistakes and encourage more equitable and sustainable environmental policies.

B. METHOD

This research applies an interactive qualitative approach. Researchers focus on revealing the reality of life in novel texts in depth (George, 2008; Sherman & Webb, 2005). The study design relies on Greg Garrard's ecocritical theory. Greg Garrard's ecocritical theory is used to reveal exploitative forms of colonialism in the colonial era in the novel text.

Novel research data source *Killing the Javan Tiger* by Risda Nur Widia. The research data is in the form of textual narratives that describe environmental damage during the colonial period. Data were obtained through in-depth reading (*close reading*), recording relevant data, and literature studies to enrich data analysis. Supporting data sources were collected from various sources, including environmental exploitation during the colonial era, facts about environmental damage during the colonial era, and other literature that strengthens the research findings. The collected data is processed through interactive techniques, including data selection, the meaning of the selected data, and conclusions regarding the data interpretation results (Miles et al., 2018).

C. FINDINGS AND DISCUSSION

In this section, the researcher presents forms of human disharmony towards nature in the novel *Membunuh Harimau Jawa* Risda Nur Widia's works include (1) the exploitation of animals, (2) the exploitation of forests, (3) the misuse of land functions, and (4) destructive development. Exploitation of animals is the dominant form of disharmony in the novel *Membunuh Harimau Jawa* by Risda Nur Widia. Here is a complete presentation of the forms of exploitation of the environment in the colonial era in the novel *Membunuh Harimau Jawa* by Risda Nur Widia.

The Exploitation of Animals

Exploitation of animals occurred not only in the modern era but long before, especially in the colonial era. In the colonial era, animals were often targets of exploitation to strengthen the interests of colonialists and natives. One form of exploitation of animals in the colonial era was hunting. The concept of hunting in the colonial era became a means of proving the colonialists' superiority.

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> "Menembak membuatku lebih hidup," ungkap Dedrick kepada kawannya. "Aku senang melihat seekor kijang sekarat ketika terkena tembakanku." (Widia, 2023: 38)
> Setiap minggu, Dedrick selalu menyempatkan diri untuk pergi ke hutan-hutan yang ada di Jawa. Ia selalu berhasil memburu burung, kijang, hingga harimau. Ia pun merasa dirinya sebagai penguasa hutan. (Widia, 2023: 38)

This quote shows that the colonists felt superior to nature. Animals, as an integral part of nature, are objects worthy of being hunted. The concept of viewing animals as objects worthy of being hunted was in line with the mindset of European elites that the activity of hunting animals and exploiting nature were actions that were believed to be able to strengthen colonial power. This is in line with the view of Hussain (2010), Mandala (2018), Shresth (2009), Sollund & Runhovde (2020) that hunting was considered a symbol of colonial domination over the nature of the colony. A similar concept was presented by Shresth (2009) and Wani & Bhat (2022) that hunting became a symbol of the colonialists' moral and physical superiority and a tool to demonstrate dominance over nature and the native population. The following is the mindset of European elites in viewing the nature of colonized territories.

> "Kau yakin tak akan menyesal?" balas kawannya, "Hewan-hewan liar di Hutan Pajang mungkin jauh lebih ganas dari hewan-hewan yang selama ini kau buru."
> "Kau bisa melihat sendiri nanti tembakanku lebih ganas dari hewan apapun yang ada di sana." (Widia, 2023: 39)
> "Kau lihat saja nanti peluru siapa yang lebih banyak mengenai hewan buruan kita," tandas *Meneer* Dedrick cepat. (Widia, 2023: 5)

The narrative above shows that colonial figures felt they had the right to explore the forest. Wild animals in the forest are considered objects that must be exploited. Therefore, in the novel *Membunuh Harimau Jawa* by Risda Nur Widia, animal exploitation occurs most often with wild animals. The tiger was one of the wild animals that received attention in the colonial era. In the context of the colonial government, tigers were considered pests that disrupted plantation productivity. The following quote is from the idea that tigers are pests that must be eradicated.

> Dua minggu sebelumnya, *Meneer* Dedrick membayar tujuh jayabaya termasuk Darmo untuk menangkap harimau-harimau liar yang masih berkeliaran di hutan Pajang, tidak jauh dari tempat tinggalnya di Kasihan. Baginya, harimau-harimau itu adalah hewan pengganggu, sebab sering turun dari Bukit Pajang untuk memangsa sapi atau kambing miliknya yang dilepaskan tanpa penjagaan. Terkadang harimau-harimau itu menyerang para penduduk yang lengah saat mencari rumput di perbatasan hutan. (Widia, 2023: 3-4)
> *Meneer* Dedrick khawatir kehadiran harimau akan membuatnya merugi seperti beberapa tahu lalu, ketika wabah gatal menyerang warga Pajang dan membuat para pekerjanya tidak bekerja secara maksimal sehingga hasil ladangnya menurun. (Widia, 2023: 40)
> *Meneer* Dedrick cemas, ternyata urusannya dengan harimau Bukit Pajang belum betul-betul tuntas. Masih ada harimau yang tersisa dan kini sedang berkeliaran untuk memangsa para pekerja pembangunan jembatan yang lengah. (Widia, 2023: 89)
> "Kau pasti ingat, aku pernah mencoba membunuhnya. Kami berhasil menembak beberapa harimau besar. Makanya aku sekarang mengira telah membunuh mereka semua secara tuntas. Ternyata mereka masih ada di sana. Mungkin saja jumlah mereka lebih banyak lagi." (Widia, 2023: 90)

The narrative shows the colonial colonialists' efforts to exterminate tigers. These

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findings align with reports from Fathoni (2023) and Iqbal (2023) that the tiger experienced a shift in image in the colonial era. Initially imaged as the embodiment of ancestral spirits, Tigers have turned into wild animals worthy of being hunted. Therefore, hunting for tigers became a common thing in the colonial period. More than that, tigers in the colonial period were also seen as bandits who caused trouble for landowners and business people.

> "Memang benar harimau itu tidak akan merampok isi rumah," seloroh *Meneer* Dedrick dengan mengeryitkan keningnya. Tapi harimau itu akan merampok keutunganku sebagai pedagang karena berkeliaran di sekitar ladang." (Widia, 2023: 91)
> "Jangan remehkan mereka," semakin kesal *Meneer* Dedrick mendengarkan jawaban can Barend yang suka meremehkan harimau. "Para harimau itu sama merepotkannya dengan bandit-bandit. Kalian pun sampai sekarang tidak becus mengusut para bandit, bukan!" (Widia, 2023: 91)
> "Seperti yang sudah kita kira sebelumnya, masih ada harimau yang berkeliaran di sekitar ladang kita." Ujar *Meneer* Dedrick sambil menghembuskan napas panjang. "Perburuan dahulu tidak benar-benar menghabiskan mereka." (Widia, 2023: 95)

The narrative above reflects the greedy spirit deeply embedded in the landowners in the Dutch East Indies. This is because the feudalism system and colonial economic policies, such as forced cultivation (*cultuurstelsel*), greatly benefited landowners and colonial officials. This is because these elements often exploit local people for personal gain. One representation of the greed of the colonialists is seen through the character *Meneer* Dedrick. As a colonial landlord, Dedrick viewed tigers not as part of nature that had to be protected but as a threat to his power. Dedrick saw the tiger as a nuisance that could shake his position as ruler of the land in the colony. Therefore, Dedrick thought that nature must submit to the ambitions of colonial power.

In the novel *Membunuh Harimau Jawa,* Risda Nur Widia's work, the exploitation of animals, especially Javanese tigers, reflects the brutal practices of colonialism towards nature. This was because the extermination of Javanese tigers received support from the Dutch colonial government.

> *Meneer* Dedrick juga meminta bantuan pemerintah agar mengirimkan sekelompok musketir untuk membantu. Permohonannya disetujui. Pemerintah setempat mengirimkan lima musketir terbaiknya untuk membantu perburuan harimau di sekitar ladang *Meneer* Dedrick. (Widia, 2023: 4)
> Tubuh besar harimau itu dibawa ke tempat dua harimau lain yang hari itu berhasil mereka bunuh. Mereka menumpuk ketiga harimau tersebut. Para Musketir, jayabaya, dan *Meneer* Dedrick berdiri di belakang tumpukan harimau Jawa itu untuk dipotret sebagai dokumentasi wilayah atas keberhasilan berburu hewan buas hari itu. (Widia, 2023: 9)

Excerpts from the novel show that colonial powers tried to conquer humans and nature. The conquest of nature was carried out in systematic and planned ways. The support the Dutch East Indies government provided through organized hunting policies showed that the exploitation of animals was integrated into colonial strategies to strengthen colonial domination (Bloembergen, 2006; Bosma & Raben, 2008; Jepson & Whittaker, 2002). This is supported by facts that in the colonial era, the Dutch East Indies government incentivized residents to kill tigers (Panko, 2017; Pragowo, 2024). This policy resulted in a reduction in the number of Javan tiger populations and a clear manifestation that crimes against nature received support from policymakers (Northover, 2019).

The exploitation of animals in the novel *Membunuh Harimau Jawa* Risda Nur

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Widia's work is also experienced by other animals. Here is a quote that describes the torture of chickens.

> Namun sebelum menyembelih ayam itu, Darmo ingin bermain-main dengan si ayam. Apa yang Darmo lakukan adalah mencekik ayam tersebut hingga mengepak-ngepakan sayapnya; kemudian melepaskannya; dan mengulanginya berkali-kali. Saat melihat perbuatan itu, bapaknya lekas merenggut si ayam dari tangan Darmo. (Widia, 2023: 52)
> Dilepaskannya, ayam itu berjalan sempoyongan menuju hutan. Darmo kesal. Tanpa disangka-sangka oleh bapaknya, Darmo mengambil arit yang tergeletak di bawah kakinya, kemudian melemparkannya ke arah si ayam. Arit itu mengenai leher si ayam hingga terputus.
> Darmo lekas bersorak. Ia berjingkat dan berteriak-teriak, bahagia lemparannya tepat sasaran.
> "Hore! Hore!" Darmo terdengar sangat riang. "Kena! Kena!" (Widia, 2023: 53)

This quote shows that Darmo's character is the character of an animal abuser. This is proven through his cruel and heartless character. Bad treatment in the form of torture of chickens is a reflection of the exploitation of living creatures. Animals are made objects of suffering without regard for moral values or empathy. The act of torture indicates that the character has an exploitative nature. The depiction of Darmo's character strengthens the issue of violence and domination so that it parallels human exploitation of nature in a colonial context.

Besides, the novel *Membunuh Harimau Jawa* Risda Nur Widia's work also tells the story of the exploitation of snakes.

> Hari itu Darmo berkali-kali memotong kepala ular. (Widia, 2023: 58)

Although snakes are wild animals that have the potential to harm humans, regular extermination of snakes can still be categorized as a form of animal exploitation (Abdulkarim et al., 2021; Lederman et al., 2021; Pleguezuelos et al., 2018). This exploitation occurs when humans, under the pretext of security, hunt or kill snakes en masse without taking into account the balance of the ecosystem. As with hunting other wild animals, this action often goes beyond the need to protect humans and contributes to habitat destruction and significant declines in snake populations. Systematic eradication not only eliminates certain species but also disrupts the food chain. As a result, it hurts the environmental balance.

In the novel *Membunuh Harimau Jawa* by Risda Nur Widia, security guard figures accuse tigers of being the perpetrators who prey on residents to free themselves from responsibility. By blaming the tiger, security guards found an ideal scapegoat to cover up failures in protecting citizens from criminals. The tiger is just part of the ecosystem, made into a symbol of cruelty and danger, so any security problems or mysterious deaths are easily blamed on him. In this context, the misuse of narratives about tigers shows that animals are often used as scapegoats to cover up the weaknesses and incompetence of the authorities.

> Sesuai dengan janjinya, van Barrend melakukan patroli pada waktu-waktu tertentu di sekitar pelengkung. Namun sejauh ini van Barrend dan anak buahnya belum menemukan jejak atau petunjuk mengenai para bandit tersebut—hingga dua hari yang lalu ditemukan dua penjaga bangunan yang tewas dengan badan tercabik-cabik. Van barrend beruntung, hal itu bukan dilakukan oleh para bandit, melainkan hewan buas. Jadi nama baik van Barrend tidak semakin tercoreng. (Widia, 2023: 93)

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Efforts to maintain the existence of government officials are also reflected in the following quote.

> Mengatakan si mayat korban serangan hewan buas, adalah cara paling mudah untuk menghindar dari masalah para bandit—apalagi kasus serangan hewan buas akhir-akhir ini sering terjadi, batin *Meneer* Dedrick mencurigai van Barrend. (Widia, 2023: 114)
> "Kami yakin ini semua serangan hewan buas," kata van Barrend lantas menyalakan cerutunya. "material bangunan Jembatan Merah masih utuh" (Widia, 2023: 115)
> "Bukankan seekor harimau takut dengan api?" *Meneer* Dedrick akhirnya punya kesempatan untuk membantah van Barrend. "Seekor kucing pun enggan mendekati perapian karena mereka takut bulu mereka terbakar." (Widia, 2023: 116)
> *Meneer* Dedrick terdiam. *Meneer* Dedrick tidak memperkirakan balasan semacam itu. Di sisi lain, *Meneer* Dedrick ingin memastikan agar van Barrend tidak memanipulasi apapun hasil temuannya sebagai ulah hewan buas. Di sisi lain, *Meneer* Dedrick takut masuk hutan. Apalagi ia hanya masuk dengan sekumpulan *schouten* yang tidak pernah bekerja dengan baik. (Widia, 2023: 117-118)

Based on the quotes that have been presented, a common thread can be drawn that the colonialists made the tiger a guilty figure in the murder case. This was done to save the security guard's reputation. Accusing the tiger of being a figure guilty of murder was a safe way for colonial government officials to maintain their good name in society. Apart from that, hunting patterns for Javan tigers also show that colonial landowners had a greedy nature contrary to the views of the local people.

The Exploitation of Forests

Forests are areas that are the centre of life for various creatures, ranging from animals and plants to tiny organisms. Forests provide basic needs such as food, shelter, and an environment that supports natural life cycles. Therefore, forests are essential in maintaining ecosystem balance, including regulating climate, controlling soil erosion, and maintaining water and air quality. Destroying forests means threatening the survival of living creatures. Forest destruction is a form of human imbalance with nature. Destroying forests means posing a threat to life. The following is an excerpt from the novel *Membunuh Harimau Jawa* Risda Nur Widia's work depicting forest exploitation.

> "Tidak seharusnya harimau berani keluar sampai ke pinggiran hutan begini," Darmo bergumam. (Widia, 2023: 153)

This quote describes severe disturbances in the forest ecosystem. This is characterized by wild animals migrating to the outskirts of the forest, indicating that their natural habitat has been disturbed. This is generally caused by human activities such as deforestation or excessive development. Forest destruction causes an imbalance in the ecosystem, forcing wildlife to look for new, safer places. This condition risks causing conflict between humans and animals and worsening environmental degradation. As expressed by Risda in the novel *Membunuh Harimau Jawa,* Human encroachment of forests destroys the environment and affects all creatures that depend on forests for their survival (Widia, 2023). This habitat destruction symbolizes the increasingly worsening disharmony between humans and nature. If left unchecked, this can disrupt the balance of the ecosystem.

The beginning of forest exploitation can be traced back to the arrival of Dutch

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landlord *Meneer* Dedrick, which significantly impacted the forest ecosystem. Dedrick, having an interest in changing the function of the forest for economic gain, begins a process of destruction that threatens the peace and balance of the environment. Its arrival not only destroys the natural habitat but also changes the social and ecological structure of the area. In his efforts to exploit forest resources, Dedrick triggered a conflict between colonial economic interests and environmental sustainability, which had long-term impacts on the ecosystem and local communities.

> Kedamaian di kaki bukit Pajang seketika runyam ketika datang *Meneer* Dedrick. Londo itu pertama kali datang sebagai *onderkoopman* yang sedang melancong dari kota untuk berburu kijang di wilayah hutan Pajang. Setelah kunjungan pertamanya yang hanya mendapatkan seekor kijang, selang satu tahun kemudian, *Meneer* Dedrick datang kembali untuk tinggal secara permanen di sana. Ia mendirikan sebuah pondok besar yang tampak sangat mencolok di antara pemukiman warga lainnya yang kebanyakan terbuat dari gedhek. Pada awal kedatangannya, *Meneer* Dedrick acap mengadakan pesta di dalam pondok mewah dengan mengundang teman-teman londonya. Pesta-pesta itu sangat bising hingga mengganggu ketenangan desa. (Widia, 2023: 74-75)

Before the arrival *of Meneer* Dedrick, the Pajang forest was in a beautiful and well- maintained condition. Its balanced ecosystem ensures that wild animals rarely enter human settlements. Intact forests create a harmonious environment where flora and fauna develop well in a natural ecosystem. This peace is a natural buffer, maintaining distance between wildlife and residential areas. However, the drastic changes by Dedrick disturbed the balance, triggering tension between the environment and humans due to destroying nature.

> Hewan-hewan buas penghuni bukit Pajang pun sangat jarang turun ke pemukiman warga, apalagi sampai merenggut korban. Hewan-hewan buas itu malah terkesan menghindari penduduk bila bertemu di pinggir hutan. Penduduk pun jarang memburu mereka. Hewan buas dan penduduk seakan mengambil jarak untuk tidak saling menyinggung kehidupan masing-masing demi keselarasan mereka di sana. Jadi para penduduk pun, khususnya wanita-wanita pencari kayu, atau bocah-bocah tukang *ngarit*, tidak pernah berpikir bahwa mereka akan menjadi mangsa hewan-hewan buas. Kehidupan damai antara penduduk dan hewan penghuni bukit Pajang terjalin harmonis. (Widia, 2023: 74)

Its harmonious relationship between man and nature before Sir Dedrick's arrival is based on the local people's deep belief in the power of nature. People believe that nature is an entity that must be respected and protected, and tigers have a unique role as representatives of ancestors. In the view of residents, tigers are not a threat but rather guardians who protect residents from danger and disturbance. This belief creates a sense of security and harmony so that the existence of tigers is considered a symbol of protection and balance in the ecosystem. Therefore, the close and respectful relationship between humans and the environment went well until Dedrick's arrival, which began to disrupt the natural balance. This concept is reflected in the following quote.

> "Aku sudah lama tinggal di sekitar Bukit Pajang ini," jelas Kamto. "Aku keluar masuk hutan seperti rumah sendiri." (Widia, 2023: 102)

In forest exploitation, the Dutch colonialists completely ignored the concepts of respect for nature that the local population had long held. For local communities, nature is

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not just a resource but a living entity that must be balanced. Residents believe a harmonious relationship between humans and nature is the key to survival. However, this view does not align with the colonial approach, which was more oriented towards economic profits. Dutch colonialists used forests solely for resource exploitation without considering the impact on the ecosystem or society (Dell & Olken, 2020; Grove, 2017; McNeely, 1994). The Dutch colonialists' destruction of forests disturbed the balance of nature and destroyed local traditions that respected nature as an essential part of their lives. As a result, the relationship between humans and the environment is destroyed and replaced by exploitation, which causes long-term environmental damage. This explanation is reflected in the following quote.

> Angkernya hutan bukit Pajang bagi warga pribumi yang hidup di sekitarnya sama sekali tidak digubris oleh para pendatang kulit putih dari Eropa. Bagi para londo itu, ancaman di hutan bukit Pajang hanyalah makhluk buas seperti ular, monyet, harimau, hingga macan kumbang. Dahulu, pada awal mula kedatangan para londo ke tanah Pajang, mereka sering berburu hewan di sana Cuma, mereka acap tertimpa apes seperti disergap hewan berbisa atau harimau. Kejadian semacam itu membuat mereka sadar bahwa berburu di hutan Bukit Pajang sangatlah berbahaya. (Widia, 2023: 121)
> "Hutan Pajang adalah hutan bertuah. Jangan pernah sekali-sekali berbuat ulah di dalam Hutan Pajang." (Widia, 2023: 121)
> Karena mitos para pemburu inilah, *Meneer* Dedrick dahulu mendatangi hutan Bukit Pajang. Pada lawatan pertamanya, ia beruntung tidak mendapatkan serangan dari hewan-hewan buas. Ia malah membawa pulang seekor kidang yang sehat untuk disembelih dan dipanggang. Bahkan, ia sempat sesumbar kepada teman-temannya untuk melakukan perburuan berikutnya di sana. (Widia, 2023: 121-122)
> "Aku akan tinggal di Pajang dan berburu setiap hari," pongah *Meneer* Dedrick mengatakan itu pada kawan-kawannya. "Kalian akan kuhadiahi kulit ular atau harimau penghuni hutan tersebut." (Widia, 2023: 122)

As a result of the unethical treatment of forests, droughts often hit residents. When forests, which function as balancers for the ecosystem and guardians of the water cycle, are destroyed, nature's ability to absorb and store water decreases drastically. Trees that previously helped maintain soil moisture and prevent excessive evaporation are now disappearing, causing the land to become dry and barren. The loss of forests causes the loss of natural water sources that flow into small rivers and become a source of livelihood for the community. The residents felt This impact directly, so prolonged droughts and clean water difficulties befell the residents when they faced the dry season.

> Hujan tidak turun nyaris enam bulan. Sungai Winongo sangat sedikit menghasilkan air. Sumur-sumur mengering. Bencana ini berdampak pada sumber penghasilan warga yang kebanyakan adalah petani. Sebab, menyusutnya kesediaan air di desa membuat banyak ladang dan sawah yang sebelumnya sudah ditanami menjadi gagal panen. (Widia, 2023: 80)

This quote depicts a portrait of environmental damage caused by excessive exploitation, which has a broader impact than just destroying nature. Uncontrolled exploitation of natural resources destroys forest ecosystems and breaks the natural balance that is the foundation of life for local communities. When forests that have functioned as buffers for ecosystems are lost, various disasters threaten them, such as droughts, floods and even landslides. The lives of residents dependent on nature as a source of water, food

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and protection from disasters have been significantly disrupted. This condition reflects greedy actions that ignore environmental sustainability, ultimately bringing suffering to nature and humans who live alongside nature. Without a balanced nature, the welfare of citizens is threatened, emphasizing the importance of maintaining a harmonious relationship between humans and nature.

The Misuse of Land Functions

Land management must be adapted to each existing land type's function and natural characteristics. If the land is not used according to its intended purpose, various environmental problems can arise. Therefore, land use discrepancies can be considered a form of human disharmony with the environment. The following is an excerpt from the novel *Membunuh Harimau Jawa* Risda Nur Widia's work that describes examples of abuse of land functions.

> Karena luasnya lahan, *Meneer* Dedrick mulai membuka lahan-lahan perkebunan yang berada di bawah Bukit Pajang. Pada dua tahun pertama pembukaan bukit, *Meneer* Dedrick telah mengusir ratusan jenis burung, beruk, serangga, hingga hewan buas lain untuk naik ke gunung. Kemudian pada tahun ketiga, habitat para hewan itu semakin digusur oleh pembukaan ladang *Meneer* Dedrick di bagian teras bukit Pajang yang berbatasan langsung dengan hutan. Dampak dari pembukaan lahan itu akhirnya menciptakan masalah pada tahun keenam. Banyak hewan seperti babi liar, ular beracun, hingga harimau, masuk pemukiman penduduk dan menyerang anak-anak atau orang dewasa yang lengah saat sedang di lahan terbuka. (Widia, 2023: 42-43)
> "Jadi menurutmu, apakah kita sudah terlalu jauh membuka ladang tebu dan jagung di sini?" *Meneer* Dedrick. "Makanya harimau-harimau itu masuk ke pemukiman dan menyerang warga?" (Widia, 2023: 43)

The entry of wild animals into human settlements is one of the actual impacts of land use that ignores environmental ethics. When land previously a natural habitat for wildlife is haphazardly converted for human use, these animals lose their homes and food sources. As a result, forest animals are forced to leave their natural habitat and seek shelter and food in areas closer to settlements. Inappropriate land use, such as forest encroachment for agriculture, development or industry, results in severe ecosystem disruption.

> *Meneer* Dedrick juga memperoleh lahan-lahan luas milik warga. Lahan-lahan itu ia manfaatkan untuk membuka perkebunan tebu, jagung, kacang, dan tanaman siap panen lainnya. Penduduk yang menjadikan nyawanya sebagai jaminan hutang dipaksa untuk bekerja menggarap sawah-sawah rampasan tersebut. (Widia, 2023: 85)

The narrative above shows that *Meneer* Dedrick confiscated natural wealth and seized residents' land ownership. Dedrick uses his power to force residents to lose their land rights in his efforts to exploit resources. Moreover, he imposed forced labour without wages for residents who could not pay off debts or provide collateral for receivables. This action illustrates the double oppression carried out by Dedrick, both against nature and local communities. The population not only lost their land but were also forced to work under duress without fair compensation.

Destructive Development

Destructive development refers to activities that ignore the balance of the ecosystem

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and damage the environment. Instead of focusing on sustainability, this development tends to overexploit natural resources without paying attention to long-term impacts. As a result, ecosystems are destroyed, natural habitats are disturbed, and environmental damage occurs, which is often difficult to restore. The following excerpt from the novel *Membunuh Harimau Jawa* by Risda Nur Widia's work depicts examples of destructive development.

> "Pembangunan jembatan ini seperti tidak punya batas waktu saja." (Widia, 2023: 97)
> *Meneer* Dedrick lantas meminta Darmo memerintahkan lebih banyak orang untuk menjaga material pembangunan jembatan. *Meneer* Dedrick ingin masalah pembangunan itu tidak lagi mundur. Selain itu juga, dengan menyuruh para pekerjanya berjaga malam di sana, desa Pajang akan sedikit lebih aman. (Widia, 2023: 44)

This quote indicates that the bridge was constructed without a precise time limit for its completion. This development seems to be taking place quickly but without careful planning, ignoring deadlines and targets that should be met. Uncertainty in work shows a lack of efficiency in project management and hurts the community and the surrounding environment. Prolonged projects can cause inconvenience to residents, disrupt daily activities, and increase the risk of damage to the local ecosystem (Dyahwanti, 2007; Gobel et al., 2023; Liu et al., 2016; Wicaksono et al., 2023). In addition, budget overruns and excessive use of resources are often the consequences of projects with no timelines.

Destructive development in the colonial era was driven by colonial economic interests, which were solely oriented towards exploiting natural resources for maximum profit. Colonialism prioritized infrastructure development, such as roads, bridges and plantations, which was often carried out without considering local residents' environmental impact or welfare. These projects aimed to facilitate the transport of agricultural products, such as wood, spices and mining products, to colonial trading centres. However, this development was haphazardly destroying forest ecosystems, displacing agricultural land, and forcing local communities to lose access to natural resources with long-supported lives.

> Jembatan merah yang direncanakan untuk menjadi penghubung dari dua tempat yang terpisah oleh sungai Winongo yang cukup besar membelah wilayah tersebut. Besar sungai Winongo bisa dikatakan sebagai penghambat aktivitas masyarakat Pajang. Belum lagi jika hujan menguyur lebat sepanjang hari, sungai Winongo pasti meluap hingga menimbulkan banjir yang menghanyutkan apa saja di sekitarnya. (Widia, 2023: 12)
> *Meneer* Dedrick kesal apabila sungai Winongo mulai berulah dengan arusnya. Itu membuatnya terhalang mengirimkan panen tebunya kepada pabrik-pabrik gula di Madukismo. Sebab, hari-hari biasa ketika sungai tidak meluap, *Meneer* Dedrick menggunakan rakit-rakit yang dibuatnya dalam jumlah banyak untuk menyeberangkan hasil tebu dari ladangnya miliknya. Para *bajingan* dengan gerobak dan sapinya sudah menunggu untuk melanjutkan pengiriman tebu. Pada hari-hari ketika arus sedang deras, rakit-rakit tak bisa menyebrang dan para bajingan enggan mendekati sungai. (Widia, 2023: 12-13)
> Selama jembatan tak kunjung rampung, *Meneer* Dedrick tak akan mendapatkan keuntungan maksimal dari bisnisnya. Ia tidak ingin, ibarat pepatah lama yang hidup di desa Pajang, jatuh tertiban *belarak* tua, karena masalah jembatan itu. (Widia, 2023: 40-41)

These quotes reveal that destructive development in the colonial era was strongly influenced by greed to gain as much profit as possible—colonial economic interests driven by the ambition to make large profits forced infrastructure projects to ignore environmental

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impacts. Colonization prioritizes fast and efficient development to access and exploit natural resources, such as wood, minerals and spices, at the expense of ecosystems and the welfare of local communities. This process often involves forest destruction, land pollution, and drastic changes in land use without considering the long-term consequences that are detrimental to the environment and the lives of local communities. Greed for economic gain triggers unsustainable exploitation, ignores the principles of environmental sustainability and ethics, and negatively impacts the entire ecosystem.

DISCUSSION

This research reveals various forms of human disharmony towards nature, represented in the novel *Membunuh Harimau Jawa* by Risda Nur Widia. This form of disharmony includes four main aspects: (1) exploitation of animals in the form of brutal hunting of tigers and other wild animals, which destroys the ecosystem chain; (2) exploitation of forests in the form of illegal logging practices and destruction of forest vegetation for colonial economic interests without considering environmental sustainability; (3) misuse of land functions in the form of transitioning forests into plantation areas that are not environmentally friendly, thus disrupting the balance of the local ecosystem; and (4) destructive development in the form of building bridges that change natural landscapes into exploitative areas.

The findings of this research are in line with the ideas put forward by Adger et al., (2001), Low & Gleeson (2019), Ogude & Mushonga (2022), as well as Pratt (1992) that studies in postcolonial ecocritical literature often become a medium for exploring the ecological impacts of colonialism. This exploitation of nature not only functions as a narrative background but also as a symbol of the injustice and oppression experienced by local communities due to colonialism. Postcolonial ecocritical literary works often depict the practice of environmental destruction by colonial powers as having long-term impacts on ecosystems and the lives of people in colonial countries. Therefore, raising issues of natural exploitation becomes a form of resistance and criticism of the injustices experienced as an effort to voice the social, economic and environmental losses inherited from postcolonial society. Thus, literature from former colonial countries plays a vital role in reflecting historical trauma and voicing resistance to the impacts of colonialism that continue to this day.

This research complements previous research that revealed environmental exploitation in Indonesia. Previous research that revealed the exploitation of nature in novels was carried out by Berliana & Suwandi (2021), Inderasari (2022), Juanda & Afandi (2024), Rahman & Purwanto (2021), and Sutisna (2021). The five previous studies reveal the disharmonious behaviour of humans and nature that occurs in modern society. Meanwhile, this research provides an overview of environmental damage in Indonesia during the colonial era. This is an advantage because other researchers rarely discuss the issue of environmental damage during the colonial period in novel. Environmental damage in the contemporary era is undeniably contributed to by the exploitative behaviour of colonialists during the colonial era. This idea is in line with the research results of Anghie (1993), Castellino (2024), and Parsons & Fisher (2022) that environmental damage in the modern era is essentially a legacy of practices that have been going on since the past. Excessive exploitation of natural resources, habitat destruction and ecosystem

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degradation that began in the colonial era have left lasting impacts until now (Mosley, 2010; Offiong, 2016; Reo & Parker, 2013). Therefore, modern environmental challenges cannot be separated from the historical traces of exploitation and destruction over centuries.

This research produces findings that forms of human disharmony towards nature are caused by the existence of colonial power relations towards nature, the desire to expand territory, economic motivation in the colonial era, the superiority mentality of colonialists, lack of regulation and environmental protection for colonial areas as well as labor exploitation local. These findings are in line with the research results of Abbas et al., (2023), Asempasah et al., (2022), and Zakarriya (2019) that colonialism left environmental damage in colonial countries. However, this research has a different context from the three previous studies. Study Abbas et al., (2023), Asempasah et al., (2022), and Zakarriya (2019) uncover narratives of natural exploitation in Zanziba, Ghana, and America. Meanwhile, this research reveals the narrative of natural exploitation in Indonesia (Dutch Indies). Therefore, this research adds to the finding that colonialism contributed to environmental damage in colonial countries.

This research enriches ecocritical studies in Indonesian literature, especially in analyzing the relationship between humans and nature. The research results provide a deeper understanding of the impact of environmental exploitation in the colonial era on natural damage in Indonesia, which is still felt today. Therefore, it is hoped that this research can increase people's ecological awareness regarding the importance of maintaining a balance between humans and nature. This research can be used as teaching material to understand the interaction between history, environment and literature. It also adds a new perspective to understanding modern Indonesian literary works closely related to social and environmental criticism. By revealing the long-term impact of environmental exploitation in the colonial era, this research can be a reference for policymakers in formulating stricter regulations to protect Indonesia's nature and ecosystem. This is because an in-depth understanding of the history of natural exploitation can help governments and related institutions avoid repeating past mistakes and encourage more equitable and sustainable environmental policies.

This research has several limitations, especially related to the scope of the data used. One of the main limitations is the narrow focus on the exploitative behaviour of the Dutch East Indies colonialists in the novel *Membunuh Harimau Jawa* by Risda Nur Widia. In this research, researchers only highlight how colonialists exploited natural resources, including animals and forests, without expanding the study to exploitation in other eras or regions in Indonesia. This limitation can affect the completeness of the analysis of broader forms of environmental exploitation in the colonial and postcolonial periods, which should be able to provide a more comprehensive picture of the impact of colonialism on the environment in Indonesia (Bhabha, 1994; Huggan & Tiffin, 2010).

This research also only focuses on Risda Nur Widia's interpretation in constructing a critique of environmental exploitation in the colonial era. Such limitations may ignore the more complex context of environmental criticism in other literary works written by postcolonial authors. For example, other studies show that environmental exploitation is often not only carried out by colonialism but is also continued by postcolonial regimes, which exacerbate natural damage through modern capitalism (Loomba, 2015; Moore,

2016). Thus, this research needs to be recognized as a study that focuses on one particular novel so that it cannot represent the entire wider postcolonial ecocritical discourse.

Furthermore, although the findings of this research are relevant in the context of literary and environmental studies in Indonesia, the limited exploration of other literary works that raise similar themes could be an obstacle in generalizing the results. Therefore, further research is needed to enrich the discourse of environmental criticism in Indonesian literature written by contemporary and classical authors. This is based on the views of several researchers who emphasize the importance of more holistic literary studies in analyzing the ecological impacts of colonialism and global capitalism (DeLoughrey, 2011; Nixon, 2011).

D. CONCLUSION

The research results show that the novel *Membunuh Harimau Jawa* Risda Nur Widia's work successfully represents the forms of environmental exploitation carried out by colonialists in the colonial era. Exploitation of animals, especially tiger hunting, is the most dominant form of human disharmony with nature. This shows the unequal power relations between the colonialists and nature, where the colonialists feel they have the right to exploit natural resources for economic and power interests. Economic motivation, superiority mentality, and lack of environmental regulation are the main factors that cause this exploitation. Hence, the novel *Membunuh Harimau Jawa* Risda Nur Widia's work reveals that colonial exploitation damaged nature and left a destructive legacy still felt today.

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THE TRANSFORMATION OF CHINESE LITERATURE TEACHING STRATEGIES IN THE DIGITAL ERA

TRANSFORMASI STRATEGI PEMBELAJARAN KESUSASTRAAN CINA DI ERA DIGITAL

Adi Kristina Wulandari[1] dan Nurni Wahyu Wuryandari[2]
[12]Universitas Indonesia
milenia7703@gmail.com; nurnismar1@gmail.com

Abstract

The transformation of Chinese literature education has undergone significant changes, shifting from traditional methods reliant on printed books to the use of digital technology. With easy access to online information, educators can now leverage technology to assist students who are new to Chinese literature. This article explores how integrating various methods, such as video lectures, simulation-based learning, and digital games, can enhance the learning experience. The focus of this research is the teaching methods used in the Introduction to Chinese Literature course at the Chinese Studies Program, Faculty of Humanities, Universitas Indonesia, which combines printed and digital resources with a historical-based approach across different eras. The analysis results reveal that students highly appreciate this new method, as reflected in their feedback through the Student Evaluation of Teaching. This integrated approach not only improves student access and engagement but also sharpens their critical thinking, analytical, and collaborative skills through quizzes, reports, video presentations, and short essays. This transformation has made the study of Chinese literature more effective, relevant, and aligned with modern advancements.

Keywords*: Transformation; Teaching Strategies; Chinese Literature; Digital*

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A. INTRODUCTION

Digital technology has brought about significant changes in various aspects of life, including the way we access and study information. In education, particularly in literary studies, the role of technology can no longer be overlooked. Learning, which once relied solely on printed text analysis and classroom discussions, has evolved into a more interactive and dynamic experience thanks to technology. This shift is clear in the *Introduction to Chinese Literature* course (DDKC) at the Chinese Studies Program, Faculty of Humanities, Universitas Indonesia (Prodi Cina FIB UI). The integration of digital technology with conventional teaching materials is part of a transformation strategy aimed at facilitating students' understanding of the various stages of Chinese literary history.

Chinese literature is one of the world's oldest traditions, with a history spanning over 2,000 years, reflecting the social, political, and cultural dynamics of China. Its early history can be traced back to the Shang Dynasty (±1700–1100 BCE), with the emergence of oracle bone inscriptions, known as *Jiǎgǔwén* or *Bǔcí*. Since then, Chinese literature has continued to evolve through various eras, such as the classic works of the *Four Books and Five Classics* (*Sìshū Wǔjīng*), and the poetry of renowned Tang Dynasty poets like Li Bai, Du Fu, and Wang Wei (618–907 CE). Monumental works like the *Four Great Classical Novels* (*Sì Dà Míng Zhù*), modern prose by writers such as Lu Xun and Lao She, and contemporary works by Mo Yan, Yu Hua, and Su Tong, all stem from unique social and historical conditions.

Therefore, studying Chinese literature involves not only understanding the texts but also the social and cultural contexts that shaped them.

For students in the Chinese Studies Program at FIB UI, studying Chinese literature presents its own set of challenges. Third-semester students enrolled in DDKC are simultaneously learning third-level Chinese and have not yet been introduced to the *Basic Classical Chinese* course, making it difficult for them to comprehend literary texts, most of which are written in Classical Chinese. Classical Chinese has a condensed grammatical structure that is quite different from modern Chinese, making it hard for third-semester students to grasp the meaning of these texts.

To assist students, the DDKC course includes translations of classical Chinese literary texts into Indonesian or English. This is a crucial step in bridging the language barrier and helping students understand the literary works being discussed. These translations allow students to grasp the basic meaning of the texts, even though they have not yet mastered the original language. This approach introduces students to major works of Chinese literature early on, albeit in a simplified way.

In addition to language challenges, the lack of teaching resources also poses difficulties. Translations of Chinese literature available in Indonesian or English often fail to capture the full nuances of the original language. Access to reference books and academic journals in Indonesia is also limited. Classical literary works can be hard to obtain, whether in digital or print format, making it difficult for students to delve deeply into the study.

However, with the advancement of digital technology, these challenges are gradually being overcome. Digital technology enables broader access to learning materials and enriches teaching methods. At Prodi Cina FIB UI, the use of video lectures uploaded to platforms like YouTube allows students to access materials

anytime and anywhere. These videos help visualize the symbolism and meaning within texts, making them easier to understand. Digital media also creates a more interactive and engaging learning experience.

In addition to videos, digital resources like e-books and online articles provide students with easier access to references that are hard to find in print form. Digital technology accelerates the information search process, facilitates access to international academic journals, and enables more flexible and efficient teaching.

This approach combines digital technology with conventional resources such as printed books and e-books, structured around the historical periods of Chinese literature. This historical-based approach offers a comprehensive view of the history of Chinese literature over time. Students not only learn about literary texts but also understand the social and cultural contexts behind them. The balance between modern and traditional methods helps students gain a deeper and more comprehensive understanding of Chinese literature.

Overall, digital technology has had a positive impact on the teaching of Chinese literature in Indonesia. By integrating technology into the curriculum, Prodi Cina FIB UI has created a more effective, flexible, and interactive learning approach, helping students better understand the historical and cultural aspects behind Chinese literary works. This article will further explore the transformation of this teaching approach and how these innovations have enriched students' understanding of Chinese literature and the study of China as a whole.

Several previous studies related to technology-based Chinese language and literature teaching have been gathered and inspired the analysis conducted in this article. First, the study by Zhan Hong and Cheng Hsiu-jen (2014) titled *"The Role of Technology in Teaching and Learning Chinese Characters"* discusses the challenges of learning Chinese for non-native speakers, particularly those without a background in character-based languages. The authors identified several difficulties, such as the tonal nature of the language and the complexity of Chinese character forms. They proposed a technology-based teaching model, REEE (Radical awareness, Enforcement of sound-meaning connections, Enforcement of sound-meaning-form connections, and Evaluation), to enhance the effectiveness and appeal of learning Chinese characters through technology. Second, the article by Liu Chao-Lin, et al. (2018) titled *"Exploring Chinese Poetry with Digital Assistance"* explores the use of digital tools in the study of Chinese poetry in the big data era. By analyzing nine collections of Chinese poetry from 1046 BCE to 1644 CE, the authors demonstrated how digital tools assist in extracting material based on words, poets, and periods. Third, the article by Haleem Abid, et al. (2022) titled *"Understanding the Role of Digital Technologies in Education: A Review,"* discusses the crucial role of digital technologies in supporting quality education in line with the 2030 sustainable development agenda.

The research gaps related to Chinese literature learning in Indonesia include several important aspects. First, while previous research has focused on teaching Chinese characters and poetry to non-native speakers, there is no comprehensive study on the application of technology in Chinese literature teaching for beginner students in Indonesia. Second, the use of digital technology for studying Chinese prose, novels, or drama remains underexplored, even though technologies such as simulations and digital games could help Indonesian students understand literary genres beyond poetry. Third, the adaptation of digital technology to the Indonesian

educational context has also not been widely researched, particularly concerning resources, language, and accessibility relevant to Indonesian students. These research gaps form the basis for the novelty explored in this article.

The novelty explored in this article addresses at least two critical issues concerning the state of literature education in the Chinese Studies Program at FIB UI. First, the condition of students enrolled in the DDKC course involves beginners who are just starting to learn Modern Chinese and have not yet studied Basic Classical Chinese. This limitation makes it difficult for students to understand classical literary works, which are often written in Classical Chinese with a grammatical structure and vocabulary vastly different from Modern Chinese. Second, students' limited vocabulary is supplemented by translations of the works into English or Indonesian. However, the provided translations are often insufficient to accurately convey the true meaning of the works. Therefore, students still require additional guidance.

Based on the research gaps not addressed by previous studies and supported by two issues related to learning in the Chinese Studies Program at FIB UI, the problem raised in this article is how to overcome the challenges in Chinese literature learning, which involves a long historical context, diverse literary forms, and the complexity of both Classical and Modern Chinese. The proposed solution is a transformation of teaching methods through the creation of videos that combine written texts with digital technology, using historical-based approach to the teaching of Chinese literature. This article aims to analyze the effectiveness of Chinese literature learning videos in facilitating students' understanding of literary texts, historical context, and social and cultural relevance. Additionally, this article explores the role of active and collaborative learning methods in developing students' critical thinking, analytical, and collaborative skills.

B. METHODS

The teaching of Chinese literature in the digital era requires a different approach from the conventional, linear, textbook-based methods. This transformation is realized through audiovisual media, such as videos that integrate both digital and print resources, using a using historical-based approach to the teaching of Chinese literature. This innovation enables instructors to create more dynamic, contextual, and adaptive teaching materials that align with technological advancements and academic demands.

Aldrich (2005) in Learning by Doing: A Comprehensive Guide to Simulations, Computer Games, and Pedagogy in e-Learning and Other Educational Experiences, argues that digital technology, particularly simulations and games, can enrich the learning process by creating an interactive, experiential learning environment. Such technology allows for more adaptive, personalized, and independent learning, encouraging students' active engagement in real-world scenarios. According to Aldrich, direct experience is the most effective learning method, and digital simulations offer a deeper experience compared to conventional methods. Furthermore, digital technology provides flexibility in learning pace and rhythm, giving students full control over their learning until they fully grasp the concepts.

Aldrich's emphasis on the use of simulations, games, and interactive digital experiences supports the idea of using educational videos to address learning challenges in the DDKC course. For beginner-level Mandarin students studying Chinese literature, Aldrich's principles are highly relevant. Video presentations allow for the integration of multimedia elements—visuals, narration, and interactive features—that make complex historical contexts and literary forms more comprehensible. Videos that provide historical explanations, visual representation of works, and simplified narration enhance understanding and active engagement. This aligns with Aldrich's advocacy for learner-centered, experiential learning approaches.

Meanwhile, the historical-based approach to the teaching of Chinese literature plays a crucial role in understanding the rich history and diversity of literary works across eras. Referring to written sources such as Giles (1909) in *A History of Chinese Literature*, Yao et al. (2012) in *Chinese Literature*, and Mair (2001) in *The Columbia History of Chinese Literature*, students explore how classical works were shaped by their socio-historical contexts. Tang (1993) in *History of Modern Literature* and Zhang & Schneider (2007) in *A History of Contemporary Chinese Literature* guide the study of literature in modern and contemporary periods. This approach not only teaches students about history but also gives them a deeper understanding of how literary styles and themes have evolved over time, from the classical to the modern era.

Additionally, it enables students to analyze how cultural, political, and social factors have influenced literary transformations. Classical literature, often seen as a reflection of the values and philosophical foundations of ancient dynasties, contrasts significantly with 20th-century literary movements that focus on themes of nationalism, social change, and identity. Knight (2012) in *Chinese Literature: A Very Short Introduction* illustrates this shift, showing how modern Chinese literature emerged in response to the socio-political upheavals of the late Qing Dynasty and early Republic of China.

Moreover, this historical approach helps students appreciate the interaction between traditional and modern literature, showing how contemporary writers reinterpret classical themes to address present-day social conditions. Consequently, this strategy enhances students' understanding of the strong relationship between literary works and their historical context.

In the DDKC course at the Chinese Studies Program, FIB UI, Chinese literary periodization is applied through video media, divided into topics such as: Forms and characteristics of classical Chinese literature before the Qin Dynasty; Classical poetry from the Han to Yuan Dynasties; Classical prose from the Ming to Qing Dynasties; Chinese opera; Modern Chinese literature (1911-1949); Maoist literature (1949-1976); Post-1976 literature; and Contemporary Chinese literature.

Based on the teaching methods outlined above, this article analyzes the effectiveness of video as a tangible form of the transformation in Chinese literature teaching strategies. The article posits that integrating digital technology with written sources, using a historical-based approach, can help students understand that Chinese literary works consistently reflect the context of their times.

C. FINDINGS AND DISCUSSION

The transformation of Chinese literature teaching methods in the digital era has brought significant changes to how students' study and appreciate classical, modern, and contemporary literary texts. The primary innovation is the use of specially designed videos by the teaching team, integrating written sources with digital technology through a historical-based approach to the teaching of Chinese literature. These instructional videos, uploaded to platforms like YouTube, allow students to access the content anytime and anywhere, overcoming time and location constraints. Furthermore, this method is also applied to student presentation assignments, combining conventional methods with digital technology.

The structure of the analysis in this article consists of strategies for selecting and categorizing materials based on a historical-based approach, involving the classification of Chinese literature periodization into several topics, covering the classical, modern, and contemporary eras; the creation of instructional videos that integrate written sources with digital technology; the methods used for student assignments; and the results or impact of the new learning model.

1. Strategy for Selecting and Classifying Teaching Materials

In the DDKC course, the teaching materials are divided based on key periods in the history of Chinese literature, providing a systematic and comprehensive framework. This approach helps students understand the dynamics of Chinese literature over time, with each period reflecting the creativity of writers as well as the social, political, and cultural conditions of its era. Dividing the content by period allows students to view literature as a reflection of life that evolves with changing times, rather than merely as a product of aesthetics.

The topics related to the classical era of Chinese literature begin with the literature from the pre-Qin Dynasty period (221–206 BCE). This era forms the foundational basis for the rich tradition of Chinese literature. Students are introduced to key works from this period, such as poems in the *Book of Songs* (*Shijing*) and the poem *Li Sao* by the poet Qu Yuan. The classical period continues with *Fu* poetry from the Han Dynasty (202 BCE–220 CE), and the golden age of poetry during the Tang Dynasty (705–907). The Tang Dynasty marked the height of Chinese poetry, featuring works from renowned poets such as Bai Juyi, Li Bai, and Du Fu. During this time, modern style poetry (*Jintishi*) with forms like *Lüshi* and *Jueju* became highly popular, known for their strict tonal and rhyme rules. Classical literature then progresses through the development of prose from the Song Dynasty (960–1279) to the Qing Dynasty (1636–1912). The evolving forms of prose include various genres such as mythology, legend, folklore, philosophy, history, and fiction. Chinese fiction, initially seen as *Xiǎoshuō*, meaning "small talk" with no moral significance, developed into a narrative form with fictional elements, spurred by the Imperial Examination system- *Kē Jǔ*. Classical prose reached its peak during the Ming (1368–1644) and Qing Dynasties with the emergence of the Four Great Classical Novels (*Sì Dà Míng Zhù*). Lastly, the discussion of classical works concludes with the evolution of Chinese opera, which thrived from the Song and Yuan Dynasties (1279–1294) through the Ming and Qing Dynasties. Chinese opera continued to evolve into what is now known as Beijing Opera (*Jingju*).

Meanwhile, the topics related to modern and contemporary Chinese literature begin with the emergence of modern Chinese literature in the early 20th century, following the collapse of the Qing Dynasty and the establishment of the Republic of China. During this period, writers began exploring themes such as nationalism, social reform, and cultural identity. Students are introduced to prominent writers like Lu Xun, considered the father of modern Chinese literature, with his seminal short story *Diary of a Madman* (*Kuángrén Rìjì*). The modern era continues with an exploration of the literature from 1949 to 1976, during which China was under the rule of Mao Zedong. The literature of this period, known as revolutionary literature, was directed toward supporting socialist-communist ideology and class struggle. After Mao Zedong's death, Chinese literature experienced a revival with the emergence of the Misty Poetry (*Menglong Shi*) and Scar Literature (*Shanghen Wenxue*) movements, expressing the trauma and suffering endured by the Chinese people during the Cultural Revolution (1966–1976). Students study works by authors like Bei Dao and Zhang Xianliang, who depict the wounds and hardships of society post-revolution. The final period covers contemporary Chinese literature, where students explore works by Nobel Prize- winning author Mo Yan and other writers like Yu Hua, who delve into themes of globalization, national identity, and the interaction between traditional and modern cultures.

By organizing the course material along historical lines, the DDKC course provides students with a multifaceted understanding of how Chinese literature both shapes and is shaped by the broader socio-political and cultural dynamics of each era. This method fosters students' ability to recognize patterns of historical influence and to appreciate the relevance of literary works beyond their aesthetic or entertainment value. Furthermore, the historical-based approach enhances students' analytical skills, as they learn to draw connections between literature, history, and culture, and to evaluate the ways in which literature functions as a mirror to society. Through this comprehensive, period-based strategy, the course not only deepens students' literary knowledge but also prepares them to engage with literature in a broader interdisciplinary context, equipping them with the critical thinking and analytical skills necessary for advanced literary studies.

2. Developing Video Materials for Teaching Chinese Literature

After selecting the learning topics based on the periodization of Chinese literature, the next step in enhancing the pedagogical approach is to transform these topics into video format. This approach not only modernizes the delivery of content but also aligns with the growing body of research that emphasizes the importance of integrating digital technology into educational practices. The creation of video- based learning materials allows for the integration of written sources (both print and digital) with digital technology, fostering a more flexible, comprehensive, and adaptive learning experience that is well-suited for the digital age.

The use of video in the context of Chinese literature education merges the in- depth analysis found in traditional books with the accessibility and flexibility offered by digital resources. Books, as the conventional method of study, provide students with detailed and credible scholarly interpretations of classical literary works. They remain indispensable for the depth of analysis they offer, particularly

in understanding complex literary structures, themes, and historical contexts. However, the integration of digital sources, such as online articles, websites, and audiovisual materials, introduces up-to-date information and enhances ease of access, catering to the needs of students who are increasingly reliant on digital technology for their learning. This hybrid approach ensures that students are not only grounded in the traditional methods of literary analysis but are also exposed to new interpretations and contemporary relevance, allowing classical Chinese literary texts to be viewed through modern lenses.

The integration of video technology into the teaching of Chinese literature offers several pedagogical advantages. According to Aldrich (2005), digital technologies such as simulations and games can enrich the learning process by creating interactive, experiential environments that go beyond the passive reception of information. Although not exactly simulations or games, video-based learning functions in a similar manner by introducing an interactive and immersive learning experience that stimulates multiple senses. The principle of multiple sensory engagement is a critical element in this process, as it involves activating various senses—specifically, sight and hearing—during the learning process, thereby increasing students' cognitive and emotional engagement with the material.

The multimodal nature of video learning is one of its strongest assets. It engages students visually, aurally, and conceptually, allowing them to process and retain information more effectively compared to conventional methods that rely solely on written text or oral lectures. Research in educational psychology suggests that combining sensory modalities—such as visual and auditory stimuli—leads to improved comprehension and retention of information. Videos can present a visual context for literary works, such as historical images, paintings, or animations that depict the time periods in which the texts were written. This visual element helps students better understand the cultural and social environments reflected in the literature. Simultaneously, the audio narration or discussions in videos provide immediate explanations or interpretations of literary concepts, guiding students through complex analyses in a way that textual materials alone may not fully convey.

In the context of Chinese literature education, videos serve to enhance traditional literary studies by presenting multifaceted perspectives. For instance, while reading a Tang Dynasty poem, students might not only see the text but also view images of ancient Chinese landscapes or calligraphy associated with the poem. This contextual enrichment allows students to associate the literary work with visual and cultural symbols of the era. Moreover, by listening to discussions or lectures embedded in the video, students can better grasp poetic techniques such as tonal patterns, rhyme schemes, and thematic structures that might be difficult to fully appreciate through text alone. This integrated approach significantly strengthens memory retention and deepens comprehension, as students are exposed to content through multiple sensory channels, reinforcing the material in a more holistic manner.

Additionally, the flexibility of video-based learning caters to diverse student needs, particularly those with busy schedules or different learning paces. Videos can be paused, rewound, and rewatched as many times as necessary, offering a self- paced learning environment. This on-demand accessibility allows students to engage with the material on their own terms, whether they need more time to reflect on a complex topic or wish to revisit previous lessons to solidify their

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understanding.

Such flexibility also aligns with Aldrich's (2005) observation that digital tools can create learning environments that adapt to individual learners, providing opportunities for students to take control of their educational experiences.

These videos provide a comprehensive overview of each era, helping students grasp the unique literary forms, themes, and social contexts that shaped Chinese literary evolution:



Picture 1. Screenshots of 8 video materials classified by periods in the history of Chinese Literature
Source: https://www.youtube.com/@sinau3295

Overall, the innovation of visual presentation through creative videos adds a new dimension to literary studies by making the learning process more engaging, comprehensive, and relevant to the needs of modern students. It enhances the accessibility of complex literary concepts, caters to diverse learning styles, and fosters active participation. This approach bridges the gap between traditional literary analysis and the digital-first learning environments that students are accustomed to, ensuring that literature remains a vibrant, relevant, and deeply engaging subject in the 21st-century classroom.

3. Assignment Methods for Students

The transformation of Chinese literature learning strategies in the Chinese Studies Program at the Faculty of Humanities, Universitas Indonesia (FIB UI), involves delivering instructional materials through videos and assignment methods that encourage active student engagement. After watching the videos, students are expected to actively participate in discussions and question-and-answer sessions, as well as complete individual and group assignments that integrate written sources and digital technology.

There are two assignment models implemented in the DDKC course: written assignments in the form of essays or short papers, and presentation tasks using PowerPoint or creative videos. This dual assignment structure allows students to explore the material from different perspectives. Written essays require students to critically engage with the course content, developing their ability to understand prominent writers and the characteristics of their works from various eras. Meanwhile, creative video presentations require students to synthesize information in a visually compelling manner, fostering communication and multimedia literacy skills.

In the process of gathering data for these assignments, students are encouraged to actively utilize digital technology to access additional references, such as e-books, academic articles, and online scientific journals through tools like

Google Scholar, JSTOR, or ProQuest. This aligns with Aldrich's (2005) emphasis on the role of technology in expanding the learning environment and offering richer, more diverse educational experiences. The Universitas Indonesia Library also provides access to various international scientific journals for the entire academic community. By utilizing digital search tools, students can access the latest sources, enrich their understanding of literary works, and stay updated with current research trends in Chinese literary studies.

Through this variety of assignment methods, students are expected to develop a deep understanding of literary texts, historical contexts, and the socio-cultural relevance of Chinese literary works. These assignments not only enhance comprehension of the material but also equip students with critical thinking skills, teamwork abilities, and the use of digital technology in learning. Hence, the integration of written sources and digital technology becomes key to transforming Chinese literature learning strategies in the Chinese Studies Program at FIB UI.

4. Results of the Implementation of the New Strategy

The new teaching model integrating written sources, digital technology, and a historical-based approach to the teaching of Chinese literature has proven transformative in enhancing student learning outcomes. Beyond aiding retention and comprehension, this model fosters a more dynamic and interactive learning experience.

First, it facilitates deeper understanding through multimedia content, such as videos and visual aids, which help students navigate the historical and thematic complexities of Chinese literature. These resources allow students to process information more efficiently and revisit difficult concepts, particularly abstract ideas, at their own pace. This capacity for repeated engagement is crucial for solidifying knowledge, especially when dealing with extensive literary traditions that span multiple eras.

Second, this model promotes active learning through a diverse range of assignments—discussions, video presentations, and essays. These assignments encourage students to critically engage with the course material from multiple perspectives, fostering a more comprehensive grasp of the subject matter. Video presentations, for instance, push students to synthesize complex information visually, enhancing both their creative and technical communication skills. Written assignments, on the other hand, require a critical examination of literary figures and texts, helping students build strong analytical arguments and improve their academic writing.

Third, multimedia-based assignments develop students' analytical skills, enabling them to connect historical contexts with textual analysis. The critical evaluation involved in both essay writing and video presentations sharpens their ability to assess information rigorously. As students synthesize knowledge from diverse formats—textual, visual, and auditory—they develop a more holistic approach to literary studies. This blend of creative and critical skills is vital in preparing them for advanced coursework in Chinese literature and other humanities disciplines.

The flexibility of video materials, particularly those hosted on platforms like YouTube, has also been a major benefit. Students can revisit lectures and content at

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their own pace, adapting their learning schedules to fit personal needs. This autonomy in learning not only improves comprehension but also nurtures self-directed learning habits—an essential skill in both academic and professional contexts. Moreover, the ability to pause, rewind, and replay allows students to reinforce their understanding of complex themes or narratives, which might otherwise be challenging to grasp in a live classroom setting.

Furthermore, the integration of traditional and digital resources—such as printed books, e-books, and online academic articles—provides students with a well-rounded approach to research. The balance between the reliability of traditional sources and the immediacy of digital information allows students to develop a nuanced understanding of Chinese literature, enriched by both historical depth and contemporary scholarship. They can access a broader range of perspectives, ensuring that their learning is not confined to a single medium or viewpoint.

This approach's success is reflected in student feedback, as demonstrated by high scores in the Student Evaluation of Teaching (*Evaluasi Dosen Oleh Mahasiswa-EDOM*). These evaluations, which averaged above 5.5 out of 6, indicate a strong student appreciation for the flexibility and depth that the multimedia approach offers. Students reported a heightened sense of engagement, increased motivation to participate, and improved critical thinking skills. These positive outcomes are also evident in their academic performance, particularly in essay writing and video presentations, where students have shown not only quicker comprehension but also a more profound, reflective engagement with the material.

Finally, the integration of digital tools and written sources, with historical based-approach analysis has not only enhanced students' understanding of Chinese literature but has also equipped them with valuable skills for future academic and professional endeavors. The model fosters a more active, critical, and self-directed learning environment, preparing students for the complexities of advanced literary studies while cultivating essential 21st-century skills like collaboration, digital
literacy, and critical analysis.

D. CONCLUSION

The integration of digital technology into the teaching strategies for Chinese literature in the Chinese Studies Program at the Faculty of Humanities, Universitas Indonesia (FIB UI), has shown significant impacts on the learning process. The use of video materials, e-books, and online resources not only facilitates easier access to information and enhances learning flexibility but also deepens students' understanding of complex literary texts. Students can access materials at any time, rewatch videos as needed, and utilize various resources to enrich their comprehension. This flexibility is especially valuable for those with busy schedules or those who require additional time to grasp abstract concepts.

Evaluation results indicate that the teaching method, which combines print and digital sources alongside a historical-based approach to the teaching of Chinese literature, has received positive feedback from students. They feel more active, critical, and engaged in the coursework, as reflected in their performance on essay exams and presentations. Interactive videos and visuals have proven particularly effective in explaining abstract concepts, while the combination of

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traditional and

digital sources creates an ideal balance between theoretical depth and easy access to up-to-date information.

The article *Transformation of Chinese Literature Learning Strategies in the Digital Era* offers valuable insights for future research by demonstrating how digital tools enhance both access and engagement in literary studies. Its findings show that combining digital technologies—such as videos and e-books—with written print sources and historical analysis improves students' comprehension and critical thinking. The model encourages exploration into further pedagogical innovations, such as how digital interactivity affects learning outcomes, or how these methods can be adapted across different humanities disciplines and cultural contexts. Future studies could also explore the long-term impacts of such blended learning environments on academic performance and professional readiness.

This research framework opens possibilities for understanding how digital integration can continue to transform literature education, particularly for complex subjects like Chinese literature, where the intersection of historical context and modern technology offers new learning pathways.

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BAKUNUN, SASTRA LISAN YANG NYARIS PUDAR: SEBUAH UPAYA UNTUK MELESTARIKAN BUDAYA LOKAL JAMBI

BAKUNUN, AN ALMOST FADED ORAL LITERATURE: AN ATTEMPT TO PRESERVE THE LOCAL CULTURE OF JAMBI

Fiqi Nurmanda Sari
UIN Sulthan Thaha Saifuddin Jambi
fiqinurmandasari@uinjambi.ac.id

Abstract: *The purpose of writing this article is to provide some efforts that can be made to preserve Bakunun oral literature in the Jambi Province community in particular and Indonesia in general. This article uses the library research method. The steps taken in this research are by determining the research objectives, collecting relevant sources, reading, analyzing, and evaluating the sources that have been collected, and drawing conclusions. Data sources were obtained from several sources such as research articles and related news. The results of this study found several efforts that can be made to preserve Bakunun oral literature, among others, by conducting a review of Bakunun oral literature to make it closer to the younger generation, the need for writings or research that raise Bakunun oral tradition to make it closer to academics, the implementation of courses related to Bakunun oral literature, such as storytelling art courses, and synergy between institutions (all levels of government) in related agencies to conduct sustainable events as a tourist attraction for both domestic and foreign tourists.*
Keywords: *Bakunun; Oral Literature; Local Culture*

A. INTRODUCTION

Jambi Province, Indonesia is known as "Sepucuk Jambi Sembilan Lurah" which has abundant natural resources. In addition, Jambi also has a wealth of culture and customs. Almost every region in Jambi has a unique local culture. One area that has a unique culture is Kerinci Regency. *A piece of land from heaven, Kerinci's natural magic* is the nickname for Kerinci Regency. It is said to be a piece of land from heaven because of its beautiful landscape. Customs, culture and local languages are also treasures of Kerinci. This mosaic of wealth needs to be socialized nationally in general, and locally in particular. It would be even better if it were known internationally.

Rantak Kudo dance, Kerinci Sko ritual, Incung script, and *Bakunun* are among Kerinci's local cultural treasures. Of these cultures, the Bakunun oral tradition is discussed in this paper. Oral literature is an integral part of local culture that reflects the identity and values of the community. Through the perspective of cultural education, oral literature contains many ethical values for educational actors. In making it, not only the benefits for the author himself are considered but also the state of the audience (Rakhmi, 2020).

In Jambi Province, one form of oral literature that is almost extinct is Bakunun. Bakunun is a storytelling tradition that is passed down from generation to generation and has high ethical, aesthetic, and social values.. Along with the times and globalization, the existence of Bakunun is increasingly endangered. Bakunun was chosen because of its existence in the community which has begun to disappear and is almost extinct because there are no more skilled *storytellers* (Ayu, 2023).

Bakunun is derived from the Indonesian word "kunun" or "konon". The Compilation Team of the Language Development and Guidance Agency

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(Penyusun, 2016), defines bakunun as news; the word. From this word, we can interpret the term Bakunun as telling a story. Bakunun is an oral tradition passed down from generation to generation by the ancestors of the Kerinci people. The

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person who tells this story is called kunun.

Kunun is spoken with a certain rhythm. Some kunun are accompanied by dap (a typical Kerinci tambourine). There are also kunun accompanied by certain scenes by the kunun to portray the characters told during the bakunun.

Kunun can be differentiated based on the content of the story and the way it is told. Kunun stories are usually about animals that behave like humans (fables). The most common characters are deer, pelicans, and kuaw. In addition to animals, there are also myths of logical figures named Jugei (a funny and warlike character) and Tupai Janjang (a prince in the form of a squirrel).

The function of bakunun is as a moral lesson, a means of communication and socialization, a means of togetherness, a means of learning and cultural continuity, and an economic function, especially for "tukang kunun" (Efendi & dkk, 2013).

In kunun Tupai Janjang, the philosophy of "*adat bersendi syara', syara' bersendi kitabullah*" is reflected, which means that customs rely on the guidelines of Muslims, namely the Koran. This can be seen in the following dialogue excerpt spoken by the character Tuanku Rajo (Efendi & dkk, 2013).

Bismillah mulai kamunyalo
Limo Pantu odio nan di
pancang Nak mudik ka Kayu
Aro Singgah di Bedeng Lapan
Bia la tasirak kembang jalo...

Meaning:

Bismillah start to fish
Five of his rhymes are staked
Going home to Kayu Aro
Stop at Lapan Bedeng
Let the flowers scatter the net...

Kunun Tupai Janjang was first spoken in 1950 by Sutan Aris from Lubuk Nagodang Siulak, Kerinci. Later, it was continued by Ibrahim from Koto Rendah Siulak village. Both old craftsmen have now passed away. (Hadi, 2018) obtained information that there is only one traditional craftsman named Japril (65 years old) from the hamlet of Baru Siulak.

Today, the Kunun tradition is being replaced by other forms of entertainment such as the "solo organ". "Almost none of Kerinci's younger generation are interested in learning the Kunun tradition," says Japril (Hadi, 2018). This is a concerning cultural degradation. In 2015, the Tupai Janjang storytelling theater was designated by the government as an intangible cultural heritage. From this first step, this designation should not only be symbolic but should be followed up by the government. This article discusses several efforts to preserve Bakunun as a local culture of the Jambi people.

B. METHOD

This research uses the *library research* method. The steps taken include:

1. Determine the research objectives.
2. Collect relevant sources.
3. Read, analyze and evaluate the collected sources.
4. Draw conclusions from the analysis.

Data sources in this study were obtained from research articles, related news, and other literature that discusses oral literature and local culture of Bakunun (Rakhmi, 2020).

C. FINDINGS AND DISCUSSION

Preserving Bakunun oral literature requires collaborative efforts from various parties. By conducting revitalization, research, education, and synergy between institutions, it is hoped that Bakunun can remain alive and known by future generations. This effort is not only important to maintain local cultural identity, but also to enrich Indonesia's cultural treasures as a whole. Some of the efforts that can be made to preserve Bakunun oral literature are described below.

1. Research and Publications on Bakunun

Literary works are closely related to social aspects, especially societal aspects. It is even said that literature is a symptom of the humanities. Folklore has many values for life. To explore this value requires an in-depth study so that a complete meaning is obtained, how the event occurred, what value is contained behind the meaning. The meaning of a work is very dependent on who gives meaning. For this reason, a qualified approach is needed so that optimal results can be obtained (Indrawati et al., 2022).

Kunun artists need a place and platform to continue to express and explore. Support from stakeholders, especially universities in Jambi province, is also needed. This support can be in the form of writings that elevate the Bakunun oral tradition to be closer to academics. This effort was made by Maiza and Vornika (Maiza & Vornika, 2020) who conducted research on the Autonomy of Kunun Kerinci on Character Education in Elementary Schools in Sungai Penuh City. This research shows that there are many character education values contained in Kunun that can be used as learning media.

Meanwhile, the Kerinci oral tradition that is better known and often studied is Kenduri Sko. This was done in Manik's research (Manik, 2021) titled The Meaning and Function of the Oral Tradition of Kenduri Sko of the Kerinci Community in Jambi. Tuhri and Syaputra (Tuhri & Syaputra, 2020) also wrote an article entitled Articulation of Customary Traditions in Tourism: Case Study of Kenduri Sko in Kerinci, Jambi.

2. Revitalization and Adaptation of Bakunun Oral Literature for the Younger Generation

Revitalization is a process, an act of reviving or reactivating various traditional cultural arts activities (Penyusun, 2016). Examples of revitalization of traditional arts were conducted by Nurhayati, Subadiyono, and Suhendi (Nurhayati & Suhendi, 2015). Revitalization efforts that can be done are by conducting exhibition activities that are held regularly every two months, teaching local content subjects or courses at state universities, documenting performance activities, and promoting Bakunun oral literature as an art. Adaptation of Bakunun stories to make them more relevant and interesting for the younger generation. In addition, Bakunun campaigns are conducted through social media, animated videos, and using interactive applications.

3. Implementation in Practice of Subjects and Courses

Another effort that can be made is through the practice of courses related to oral literature, for example in Local Content subjects, Storytelling Art courses, Regional Literature, or Jambi Oral Literature. There needs to be a textbook as a guide for teachers or lecturers to teach Bakunun. This has been done in an

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elementary school in Sungai Penuh City, Jambi. Maiza and Vornika (Maiza & Vornika, 2020) stated that there were obstacles in the field because some teachers were not native Kerinci residents or migrants from other regions who did not recognize Bakunun oral literature. Implementation in subjects and courses will help students understand and appreciate the values contained in Bakunun.

In line with that (Rakhmi, 2020) suggests that in the process of implementing cultural education, one of which is oral literature, students and students will optimize their potential actively and independently, carry out the process of internalization, and appreciation of values as self-character building, develop community welfare, and develop the dignity of national life. Optimizing the implementation of oral literature education is very suitable for the sustainability and excellence of the nation in the future.

4. Inter-agency Synergy in Related Institutions

Synergy between institutions in related agencies must be carried out to achieve common goals in maintaining local cultural heritage. Schools, campuses, traditional institutions, local governments, and the Office of Education and Culture can play a role in the socialization and preservation of Bakunun oral literature as local culture. Cooperation between the government, educational institutions, and cultural communities can be done by organizing sustainable events. This event can attract domestic and foreign tourists, as well as introduce Bakunun to a wider audience.

In relation to tourism, Indonesia, especially the Kerinci region, benefits from a stretch of territory that presents tribes / ethnicities with their traditions / culture and stunning natural wealth. All of these are assets that can be used as capital to be developed as a growing tourist destination if packaged properly. Natural landscapes and cultural/traditional landscapes tend to be closely related. Ethnic communities in areas with certain natural characteristics will have cultural characteristics that are in accordance with the nature they occupy (Susilastri et al., 2019).

If efforts to preserve Bakunun oral literature as a local culture are not made immediately, it is feared that two possibilities will occur. Either the culture will belost in time, or it will be claimed by other regions and even countries. The younger generation has lost their identity and culture. They prefer Western and Korean culture, which is growing like mushrooms in the rainy season. The uneducated spectacle has now become a guide. This happens because of rampant globalization. Gadgets have changed people's lifestyles, especially the younger generation. They have no alternative entertainment because local culture is less or even unknown in their neighborhood.

Bakunun can already be categorized as an emergency to be preserved. There are many benefits in Bakunun oral literature, especially for the moral formation of the younger generation. Among them are the following. The characters in the stories told have implied messages. From the stories and characters told, the listeners can learn lessons. The creativity and imagination of the tukang kunun and the listeners will also be trained in Bakunun. Tukang Kunun tries to be creative in Bakunun to attract listeners' attention and not be boring. Listeners will imagine when listening to Kunun being spoken.

D. CONCLUSION

Based on the results of the research, there are several solutions that can be done to preserve Bakunun oral literature. The solutions offered are as follows.

1. Conducting research and publications on Bakunun oral literature
2. Revitalization and Adaptation of Bakunun Oral Literature for the Younger Generation
3. Implementation in Practice of Subjects and Courses
4. Inter-Agency Synergy in Related Institutions

Some of the steps offered in this article can be implemented to preserve Bakunun culture. Of course, this can be followed up seriously by several related institutions so that it does not just stop at discourse. Efforts must be made continuously and systematically to achieve long-term goals. All elements can synergize in the process of preserving Bakunun as a community identity.

Bakunun oral literature must be preserved so that it does not fade away. Innovations must be made to attract the younger generation. Technology can be used in packaging for the socialization process. This is considering the rapid development of information in the 5.0 revolution era. Bakunun is a cultural heritage that has almost faded away. We should protect it from being displaced, falling, or even uprooted. So that our culture will be more victorious. Its echo becomes more and more resounding. Not only famous in the archipelago but even abroad.

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THE CHARM AND BEAUTY OF LITERARY STUDY MATERIALS IN THE DIGITAL ERA

Rosida Tiurma Manurung[1], Maria Yuni[2], Meilani Rohinsa[3]

[123]Fakultas Psikologi, Universitas Kristen Maranatha
Email: rosida.tm@psy.maranatha.edu; maria.ym@psy.maranatha.edu; meilani.rohinsa@psy.maranatha.edu

Abstract: *We cannot deny the charm and beauty of literature as a learning material in schools. The discussion on the importance of literary works as a form of learning material is very relevant. The problem is whether literary works are still relevant as learning materials in the digital era, from the perspective of the society of the 5.0 era. The goal to be achieved is to describe the beauty and charm of literature in terms of its advanteras both micro and macro. The problem of literary works as learning materials is studied using qualitative methods and descriptive analysis. The results of the discussion revealed that literary works are a national treasure whose excellence has been tested and which has great relevance in meeting the needs of society in the digital era.*

Keywords: *digital era, charm and beauty of literature, teaching materials*

A. INTRODUCTION

The appeal of literature in the digital age is very interesting because technology is bringing significant changes in the way literary works are produced, distributed and enjoyed. Some of the aspects that stand out include:

1) Accessibility: Literary works are now more easily accessible through digital platforms, such as e-books and websites. This allows readers from diverse backgrounds to enjoy literature without geographical restrictions.

2) Interactivity: Digital literature often involves interactive elements, such as branching stories or multimedia, which offer new experiences to readers.

3) Community and collaboration: Social media and online forums allow writers and readers to interact more directly, creating vibrant literary communities.

4) Self-publishing: Authors can now publish their own work digitally, reducing their dependence on traditional publishers.

5) Exploration of new genres: The digital age encourages the creation of new genres that combine literature and technology, such as fanfiction and game-based stories.

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Thus, the charm of literature in the digital age lies not only in its form and accessibility, but also in the modes of interaction and innovation made possible by technology. Readers can now directly provide their feedback, participate in discussions, and even influence the direction of the story through polls or comments. This creates a more intimate relationship between the writer and the reader. Data analysis allows writers to understand reader preferences, so they can create more relevant and engaging content.

It also helps in marketing the book. Many online platforms offer writing classes, workshops, and other resources that help writers improve their skills. This creates a sustainable learning ecosystem. Digital literature often uses visual elements, such as illustrations and graphics, to enhance the reading experience. This could attract the attention of younger generations who are more accustomed to visual content. The digital age provides a space for marginalized voices, such as writers from diverse cultural or social backgrounds. Online platforms allow for more storytelling. With all these changes, literature has not only survived but also evolved and adapted to the demands of the times, making it more relevant and appealing to new generations of readers.

Manurung (2021) in his work highlights the charm of literature as a teaching material with several important points:

a. Development of creativity: Literature can stimulate students' imagination and creativity, allowing them to think outside the box.
b. Increased Empathy: By reading diverse literary works, students can understand the perspectives and experiences of others, which increases their empathy.
c. Language Skills: Literature helps students build vocabulary, understand language structure, and develop communication skills.
d. Personal Reflection: Literary works often address universal themes that can trigger personal reflection, helping students connect their experiences to those in the text.
e. Cultural Understanding: Literature reflects cultural values and norms, so students can better understand the social and historical context of diverse societies.

Through this approach, Manurung shows that literature is not just a subject, but a tool that can enrich students' learning experiences.

C.S. Hari (2016), in his vision of digital literature, emphasizes the interaction between technology and creativity. Digital literature includes works that use digital media, such as text, images, and sound, to convey narratives. This creates a more interactive experience for readers, where they can interact directly with the work.

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Apart from this, digital literature is also changing the way we understand and appreciate traditional literature. With multimedia elements and interactivity, the boundaries between writers and readers are increasingly blurred, allowing for broader collaboration and participation. C.S. Hari discusses the challenges facing digital literature, such as copyright issues and sustainability in an ever-changing world. It is hoped that digital literary works can bridge the gap between technology and art, creating new forms that are relevant to current developments.

Sunarti (2015) believes that the use of literature has various important dimensions in everyday life. Literature functions not only as a means of entertainment, but also as a tool for education, character development, and cultural understanding. Through literature, readers can explore human values, empathy, and introspection.

Apart from this, Sunarti pointed out that literature can also be used as a means to convey social criticism and raise awareness. Literary works can reflect social and political conditions, give voice to the marginalized, and encourage change. In an educational context, the use of literature can improve students' language skills, critical thinking, and creativity. By reading and analyzing literary works, students are encouraged to understand various human perspectives and experiences. Overall, Sunarti explained that literature plays an important role in forming the identity, values and culture of the society.

In his writings in *Pikiran Rakyat* (2006), Chaedar argues that literature has a very important strategic value in a social and cultural context. He highlights several key points regarding the role of literature:

a. Strengthening cultural identity: Literature functions as a means to preserve and strengthen the cultural identity of a society. Through literary works, local values and traditions can be passed on to future generations.

b. Character education: Literature has the ability to shape individual character and morals. Through complex stories and characters, readers are invited to reflect on the ethics and values of life.

c. Social criticism: Literary works often reflect social and political conditions, criticizing injustices and problems that exist in society. Literature can be a voice for the marginalized and bring important issues to the surface.

d. Creativity development: Literature encourages creativity, both in writers and readers. The process of creating and analyzing literary works can open the mind and develop the imagination.

e. Thus, Chaedar emphasized that literature is not only an art form, but also plays a strategic role in building and changing society.

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B. METHODS

According to Bogdan and Biklen in Moleong (2014), qualitative research methods are approaches used to understand social phenomena through observation, interviews, and document analysis. Qualitative research places greater emphasis on understanding the processes and meanings of social behaviors and interactions, not just the outcomes. Data are collected through a variety of means, such as in-depth interviews, participant observation, and document collection, which allows researchers to gain richer perspectives. Analysis is conducted inductively, in which researchers look for patterns and themes that emerge from the data, rather than first testing hypotheses.

Researchers are often directly involved in the context being studied, which allows them to understand the nuances and complexity of social situations. Qualitative research recognizes that the researcher's individual interpretation can influence the research findings. Critical reflection on the researcher's position is therefore essential. Qualitative research appreciates the social, cultural, and historical context in which a phenomenon occurs, which helps to understand the meaning attributed by individuals or groups. This method is very useful for exploring complex issues and gaining a deeper understanding of human experience.

In this research, descriptive analysis techniques were used. According to Sugiyono (2014), the descriptive method is a research method that aims to provide an overview or description of a particular phenomenon or condition in a systematic and accurate manner. The descriptive method aims to describe the characteristics or circumstances of the research object without analyzing the relationship or influence between variables. In the descriptive method, data can be collected using various techniques, such as surveys, interviews, observations, or document analysis. The techniques used depend on the research objectives and the type of data you want to obtain.

The collected data are processed and analyzed to produce clear and comprehensive information. The analysis is usually done quantitatively, but can also be qualitative depending on the research focus. The results of descriptive research are usually presented in the form of images or statistics explaining the state of the research object, such as frequency, percentage or average. Unlike experimental or analytical methods, descriptive research does not aim to test hypotheses, but only describes existing conditions. This method is often used in social, educational and health research to describe the characteristics, attitudes, behavior or environmental conditions of the population. Descriptive methods are very useful for providing an initial understanding of a phenomenon before conducting more in-depth or analytical research.

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C. RESULTS AND DISCUSSION

1. Literature as a Teaching Material in the Digital Age

In today's modern, digital age, literature as a teaching material in the digital age offers an innovative and interesting approach. With so many digital sources, students can easily access various literary works from different genres and authors without having to resort to physical books. The use of video, audio, and animation in teaching literature can increase students' understanding and interest. For example, film adaptations or poetry readings can enrich the learning experience.

In today's digital age, many online platforms offer spaces for discussion and analysis of literature, such as forums and blogs, places where students can share their views and interpretations. By using digital tools, such as apps and games, students can actively participate in stories, providing a more immersive and enjoyable learning experience. Using digital literature as a learning material can help students develop critical thinking, text analysis, and interpretation skills, which are very important in the modern world.

Applying digital literacy to teach literature in a digital context also allows students to acquire digital literacy skills, such as the ability to search, evaluate, and use information from a variety of sources. Literature can be linked to contemporary issues and social media, making learning more relevant and applicable to students. With all this, literature not only serves as a teaching tool, but also as a way to explore and understand the world around us in a more interesting and interactive way.

Using technology allows teachers to create more creative assignments, such as multimedia projects or interactive presentations, in which students can respond to literary works in unique ways. Technology allows students to connect with their peers around the world. They can discuss literature, share their perspectives, and even collaborate on cross-border literary projects. Students can explore multiple interpretations of the same work through various media, such as blogs, podcasts, or videos. This helps them understand that literature can be interpreted in different ways.

Through digital learning materials, literary education can be more inclusive, providing access to students with special needs through personalized content. Literature can be integrated into other subjects, such as history, arts, and social sciences, through thematic projects that combine various disciplines. With analytical tools, teachers can track student progress, understand learning patterns, and adjust teaching methods to meet individual needs.

Students can get involved in projects that use literary learning materials to address social issues or develop awareness campaigns, making literature relevant to the real-world problems they face. Thus, literature in the digital age functions not only as a traditional educational tool, but also as a means of developing important 21st-century skills, such as creativity, collaboration, and problem-solving. This makes learning literature more interesting and relevant for today's students.

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2. The Enchantment of Literature as a Learning Material for Generation Alpha

Literature according to Generation Alpha in the digital age reflects significant changes in the way they interact with texts and stories. We know that Generation Alpha grew up in an environment where information and literary works were easily accessible through digital devices. They tend to use e-books, apps, and online platforms to discover and read literary works. From the perspective of interpersonal interaction, they prefer interactive experiences, such as story-based games or apps that allow them to participate in narratives. This increases engagement and makes literature more interesting. This generation is accustomed to visual and audio content, so they appreciate literary works that combine multimedia elements, such as adapted videos, podcasts, or digital illustrations.

Generation Alpha is more open to multiple perspectives and voices in literature, including works by culturally and socially diverse authors. This creates a greater appreciation for inclusivity in history. Generation Alpha tends to engage in online communities where they can discuss literature, share recommendations, and collaborate on creative projects. They prefer a hands-on, project-based approach to learning, where literature can be connected to real-world issues and everyday experiences. This generation is more likely to express themselves creatively and expressively through various art forms, including writing, drawing, and digital content creation, all of which can be influenced by literary works. In fact, Generation Alpha grew up in a complex and connected world, so they are more critical of the information and stories they consume, including literature. This has shaped the way they analyze and evaluate texts. With all these aspects, literature for Generation Alpha is not just a text to read, but also a tool for exploration, learning, and creative expression in the context of the digital world they live in. Generation Alpha tends to seek out stories that can create an emotional connection. They appreciate deep narratives and complex characters, as well as how stories reflect their own experiences. Additionally, Generation Alpha is accustomed to using technology from a young age, and therefore adapts more quickly to new platforms for reading and writing. This includes social media as a way to share literary works or comment on stories.

Picture 1 Generation Alpha



Sumber: LPAA UK Maranatha

Based on a learning material perspective, this generation views literature not only as entertainment, but also as a tool to understand the world, develop empathy, and learn about diverse cultures and social situations. Demonstrating creativity and innovation, Gen Alpha often engages in the process of remixing, in which they take elements of existing literary works and adapt them into something new. This shows creativity and a deep engagement with the text. Through algorithms and recommendations, Gen Alpha can find literature that matches their interests and preferences, creating a more personalized reading experience. Gen Alpha is more critical of literary representation, seeking authentic and diverse narratives. They strive to ensure that their voices and those of others are represented in the stories they read. When it comes to digital literacy, platforms such as TikTok and Instagram influence how they discover and discuss literature. Trends like BookTok create active communities and promote reading in an engaging and entertaining way.

In terms of activity and accessibility, Gen Alpha uses literature as a tool to convey social or political messages. Literary works that raise important issues such as climate change, human rights, and equality resonate strongly with this generation. Considering all these factors, literature for Gen Alpha is not only a reading material, but also a space for exploring identity, creativity, and connecting with the world at large. They interact with literature in a more dynamic and adaptive way, making it an integral part of their learning and life experiences.

3. The Beauty and Order of Literary Works as Learning Materials

The beauty and charm of literary works as learning materials are very exciting at a high level of education. Thomas Lickona, in his views on character education, emphasizes the importance of developing moral and ethical values in education. Lickona focuses on three main elements of character education:

a. Knowledge: Students must understand what character is, including values such as honesty, responsibility, and empathy. Character education should include teaching these values and why they are important in everyday life.

b. Skills: In addition to understanding values, students must also acquire the social and emotional skills needed to implement these values. This includes the ability to communicate well, collaborate, and resolve conflicts.

c. Desire: Lickona emphasizes the importance of developing internal motivation to implement character values. Students should feel the importance of character and commit to it, not just because of external pressures.

Lickona believes that character education should be integrated into the curriculum and school life as a whole, not just as a separate program. With this approach, it is hoped that students can become individuals who are not only academically intelligent, but also have good morals and character.

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3.1 Literary Works That Teach Integrity

Here are several Indonesian literary works that show the theme of integrity, as shown in the following table.

Table I Literary Works That Teach Integrity

No.	Title	Author	Embracing Integrity
1.	Siti Nurbaya	Marah Rusli	This novel depicts the struggle of a woman who adheres to moral principles and integrity even though she faces various obstacles and social pressures.
2.	Laskar Pelangi	Andre Hirata	This work displays the values of integrity through the struggle of a group of children who try to achieve their education and dreams despite various challenges.
3.	Bumi Manusia	Pramoedya Ananta Toer	This novel displays integrity through the character Minke, who struggles to find her identity and fight for human rights in the midst of colonialism.
4.	*The Dancer*	Djenar Maesa Ayu	This work explores the theme of integrity through a character who tries to remain true to his identity and the values he believes in in a world full of pressure.
5.	Ayat-ayat Cinta	Habiburrahman El Shirazy	This novel explores the values of integrity in relationships of love and faith, where the main character tries to remain true to his moral principles even though he is faced with various difficult choices.
6.	Pulang	Leila S. Chudori	This work depicts the journey of a character who maintains his integrity and identity in the face of exile and life challenges due to the political

			situation.
7.	Ronggeng Dukuh Paruk	Ahmad Tohari	This novel highlights the integrity of a ronggeng's character who struggles to maintain his traditions and identity even though he faces stigma and societal hardships.
8.	Perahu Kertas	Dee Lestari	In this novel, the theme of integrity is seen through the characters' journey as they strive to achieve their goals and remain true to the dreams and values they hold dear.

The above works not only illustrate individual integrity but also highlight the challenges faced in maintaining these values in a broader social context. These works not only provide inspiration but also invite readers to reflect on the importance of integrity in daily life, facing challenges and maintaining principles in various situations.

3.2 Literary Works Based on Local Wisdom

In the novel Puya ke Puya by A. Fuadi, local wisdom is very clearly visible, especially in the depiction of Minangkabau culture. Here are several aspects of local wisdom found in this novel:

a. Traditional Traditions: This novel presents various traditions and customs of the Minangkabau people, including the matrilineal system which is characteristic. The depiction of family values and inter-ethnic relations is central to the story.

b. Life Values: Local wisdom can be seen in the Minangkabau people’s philosophy of life, such as the importance of deliberation and consensus, as well as mutual respect. This is reflected in the interactions between the characters in the novel.

c. Local Language and Expressions: The use of the regional language and typical Minangkabau expressions provides a sense of authenticity and enriches the dialogue and narrative of the story.

d. Relationship with Nature: This novel also describes the society’s relationship with nature, where nature is seen as an integral part of life and culture. Respect for the environment and traditional methods of agriculture and cultivation are emphasized.

e. Spirituality and Religion: Local wisdom is also reflected in the spiritual and religious practices embedded in the local culture, as well as how these values shape the

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character and decisions of the main character.

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In A.A.'s novel *Bertanya Kerbau pada Pedati*, the novelist describes the relationship between the Minangkabau people and the Minangkabau people. Navis, local wisdom is very important and provides a rich context to the story. Here are several aspects of local wisdom found in this novel:

a. Philosophy of Community Life: This novel presents the Minangkabau community's vision of life, such as the concept of deliberation and consensus. These values emphasize the importance of togetherness and community in decision-making.

b. Traditions and customs: This work depicts various traditions and customs that still exist in society, including cultural practices that are an integral part of daily life, such as weddings and traditional ceremonies.

c. Relationship with nature: Navis depicts the harmonious interaction between man and his environment. Local wisdom is reflected in the way people respect and protect nature, as well as in the way they earn their living from natural resources.

d. Character and identity: The characters in the novel reflect local values, including courage, honesty, and responsibility. It shows how the characters are shaped by the culture and traditions they inherit.

e. Local language and expressions: The use of regional languages and typical expressions in the dialogue adds a sense of authenticity, while enriching the reader's experience in understanding the cultural context.

Thus, Asking Buffalo to Pedati not only tells a fictional story, but also represents a deep local wisdom, reflecting the life, values, and traditions of the Minangkabau people.

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3.3 Literary Works Promoting Tolerance

Accepting differences or tolerance is an attitude of respect, care, love, open-mindedness, self-control, broad understanding, big-heartedness, and not forcing one's will. Here are several Indonesian literary works that focus on the theme of tolerance.

Table II Literary Works that Promote Tolerance

No.	Title	Author	Embracing Tolerance
1.	Siti Nurbaya	Marah Rusli	Although it focuses on love and conflict, this novel also reflects the importance of respecting different traditions and viewpoints in society.
2.	Laskar Pelangi	Andre Hirata	This novel presents a variety of different character backgrounds and emphasizes the importance of mutual respect and understanding differences.
3.	Bumi Manusia	Pramoedya Ananta Toer	This novel explores the interactions between various ethnicities and social classes in Indonesia, emphasizing the importance of tolerance in managing differences.
4.	Cinta dalam Gelas	Djenar Maesa Ayu	This work depicts the relationships between people from different backgrounds, showing how tolerance can intertwine in everyday life.
5.	Surat dari Ibu	Tere Liye	This novel highlights the relationships between characters from different backgrounds who support and understand each other, emphasizing the importance of tolerance in families and society.
6.	Negeri 5 Menara	A. Fuadi	This novel depicts the friendship between young people from different regions and backgrounds, showing that

differences can be a unifying force.

These works reflect the values of tolerance and the importance of mutual respect for cultural and religious diversity in Indonesia.

D. CONCLUSION

Based on the above explanations, it can be concluded that in today's digital age, everyone can make good use of the Internet, especially in the field of education. The beauty and charm of literary works as learning materials have been proven in the form of creative learning of Indonesian language and literature carried out with a literacy culture via the Internet or digital culture optimally used as reading materials. With increasingly advanced digital technology, it can be used in today's learning so that learning does not seem old-fashioned, monotonous and boring. Every good literary work always raises ethical, moral and character issues, even if not directly. Thus, education, especially literary learning, can be used as a tool to encourage the younger generation to appreciate, reflect and contemplate the ethical and moral issues reflected in literary works used as teaching materials. The charm of literary works is demonstrated by literary works full of values of integrity, local wisdom and tolerance.

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Language Politeness in a Novel *Progresnya Berapa Persen* is Soraya Nasution's Work and Its Implications for Indonesian Language Learning

Ningayu & Zahra Alwi

Universitas Sriwijaya

Email: Na715059@gmail.com; zahra_alwi@fkip.unsri.ac.id

Abstract: *This study aims to describe the suitability of the speech in the Progresnya Apa Persen novel of Soraya Nasution works with the principle of language politeness according to Geoffrey Leech and explains the implications of this study into Indonesian learning in high school. The research design used is qualitative and the type of descriptive approach. The research method used in this study is pragmatic through the perspective of Geoffrey Leech . The data source in this study is the How Percent Progress novel of Soraya Nasution and the data is in the form of speech in the novel. The data collection technique used is to consider free and record. Data analysis techniques, namely using pragmatic analysis of the determining element. The result of this study is that there are a number of 130 data that are appropriate and not in accordance with the principle of language politeness according to Geoffrey Leech. Among them there are 87 speeches in accordance with the principle of the politeness of Geoffrey Leech and 43 speeches that are not in accordance with the principle of politeness in Geoffrey Leech. The results of this study can be applied in supporting Indonesian learning in high school.*
Keywords: *Learning implications, Leech, politeness, novel, speech*

A. INTRODUCTION

Language is a means of communication used by humans to interact with each other. In essence, language has a very important influence on human survival, because humans are social creatures who need other individuals to achieve their goals. Chaer (2015) stated that language functions as a medium communication, self-expression, and the manifestation of cultural products. In accordance with its function, language has a position as a means of conveying information between one individual and another. The use of language cannot be separated from the study of pragmatics in the form of speech acts and politeness of language contained in speech.

In essence, speakers need rules in speaking by paying attention to the use of polite and courteous language, so that effective communication is formed without offending any party. If the language used is not in line with the rules of politeness, then the speaker's politeness in speaking is considered bad. For example, it will be considered arrogant, selfish, and has no ethics or politeness (Yenni, Yusriadi, & Sari, 2018:45). Polite language in the assumption is manners when speaking and obeying the rules by respecting the interlocutor.

Several experts have their own perspectives and opinions in grouping the criteria for politeness in language, one of the famous experts in politeness in language is Geoffrey Leech. Leech in 1983 divided the principles of politeness in language into six maxims. The six maxims are: (1) the maxim of tact, (2) the

maxim of generosity, (3) the maxim of praise, (4) the maxim of humility, (5) the maxim of agreement, and (6) the maxim of sympathy.

Language politeness can be seen and learned directly from the following aspects, namely literary works, interaction spaces in the form of public discussions, films, teaching and learning activities, television dialogues, and others. This is reinforced by the opinion of Ernalida (in Helvianie, 2016) that language politeness can be depicted from a literary work that contains conversations or speech as the identity of the speaker contained in the literary work.

There are two types of communication methods, namely oral and written communication. Oral communication can be seen from conversations between one individual and another in everyday life. Meanwhile, written communication can be described from various perspectives, one of which is in a literary work. The researcher chose the novel *Progresnya Berapa Persen* by Soraya Nasution as the subject of the study and source of data analysis.

The novel *Progresnya Berapa Persen* is the work of a writer named Soraya Nasution, this novel is a *City Lite genre* that is closely related to the modern world like today, the story presented is in the form of romance, family conflict, and also office life. The background of the story occurs more in the office so that the interaction space with the wider community is more dominant. The life of the work world that always interacts with one another, makes this novel quite interesting to analyze to see the principles of politeness of language used by speakers based on their speech partners. The novel *Progresnya Berapa Persen* by Soraya Nasution, is not only themed on work, but also raises family conflicts and romance which are still suitable to be used as learning resources for Senior High School (SMA) students because they do not contain elements of SARA and pornography. Politeness in language must be instilled in students from an early age, there are many strategies to teach it. One of them is in learning the language rules contained in the Basic Competencies (KD) of High School. The linguistic analysis conducted by students on the novel *Progresnya Berapa Persen* by Soraya Nasution using Leech's politeness theory will indirectly stimulate students to use polite language when interacting with their interlocutors.

Yusmita's research (2020) in her journal entitled "Analysis of Linguistic Politeness in the Film Ajari Aku Islam by Haris Suhud and Yunita R Saragi", if you pay attention, Yusmita's research (2020) has similarities with this research, namely both research linguistic politeness, but what distinguishes it is that Yusmita's research (2020) the subject is speech in the film *Ajari Aku Islam* , while this research uses speech in the novel *Progresnya How many Percent* .

Anzhari Djumingin's (2017) research "Analysis of Teachers' and Students' Language Politeness in Indonesian Language Learning Presentation Activities for Class VIII of SMP Negeri 12 Makassar", When compared with this research, the difference is only in the subject. The data used by Anzhari's (2017) research is in the form of spoken language spoken by teachers and students during teaching and learning activities, while this research uses spoken language in the novel Progresnya Berapa Persen.

Afdal Muhammad's research (2017) *Analysis of Parents' and Children's Language Politeness in the Family Environment* in this study the object studied is the form of children's politeness towards parents in speaking and describing the politeness of parents' and children's language in the family environment. The data and theory used are oral conversations analyzed using Leech's politeness principles.

Based on the background that has been presented, this study has the following objectives, namely to describe the suitability of the speech in the novel *Progresnya Berapa Persen* by Soraya Nasution with the principles of politeness according to Geoffrey Leech. To describe the implications of the principles of politeness according to Geoffrey Leech in the speech of the novel *Progresnya Berapa Persen* by Soraya Nasution for learning Indonesian. This study was also conducted for several reasons. First, a novel is a miniature of life experienced by society and its stories are mostly taken from existing problems, so it is important to know the politeness of language spoken by individuals or society based on the criteria for politeness of language explained by Leech. Second, in line with Ernalida's opinion that politeness of language can be depicted from a literary work, that it is true that a literary work, for example a novel, contains politeness of language seen from the conversations or interactions of the characters as speakers and interlocutors in their lives. Third, as a reference that politeness in language can not only be learned from a scientific aspect but also from an artistic perspective such as literary works, the language used in prose novels can have an impact on the lives of readers, readers can be naturally influenced in paying attention to their speaking style to others, readers can improve their language to be more polite, after reading a novel.

B. METHODS

1. Research Methods

This study uses a pragmatic research method through Geoffrey Leech's perspective. Pragmatic research is a study that examines the relationship between language and context that underlies the explanation of the meaning or understanding of language. The data of this study are in the form of speech in the novel *Progresnya Berapa Persen* by Soraya Nasution using a pragmatic method that is studied based on the principles of politeness of language proposed by Geoffrey Leech. The principles of politeness of language according to Geoffrey Leech are, the maxim of wisdom, the maxim of generosity, the maxim of praise, the maxim of humility, the maxim of agreement, and the maxim of sympathy.

2. Data and Data Sources

The data in this study are in the form of quotations from the dialogues of the characters, both those that comply with and those that violate the criteria for the maxims of politeness according to Leech. The source of the research data was obtained from the novel *Progresnya Berapa Persen by Soraya Nasution* . published by Elex Media Komputindo in 2019.

3. Data Collection Technique

The data collection technique used in this study is free listening and note-taking. The free listening technique is a data collection technique that does not involve researchers in the dialogue or conversation that is the subject of the study (Sudaryanto, 2015:204). This study uses the free listening technique because the researcher is not involved in the conversation, but as an observer of speech by the speaker and the conversation partner. This study also uses a note-taking technique, where the researcher records speech that meets the maxims of politeness according to Leech in a notebook.

4. Data Analysis Technique

Data analysis in this study uses pragmatic analysis with the Determinant Elements Division (PUP) analysis. This analysis aims to divide lingual units based on pragmatic context (Surdayanto, 2015). The pragmatic separation technique is used to determine the suitability of the speech in the novel *Progresnya Berapa Persen* by Soraya Nasution with the principles of politeness in language proposed by Leech.

C. FINDINGS AND DISCUSSION

Indonesia is one of the countries that is famous for its politeness in language. The polite and courteous culture of Indonesian society can be reflected from direct interactions or in cyberspace. A country that is famous for being polite in language does not mean that it never violates language ethics. Indonesian citizens often use impolite language when interacting, causing the interlocutor to feel offended by the speaker's speech. This has a close relationship with the subject of this study, namely the novel *Progresnya Berapa Persen* by Soraya Nasution.

Based on the results of data analysis in the novel *Progresnya Berapa Persen* by Soraya Nasution, the researcher obtained data of 130 utterances in the novel *Progresnya Berapa Persen* by Soraya Nasution that were in accordance and not in accordance with the principles of politeness according to Leech which consists of six maxims. The data were then classified into two groups, so that 87 utterances were obtained that were in accordance with Leech's principles of politeness, while also reflecting the behavior of Indonesian society which is known to be polite in language and 43 utterances that were not in accordance with Leech's principles of politeness and also the utterances in this novel are often found in everyday life, many Indonesian people speak without paying attention to language ethics so that it becomes *a boomerang* for themselves.

1. Compliance with the Principles of Linguistic Politeness According to Leech in Novel Speech, *What is the Progress Percentage?*

Compliance with the Principles of Linguistic Politeness according to Leech in the Novel *Progresnya Berapa Persen* by Soraya Nasution is a speech that is considered polite and in accordance with the maxims of linguistic politeness proposed by Leech. The data grouping is as follows: (9) speech that complies with the maxim of wisdom, (13) speech that complies with the maxim of

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generosity, (24) speech that complies with the maxim of praise, (11) speech that complies with the maxim of humility, (17) speech that complies with the maxim of agreement, and (13) maxims that comply with the maxim of sympathy.

Compliance with the Maxim of Wisdom

The utterances in the novel Progresnya Berapa Persen by Soraya Nasution that are in accordance with the principle of the maxim of wisdom are utterances that maximize the benefits of others and maximize the losses to oneself. The following are utterances in the novel *Progresnya Berapa Persen* by Soraya Nasution that fulfill the principle of the maxim of wisdom.

Speech: " ***Okay. Don't repeat the mistake again. Focus on the next job. Remember, before uploading, make sure all documents have been triple checked."***

The utterance is a maxim of wisdom because the speaker maximizes the benefits for others. The speaker, Dewangga, is seen reminding Sheila not to repeat her mistake in doing her job, from his utterance it can be seen that Dewangga did not join in scolding his employees like Mr. Tio, for the failed tender and his company suffered a big loss due to the negligence of his two employees. Dewangga instead acted wisely and forgave Sheila and Clinton, even though Dewangga could have fired both of them .

Compliance with the Maxim of Generosity

The utterance in the novel *Progresnya Berapa Persen* by Soraya Nasution that adheres to the maxim of generosity is an utterance that makes one's own gain as small as possible and one's own loss as large as possible.

Speech: **" *Okay, if you really have to go home. Save your files here, I'll finish them* . "**

The utterance is a maxim of generosity because it provides benefits to others and causes as much loss as possible for oneself. The speaker is Dewangga and the context of this utterance is April who is working overtime at the office because there is still work that has not been completed , then Dewangga feels sorry so he offers help.

Compliance with the Maxim of Praise

The utterances in the novel *Progresnya Berapa Persen* by Soraya Nasution that comply with the maxim of praise are utterances that make praise, appreciation, or respect for others as great as possible and minimize insults or ridicule towards others.

Speech: **" *Nice haircut. Looks good, sir* . "**

This utterance of having is a form of praise maxim because the speaker praises another person, so that the person being praised feels flattered. The

context of this utterance is when Dewangga just came to the office and Sheila happened to be chatting with the staff at that time, Sheila who realized Dewangga's presence and changes, then praised him. Sheila praised Dewangga's new haircut which made him look even more handsome.

Observance of the Maxim of Humility

The utterances in the novel *Progresnya Berapa Persen* by Soraya Nasution that adhere to the maxim of humility are utterances that criticize oneself as much as possible and minimize self-praise.

Speech: **" *I just made it myself, sir. How? Want coffee too?* . ”**

The utterance is a maxim of humility because the speaker criticizes himself as much as possible. This speech interaction occurs in the office, precisely during overtime. The context of the speech is April who wants to make coffee but Dewangga says that OB should make it but April prefers to make it herself. This shows that April's speech contains the principle of the maxim of humility because it seems that she is not arrogant even though her rank is higher than OB, she could have ordered OB because that is the job of an OB, but April doesn't feel good about having to order him, she feels that if she can still... yourself why should you ask for help from others.

Compliance with the Maxim of Consensus

The utterances in the Novel Progress How Many Percent comply with the maxim of agreement is when the speaker and the speech partner find harmony or agree with the views on a particular matter.

Speech: **“** ***Good, sir. I agree. The others must be really excited too*** **. ”**

This utterance is a maxim of agreement because it maximizes the sense of agreement or having the same view as the speech partner so that a good interaction is formed between the two. This speech interaction took place in the office, precisely in Dewangga's room, between April and Dewangga. The context of the speech was discussing the proposal from Mr. Tio who invited his employees to play badminton, as a form of stress relief. From Dewangga's speech, April seemed to agree with the discourse from Mr. Tio.

Compliance with the Sympathy Maxim

The utterances in the novel *Progresnya Berapa Persen* by Soraya Nasution that are in accordance with the sympathy maxim are utterances that maximize feelings of sympathy or concern for others and minimize antipathy towards others.

Speech: **“** ***Are you okay*** *? ”*

The utterance is a sympathy maxim because the speaker shows great sympathy for others so that the person feels that someone cares about them. This

speech activity takes place in front of April's house, namely between Dewangga and April, the context of the speech is that Dewangga suddenly came to April's house to check on April's condition because previously April called Dewangga that her mother was hospitalized which caused April to feel worried.

2. Violation of the Principles of Language Politeness according to Leech in Novel Speech, *What is the Progress Percentage?*

Of the 130 data found, there are 43 utterances that do not conform to the six maxims of politeness. Among them are 8 utterances that do not conform to the maxim of wisdom, 4 utterances that do not conform to the maxim of generosity, 15 utterances that do not conform to the maxim of praise, 5 utterances that do not conform to the maxim of humility, 5 utterances that do not conform to the maxim of agreement, and 6 utterances that do not conform to the maxim of sympathy.

Violation of the Maxim of Tact

The utterances in the novel *Progresnya Berapa Persen* by Soraya Nasution that do not comply with the maxim of wisdom are utterances that cause as much harm to others as possible and reduce harm to oneself as little as possible.

Speech: ***" If I win, you won't sulk anymore. You have to be respectful to your superiors, April . "***

The utterance is a form of violation of the maxim of tact because the speaker makes the greatest possible profit for himself and maximizes the loss for others. This speech activity occurs in the badminton hall, namely between Dewangga and April. The context of the speech is Dewangga who asks April not to sulk anymore and obey all his orders if he wins against Ryan. This certainly reflects that in Dewangga's speech there are words that violate the maxim of tact. This speech event is detrimental to April as a speech partner, because if Dewangga wins, he automatically has no choice but to obey all of Dewangga's orders.

Violation of the Maxim of Generosity

The utterances in the novel *Progresnya Berapa Persen* by Soraya Nasution that violate the maxim of generosity are utterances that maximize or prioritize one's own interests compared to those of others.

Speech: **" *I have to go home now, sir."***

This utterance is a violation of the maxim of generosity because the speaker maximizes the benefit for himself only. This speech event occurs in front of the office, more precisely in the parking lot. The context of the speech is Dewangga who invites April to have dinner together because there is something to talk about. The speech is April's speech rejecting Dewangga's invitation, this speech violates the maxim of generosity because April does not think about Dewangga's

feelings and also the loss of time from Dewangga who has been willing to wait for April to finish her work.

Violators of the Praise Maxim

The utterance in the novel *Progresnya Berapa Persen* by Soraya Nasution that violates the maxim of praise is an utterance that gives self-esteem as much as possible and minimizes appreciation or respect for others as little as possible. Cursing and mocking others as much as possible.

Speech: **" *After all, it's really me. Dating from the Majapahit era. Just stuck there. Is that a relationship or a house mortgage? It's been unfinished for years."***

The utterance is a violation of the maxim of praise because the speaker maximizes the mockery of others . The speech activity occurs in the office, between Clinton and Naufal. The context of the speech is related to Naufal's speech not accepting being mocked by Clinton then he discusses the mockery. Naufal sneers that he is still better than Clinton who has been dating for years but has not gotten married yet, Naufal insinuates that it is dating or a house mortgage.

Violation of the Maxim of Humility

The utterances in the novel *Progresnya Berapa Persen* by Soraya Nasution that do not conform to the maxim of humility are utterances that maximize feelings of arrogance or self-praise as much as possible.

Saying: **" *Well, isn't it strange that an architect like me doesn't pass the selection?* ."**

The utterance is a violation of the maxim of humility because the utterance contains a sense of arrogance. This speech interaction occurs in the office between Naufal and Clinton. The context of the speech is that Naufal submitted a letter of *resignation* because he was accepted at a well-known architectural firm that he had previously applied to. Clinton said that he really got a surprise today, the first was Dewangga wearing a brown shirt even though previously he only wore blue, black, gray, and white. The second was Naufal who was accepted into his dream company. Hearing Clinton's statement, Naufal confidently answered that It doesn't make sense that an architect as great as him wouldn't graduate from that company.

Violation of the Maxim of Consensus

The utterance in the novel *Progresnya Berapa Persen* by Soraya Nasution that violates the maxim of consensus is an utterance that maximizes disagreement with other people as much as possible so that there is no harmony in speaking.

Speech **: " *Where did the promise come from?" You don't wear white clothes. It's also common for the colors to be strange."***

The utterance is a violation of the maxim of agreement because it does not reflect the maxim of agreement, because the speaker shows his disagreement with the speech partner. The speech activity occurs in the office, between Dewangga and Bang Adrinta. The context of the utterance is April and Dewangga's clothes which have the same color. Previously Bang Adrinta realized that the clothes worn by April and Dewangga were both white, Bang Adrinta said that April and Dewangga had agreed to wear the same color. Hearing this, Dewangga immediately disagreed, because he had not agreed at all with April. Dewangga then denied the utterance from the speaker.

Violation of Sympathy Maxim

The utterances in *the novel Progresnya Berapa Persen* by Soraya Nasution that violate the sympathy maxim are utterances that maximize feelings of antipathy towards others and minimize sympathy towards others.

Speech: ***"Thank you, Pril. But I just finished the pack above. Give me another one*** . **"**

The utterance is a violation of the sympathy maxim because the utterance maximizes antipathy towards others and minimizes sympathy towards others. The speech interaction took place in the office, namely in Dewangga's room. The context of the utterance is April who brought Dewangga's favorite snack, Chitato, but Dewangga politely refused it. The utterance is Dewangga's utterance that does not comply with the sympathy maxim because Dewangga does not appreciate April who bought him something. When speaking, Dewangga did not look at April at all, instead he was busier staring at the laptop screen. This makes other people feel ignored, and Dewangga's rejection made April feel sad.

3. Implications for Indonesian Language Learning

Learning is a process of interaction between students and teachers to exchange ideas and provide information verbally or in writing about new knowledge (Arsad, 2017:3). The meaning of learning is a step taken by a teacher as the main facilitator in humanizing humans by teaching new knowledge that has not been obtained before. One of the compulsory subjects that is always obtained by students starting from SDSMA is Indonesian. The Indonesian language subject is a science that includes several skills, namely listening, writing, reading, and speaking.

In relation to the Indonesian language subject in Senior High School (SMA), it is inseparable from the learning resources used during the Teaching and Learning Activities (KBM). This study selects study subjects that can be used as references in choosing learning resources in addition to textbooks as the main guideline in learning. Teaching and learning activities have several components, namely students, educators, learning media, and learning resources (Turama, Rarasati, & Lidyawati, 2019). Therefore, novels also have an important role in learning Indonesian,

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The novel *Progresnya Berapa Persen* by Soraya Nasution is a fictional prose that can be used as a source of learning about language rules. The speech of the characters is interesting to analyze, for example, the speech between the boss and the employee. In line with this, this study implies it in Indonesian language learning in grade XII of high school, namely in KD 3.9, the material "Analyzing the content and language of the novel." Related to the KD explained, there is material that is related to politeness in the novel, namely the analysis of the language of the novel. During learning, teachers can apply the speech in the novel *Progresnya Berapa Persen* by Soraya Nasution which contains elements of politeness in language to be a reference for students in speaking.

D. CONCLUSION

Based on the research results, there are 130 data consisting of 87 utterances that are in accordance with the six maxims of politeness, which are classified into 9 utterances that are in accordance with the principle of the maxim of wisdom, 13 utterances that are in accordance with the principle of the maxim of generosity, 24 utterances that are in accordance with the maxim of praise, 11 utterances that are in accordance with the maxim of humility, 17 utterances that are in accordance with the maxim of agreement, and 13 data that are in accordance with the maxim of sympathy. In the novel *Progresnya Berapa Persen* by Soraya Nasution, there are also 43 utterances that do not comply with the six maxims of politeness. The division of the utterances is, 8 utterances that do not conform to the maxim of wisdom, 4 utterances that do not conform to the maxim of generosity, 15 utterances that do not conform to the maxim of praise, 5 data that do not conform to the maxim of humility, 5 data that do not conform to the maxim of agreement, and 6 data that do not conform to the maxim of sympathy.

The results of this study can be a reference and teaching material for Indonesian language, namely in grade XII of high school which is contained in Basic Competence (KD) 3.9 "Analyzing the content and language of novels". In the KD, there is a connection with the results of this study in the novel which illustrates that the novel *Progresnya Berapa Persen* by Soraya Nasution can be a teaching material for Indonesian language in high school, namely in its speech, students can analyze the structure of the text and language rules.

No	Maxim of Politeness Speaking	Compliance Maxim Politeness Speaking	Violation Maxim Politeness Speaking

1	Maxim of tact	9 Speeches	8 Speeches
2	Maxim of generosity	13 Speeches	4 Speeches
3	Maxim of praise	24 Speeches	15 Speeches
4	Maxim of humility	11 Speeches	5 Speeches
5	Maxim of consensus	17 Speeches	5 Speeches
6	Maxim of sympathy	13 Speeches	6 Speeches
Amount of Data		**87 utterances**	**43 Speeches**

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INTERPRETATION OF LIFE IN THE POEM OF ALIF BA TA: A SEMIOTIC STUDY OF MICHAEL RIFFATERRE

Tafsir Kehidupan Pada Syair Alif Ba Ta: Kajian Semiotik Michael

Yosi Wulandari[1] dan Hanna Widyaningrum[2]
[1]Universitas Ahmad Dahlan
[2]SMP Negeri 2 Karangmojo
Email: Yosi.wulandari@pbsi.uad.ac.id; hannawidyn@gmail.com

Abstract: *This research is motivated by the existence of an interpretation of life, namely the spiritual aspect of uncertainty in life in Alif Ba Ta's poetry. This study aims to determine the form of interpretation of life and to find out the meaning/content of Alif Ba Ta's poem based on Michael Riffaterre's semiotic reading. The method used in this study is a qualitative descriptive method. The data collection in this study was carried out by observing and taking notes using a literature study. In addition to using the listening technique, in this study also used the note-taking technique as a continuation of the listening technique used. The results of the research carried out were the discovery of data regarding the interpretation of life, namely the spiritual aspect of uncertainty in life. In addition, the results of semiotic readings show that there is a meaning regarding the interpretation of life, which contains matters relating to God and all forms of His power, both the world, the hereafter, other creatures of God such as angels and His messengers, namely the Prophets and Apostles based on Al-Quran. Qur'an as the hypogram.*
Keywords: *Alif Ba Ta, interpretation of life, poetry, Semiotic, Michael Riffaterre*

A. INTRODUCTION

Literature is a branch of art that has always existed in human civilization since ancient times. Literature is a form of a person's idea of something that happens in the environment (Juanda, 2024; Sevti Putri Thavany et al., 2024). Literature is not just a fictional story or the author's thoughts, but also a manifestation of the author's creativity in exploring and processing the ideas in his mind (Latifah, 2023). Thus, the works he makes are able to provide aesthetic satisfaction for many people because literature is always subjective and inseparable from its imaginative nature.

Literary works have two functions: *dulce at utile*. The concept was then termed by Wellek and Werren that the function of literature is dedactic-heresy, namely providing entertainment and teaching (Isnaini, 2023; Juanda, 2024; Wellek Rene, 1997). A literary work must have an entertainment side as well as provide education to make the connoisseur of a literary work have a broad insight and can be applied in life. In addition, literary works should have the function of *use* and *gratifications,* namely giving use and satisfaction to readers, so that readers can accept the function of the literary work they read.

In addition to providing aesthetic satisfaction, a literary work essentially has the function of providing entertainment and teaching for its readers (Azzahra & Awalia, 2023; Chamalah et al., 2021). A literary work is not necessarily made without having a specific purpose. Both ancient and modern literary works all have a purpose and purpose that they want to convey to readers. One of the literary works that has existed since ancient times and has good teaching benefits for readers is poetry.

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Verse is a type of old poem consisting of four lines that have the same final sound (Iswatiningsih & Fauzan, 2021; Purwanto & Wulandari, 2019; Wulandari et al., 2021). The verse consists of 4 lines/quatrers of single rhyming

rhymes with the pattern a-a-a-a, -b-b-b-b, c-c-c-c and has a simple rhyme. Teeuw in (Rofifah, 2020; Wulandari et al., 2023) reveals that the verse consists of four lines, each of which contains a word consisting of at least nine to twelve syllables. In the verse, each verse is one part, unlike the poem which has a sampiran and content and rhymes a-b-a-b.

In line with this opinion, Atmazaki in (Aritonang et al., 2020) explains that verse is not just words arranged to form lines and stanzas but is something contained within the word, stanza, and line. In simpler terms, this old poem or poem is a beauty arranged in words. Poetry usually provides many benefits for readers. The content of the poem can be in the form of stories that contain elements of history, myths, and even philosophy/religious teachings. From the various contents of the poem, readers can reap the benefits of teaching that can be used as a guide in life.

One of the poems that has teaching value that can be used as a guide in life is the poem of Alif Ba Ta. Alif Ba Ta's poem is a verse consisting of 154 stanzas with each stanza consisting of 2-4 lines. Like a literary work that has teaching value, Alif Ba Ta's poems have spirituality that has benefits and can be used as a teaching for life. One example of spirituality in Alif Ba Ta's poems is in the following line.

Bismillah itu memulai kalam
Memuja Allah Tuhannya alam
Safa'at Muhammad 'alaihi as-salam
Barang selamat sekalian Islam (Mardiono, 2013)

Based on the explanation of the two verses above, there is an interpretation of the state of life, namely uncertainty in life according to the aspect of spirituality. Spirituality can be said to be something related to the Almighty. In the two verses, the aspect of spirituality is found, namely the command to worship Allah the God of nature. Therefore, it is necessary to know more related to the interpretation of life presented in Alif Ba Ta's poem. To analyze Alif Ba Ta's poetry, the semiotic concept is used (Astuti, 2020; Fiorenita, 2020; Iswatiningsih & Fauzan, 2021). Through semiotic reading, readers will know about the meaning and intention of literary works written by authors. The semiotic theory that is usually used in analyzing literary works is Michael Riffaterre's semiotic theory,

Semiotics, the Riffaterre model, proposes a special method of meaning by giving meaning to literary works as a system of signs. Semiotic riffaterre is the most appropriate theory used in analyzing a literary work. There are four points that must be considered in producing meaning, namely (1) the impermanence of poetic expression, (2) heuristic and hermeneutic or retroactive readings, (3) matrices, models, variants and (4) hypograms (Sudariyani, 2016)

Based on this, it is necessary to conduct research to analyze the interpretation of sexuality, which is related to uncertainty in life based on the aspect of spirituality in Alif Ba Ta's Poetry using Michael Riffaterre's semiotic theory. This research was carried out to find out the form of life interpretation and to find out the meaning/content of Alif Ba Ta's poems based on Michael riffaterre's semiotic readings in the poems.

Research on semiotic studies has also been carried out by Muhammad Dedad Bisaraguna Akastangga with the title "Syair al-Hikmah wa al-Mauidzoh

Fi Diwan Mahmud al-Warraq (Semiotic Analysis of Riffaterre)". The research conducted by Dedad aims to analyze the text of the poem popularized by Mahmud Al-Warraq. Mahmud Al-Warraq. The results of the research based on semiotic studies are about humans who during life must forgive each other, become forgiving people for all the mistakes that have been made by others (Akastangga, 2020).

In addition, a similar research was conducted by M. Imam Fatkhurrozi with the title "Poetry of King Tedung with the King of Frogs: An Analysis of Riffaterre Semiotics". The research conducted by Imam aims to describe the complexity of the elements that form the Poem of King Tedung and Raja Katak and analyze the meaning of the text so that readers can know the purpose of writing the poem. The result of the research is that it is known that the poem of Raja Tedung with Raja Frog tells the concept of king (leader) and servant (people). The message that the poet wants to convey is that regret at the end is useless. In addition, this study also proves the interscriptive relationship between the text of Syair Raja Tedung and Raja Katak with the text of the Traditional of the Malay Kings, Hikayat Kalilah and Daminah, Hikayat Panca Tanderan, and Hikayat War Mengabusar. Based on this, it seems, the purpose of writing the poem is to convey criticism of the ruler (Fatkhurrozi, 2016).

Not only research conducted by Dedad and Imam, research with semiotic studies has also been conducted by A.K.U.D.A Mandala, et al. with the title "Semiotic Analysis of Riffaterre in Sakura Songs by Naotaro Moriyama". The research conducted by Mandala, dkk. ini aims to find the true meaning of Naotaro Moriyama's Sakurakarya song. The result of the research is that it is known that the meaning contained in the song contains farewells, dreams and the desire to meet again(Mandala, 2021).

Although there have been many studies that have examined traditional poetry through a semiotic approach, in-depth study of Alif Ba Ta's poetry with a focus on the interpretation of life and spirituality is still rare. Most of the existing studies only highlight aspects of morality or history without relating to deeper spiritual meanings. Therefore, this study is here to fill this void by applying Michael Riffaterre's semiotic theory in analyzing the spiritual meanings contained in the Alif Ba Ta Verse. The implication of this research is to provide a new perspective on how traditional poetry is not only an aesthetic means, but also a medium to explore the meaning of life that is relevant to the modern context. The purpose of this study is to identify the interpretation of life hidden behind the literary symbols in this poem as well as enrich the reader's insight into spiritual values that can be applied in daily life.

B. METHOD

The method used in this study is a qualitative descriptive method (Adlini et al., 2022; Moleong, 2018). This method is a method that functions to describe the problems found. Before performing data classification, the collection, classification, study, compilation, and interpretation of the data obtained during the research were first carried out. In addition to presenting data description, this method also presents a detailed understanding of the data that has been obtained and the analysis process is carried out. Data collection in this study was carried

out by reading and recording techniques with literature studies. In addition to using the listening technique, the note-taking technique was also used in this study as a continuation of the listening technique used. Mahsun (2019) explain the note-taking technique is to record several forms that are relevant for his research from the use of written language. In this case, it is to record everything that is considered important from the subject being studied.

C. FINDINGS AND DISCUSSION

Based on the research that has been carried out, then the results of the analysis of Alif Ba Ta's poems are written in a table that contains a form of interpretation of life, which is related to the spirituality aspect of uncertainty in life. The results of the data are written in the following table.

Table 1. Life Interpretation Data Table

No.	Interpretation of Life	Bait	Information
1	Worship God the God of Nature	B1	The existence of Allah is unknown and cannot be ascertained but it is believed by faith
2	The One God is incompatible	B4	The existence of Allah is unknown and cannot be ascertained but it is believed by faith
3	Because Muhammad illuminated the world	B6	The existence of the Prophet Muhammad is unknown and cannot be ascertained but it is believed by the existence of faith
4	Khianath is the gabubu, hell	B18	It is uncertain about the existence of Hell, but it is believed that there is a belief in the existence of
5	That is the clothes of the Prophet and the Guardian	B21	The existence of the obedient Prophet and Wali cannot be ascertained, but it is believed by the existence of faith
6	Revealed by Allah to your Prophet	B45	The existence of Allah and the Prophet is unknown and cannot be ascertained but it is believed by faith
7	When the angels rise	B79	The coming of the Day of Resurrection is unknown and cannot be ascertained, but it is believed by the existence of faith
8	Because Muhammad is the head of the Prophet	B83	The existence of the Prophet is unknown and cannot be ascertained but it is believed by faith
9	Because the Prophet Muhammad did not fight	B86	The existence of the Prophet is unknown and cannot be ascertained but it is believed by faith
10	In hell, pus comes out	B96	The existence of Hell is unknown and cannot be ascertained, but it is believed by the existence of belief
11	Because in the field of mahsyar it is very hot	B108	The existence of Padang Mahsyar is unknown and cannot be ascertained, but it is believed by the belief

12	When it comes, the angel of death confesses his chest	B120	The existence of angels is unknown and cannot be ascertained but it is believed by faith
13	Because Allah Ta'ala is very merciful	B130	The existence of Allah is unknown and cannot be ascertained but it is believed by faith
14	That's why the angels put politeness	B130	The existence of angels is unknown and cannot be ascertained but it is believed by faith
15	During hellfire, too much amulet	B137	The existence of the last day (apocalypse) is unknown and cannot be ascertained, but it is believed by the existence of faith
16	Too muqif in the field of mahsyar	B140	The existence of Padang Mahsyar is unknown and cannot be ascertained, b is believed by the belief
17	Jinn and human demons cannot be surrounded	B140	The existence of the Prophet is unknown and cannot be ascertained but it is believed by faith
18	In the sea of the hereafter will become a composition	B146	The existence of the Hereafter is unknown and cannot be ascertained, but it is believed by the existence of faith
19	When in the field of mahsyar there is no face	B152	The existence of the Prophet is unknown and cannot be ascertained but it is believed by faith
20	In the field of mahsyar it is too turbulent	B153	The existence of Padang Mahsyar is unknown and cannot be ascertained, but it is believed by the belief

Based on the results of the identification in table 1, it was found that there are twenty data on life interpretation, namely matters related to the spirituality aspect of uncertainty in life. These twenty data of interpretation of the history will then be described as follows.

1. Interpretation of Life in Alif Ba Ta's Poetry

The first data found is **"worship Allah the God of Nature"** based on the results of identification, the array contains a form of interpretation of life, namely about uncertainty in life. The word **"Allah"** as the God of nature is a word that shows this uncertainty, this is because the existence of Allah is unknown and cannot be ascertained but is believed to exist with the existence of belief. Similar to the previous data, the next data is the array **"Allah One Has No Ally"**, based on the results of the identification of the array contains a form of interpretation of life, namely the spirituality aspect of uncertainty in life. The word **"Allah"** that has no allies is a word that indicates such uncertainty. This is because the existence of the One God cannot be ascertained and known, but as a religious people people still believe in it with the beliefs they adhere.

The next data that shows the form of interpretation of life, the aspect of spirituality, uncertainty in life, is **"Because Muhammad illuminated the world".** Prophet Muhammad as a role model for mankind/Muslims is unknown and uncertain (his existence) but it is believed that he exists as a Prophet sent by

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with the belief that mankind adheres to, namely Islam. Furthermore, **namely "Khianat, the gabu, hell"**, the word **"hell"** is a form of interpretation of life, the aspect of spirituality, uncertainty in life. This is because the existence of hell as a place for people who cannot be known and ascertained in life in the world, but is believed to exist with the belief that humans follow.

The next data that is a form of interpretation of life is **"That is the clothes of the Prophet and Guardian"**. Similar to the previous data, the existence of the Prophet and Wali sent by Allah with faith and piety attached to them cannot be known and their existence is ascertained. It is believed that this remains with humanity with the beliefs they adhere. Next is **"Revealed by Allah to your Prophet"** Similar to the previous data that the existence of the Prophet Muhammad was sent by Allah as the Prophet who received the last revelation, namely the Qur'an, his existence cannot be known and ascertained. However, it is believed that this is still the case by mankind with the beliefs they adhere to

Another data is "**when the angel rises**". In this line, the word **"angel"** is a form of interpretation of life, namely about uncertainty in life. The existence of this most obedient creature of God is unknown and assured. However, as a people who have religion, their existence is still considered to exist with the existence of faith. Next**, "because Muhammad is the head of all the prophets",** the line also contains an interpretation of life, namely uncertainty in life. This is because the existence of the Prophet Muhammad as the leader of the Prophets is unknown and cannot be ascertained, but it is still believed to exist with the existence of belief.

Another form of interpretation of life is, **"Because Muhammad is not opposed"**. Similar to the previous line, this line also contains an interpretation of the life of uncertainty in life which explains that the existence of the Prophet Muhammad is unknown and cannot be ascertained. The next data is **"in hell the pus comes out"**. The alignment is a form of interpretation of life, namely about uncertainty in life. This is because the existence of hell torment cannot be known and ascertained but is still believed to exist by humans with the religion/belief they follow.

The next data is **"because in Padang Mahsyar the heat is very large**". The array contains an interpretation of kehdiupan, namely the spiritual aspect of uncertainty in life. Similar to the previous data, this is because the existence of Padang Mahsyar and the torture of humans when they are there is unknown and cannot be ascertained. Further data **"when the angel of death comes, the new death angel confesses his chest"**. Similar to the previous data, in the array the word **"angel"** is a form of interpretation of life, namely about uncertainty in life. The existence of this most obedient creature of God is unknown and assured. However, as a people who have religion, their existence is still considered to exist with the existence of faith.

Another data that is a form of interpretation of life uncertainty in life is **"Because Allah Ta'ala is very merciful"**. This is because the array is related to **"Allah"** whose existence is unknown and cannot be ascertained. The next data is **"That's why angels put politeness".** Similar to the previous array related to angels, this array also contains an interpretation of life, namely uncertainty in life. This is because the existence of angels, the most obedient creatures of God, cannot be known and cannot be ascertained. However, mankind still believes that angels exist with faith.

The next data which is a form of interpretation of life is **"In the midst of hell fire is too amulet".** The column contains an interpretation of life, which is related to uncertainty in life. This is because the existence of hell with extremely hot fire is unknown and cannot be ascertained. However, religious people still believe that hell exists because of the beliefs they adhere. Next is the line **"Too muqif in the field of mahsyar".** The array contains an interpretation of life, namely the spiritual aspect of uncertainty in the hdiup, this is because the existence of Padang Mahsyar as a gathering place for mankind after the last day is unknown and cannot be ascertained. However, in life, people believe in the existence of a field of mahsyar with the beliefs/religions they follow.

Followed **by "Jinn and human demons cannot be scattered"** and **"In the hereafter, it will become a wage**". Both arrays contain an interpretation of life, namely uncertainty in life. This is because the existence of jinn, demons and the existence of the hereafter are unknown to humans and cannot be ascertained. However, it is still believed that there is a belief/religion that they adhere to as a guideline for life. The last two data, namely **"When in the field of mahsyar there is no face'** and **"In the field of mahsyar it is too turbulent"**, both lines contain an interpretation of life, namely uncertainty in life. Similar to the previous data, this is because the existence of the field of mahsyar is unknown to mankind and cannot be ascertained, but it is still believed to exist with the beliefs they adhere.

Based on the description of the twenty data on life interpretation above, it can be seen that the twenty aspects include things that are unknown and cannot be ascertained but are still believed to exist with the beliefs that humans follow. After an analysis of the form of life interpretation, the following life interpretation found in Alif Ba Ta Poetry is read using Michael Riffaterre's Semiotic reading method through the stages of expression, heuristic and hermeneutic, matrix, model, variant and hypogram. The semiotic reading will be described as follows.

2. Semiotic Reading of the Life Tafsir of Alif Ba Ta Poetry

4 kinds of readings were carried out based on Michael Riffaterre's Semiotic theory to find the meaning of life interpretation in Alif Ba Ta's Poetry. The 4 types of readings are 1) expression impermanence, 2) Heuristic and Hermanistic readings,
3) matrices, models, variations, and 4) hypograms. The results of the reading using the theory will then be described as follows.

a. Reading of the indirectness of the Expression of the Interpretation of Life of Alif Ba Ta's Poetry

The first thing that was done to find the meaning of the interpretation of Alif Ba Ta's poetry was the first semiotic reading, namely the reading of the immediacy of literary expression. This reading is a literary reading that is carried out to find the substitution of meaning, deviation of meaning and creation of meaning. In this study, it was found that there was a dominant meaning replacement of the interpretation of hiudpan in the Alif Ba Ta Poetry. The results of the reading will then be described as follows.

In the reading of the imdirectness of expression in the first aspect, namely uncertainty in life, it is found that there is a word that shows the *displacing of meaning* caused by the metaphor. Majas metaphor is a style of language that shows analogies/parables on two different things. In simple terms, majas metaphor can be interpreted as a style of language that refers to a meaning that is not real. The metaphorical majas is shown in the following line, the first line is "**Worship**

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the Lord of Nature" the word '**nature**' in this line does not show nature which is identical to the vast expanse that is outside the house, but has the meaning of showing Allah's power over everything on the earth and sky, both humans, angels, animals, plants, the sea and mountains. Furthermore, this metaphor is also found in the line "**One God Without Ally**". The word '**ally**' in this line does not refer to a group of warring groups but the word '**ally**' refers to the existence of one God and no other.

In the next line, namely "**Because Muhammad enlightened the world**", the word '**illuminate the world**' in this line does not indicate the Prophet Muhammad who gave light (light) to the world, but a parable for the Prophet Muhammad who enlightened mankind through religious teachings (Islam) and the books revealed to him (the Qur'an). Furthermore, in the line "**Khianat is the gabunya of hell**", the word '**gabunya'** in the line also contains a metaphorical majas. The word '**gabunya**' is a metaphor for the contents of hell.

The next line that contains the replacement of the meaning of the metaphorical majas is in the line "**That is the clothes of the Prophet and Guardian**", the word '**clothes**' in this line does not indicate the clothes worn by the Prophet and Guardian, but the existence of faith and piety attached to them as servants of Allah. Another line is **"Revealed by Allah to your Prophet"**. The word **'revealed'** does not have a literal meaning from top to bottom, but it is revealed that it is given by Allah who is in the highest place, to the Prophet Muhammad who is in the world.

The next line that shows the substitution of the meaning of the metaphorical majas is, **"When the angel rises"**. The word '**rise'** in the array does not refer to the activity of waking up from sitting/sleeping but to explain the coming of angels. The next line is "**because Muhammad is the head of the Prophet".** This array also uses a metaphorical majas as a form of substitution, the word '**penghulu**' in the array does not explain as the penghulu that we understand / the person who marries someone else, but the word 'penghulu' in the array explains that the Prophet Muhammad is the leader of the Prophets who received the last and perfect revelation from Allah SWT (Al-Qur'an).

Another data is "**Because Muhammad is not opposed**", the word '**against**' means that all the teachings taught by the Prophet Muhammad are really the best teachings and there is no match for him, not explaining that the Prophet Muhammad has opponents/enemies. The next data is "**in hell hunched out pus**", the phrase "**hunched over out of pus**" does not describe the occurrence of the body bowing down and pus coming out, but a parable for the painful torment of hell which is described through the phrase "**hunched out of pus**".

Another line that contains the substitution of meaning with the metaphor is "**because in the field of mahsyar the heat is very great**", the word '**very large'** as a form of explanation of the word '**hot'** does not mean explaining the physical size of the heat, but a form of hyperbole as well as a replacement of the meaning for the heat in the field of mahsyar which is very hot because the distance of the sun is only one inch above our heads. Furthermore, in the line "**When the new angel comes, confessing the chest",** the word '**confessing the chest**' in the line does not mean to acknowledge the chest (part of the human body) but is a parable for the feeling of regret for mankind who did not behave well and neglected religion during life.

The next line, namely **"Because Allah Ta'ala is very merciful",** the word '**take pity**' in the line contains a metaphor. The word '**to have pity'** does not mean

to put pity/compassion, but Allah Almighty is generous and always gives forgiveness to his repentant servants. Likewise, in the next line "**from which the angels put politeness**", the word '**polite**' does not mean to put a sense of politeness, but refers to the good behavior of angels to mankind in the hereafter according to the will/command of Allah.

The next data that contains a parable is, "**In the midst of hellfire too many amulets**", the word "amulet" in the array is a parable for hellfire that can burn anything, both human skin and even bones because of the very heat of hellfire. The next line, "**Too muqif in the field of mahsyar**" the word '**muqif**' in the line is a form of metaphorical majas to explain that too 'muqif' is a long wait in the field of mahsyar, where all mankind who has been resurrected from the dead waits for the next realm.

Another data found is "**Jinn and human demons are not allowed to roam**", the line contains the substitution of the meaning of the metaphorical majas, the word 'range' in the line has the meaning of switching / there is no opportunity to be absent (from the reply from Allah SWT). Another line that shows the substitution of meaning caused by the metaphorical majas is the line "**In the sea, the hereafter will become an essay**", the word '**sea'** and '**essay'** in the line show a meaning other than the real meaning. The word **'sea'** does not describe the sea in the world where fishermen look for fish, but it shows how vast the afterlife is. Furthermore, the word '**essay'** in the line does not explain the results of human works (works), but explains that the deeds that have been done in this world will then be the key to a reply from Allah SWT in the hereafter.

The next line, namely "**Tatkala di padang mahsyar no face**" the word '**no face'** also contains a metaphorical majas. The word '**faceless'** does not explain the absence of human faces, but rather explains that the human beings who are gathered together in the Field of Mahsyar they do not know each other even though they know each other during their lives. The last line is "**In the field of mahsyar it is too turbulent**", the word 'gelora' [there is an array is a metaphor for the field of mahsyar which is so bright and crowded by people who are resurrected from the grave.

Based on the reading of the imdirectness of expression in the interpretation of Alif Ba Ta's poetry, it is found that there is a dominant metaphorical majas as a form of substitution. So that the delivery of teachings in Alif Ba Ta's poems can be conveyed more varied and more rhymes as ancient poems were written so that they have poetic value. The metaphorical majas on the array is a form of explaining the poetic power of Allah SWT over mankind, as well as the forms of Islamic teachings that must be obeyed.

b. Heuristic Reading of Life Tafsir in Alif Ba Ta's Poetry

After reading the indirectness of the expression, the second thing to do is to identify the meaning based on the Heuristic reading. Heuristic reading is the reading of meaning based on language conventions. In this study, the aspect of spirituality in Alif Ba Ta's Poetry can be found its meaning based on the reading which will then be described as follows.

The first line is "**Worship Allah the God of Nature**" based on heuristic readings, the word '**worship**' means worship, while the word '**Allah**' can mean the one who is believed, worshipped, and worshipped by humans. Then '**God of Nature**' means the Almighty by all that is in heaven and earth. According to

language conventions, the line of verses means to worship the God who is believed, worshipped and worshipped and who has everything in the heavens and the earth.

The next line, "**the One God without one**" according to the language convention, the word '**Allah**' means the creator of the perfect universe, then the word '**One**' means single and '**no one**' means non-fellowship/no friends. According to language conventions, the array means that the creator of the universe of the Perfect is single and unfriendly.

The next line is "**Because Muhammad enlightened the world**", the word '**because'** means to show the cause, then '**Muhammad'** has the meaning of the last Prophet sent by Allah SWT, '**illuminate the world**' means to shine on the earth with everything that is on it. Based on language conventions, the line means that because the last Prophet sent by Allah SWT shines in the bum with everything above him.

In addition, in the line "**Khianat is the gabu, hell**", the word '**khianat'** by language convention means act of disloyalty. The word then refers to '**gabunya'** which has the meaning of content, while '**hell'** means the afterlife where infidels and disobedient people experience torture and misery. Based on the interpretation, the line means that the act of disloyalty is the content of the place where the disbelievers and duhraka experience torture and misery.

The next line is "**these are the clothes of the prophets and** guardians" based on the language convention, referring to the '**clothes'** which has the meaning of goods worn by '**prophets and guardians'** which has the meaning of the person chosen by Allah to receive His revelation and the pious (holy) person. Based on the interpretation, the array means that it is the item used by the person chosen by Allah to receive His revelation.

The next data is, **"Allah sent down to your Prophet".** The word '**diturun**' comes from the word **'turun'** which has the suffix '**di**'. According to language conventions, the word 'down' means moving from top to bottom, so the word revealed means moving from top to bottom. In addition, the word '**Allah'** means the Perfect Creator, while the word '**pada'** refers to someone, namely '**Prophet'** which means the person who is chosen by Allah to receive His revelations. Overall, based on the reading of the heuristic arik has been moved from top to bottom (the Qur'an) by the Creator of the Perfect to the One who is chosen by Allah to receive His revelation.

Next, the line "**Tatkala rises angel".** According to language conventions, the word '**tatkala'** has the meaning of moment, while '**awake'** has the meaning of waking up and the word '**angel'** means an obedient creature of God. So that the array based on the heuristic reading means when waking up the obedient creatures of Allah. The next line is **"Because Muhammad is the head of all the Prophets".** According to language conventions, the word '**because'** means to state the cause, while '**Muhammad'** means the last prophet and apostle sent by Allah SWT. In addition, the word '**penghulu'** based on language conventions has the meaning of leader and the word '**all'** refers to a group of people, 'Prophet' which has the meaning of people who are chosen by Allah to receive His revelations. Overall, the meaning of the line based on the reading of huristik is because the last prophet and apostle sent by Allah is the leader of the person whom Allah sent to receive His revelation. The next arrangement, namely "**Because Muhammad is not opposed".**

According to language conventions, the word '**because'** states the cause, while '**Muhammad'** is the last prophet and apostle sent by Allah SWT. Then the word

'**none'** has the meaning of non-existence and the word '**against'** comes from the word '**against'** which has the meaning of comparison. So the meaning of the line in terms of language convention is because the last prophet and messenger sent by Allah SWT have no competition. Next, the line **"In hell hunched pus comes out"** based on language conventions, the word '**inside'** indicates a place, while '**hell'** is the afterlife where disbelievers and disbelievers experience torture and misery. Then the word '**hunchback'** means curved while '**pus comes out'** means foul- smelling liquid flowing out of the wound. Based on the heuristic reading, overall the array has a meaning in the afterlife where the disbelievers and disobedients receive torture, curl and flow foul-smelling liquid that comes out of the wound.

Another data is **"Because in the field of mahsyar the heat is very large".** Based on language conventions, the word '**because'** indicates cause while the word '**in the field of mahsyar**' refers to a gathering place in the hereafter. then the word '**hot'** based on KBBi means it feels like it is burning, and '**amat'** means very, while '**big'** shows a large size. Based on the huristic reading, the whole array means that in the gathering place in the hereafter, it feels very like it is burning.

The next paragraph, "**When the angel of death comes, he confesses his chest**" conventionally, the word '**tatkala'** means when (that). Then the word '**come'** means to be present, while the word '**angel of death**' means an obedient creature of God who brings death. Furthermore, the word "new" can mean later/ after that, the word '**confessing the chest'** can mean acknowledging the chest. Overall the array means that when the most obedient creature of God is present, the bearer of death, then confesses the chest.

In addition, in the line "**because Allah is very merciful**", by literary convention the word '**because**' indicates a cause, while the word '**Allah'** means the creator of the perfect universe. Then the word '**amat**' means very, the word '**to pity'** means to have compassion. The overall meaning of the array is because the creator of the Perfect universe is very compassionate.

The next line is, "**that is why the angels put politeness**". Based on language conventions, the phrase '**than that**' has the meaning of referring to the previous line, namely "**because Allah is very compassionate**", while '**angel**' means the most obedient creature of God, then '**polite**' means to have respect and piety. Based on the heuristic reading, the whole array has a meaning from that (referring to the previous line) the most obedient creatures of God have respect and piety.

Another data is "**In the midst of hell fire is too amulet".** According to language conventions, the word '**in the middle'** means explaining a position that is not on the edge, while the phrase '**hell'** means the heat of the hereafter where the disbelievers and the disobedient experience torture and misery. Then the word '**too'** means very much and the word '**talisman'** means sick. In this regard, based on the heuristic reading, the array means that in the midst of the intense heat of the hereafter, where the disbelievers and disobedient people experience torture and misery.

The next line, **"Too muqif in the field of mahsyar".** Based on language conventions, the word '**too'** means very, very much, while the word '**muqif"'** in KBBI has no meaning. Then the word '**di'** in **'padang masyar'** refers to the vast land where people gather in the hereafter. In this regard, based on the overall heuristic reading, the array means that it is very muqif in the vast land where people gather in the hereafter.

The next line is **"Jinn and human demons cannot be ranged".** According to language conventions, the word '**jinn'** means a spirit creature created from fire while demon means **'evil spirit'**. Furthermore, the word **'human'** means a person, then the word **'no permission'** means not allowed, to '**range'**, that is, to switch. In this regard, in its entirety, based on the heuristic reading, the array means that creatures made of fire, evil spirits and mansuia are not allowed to switch (from the torment of hellfire).

The next line is, "**in the sea of the hereafter, it will become a wreath**". According to language conventions, the word in the sea indicates a place while the word '**sea**' means a collection of saltwater that stagnates, then the word '**hereafter**' has the meaning of the afterlife, then the word 'kelak' has the meaning of later, while the word 'to be a composition' has the meaning of composition. Based on the heuristic reading, the array means that in the afterlife it will then become a composition.

The next line is "**tatkala di padang mahsyar faceless**" according to language convention, the word '**tatkala**' means moment, while the word '**di**' indicates a place. Then, the word '**padang mahsyar**' means a flat and spacious land where we gather in the hereafter while '**faceless**' means no form. Based on the heuristic reading, the array has an airti that when on the flat and wide ground where the gathering place in the hereafter is formless.

The last arrangement, "**in the field of mahsyar it is too turbulent**". Based on language conventions, the word '**di'** refers to a place, namely '**padang mahsyar'** which means a large land where people gather in the hereafter, and the word '**it'** refers to something. Then the word '**too'** means very while '**agitation'** means a feeling that seems to be violently turbulent. In this regard, based on the heuristic reading, the array means that in the vast land where humans gather in the hereafter, the feeling in themselves seems to be violently turbulent.

Based on the heuristic reading of the life interpretation of Alif Ba Ta's poems, each line that is interpreted based on language conventions has the same tafisran as the true meaning. More broadly, the interpretation of life is uncertainty in life related to all forms of Allah SWT's power as a substance that has power over the heavens and earth and creatures that have been created such as humans, animals, plants, angels, and the messengers of Allah, namely the Prophet and the Messenger (Hijroh Mukhlis, 2022). In addition, this interpretation of life is also related to the existence of other lives after death and the recompense of hell heaven and all forms of human punishment before finally living eternal life in the hereafter (Supriatna, 2020).

c. Hermeneutic Reading of Life Tafsir in Alif Ba Ta's Poetry

After doing a heuristic reading, the next thing to do is to identify the meaning based on the hermeneutic reading. Hermeneutic reading is the reading of meaning based on literary conventions. In simple terms, this reading is a reading based on the reader's interpretation. In this study, the interpretation of life in Alif Ba Ta Poetry can be found its meaning based on the reading which will then be described as follows.

The first line is "**worship Allah, the Lord of nature**". Based on hermeneutic readings, the line has the meaning that we, as religious humans, must always worship Allah who rules the entire world and its contents and all living things with prayer (prayer) according to the religious teachings adhered to. The next line is, "**The One**

God has no allies". Based on the hermeneutic reading, the array has the meaning that God is only one, neither childbearing nor begotten, not having a wife and having no group and not having any shortcomings.

The next line is, "**Because Muhammad enlightened the world**". Based on hermeneutic readings, the line has the meaning that the Prophet Muhammad who is a prophet who receives the best revelation of Allah (the Qur'an) is a guide and command for mankind to worship Allah. More broadly, it can be interpreted that the Prophet Muhammad provided enlightenment for mankind through da'wah and the Qur'an that was revealed to him. The next line is, "**treachery is the gabu, hell**". Based on literary conventions, the line shows that those who deny Allah and do not carry out what He commands and are also those who disobey others, then hell will be the retribution in the hereafter.

In addition, the line "**Those are the clothes of the prophet and guardian**" according to the literary convention, the line can show about the clothes worn by the Prophet and Guardian, but it can also mean that the Prophet and the Prophet and the Prophet have noble qualities and spread good religious teachings, their faith and piety are so attached to them, just like the clothes used daily. The next line is, **"Allah has sent down to your Prophet".** Based on literary conventions, the line can be interpreted that the Qur'an (referring to the previous line) was revealed to the Prophet Muhammad (saw) to be taught to mankind as a guideline for a better life.

Another array is **"Tatsaat rises angels",** based on literary conventions, the meaning of the array is when angels come to do their duties, whether it is to revoke lives, record good and bad deeds, and other angels with their respective duties to humans living in the world. Then came the angel who was in charge of signaling the coming of the last day, which was then followed by the next line of Prophets seeking their people.

The next line is **"Because Muhammad is the head of the Prophet".** Based on literary conventions, the line can mean that the Prophet Muhammad was the last Prophet who was given the most perfect revelation by Allah, namely the Book of the Qur'an in which there are commands and words of Allah to be conveyed to mankind. So that the Prophet Muhammad can also be said to be the leader of the Prophets because he received the most perfect revelation from Allah SWT, namely the Qur'an. The next line is **"Because Muhammad has no resistance".** Based on literary conventions, the line can mean that the Prophet Muhammad was a creature who was very loved by Allah because of his obedience to Allah's commands. The teachings taught by the Prophet Muhammad are true teachings and there is no error in them and there is no other teaching that is superior to what He taught.

In addition, **the line "in the hereafter hunched pus comes out".** According to literary conventions, the line can mean that it shows how cruel the punishment in hell is for those who disobey. For indeed the most heinous punishment is the punishment for those who disobey Allah's commandments. In hell received the most commensurate and painful retribution. Next, the line **"Because of the very large field of heat".** Based on the literary convention, it can be said that when people are resurrected from the grave after the coming of the last day (the apocalypse), they will be gathered in the field of mahsyar where in the field of mahsyar the sun is only an inch away from the head so that the heat can no longer be avoided.

Further, the line "**when the angel of death comes, it confesses the chest**". Based on literary conventions, the array contains a metaphorical majas on the word

'**confessing to the chest**' which is a metaphor for regret. Broadly speaking, this line can be interpreted to mean that when death is near, people only feel regret because during their lives they did not do good and neglected Allah's commands. Meanwhile, even at that time, the angel Izrail will not delay his work in taking life.

In addition, in the line "**because Allah is very merciful**", by literary convention the word '**because**' indicates a cause, while the word '**Allah'** means the creator of the perfect universe. Then the word '**amat**' means very, the word '**to pity'** means to have compassion. The overall meaning of the array is because the creator of the Perfect universe is very compassionate.

The next line is, "**that is why the angels put politeness**". Based on language conventions, the phrase '**than that**' has the meaning of referring to the previous line, namely "**because Allah is very compassionate**", while '**angel**' means the most obedient creature of God, then '**polite**' means to have respect and piety. Based on the heuristic reading, the whole array has a meaning from that (referring to the previous line) the most obedient creatures of God have respect and piety.

Another data is **"in the middle of hell fire is too amulet".** Based on literary conventions, the line can mean In the midst of the torment of hellfire that can burn mankind. Indeed, the fire of hell will never be extinguished because the fire of hell can burn anything. Furthermore, the line is "**too muqif in the field of mashyar".** Based on literary conventions, the line can mean that there are too many people in the field of mahsyar, as well as the heat of the sun that burns because the distance is only an inch from the head and each human being is resurrected without bringing anything but faith and merit. So that the time in the field of mahsyar feels very long because of the large number of people who have been resurrected gathered there.

Furthermore, namely the line **"Jinn, Satan, man can no longer roam".** Based on the literary convention, the line can be interpreted that the Jinn of Satan and humans are not allowed to reject the judgment given by Allah for everything that is done before the last day when it is gathered by the angels in the midst of the field of mahsyar. The next line is, "**in the sea of the hereafter, it will become a wreath**". According to literary conventions, the line can mean that in the hereafter all deeds done will be the key to the torture given in the hereafter and will cause regret for mankind who refuse to live in this world.

The next line is "**when in the field of mahsyar there is no face**", the meaning of the line based on the literary convention is that when people are gathered together in the field of mahsyar, every human being there does not know each other, nor does he think of anyone other than himself even though he knows each other or even brothers while living in the world. The last line is **"in the field of mahsyar it is too turbulent".** According to literary conventions, the line can mean that in the vast field of mahsyar where people are gathered together, there are many people who have just been raised from the dead to wait for the time of the reckoning of charity.

Not much different from the heuristic reading, in the hermeneutic reading of the interpretation of the poetry of Alif Ba Ta, it is found that there are forms of power from Allah SWT as a form of uncertainty in life. In simpler terms, the interpretation of life is the uncertainty in life in Alif Ba Ta's poem related to the existence of all forms of the greatness of Allah SWT and everything that has been created, both living beings, nature and the existence of other worlds after death(Jalil, 2024; Supriatna, 2020).

d. Identification of Matrices, Models and Variants of Life Interpretation in Alif Ba Ta's Poems

After doing a hermeneutic reading, the next thing to do is to identify the meaning based on the reading of the matrix, model, and variations. Matrix is a keyword that is not actualized in its form in a literary work. A matrix can be a word and in this case never appears in the text. As for the model, the model is the first form of actualization of the matrix which is packaged using figurative words/beautiful words. This model is then actualized as a whole called variants. In more concise terms, this variant is a form of full actualization of the matrix that is not written in the text.

The matrix in the first row is '**pray/worship'**. This matrix does not appear in the text but is actualized in the first stage with the presence of a model. The model found in the array is the word '**worship**' which has a poetic meaning. This model is then expanded with the existence of variants, the variant that appears in the text is '**worship Allah the Lord of nature**' which means that the word '**worship**' is aimed only at God as a full actualization of the matrix of '**pray/worship**'.

Another matrix found is '**there is no God but Allah**'. This matrix does not appear in the text but is actualized in the first stage with the presence of a model. The model found in the array is '**One**' as a poetic form of singular/one. This model was then expanded with variants. The variant that appears in the text is '**Alla Yang One no sekutu**' which means the word '**one**' is only aimed at Allah as a full actualization of the matrix of '**there is no God but Allah**'.

The next matrix is '**receiving and delivering the revelation of Allah (the Qur'an)'**. Regarding the discovery of the matrix, the first form of actualization of the model found was '**illuminate the world**' which also contains a metaphor as a form of poetry. After the model was found as the first actualization, the form was then expanded with the presence of variants. The variant that appears in the text is '**because Muhammad enlightened the world**' which means that this '**enlighten the world**' model is aimed at the Prophet Muhammad who received the last revelation from Allah SWT referring to the matrix found. This variant is a fully actualized form of the matrix of receiving and delivering God's revelation.

Another key word found was '**faith and piety of Allah**'s messenger'. As the first actualization of the matrix which is the keyword of the array that appears, the model found is '**clothing**' which also contains a metaphor as a form of poetic text. In addition, it was found that there were variants that appeared in the text, namely, '**those are the clothes of the Prophet and Wali**'. Based on this, the '**clothes of the Prophet and Guardian**' refer to the actualization of the faith and devotion of the messenger of Allah, so that the sentence can be written in its entirety and has a poetic meaning.

The next array matrix is "**the contents of hell"**. Regarding the discovery of the matrix, the first actualization of the matrix is the '**gabunya**' which contains a metaphorical majas as a form of poetry. This model was then expanded with variants. The variant that appears in the text is '**betrayal is hell**'. The complete actualization of this keyword, explaining that the idea of treachery is one of the '**contents of hell**' which is the key word for the formation of this array.

Another matrix found is **"revealed/given revelation".** Regarding the discovery of the matrix, the first form of actualization of the matrix was also found, namely '**derived'** which is the model of the keyword. This model was then expanded

with variants. The variant that appears in the text is '**revealed by Allah to your Prophet'.** The complete actualization of this keyword explains the diwahyukannya (Al-Quran) kepada utusan Allah yakni Nabi.

The next matrix found is **"angel arrival/presence".** In relation to the discovery of the matrix, the first actualization of the matrix is '**rise'** which is then actualized in the second stage through variants. The variant that appears in the text is '**when the angel rises'** which is a form of full actualization of the matrix found, namely the presence of angels.

The next matrix is **the "recipient of the last revelation (Quran)".** Regarding the discovery of the matrix, the first form of actualization of the matrix is 'penghulu' which is a model that contains figurative language as a form of array poetry. This model was then expanded through variants. The variant that appears is **'because Muhammad is the head of all the Prophets'** which is a form of complete actualization of the matrix found, namely that the Prophet Muhammad is the Prophet who received the last revelation, namely the Qur'an, so it can be said that the Prophet Muhammad is the head/leader of the Prophets.

Another key word found is '**the prophet who conveys the most perfect teachings (Al-Qur'an)**'. As the first actualization of the matrix which is the keyword of the array that appears, the model found is '**non-combative**' which also contains metaphorical majas as a form of poetry of the text. In addition, it was also found that there was a variant that appeared in the text, namely, '**because Muhammad was not opposed**'. Based on this, '**because Muhammad is not opposed**" refers to the actualization of faith and devotion of the messenger of Allah, so that the sentence can be written in its entirety and has a poetic meaning.

Another matrix found was "Hell'**s torment is very painful".** Regarding the discovery of the matrix, the first form of actualization of the matrix was also found, namely '**Hunchback out pus** which is the model of the keyword. This model was then expanded with variants. The variant that appears in the text is '**In hell the hunchback comes out pus.** The complete actualization of this keyword explains the severity and pain of torture in Hell.

Another keyword found was '**The sun is one inch away from the human head when in the field of mahsyar**. As the first actualization of the matrix which is the keyword of the array that appears, the model found is '**Panas Amat Besar** ' which also contains a metaphor as a form of poetic text. In addition, it was found that there was a variant that appeared in the text, namely, '**Because of the very large heat of the field**. Based on this, '**pamas very besar'** refers to the actualization of the distance of the sun that is very close when in the field of mahsyar, so that the sentence can be written in its entirety and has a poetic milai.

The next array matrix is '**feeling sorry when death is near'**. As the first form of actualization of matrisk which is an array keyword that appears, the model found is **'confessing the chest'** which contains a metaphorical majas as a form of poetry. This model was then expanded with variants. The variant that appears in the text is **'when the angel of death comes a new confessing his chest**'. The fact that angels want to be the final form of human life causes '**confession'** or regret for mankind. This variant is a complete form of actualization of the matrix found.

The next matrix of arrays is '**Allah is Most Merciful**'. As the first form of actualization of the matrix, the model found in this array is 'putting pity' which contains the metaphorical majas as a form of poetry. The word 'to take pity' has the

meaning of forgiveness. This model is then developed into a complete actualization to gain a broader meaning through variants. The variant that appears in the text array is '**because Allah Ta'ala is very merciful**' which can be interpreted that Allah Ta'ala is Most Merciful who wants to forgive His servants, so that the matrix that is the key word has been fully actualized through the variants that appear.

In addition, the keyword was also found, namely '**The most obedient angel of Allah**'. As the first form of actualization of the matrix, the model found in the array is '**putting politely**' which contains a metaphorical majas as a form of poetry. This model is then developed into a complete actualization to gain a broader meaning through variants. The variant that appears in the array is '**from whom the angel is polite' the meaning of this variant also refers to the previous array thus causing a causal relationship. So that the matrix that emerged later has been actualized with the existence of a variant that makes the matrix the cause of the 'politeness' carried out by the angels.**

Another matrix found is **"The fire of hell that never goes out".** Regarding the discovery of the matrix, the first form of actualization of the matrix was also found, namely '**Too Talisman'** which is a model of the keyword. This model was then expanded with variants. The variant that appears in the text is '**In the middle of the fire of Hell is too amulet'.** The complete actualization of this keyword explains the miraculous hellfire because it never goes out.

The next matrix found is **"Crowded with mankind in the field of mahsyar".** Regarding the discovery of the matrix, the first actualization of the matrix is '**Too muqif** which is then actualized in the second stage through variants. The variant that appears in the text is '**Too muqif di Padang Mahsyar'** which is a form of full actualization of the matrix found, namely about the crowd of mankind in Padang Mahsyar.

Another matrix found is **"There is no chance to reject Allah's provisions".** Regarding the discovery of the matrix, the first form of actualization of the matrix was also found, namely '**No must range'** which is the model of the keyword. This model was then expanded with variants. The variant that appears in the text is '**Jinn and Satan humans cannot fight'. The** complete actualization of this keyword explains the absence of an opportunity for jinn, devils and humans to reject God's provisions.

Another keyword found is '**deeds will be a benchmark of retribution in the hereafter'**. As the first form of actualization of the matrix, the model found is the '**essay**' which is the poetic form of the matrix that appears. This model is then developed into a complete actualization to gain a broader meaning through variants. The variant that appears in the array is '**in the sea of the hereafter becomes an essay**', the variant that appears in the text becomes a complete actualization form of the matrix found.

The next matrix of arrays is '**the resurrected mankind knows no one another**'. As the first form of actualization of the matrix, the model found was '**faceless**' which contained metaphorical majas as a poetic form. This model is then developed into a complete actualization to gain a broader meaning through variants. The variant that appears in the array is '**Tatkala di Padang Mahsyar has no face**', the variant that appears in the text becomes a complete actualization form of the matrix found.

The matrix of the last array is **"Crowded humanity".** As the first form of

actualization of the matrix, the model found is '**gelora'** which contains a metaphorical majas as a poetic form. This model is then developed into a complete actualization to gain a broader meaning through variants. The variant that appears in the array is '**In the Field of Mahsyar it is too turbulent**', the variant that appears in the text becomes a complete actualization of the matrix found.

Through the reading of the matrix, models, and variants of the life interpretation of Alif Ba Ta's poems, it can be concluded that this life interpretation is a form of self-approach and awareness of the power of God Almighty. The interpretation of life, which is related to impermanence in life, is dominated by the power of Allah SWT as the Lord of the entire universe and all creatures that are created.

e. Identification of Life Interpretation Hypograms in Alif Ba TA Poetry

After identifying matrices, models, and variants, the next thing to do is to identify the intertextual relationship of the interpretation of Alif Ba Ta's poetry based on the identification of the hippogram. In the semiotic concept of Riffaterre, rhymes will usually have full meaning if they find a relationship (opposition) with other rhymes. Therefore, it is necessary to look for intertextual relationships to know the full meaning of the rhyme. A hypogram is a text that is the background for the creation of other texts. In the process of identifying the hypogram in the interpretation of the life of Alif Ba Ta's poem, it was found that there was an actual hypogram sourced from the Qur'an which will be described as follows.

The first line '**worship Allah, the Lord of nature**' has an intertextual relationship with the Qur'an, surah Al-Baqarah verse 21. In surah Al-Baqarah verse 21, it is explained about the command to worship God who has created all creatures. Similar to surah Al-Baqarah verse 21, in the line '**worship Allah the Lord of nature**' also has the meaning of the command to worship Allah the Lord of nature. The next line, '**Allah the One has no allies**', this line also has an intertextual relationship with the Qur'an, namely in surah Al-Baqarah verse 163. In surah Al- Baqarah verse 163 it is explained about the oneness of Allah, there is no God but Him. Similar to surah Al-Baqarah verse 163, in the line '**Allah the One has no allies**' also explains the same thing, even just by looking at the written line, the intertextual relationship between the line and surah Al-Baqarah can be seen.

The next line, "**Because Muhammad enlightened the world'**, this line also has an intertextual relationship with the Qur'an, namely in surah Al-Anbiya verse 107. In surah Al-Anbiya verse 107 it is explained about the Prophet Muhammad who was sent by Allah as the mercy of the whole world. Similar to surah Al-Anbiya verse 107, in the line '**because Muhammad enlightens the world**' has the same meaning, namely about the Prophet Muhammad who gives mercy to the whole world through the book revealed to him. The next line is, '**that's the clothes of the prophet and guardian**'. This larik also has an intertextual relationship with the Qur'an, namely in surah Al-Qalam verse 4. In surah Al-Qalam verse 4, it is explained that the Prophet Muhammad had a noble character. Similar to surah Al- Qalam verse 4, the content of this line explains the faith that has been attached to the Prophet and Guardian.

Another line is, '**treachery is the gabu of hell**', this line has an intertextual relationship with the Qur'an, namely in surah Maryam verse 72. In Surah Maryam verse 72 it is explained that those who are wronged will be left in Hell as a form of retribution. Similar to the meaning of Surah Maryam verse 72, the meaning of this

line also explains that treacherous behavior will be the content of hell. The next line, '**when the angel of death comes, the new confesses his chest**', this line has an intertextual relationship with the Qur'an, namely in surah As-Sajadah verses 11-
12. In Surah As-Sajad verses 11-12, it is explained that sinful people will ask Allah to return them to the world and repeat everything in order to become better human beings than before they were returned to Him. Similar to the meaning of surah As- Sajadah verses 11-12, this line also contains the regret of human beings when death is near, but during their lives they neglect Allah's commands.

Furthermore, the line, **"Revealed by Allah to your Prophet",** the line has an intertextual relationship with the Qur'an, namely with surah Al-Alaq verses 1-5. In surah Al-Alaq verses 1-5 it is explained about the revelation of the first surah of the Qur'an which gives the command to the Prophet Muhammad (saw) to read. Having the same meaning, the line also explains the significance of the Qur'an revealed by Allah to the Prophet Muhammad (saw) referring to the line and the previous line. Although it does not really have the exact same meaning, based on what is found, it can be said that surah Al-Alaq is a hypogram of the array, namely regarding the descent of the Qur'an.

Another data is the array **"Tatkala bangkit Angel",** the array has an intertextual relationship with the Qur'an, namely with surah An-Naml verse 87. In surah An- Naml verse 87 it is explained about the blowing of the trumpet by the angel as a sign of the coming of the Day of Resurrection. Having the same meaning, the line also explains the coming of God's creatures, namely angels as a sign of the coming of something. Based on what was found, it can be said that Surah An-Naml is a hypogram of the array, namely about the coming of angels.

The next line, namely **"Because Muhammad is the ruler of the Prophets",** this line has an intertextual relationship with the Qur'an, namely surah Al-Ahzab verse 40. In the surah it is explained that the Prophet Muhammad is the closing of the existing Prophets. The same thing is also explained in the line of Alif Ba Ta's poems, namely about the Prophet Muhammad (saw) who is the last prophet and the best recipient of revelation, namely the Qur'an.

Another line that contains an intertextual relationship with the Qur'an is, the line **"Because Muhammad is not opposed".** In the line, it is explained that the Prophet Muhammad has no comparison because he is the last messenger of Allah who received the most perfect revelation, namely the Qur'an. Then in surah Al-Anbiya verse 107 it is explained that Allah SWT sent the Prophet Muhammad as a blessing for the whole world. In this regard, although it is not explained in the same sentence in the line, the meaning conveyed has the same, namely because Muhammad is the messenger of Allah as a mercy for all nature, therefore the Prophet Muhammad has no comparator.

The next line, namely "**In hell the pus comes out**", this line has an intertextual relationship with the Qur'an, namely surah Al-Furqan verses 68-70. In the surah it is explained about the eternal punishment for sinners. The same thing is also explained in the line of Alif Ba Ta's poems, namely about the cruelty of torture in hell which is described by the existence of 'bending out of pus'. Although they do not have the exact same meaning, they both provide a picture of the torment of hell that really exists for sinners in the world. Therefore, Surah Al-Furqan verses 68-70 can be said to be a hypogram of the array.

Furthermore, the line, **"Because of the very large field of heat",** the line has an intertextual relationship with the Qur'an, namely with surah Al-Ma'rij verses 43-44. In Surah Al-Ma'rij verses 43-44 it is explained about the resurrection of humans from the grave to be gathered, they are resurrected with a bowed view including humiliation. has the same concept, in the line of Alif Ba Ta's poems it is explained about the very heat in the field of mahsyar. Although not exactly the same, they both explain the punishment given after humans are resurrected and gathered in the field of mahsyar.

The next line, '**when the angel of death comes, the new confesses his chest**', this line has an intertextual relationship with the Qur'an, namely in surah As- Sajadah verses 11-12. In Surah As-Sajad verses 11-12, it is explained that sinful people will ask Allah to return them to the world and repeat everything in order to become better human beings than before they were returned to Him. Similar to the meaning of surah As-Sajadah verses 11-12, this line also contains the regret of human beings when death is near, but during their lives they neglect Allah's commands.

The next line, '**Allah Ta'ala is very compassionate**' and the line '**from whom the angel is polite**', these two lines have an intertextual relationship with the Qur'an, namely in surah Al-Ahzab verse 43. In Surah Al-Ahzab verse 43 it is explained about Allah who gives mercy and the angels who ask for forgiveness for you, so that Allah will bring people out of darkness. Similar to surah Al-Ahzab verse 43, these two lines of *Alif Ba Ta* 's verses have the same meaning, namely regarding the attitude of angels to Allah's shackled servants, carrying out their duties in accordance with the commands of Allah who have a lot of love for His people.

Another line that contains an intertextual relationship with the Qur'an is, the line **"In the midst of hellfire too many amulets".** This line has an intertextual relationship with the Qur'an, namely surah Al-Furqan verses 68-70. In the surah it is explained about the eternal punishment for sinners. The same thing is also explained in the line of Alif Ba Ta's poems, namely about the fire of hell that is never extinguished in hell. Although they do not have the exact same meaning, they both provide a picture of the torment of hell that really exists for sinners in the world. Therefore, Surah Al-Furqan verses 68-70 can be said to be a hypogram of the array.

The next line was "**too muqif in the field of mashyar**" and "**jinn and human demons cannot roam".** The two arrays have an intertextual relationship with the Qur'an, namely with surah Yunus verse 30. In Surah Yunus verse 30 it is explained about the vengeance in the field of mahsyar and their return to Allah Swt. Larik in the poem Alif Ba Ta also has such a meaning, namely that they are gathered together in the field of mahsyar without any opportunity to reject this provision. In meaning, between Surah Jonah and the verse of Alif Ba Ta has a relationship in which the content of Surah Jonah is the reason for the content of the line of verses of Alif Ba Ta, this is related to the absence of the opportunity to refuse because they are returned to Allah Almighty.

The next line is "**in the sea of the hereafter it will become a wage**", this line has an intertextual relationship with the Qur'an, namely in surah As-Sajadah verses 13-14. In surah As-Sajadah verses 13-14, it is explained about Allah's decree to humans who do good and to humans who do evil. Similar to surah As-Sajadah, the

line in *Alif Ba Ta*'s poem explains that what is done in this world will be a benchmark for their recompense in the hereafter.

Furthermore, the lines '**tatkala di padang mahsyar no face**' and "di padang mahsyar lalulah gelora" also have an intertextual relationship with the Qur'an; an, namely in Surah Yunus verse 30. In Surah Yunus verse 30 it is explained about the retribution when humans are gathered in the field of mahsyar. Related to this, this array has similarities that are explained with similar sentences and meanings, namely about when they are gathered in the field of mahsyar, humans do not know each other even though they know each other or even close relatives and crowded in the field of mahsyar by mankind.

Based on the reading of the hypogram of Alif Ba Ta's poem, it was found that there was an intertextual relationship dominated by the Qur'an as a hypogram of Alif Ba Ta's poem. In more concise terms, Alif Ba Ta's poems can be said to take important points in the Qur'an to be conveyed to readers through the creation of literary works. The important aspects conveyed can also be said to be an effort to preach Islam to readers which is packaged more poetically and can be read by everyone as a form of literary work that provides effects and benefits for writers and readers.

In connection with these findings, the results of research by Ahmad Syafari who researched the Solawat Dulang Tubuah Art Poetry using semiotic studies, produced almost the same meaning. The results of the research carried out by Ahmad in the poem are to tell about the relationship between the physical body, which is the body that is physically visible through the sense of sight, and the spiritual body, which is the life that inhabits the physical body, and explains that life was created from Nur Muhammad. The message contained in the verse is to cover the creed of monotheism, faith in the Prophet, belief in the last day (death). The message of the Law or Shari'ah about the command to seek knowledge, the command to study the Quran. The moral message about reprehensible deeds, ethics in trading, namely honesty in weighing goods, ethics in teaching knowledge by having honesty and not deceiving (Syafari, 2020).

Not much different, similar research results were also found by Dedi Firduansyah, et al. who researched the meaning of poetry and changes in function in the Malay community. The result of the research conducted by Dedi, et al. is that there is a meaning in the form of advice to do good and help and always respect both parents (Firduansyah, 2016).

In addition to these two studies, the research conducted by Imarafsah Mutianingtyas on Syair *Aho All We Called Insan* Karya Hamzah Fansuri also produced almost the same meaning. The result of the semiotic study of the poem is that it contains a profound message addressed to mankind, especially followers of Islam. In addition, this verse also contains religious teachings that explain the relationship between humans and their God, as well as the essence of humans created from the soil. Not only that, this poem also contains about the life of the world which is only temporary, so humans must limit themselves to worldly activities. In addition, it is also told about human beings who must be in God's way, the right way and be pleased by Allah (Mutianingtyas, 2021).

In line with the results of this study, the research conducted by Heny Anggraini, on the Representation of Sapardi Djoko Damono's Poetry in Islamic Education; A Semiotic Study also gives almost the same meaning. The result of the research

conducted by Heny is that there are attitudes and traits that must be possessed by humans based on Islamic teachings. This includes that humans are fragile creatures, there is no eternity in the world, and there is no need for rewards for the good/sacrifices made (Anggreini, 2019) .

D. CONCLUSION

Based on the results of the research through Michael Riffaterre's semiotic reading on the spirituality aspect of Alif Ba Ta's poems, it can be known that the interpretation of life is the spiritual aspect of uncertainty in life is things related to God and all forms of His power, both the world, the hereafter, other creatures of Allah such as angels and His messengers, namely the Prophet and the Messenger. In this regard, it can be interpreted that this interpretation of life is related to the belief and foundation of life that must be done by mankind as a form of piety to God Almighty. In addition, it can also be known that the text of Alif Ba Ta's poem which contains an interpretation of life, namely the spirituality aspect of uncertainty in life is a form of da'wah conveyed in the form of a literary text based on the Qur'an as its hypogramn.

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DIGITAL HUMANITIES IN LITERARY STUDIES: FROM CLOSE TO DISTANT READING

Anwar Efendi[1], Febi Puspitasari[2], Rony Kurniawan Pratama[3], Trida Chairu[4]
[12]Universitas Negeri Yogyakarta
[3]Universitas Sebelas Maret
[4]Badan Riset dan Inovasi Nasional
anwar@uny.ac.id; febi.puspitasari@uny.ac.id; ronykpratama@staff.uns.ac.id; trid001@brin.go.id

Abstract: *Digital humanities offers a novel approach to comprehensively understand, analyze, and interpret literary texts. This study aims to elucidate the various digital humanities methods and their implications for advancing literary studies. A systematic literature review with a descriptive-analytical approach was employed to examine digital humanities methods and analytical tools within Indonesian literature. Four primary approaches were identified: (a) digital text analysis, (b) data visualization, (c) sentiment analysis and text classification, and (d) geographic mapping. Software such as Voyant Tools and AntCont facilitate textual analysis, while Tableau and Gephi open new dimensions in visualizing narrative structures and interrelations between literary elements. Machine learning methods and natural language processing libraries enable more sophisticated sentiment analysis and text classification. In contrast, ArcGIS and Neatline expand the exploration of spatial dimensions in literary works. Digital humanities methods allow for the integration of quantitative and qualitative analyses, yielding novel insights into literary text analysis. The implementation of digital humanities methods should be studied rigidly and critically, always considering the cultural and historical contexts of Indonesian literature. Digital humanities methods should also be viewed as a complement, rather than a replacement, for established conventional approaches. The integration of digital humanities methods enriches the body of knowledge in Indonesian literary studies.*

Keywords: digital humanities, literature, digital text analysis, data visualization, sentiment analysis.

A. INTRODUCTION

The past decade has witnessed a transformative shift in literary studies, driven by the burgeoning discipline of digital humanities. The proliferation of digital tools and analytical methods have fundamentally reshaped the epistemological and methodological approaches to understanding, analyzing, and interpreting literary texts (Berry & Fagerjord, 2017). Digital humanities, rooted in ""“humanities computing""”, has undergone significant evolution over the past four decades, offering novel and more comprehensive perspectives on literary research (Schreibman et al., 2015).

In the realm of literary studies, digital humanities provide a research methodology that integrates quantitative and qualitative analysis. This approach enables “distant reading”, complementing the traditional method of ''close reading'' (Moretti, 2013). Consequently, digital humanities should not be considered as a threat to established humanistic traditions but rather as a valuable supplement that enriches and expands the scope of literary studies (Jockers, 2013).

Integrating digital methodologies into literary studies offers efficiency in data processing and unlocks novel avenues of analysis that potentially revolutionize our understanding of the production, reproduction, reception, and distribution of literary works. This approach allows for a synthesis of meticulous close reading with comprehensive distant reading, creating a ''hybrid'' paradigm that bridges the limitation of each method. As a result, literary scholars will witness a ''new landscape'' in literary studies—a terrain where big data and algorithms synergize with traditional humanistic sensibilities, expanding the horizons of textual and cultural exploration.

The shift from close reading to distant reading reflects a significant methodological

evolution in contemporary literary studies. Close reading, long the cornerstone of literary analysis, is recently complemented by distant reading, which enables large-scale analysis and the identification of researchers to analyze hundreds or even thousands of text simultaneously, revealing trends and patterns that might be obscured in traditional readings (Dobson, 2019; Moretti, 2013). Nevertheless, applying digital humanities methods in literary studies also presents challenges and debates. Critics often express concerns about the loss of interpretive nuance as a characteristic of traditional literary studies (Dobson, 2019). Therefore, scholars emphasize the importance of an integrated approach that combines close and distant reading, merging the power of quantitative analysis with the interpretive sensitivity of close reading (Bode, 2018).

In the context of Indonesian literature, adopting digital humanities methods opens opportunities for broader and deeper explorations of the national literary corpus. This approach can potentially reveal prior unidentified thematic, stylistic, and narrative patterns and facilitate more comprehensive comparative analyses with regional and global literature (Riza, 2019).

The integration of digital humanities methods into Indonesian literary studies is not intended to replace the established approach of close reading but rather to complement and, even, enrich it. A "scalable reading" approach that combines macro-analysis (distant reading) with in-depth readings of critical works can serve as an effective model for contemporary Indonesian studies (Mueller, 2012). Therefore, it is undeniable that by adopting digital humanities methods, Indonesian literary studies have the potential to uncover new insight into the evolution of themes, styles, and narratives within the national literary corpus, revealing the complexities of intertextual relations, and the strategic position of Indonesian literature in global dialogues of literature and culture.

B. METHOD

The study employs a systematic literature review through a descriptive-analytical approach to examine digital humanities methods and tools within the context of Indonesian literature. Data sources include academic literature in various formats, such as journal articles, textbooks, monographs, conference proceedings, and trusted online sources such as academic repositories and research institution websites. Data is in the form of digital or printed texts discussing digital humanities and their applications in literary studies. The focus is on publication within the past decade to ensure the relevance and currency of the information, given the rapid development of text mining and digital analysis in humanities studies (Jockers & Underwood, 2015).

Data analysis followed several stages: (1) identification and categorization of methods and tools based on their type and function; (2) comparative evaluation to assess the strengths and limitations of each method; (3) synthesis of findings to identify trends and potential implementation in the context of Indonesian literature, and (4) critical interpretation of the implication of using these methods in Indonesian literary studies.

Within the scope of Indonesian literature, this study also considers a postcolonial perspective in digital humanities (Risam, 2018). It is crucial to ensure that the methods and the tools are both technically sound and culturally sensitive within the context of Indonesian literature. Such an approach facilitates a comprehensive exploration of the methodological landscape of digital humanities in literary studies while being relevant and applicable in the Indonesian context. The study also considers the implications of using digital collection in literary studies to provide a novel lens through which to view literary history (Bode, 2018)

C. FINDINGS AND DISCUSSION

Digital A Variety and Tools of Digital Humanities Analysis

The first research question pertains to the diversity of digital humanities approaches. Table 1 presents a detailed examination of the diverse digital humanities methods in literary

research and their implications for their potential contributions to the field.

Table 1. Digital Humanities Approaches in Literary Studies

Methods	Tools	Primary Function	Potential Applications in Literary Studies
Analysis of Digital Texts	Voyant Tools	Identification of linguistic patterns, themes, and stylistic elements	Frequency analysis of words with specific characteristics to identify literary elements
	AntConc	Concordance and collocation analysis	Study of metaphors in literary studies
Data Visualization	Gephi	Mapping of inter-character relationships	Social Network analysis in literary works
	Tableau	Visualization of thematic trends	Evolution of themes in Indonesian literature.
Sentiment Analysis	Python (NLTK)	Sentiment analysis in text	Comparison of sentiment in literary works across generations
Text Classification	Scikit-learn	Categorization of genre or theme	Automated classification of short stories or novels based on theme
Geographic Mapping	ArcGIS	Analysis of spatial representation	Mapping of settings in novels or short stories
	Neatline	Visualization of character journeys	Routes of characters in novels or short stories

The Paradigm Shift from Close Reading to Distant Reading

The evolution of research methodologies within literary studies has undergone a significant transformation during the 20th and early 21st centuries. This paradigmatic shift reflects broader intellectual dynamics within the humanities and social studies. One of the most notable transitions is the movement from structuralism to post-structuralism (Culler, 2011). Based on Saussurean linguistics, structuralism conceptualized literary works as a system of signs susceptible to objective analysis. This approach emphasized the significance of internal structure within a text and the interrelationships among its constituent elements.

Post-structuralism, as a critical response to structuralism, shifted its focus from fixed structures to the fluidity of meaning and the interpretive subjectivity of the reader. Culler (2011) explains how thinkers such as Jacques Derrida and Roland Barthes challenged the structuralist assumption of fixed and determinate meaning. Post-structuralism, consequently, expanded the possibilities for plural interpretation and affirmed the readers'' agency in shaping meaning, a notion popularized by Barthes as the ''death of the author''.

Subsequent developments were signified by the emergence of new historicism and cultural studies (Greenblatt et al., 2009). New historicism emphasized the importance of historical context in literary interpretation, rejecting the isolated formalist approach. Greenblatt et al. (2009) demonstrated how literary works are products of specific social, political, and cultural conditions, and actively shape these historical realities.

The influence of postcolonial theory on literary studies introduced another critical dimension to the evolution of literary research methodologies (Said, 1993). Imperial and colonial perspectives tend to shape literary representations of non-Western cultures. The postcolonial analysis introduced concepts such as “Orientalism” and “writing back”, allowing for a re-reading of the literary canon with a critical awareness of power dynamics and representation. This approach not only transformed the way to read colonial text but also offered different insights for prior marginalized voices within the global literacy discourse.

This evolution of research methods reflects a broader shift in understanding the nature of language, meaning, and the relationship between text and context. According to the internal structure of texts, literary studies have shifted toward a more comprehensive understanding of the interplay between texts, readers, and socio-historical contexts.

Following the preceding transformations, the shift from close to distant reading also represents a paradigmatic shift in contemporary literary studies. Moretti (2013) suggests that distant reading facilitates analysis on a more extensive scale, revealing patterns and trends which are probably discernible through traditional reading approaches. This paradigm allows for exploring literary corpora in a broader and more profound dimension.

However, this paradigmatic shift does not negate the significance of close reading. Bode (2018) elucidated that the integration of distant and close reading can yield a more holistic analysis. Therefore, distant reading functions as a heuristic tool to identify macro-level patterns, which can subsequently be elaborated through in-depth close reading.

Underwood (2019) emphasizes that paradigmatic shift also necessitates a reconceptualization of what constitutes '‘reading'’ in the digital age. He proposes the concept of distant reading not as an antithesis to close reading. Instead, the concepts are a spectrum of interpretive practices that enable researchers to traverse between micro and macro scales in literary analysis.

Integration of Quantitative and Qualitative Analysis

The integration of quantitative and qualitative analysis in literary studies represents one of the most significant manifestations of the adoption of digital humanities methods. Data visualization tools such as *Gephi* enable visual representations of narrative structures or character networks,s visual representations of narrative structures or character networks, serving as a starting point for more in-depth qualitative analysis. Drucker (2017) underlines the importance of maintaining a critical perspective in interpreting humanistic data visualization, given that data in the humanities is generally interpretive and contextual.

This integration creates opportunities for more comprehensive exploration. For instance, visualizing character networks in Indonesian historical novels can reveal power dynamics or social relationships that reflect specific historical contexts. This aligns with Piper (2018) view that computational analysis can help uncover “hidden patterns” in literary texts that may be unseen during conventional reading.

The novel approach, digital humanities methods, constitutes a veritable revolution in analyzing and understanding literary texts. One of the most significant approaches is stylometry. Stylometry, which focuses on identifying and quantifying stylistic features, has proven invaluable in various applications, ranging from authorship attribution to the analysis of the evolution styles over time. These techniques allow researchers to identify a writer'’s “linguistic fingerprint”, aiding in solving authorship controversies and providing new insights into the development of an individual writer'’s style or broader stylistic trends within a particular literary period.

Exploration of Emotional and Thematic Dimension

Sentiment analysis and text classification using machine learning methods reveal new dimensions in understanding literary works' emotional and thematic aspect. These methods enable researchers to explore emotional nuances and thematic developments on a larger scale

and more precisely. However, as Liu (2020) cautions, it is necessary to consider the potential biases inherent in algorithms and validate results by involving deep domain knowledge.

Sentiment analysis explores changes in mood or tone in poems from a specific period, such as comparing poems from the New Order and Reform era. It aligns with Kim & Klinger (2018) study demonstrating how computational sentiment analysis helps uncover emotional patterns in larger poetry corpora.

Furthermore, machine learning-based text classification can assist in identifying and analyzing dominant themes in Indonesian literary corpora. It can provide new insights into the evolution of national literature over time. However, as Underwood (2019) highlights, it is essential to understand that the generated thematic categories by machine learning algorithms may not always align with categories used in traditional literary analysis.

The challenge in exploring emotional and thematic dimensions using digital methods is the limitation in capturing the nuances and ambiguities that commonly characterize literary works. As Piper (2018) asserts, computational analysis tends to produce uniform representations of literary texts, potentially overlooking the complexity and depth of meaning through human reading.

Geographic and Spacial Contextualization

Geographic mapping using tools such as ArcGIS enables the exploration of spatial dimensions in literary works, revealing new insights into representations of space and mobility. Presner et al. (2014) demonstrate how digital mapping can uncover geopolitical aspects within literary narratives, offering fresh perspectives on understanding the relationship between texts and their geographic contexts.

Mapping the geographic settings in travel novels or works of literature centered on locality can provide a deeper understanding of spatial representations and identity within national narratives. It aligns with the concept of "literary geography" proposed by Piatti et al. (2009), which emphasizes the importance of understanding spatial dimensions in the interpretation of literary texts.

Digital mapping contributes to the visualization and analysis of mobility patterns within Indonesian literary narratives. Such mapping reveals how the movement of characters within geographic space reflects broader social, cultural, and historical dynamics. Bodenhamer et al. (2015) state that digital mapping in the humanities is about representing physical space and about exploring the "conceptual spaces" shaped by narratives and interpretations.

However, digital mapping in a literary context also has limitations. As Cresswell (2014) cautions, cartographic representations tend to reduce the complexity of spatial experiences to static points on a map. Therefore, integrating digital mapping with in-depth qualitative analysis is necessary to comprehend the nuances and complexities of spatial representations in literary works.

Challenges and Opportunities in the Context of Indonesian Literature

The adoption of digital humanities methods in Indonesian literary studies contributes to challenges and opportunities. Riza (2019) emphasizes the need to develop tools and methods sensitive to Indonesian literature's linguistic and cultural characteristics. For example, by developing sentiment analysis algorithms that are capable of capturing the nuances of Indonesian and regional languages, which may not be accurately detected by algorithms designed for English.

Another substantial challenge lies in the availability of structured and comprehensive digital corpora. Vania et al. (2014) highlight the need for systematic efforts to digitize and index Indonesian literary works, especially classical ones or those written in regional languages. Such digitization and indexing are vital prerequisites for the effective and representative implementation of digital humanities methods.

Meanwhile, great opportunities are available due to the adoption of digital humanities methods

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in Indonesian literary studies. Digital techniques can help uncover patterns and trends in large literary corpora, which seems challenging to which seemed challenging for traditional methods. In the realm of Indonesian literature, it benefits a broader and more systematic understanding of the evolution of national literature, in terms of themes, styles, and structures. Digital humanities methods also contribute to more extensive studies. As Bode (2018) demonstrates, computational analysis allows systematic comparisons between different literary corpora, which can provide new insights into the relationships and differences among various literary traditions.

Epistemological and Ethical Implication

Digital humanities methods trigger a multitude of ethical and epistemological questions. A prominent ethical issue relates to privacy and copyright in collecting and analyzing digital data. As Birnbaum et al. (2017) emphasize, the use of contemporary literary texts, particularly digital ones, raises questions about boundaries between fair use for research and potential copyright infringement.

From the epistemological standpoint, adopting digital methods in literary studies necessitated a reconceptualization of what constitutes "“knowledge"” within the context of literacy scholarship. As Ramsay (2011) explains, computational methods alter the way to access and analyze texts and the procedures for understanding and conceptualizing the objects of our study. Liu (2011) further highlights the significance of preserving "“humanity"” within the digital humanities. She argues that while digital methods offer powerful tools for analysis, human interpretation, and understanding remain at the core of humanities research, including literary studies.

Meanwhile, D’Ignazio & Klein (2020a) underscore the critical issue of representation and bias in digital data. They contend that the processes of collecting, processing, and analyzing digital data contain biases rooted in social structural inequalities. It reflects dominant groups' overrepresentation of works or the underrepresentation of marginal voices within digital corpora.

'D’’Ignazio & Klein (2020) propose a more inclusive and reflexive methodology for data collection and analysis, including considering the socio-historical context of data, acknowledging the limitations and potential biases of datasets, and involving diverse perspectives in interpreting the results. In this context, it could mean actively seeking to include works by authors from diverse gender, ethnic, and socioeconomic backgrounds in digital corpora and developing linguistically and culturally sensitive analytical tools.

As discussed by Birnbaum et al. (2017), privacy and copyright issues in digital research complement the ethical complexities of the digital humanities. The digitization and computational analysis of literary works raise questions about the boundaries of fair use in academic contexts, especially for copyrighted works. Birnbaum et al. (2017) underscore the importance of developing clear ethical and legal protocols for accessing and using digital materials for literary research.

These ethical challenges show the demand for a more holistic and reflexive approach to the digital humanities. Digital literary researchers should cultivate a critical awareness of their methodologies' ethical implications and collaborate with ethics, law, and information technology experts in ethics, law, and information technology. Therefore, the academic community should engage in ongoing dialogue about ethical standards in digital research, ensuring that methodological advancement does not compromise ethical integrity or social justice.

Integrasi dengan Pendekatan Tradisional

The integration of digital humanities with traditional approaches is another crucial aspect. Mueller (2012) proposes a “distant reading” approach that combines macro and micro analysis. It involves using digital text analysis to identify broad patterns in large corpora,

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followed by close reading of main works that represent these patterns.

This integrative approach aligns with the concept of “macroanalysis” proposed by Jockers (2013), emphasizing the importance of combining large-scale computational analysis with a close reading of contextual interpretation. It involves digital tools to identify trends and patterns in large Indonesian literary corpora, which can then be elaborated upon through in- depth analysis of representative works. Such integration also implies challenges. As Bode (2018) cautions, there is a risk that the result of the computational analysis may be biased towards the researcher's subjective interpretation. A critical and reflective attitude, therefore, is necessary in the integration of digital methods with traditional approaches.

Underwood (2019) underlines that the integration of digital methods with traditional approaches is not merely about analytical techniques but also about conceptualizing the object of the study. She argues that digital methods can facilitate an understanding of literature not merely as a collection of individual texts but also as a system that evolves and changes over time.

Developing Digital Literacy in Literary Studies

The adoption of digital humanities methods in Indonesian literary studies implies a need for the development of digital literacy among literacy researchers. It includes technical skills in using digital tools and a critical understanding of the potential and limitations of these methods. Mandell (2019) emphasizes the importance of "algorithmic literacy" for digital humanities researchers. It involves a basic understanding of how algorithms and computational models work, including an awareness of the potential biases and limitations in computational analysis.

Berry & Fagerjord (2017) propose the concept of "critical digital literacy" which encompassess technical skills and an understanding of the social, cultural, and ethical implications of using digital technology in humanities research. This is becoming increasingly important in the Indonesian context, where the adoption of digital technology into literary studies is a relatively recent phenomenon.

Developing digital literacy also involves the ability to integrate digital methods with traditional approaches in literary studies. As Jockers (2013) explains, literary researchers need to develop a methodological "bilingualism", the ability to move sinuously between quantitative and qualitative analysis, and between close and distant reading. Challenges in developing digital literacies in Indonesia are not only related to individual skills but also to infrastructure and access. As highlighted by Riza (2019), limited access to hardware, software, and training can be significant barriers to the adoption of digital methods among Indonesian literary researchers.

D. CONCLUSION

This research clarifies the potential of digital humanities methods in expanding and deepening the analysis of Indonesian literature. Four primary approaches were identified: Digital Text Analysis, Data Visualization, Sentiment analysis and Text Classification, and Geographic Mapping, each offering unique perspectives in literary analysis. Software such as VOcant Tools and AntConc facilitate textual analysis. Meanwhile, Tableau and Gephi create new dimensions in visualizing narrative structures and relationships among literary elements. Machine learning and NLP libraries enable more sophisticated sentiment analysis and text classification, while ArccGIS and Neatline expand the exploration of spatial dimensions within literary works.

The integration of quantitative and qualitative analysis, made several methods and tools possible to yield novel insights into the analysis of literary texts. However, digital humanities methods should be studied rigidly and critically while considering Indonesian literature's cultural and historical context. The balance between methodological innovation and culturally sensitive viewpoints is vital in adopting digital humanities approaches. The approaches are considered complements rather than replacements for established conventional approaches. Thus, integrating digital humanities methods enriches the body of knowledge in Indonesian literary studies—despite the fact digital humanities inevitably raise ethical questions, particularly regarding the integrity and validity of research findings.

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TRANSLATION OF MODERN INDONESIAN LITERATURE IN GERMANY

Hedy Holzwarth
hedy.holzwardth@t-0nline.de
Goethe UNiversitat Frankfurt

This paper will describe the situation of the translated Indonesian literary works in Germany with the challenges faced by the translators and publishers in competition with works from other countries.

Keywords: penerjemahan; karya sastra Indonesia; sastra Indonesia di Jerman; penerbit Jerman; penerjemah

If you enter a bookstore in Indonesia, you will find a variety of translated books from various languages, with the majority coming from English, but sometimes also from German. Indeed, Germany is familiar to many Indonesians thanks to a variety of high-quality products, such as prestigious cars Mercedes Benz, Porsche, BMW, work and home electronics, luxury fashion brands Boss, Aigner and Escada. Meanwhile, Adidas and Birkenstock are also the main choices for those who prioritize foot comfort and health. But unlike these products, German literary works are still not widely known in Indonesia.

Even so, Indonesian children are already familiar with Grimm's Fairy Tales. Legendary German authors, Jacob and Wilhelm Grimm, in 1812 published a collection of German folktales and fairy tales that are now known all over the world, such as Cinderella, Snow White and the Seven Dwarfs, Hansel and Gretel, Rapunzel, Rumpelstiltskin etc. Millennials may know these stories through Disney animated films. In the 60s and 70s, the adventure story of Winnetou by Karl May, a writer from Germany, was famous among teenagers. Writer W.S. Rendra has also staged plays from Germany several times, such as the works of Bertolt Brecht and Johann Wolfgang Goethe. In big cities, many Indonesians know Goethe, a great German poet, and the Goethe-Institut as the center of German culture or where they have to take a German language exam, if they want to get a visa to stay in Germany.

In Germany, the most famous Indonesian is the Orangutan which is even loved by children. In addition, words such as batik, sarong and amok have also entered the German vocabulary. Even fast food dishes of fried rice and fried bami can be purchased in German supermarkets in addition to chili sauce and crackers.

The German people know Indonesia as an archipelagic country with a variety of interesting cultures and nature, both as a tourist destination and an object of anthropological investigation. Many people know Bali, but not all know that Bali is a small island within the

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territory of Indonesia.

The Tsunami event at the end of 2004 made Indonesia's name stick out in various mass media for some time. Various fundraising efforts are organized both by the Indonesian community and by the German people. After being pushed by sensational news from other parts of the world, Indonesia's name sank again.

Actually, the relationship between Indonesia and Germany has been established for quite a long time. Bertolt Brecht, a famous German writer, wrote the lyrics for the song Surabaya Johnny which was then arranged by the famous German musician, Kurt Weil. The song was first sung in the musical Happy End in 1929 in Berlin. Since then, the city of Surabaya has become known in Germany, although in general listeners do not know exactly where Surabaya is located in Indonesia. The great painter Raden Saleh Syarif Bustaman (1811-1880) who lived in Germany from 1839 to 1851, was included in the ranks of famous painters at that time in Germany. He also played a role in the development of the Orientalism school in the German art world.

On the other hand, there is a German artist, painter and musician who became famous thanks to his activities in Bali, namely Walter Spies (1895-1942). In the 1930s he settled in Bali. Together with Dutch painter Rudolf Bonnet and Balinese painters, he founded an art studio in Ubud and developed a Balinese painting style that is now known as Naive Malerei. In addition, together with dancer Wayan Limbak, Spies developed a Kecak dance choreography that combines music, Balinese dance and the epic story of the Ramayana.

Although there is a historical relationship with Indonesia, in Germany in general Indonesia is only known by a small community of Indonesian culture lovers. Unknown so unloved... Perhaps this is also the reason why the translation of Indonesian literary works in Germany is still limited.

This paper will discuss the situation of translation of Indonesian literary works in Germany and the challenges faced in publishing them in this digital era.

So far, I have not found a systematic study of the publication of translations of Indonesian works in Germany, nor a complete list of publications of Indonesian literary works translated into German. Thus the data presented in this paper are limited to translations found in libraries and the internet, therefore it is still far from complete and perfect.

Terjemahan di Pasar Buku Jerman

Translation is already an important part of German culture. The history of modern German language and literature began with the translation of the Bible by Martin Luther which

lasted from 1522 to 1534. Every year in addition to the works of German authors themselves, thousands of works of world literature are also published in German as translations, due to the high interest among German readers to read in their native language. According to data released by the Börsenverein des Deutschen Buchhandels (Association of German Book Trade Exchanges), in 2023 a total of 67,467 titles were published as first editions or reprints in German. In this case, there is no distinction between the work of German authors or translations from foreign languages. Of these, 60,230 are the first edition. In 2022, the number is even 4,057 more, namely 71,524 with 64,278 inaugural editions.

Tahun	Jumlah terbitan perdana & cetak ulang	Di antaranya edisi perdana
2022	71.524	64.278
2023	67.467	60.230

Source: *Börsenverein des Deutschen Buchhandels. Buchproduktion. Titelproduktion in Deutschland. 2023*

The source language of the first edition of the translation in German in 2023 is dominated by English with 59.1%, while there are fewer translations from other European languages. From the Asian region, the most translations came from Japanese (12.8%), followed by Korean (1.0%), Chinese (0.6%) and Turkish (0.5%).1 Of the published translations, the turnover of book sales in Germany is divided as follows: 35.5% comes from the sale of literary works, while 18.3% of the books distributed to children and adolescents cover various formats, such as printed books and story recordings that include CDs, video, Tonie for kids.

Books are very easy to obtain in Germany. If someone knows the title and author of the book, one can order the book in every bookstore in all corners of Germany or on the internet, no matter when the book is published. If the publisher is still operating and has stock, usually the next day the book can be picked up at the bookstore or sent directly to the customer's home.

In choosing Indonesian literary works to be translated into German, there are several criteria that are considered, including:

1. Quality and Uniqueness of Themes:

works that demonstrate excellence in terms of writing style, narrative structure and in-depth theme development. Interesting themes include historical background, social and cultural

issues, generational conflicts, life struggles, criticism of people's lifestyles, social inequality, women's awareness, urbanization issues or ecological issues. Works with a focus on crime or adventure stories are also important considerations.

2. Author's reputation

in Indonesia and has been recognized internationally, especially with translations in other languages. Writers who are already widely known generally have a readership base and have the potential to attract new readers. Translations in the form of short stories or poems are usually published in cultural magazines that specifically discuss Southeast Asia, such as Orientierungen, Kita, Südostasien, Südostasieninformationen and Watch Indonesia or as anthologies with other authors.

3. Admissions in the German Literature Market

Publishers consider whether the work fits the trends and genres that are popular at the time, in order to attract a wide readership.

4. Support from Publishers and Cultural Institutions

Works supported by cultural institutions or the German and Indonesian governments are often easier to find translators and publishers willing to publish them. Institutions that routinely facilitate the translation and publication of literary works from Asia, including Indonesia, include Gesellschaft zur Förderung der Literature aus Afrika, Asien und Lateinamerika e.V. (Association for the Development of Literature from Africa, Asia and Latin America) which was established in Frankfurt am Main in 1980.

Indonesian Literary Works Translated in Germany

Until the 2000s, the number of translations of Indonesian literary works into German was still very limited. In general, the translated works are adult literature from several prominent writers such as Chairil Anwar, Pramoedya Ananta Toer, Umar Kayam, Muchtar Lubis, W.S. Rendra, Tuty Herati, Goenawan Mohamad and Ahmad Tohari. The following will be presented only a few translated books, considering the available places.

The author whose novels have been translated the most into German is Pramoedya Ananta Toer. The cultural conflicts he discussed, the depictions of people's lives in small towns or social criticism of certain groups of society, managed to attract the attention of German publishers. In addition, his fate as a political prisoner in P. Buru, who was never brought to justice during the Suharto government, also aroused the attention of the international community, including fellow German writers who uphold human rights. Even the famous German writer and Nobel Prize winner, Günter Grass, fought for Pramoedya's fate. That made Pramoedya nominated for the Nobel Prize several times.

The translations of the Pram tetralogy: Garten der Menschheit (The Human Earth), Kinder aller Völker (Children of All Nations), Spur der Schritte (Footprints), Glasshaus (The Greenhouse) in German have been reprinted by publishers in Germany and Switzerland. This is a rare achievement for other Indonesian novel translations and shows the high appreciation of Pramoedya's works in the international world.

Muchtar Lubis is also an Indonesian writer whose three novels from his famous works have been translated into German, namely Tiger! Tiger! (Tiger! Harimau!), Dammerung in Jakarta (Twilight in Jakarta) and Straße ohne Ende (The road has no end). These works depict the social and political life of Indonesia.

In addition, in 1971 Prof. Irene Hilgers-Hesse published an anthology of short stories entitled Perlen im Reisfeld und andere indonesische Erzählungen (Pearls in the Rice Fields and other Indonesian Short Stories). This anthology contains a number of short stories, including works by Achdiat Karta Mihardja, Ajip Rosidi, Ardan, Asrul Sani, Muhammad Balfas, W.S. Rendra, Gerson Poyk, Subagio Sastrowardojo, Toeti Herati, Taufiq Ismail, Goenawan Mohamad and Sapardi Djoko Damono.

In East Germany, which at that time was still called the German Democratic Republic, it was not until 1973 that Rosemarie Simon-Bärwinkel published Chrestomathie der modernen indonesischen Literature (Anthology of Modern Indonesian Literature). This anthology contains translations of short stories by some prominent Indonesian writers, aiming to introduce Indonesian literary works to readers in East Germany.

In the same year, 1973, Sri Soekesi Adiwimarta published the bilingual book Omong Jakarta Texte which contained forty humor sketches in Jakarta dialect collected from Jakarta daily and magazine from 1962-1972. The stories were translated into German. Until now, it is still the only book that contains conversational language texts in the Jakarta dialect with German translation. Although some of the words in this book may be rarely used in today's slang, this book is still useful for Indonesian learners to understand a conversational language that is different from the standard language.

Ahmad Tohari's Dukuh Paruk trilogy, which depicts the clash of traditions in rural areas in the political turmoil of 1965, was translated by Jaok Hiang Gornik in 1995 with the title Die Tänzerin von Dukuh Paruk (Ronggeng Dukuh Paruk), Comet in der Dämmerung (Latitude of the Mud of the Early Hour) and Der Hof des Mondes (Jantera Ferris wheel). This trilogy received attention in Germany because of the author's ability to describe the social and political conflicts of the time in a deep and evocative way.

Meanwhile, Leila S. Chudori's book Die Letzte Nacht (The Last Night) published in 1995

received a positive response from readers and literary critics in Germany. They appreciated Leila's writing style that provocatively explored social issues and historical trauma as well as their impact on individuals and society from a women's perspective and complex character development.

In the field of poetry, the works of Chairil Anwar and W.S. Rendra are often translated in Germany, both in anthologies with other authors, in magazines and as separate books.

Feuer und Asche (Fire and Dust) is a collection of poems by Chairil Anwar translated by Walter Karwath in 1978. Meanwhile, W.S. Rendra Weltliche Gesänge und Pamphlete (Worldly Songs and Pamphlets) was translated by Beate und Rainer Carle in 1991.

Berthold Damshäuser & Ramadhan K.H. (ed.) also played an important role in introducing modern Indonesian poetry to the German people. They published 2 bilingual anthologies: Am Rande des Reisfelds (Di Pinggir Sawah) in 1990 and Gebt mir Indonesien zurück (Return Indonesia to Me) in 1994

In 2015 Berthold Damshäuser & Agus R. Sarjono published another collection of translations of Indonesian poetry entitled Sprachfeuer (Api Bahasa). Previously, in 2009 Berthold Damshäuser translated a collection of poems by the famous female poet, Dorothea Rosa Herliany, entitled Schenk mir alles, was Männer nicht besitzen, Bilingual und multimedial dargebotene Gegenwartslyrik einer indonesischen Autorin. (Give Me Everything Men Don't Have, a collection of contemporary poems by female poets presented in a bilingual and multimedia manner).

In addition to poems, short stories or novels, there are also translations of collections of Indonesian fairy tales and folklore. One of them is Aryo Menak heiratet eine Himmelfee. Märchen und Volkserzählungen aus Indonesien (Aryo Menak Married an Angel. Fairy Tales and Folklore from Indonesia) which was translated by Renate & Hansheinrich Lödel in 1989.

The early 2000s were marked by significant developments for Indonesian women writers. With an increasingly open climate after the fall of President Suharto, they began to explore themes that were previously considered taboo. In fresh and unconventional language, women writers such as Ayu Utami, Leila S. Chudori, Laksmi Pamuncak, Linda Christianty, Djenar Maesa Ayu, Oka Rusmini, Okky Madasari, Dorothea Rosa Herliany voiced their opinions about injustice, human rights, political conflicts, polygamy, sexual violence and gender inequality or women's empowerment.

By using digital media, writers such as Sirikit Syah and Okky Madasari began to use blogs and websites to distribute their work so that they could reach a wider audience. Also in

Germany, the dominance of translation by male writers began to shift with the presence of Indonesian women writers in German. This began in 2007 with the translation of the novel Saman by Ayu Utami which was enthusiastically welcomed by German readers.

Saman's translation in various languages makes Ayu Utami one of the important figures of Indonesian literature. Readers outside Indonesia can live the challenges and struggles of the characters in this novel, which in turn helps them to better understand and appreciate Indonesian literature. Ayu Utami's other novel translated is Larung, which continues the success and relevance of the work of women writers in the international arena.

A year later, in 2008, Duft der Asche was published. Literarische Stimmen indonesischer Frauen. (Wangi Abu, Literature of the Voice of Indonesian Women) An anthology that contains short stories from writers such as Helvy Tiana Rosa, Linda Christianty, Djenar Maesa Ayu, Nukila Amal, Stefani Hid and Dewi Sartika. The collection of works in this anthology reflects the diverse experiences and life views of Indonesian women who are rich in social and cultural issues. Another novel that received positive attention from German readers in 2015 was Alle Farben Rot, a translation of the novel Amba by Laksmi Pamuntjak. Amba tells the story of the protagonist who is looking for his lover who was exiled to Buru Island due to the 1965 incident. Readers can not only enjoy the beauty of the language, but also enrich their insight into Indonesian culture in a historical context that is still full of question marks.

Okky Madasari with the novel Gebunden. Stimmen der Trommel (translation of Pasung Jiwa) published in 2021 raises complex themes about transgender, freedom to determine identity and the challenges faced in rigid traditions and norms of society. This novel depicts the struggle of individuals in finding their identity in the midst of heavy social pressure. Meanwhile, the famous novel, Laskar Pelangi, by Andrea Hirata can finally be read in German in 2013 under the title Die Regenbogentruppe. 2 years later the same publisher, Hanser Verlag published Der Träumer (The Dreamer). This publication introduces inspirational stories from Indonesia to German readers. The success of this book in Germany strengthens the presence of Indonesian literature in the international market.

Eka Kurniawan Schönheit ist eine Wunde (Beautiful is Luka) tells the life of Dewi Ayu who comes back to life after dying for 21 years with a unique narrative style. In her story full of symbolism, Eka combines elements of myth and magnesium with themes such as violence, love, social reality and Indonesian history. Another work by Eka Kurniawan that has also managed to attract the attention of international readers is Der Tigermann (The Tiger Man) which was translated into German by Martina Heinschke about a young man who grapples

with violence in social conflicts in his environment in search of his own identity.

Indonesia as Guest of Honour at the Frankfurt Book Fair

From 14 to 18 October 2015 Indonesia was selected as the Guest of Honour at the Frankfurt Book Fair which is the largest international book fair in the world. In this exhibition, publishers, writers, booksellers, representatives of the printing and recording world, journalists, book agents, calendar publishers, literary reviewers, translators, and book consumers from all over the world had the opportunity to meet face-to-face while holding transactions. This exhibition is not only a place to introduce new works, but also an important forum for the global book industry to expand networks and share knowledge.

The Frankfurter Buchmesse has been held since 1949. Starting in 1976 the exhibition introduced a regional and thematic focus. However, since 1980 this exhibition has invited participating countries to be guests of honor who are given the opportunity to exhibit their literary works and cultural riches. During this Book Exhibition, prestigious literary prizes were given to authors and publishers.

A year before the exhibition, the German media had already begun to introduce the country of the guest of honor through various coverage, interviews and promotions. Indonesia's appearance at the 2015 Frankfurt Book Fair is expected to be an important stepping stone for Indonesian literature to be better known in the international market, expand the reach of readers so that it can enter the world literary translation industry.

The Government of the Republic of Indonesia realizes that the Frankfurt Book Fair can be a very important breakthrough to introduce Indonesian literary works with diverse socio-cultural backgrounds from various points of view. Through this exhibition, it is hoped that the German people in particular and the international literary world in general can be more interested in Indonesian literature which until then is still not well known in the world literary scene.

Indonesian writers, translators and publishers, on the other hand, have a grand international event to introduce their works and interact with participants from various countries. They can establish cooperation in the book industry, such as selling copyrights, obtaining print orders, obtaining various information and marketing strategies related to the global book industry.

Although the cost of being a guest of honor at the Frankfurt Book Fair is quite high, the long-term benefits are much more significant. Indonesia's participation has the potential to trigger foreign publishers and translators to adapt Indonesian literary works into their

languages and increase appreciation for Indonesian literature. This can expand intercultural dialogue and enrich the world's literary treasures, on the other hand, recognition of Indonesian literature will strengthen the position of Indonesian literature in the global arena, as well as increase the dignity of the nation.

The number of Indonesian books from various fields that have been translated into foreign languages, especially German, is still not enough to fill the exhibition space at the Frankfurt Book Fair in full. Therefore, 2 years before the exhibition opened, the Indonesian Ministry of Education and Culture formed a special committee tasked with sorting and compiling a list of Indonesian literary works to be translated into German. This committee has an important role in ensuring the quality and diversity of the selected literary works, so that they can represent various aspects of Indonesian society and culture. Through the committee, German publishers can apply for financial assistance to publish translations of Indonesian literary works into German. This assistance is an important incentive to overcome high translation and publishing costs.

In the framework of the Book Exhibition, around 70 prominent Indonesian writers such as Andrea Hirata, Dewi Dee Lestari, Triyanto Triwikromo, Laksmi Pamuncak, Leila S. Chudori, Nukila Amal, Seno Gumira Ajidarma, Ayu Utami, Taufiq Ismail, Nirwan Dewanto, Helvy Tiana Rosa, Linda Christianty, Sapardi Djoko Damono were invited to Frankfurt to fill in various events2. They traveled to several German cities to hold Literary Gatherings with the German people. Libraries, universities, museums, schools, and bookstores are meeting places where they read their works and discuss with visitors who until then may have only come into contact with Indonesian literature for the first time. The event provides an opportunity for writers and translators to exchange experiences and discuss challenges that is faced in translating literary works in an effort to maintain the nuances and original meaning as desired by the writer.

At the Frankfurt Book Fair, the Indonesian pavilion not only exhibits various types of books and works published by Indonesia and Germany, but also provides a cultural corner that introduces various works of art from various regions of Indonesia, batik, music, dance, puppet shows, spices as well as cooking demonstrations, paintings, films and posters of tourist areas.

As a result of the 2015 Book Fair, a number of translations of Indonesian literary works were published in German. Unfortunately, I did not find any data on the overall number of books published with this help. Based on personal conversations, as far as I know, there are German publishers who are reluctant to apply for help, because the process is considered a

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bit troublesome, so there are some translations that have not yet been published. Despite these challenges, this kind of exhibition is still an entry point for international collaboration that can benefit both the Indonesian and German sides.

Masalah yang dihadapi dalam Penerjemahan Penerbit

One of the translators of Indonesian literary works in Germany, Gudrun Fena Ingratubun, said:

"*The main difficulty is to find publishers who are willing to publish Indonesian literary works, because Indonesian writers are still not well known, so publishers do not know if their books will sell here" ... Therefore, one of the most important parts of the job as a translator is also to be an intermediary between the writer and the publisher who will publish a particular work"*.[3]

Major publishers such as Suhrkamp, Rororo, Ullstein, Kiepenhauer & Witsch, Hanser etc. are generally flooded with offers of original and translated manuscripts, so they can easily choose manuscripts that are considered "safe", because they can better satisfy the tastes of German readers, both because the author's name is already known to readers, and because the theme or genre is trendy. Publishers can print in large quantities without worrying about the books only piling up in warehouses.

Small publishers often fill niche markets that are overlooked by large publishers. They are more open to experimenting with publishing the work of foreign authors that offer a unique perspective from a culture that is still not well-known or different from the mainstream. However, due to limited funding sources and a smaller readership, they face challenges in terms of market distribution and acceptance. They cannot print books in large quantities and sometimes lose competition with large capital publishers in buying the copyright of foreign works. On the other hand, translators working with small publishers may have difficulty obtaining assistance in the process of developing and editing text to produce translations that comply with publisher standards.

Horlemann Verlag is a small publisher that is very passionate about publishing Indonesian literary works in Germany, especially in the period from the 1990s to the 2010s. The publisher has issued most of the translations of novels and anthologies of Indonesian poetry and prose by Indonesian writers in German, including works by Pramoedya, Ayu Utami, Mochtar Lubis, Eka Kurniawan, Leila Chudori.

But after the head of Hörlemann Verlag, Michael Adrian, died in 2013, the publishing of Indonesian literary works was taken over by Unionsverlag, based in Zürich, Switzerland. This publisher continues the tradition of publishing literary works from various countries,

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including Indonesia.

Another small publisher that actively publishes translations of literary works from Indonesia and other Southeast Asian countries is Berlin-based Regiospectra. Among his publications is a collection of Wiji Tukul's poems, Graswurzellieder (Grassroots Songs) which raises themes of social and daily life in Indonesia. In addition, in 2015 Regiospectra also published an Indonesian–German proverb dictionary entitled Andere Wiese, andere Grashüpfer ... oder Andere Länder, Andere Sitten (Lain Padang, Lain Locust ... or Other Country, Different Customs) arrangement of Inna Herlina.

Translator

Almost all translators of Indonesian literary works are native German speakers, because they are considered to understand the language and culture of German readers better. They translate as a part-time job. Generally, they have a connection with Indonesia either personally because they are married to an Indonesian or because they have lived in Indonesia.

Mastering both languages well is still not enough to obtain a high-quality translation, because translation is more complex than simply transferring a text from one language to another. To be able to accurately translate the meaning of a text into a foreign language, a translator must not only master the grammar and vocabulary of both languages perfectly, but also must have a deep knowledge of the culture of the people, the source language and the destination language, which includes the values and norms that apply in their lives, their way of thinking, their customs and the nature of their environment.

Translators must be able to capture the characteristics of the author's language style in order to accurately realize the meaning and original style of the author. Not only the explicit intention but also the implied. It is often necessary to work closely with the author to ensure that the translation reflects the author's emotions and goals.

Translators play an important role in the translation process. The success of a translation depends on its expertise. It is not uncommon for translators to be referred to as "second authors". However, if the translation is considered good, credit is usually given to the original author.

In addition, translators often have to take their own initiative, contacting German publishers to offer them the translated manuscripts they have made. Indeed, in general, German publishers want to get in touch with source language publishers given copyright issues. However, translators must be persistent in finding German publishers who are willing to

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read the manuscript. He should not be discouraged, when his translated manuscript is rejected. If the translator succeeds in convincing the publisher of the quality of the translation, it is possible that the next manuscript offer will be considered more quickly by the publisher or even the publisher itself will ask the translator to propose a suitable literary work for translation.

Language

The structure of Indonesian, which is much different from German, is often a pebble in the translation process. Due to the limitations of language structure, it is rare to find an absolute equivalence between the semantic, syntactic and stylistic elements of the two languages. Therefore, the translator needs to adjust the sentence so that it sounds natural in the destination language without changing the original meaning.

In texts that emphasize the beauty of language such as poetry, the meaning of words and art forms are unity that is often difficult to realize in the destination language. The art element may have to be realized by other means in the destination language, according to the available word treasures. But this may result in the loss of the poetic beauty of the original language.

Indonesian writers often use dialects or slang in their dialogues. The translator must recognize the variety of languages and choose the right dialect or variation of the destination language. The same is true in terminology diversion. The translator must ensure that the same terminology in the source language has the exact same meaning in the destination language.

A word or phrase can have more than one meaning depending on the context. Faced with this ambiguity, the translator must be careful in choosing the most appropriate meaning to express the author's intention clearly.

Word games such as riddles or jokes sometimes also cannot be translated. For example: The answer to the riddle "What's in the middle of the onion?" is CLOUD. Literally translated, "ONION" becomes ZWIEBEL in German, but WIEBE does not have any meaning. This suggests that this kind of wordplay relies heavily on phonetic features and language structures that are often difficult to maintain in interlingual translation. Therefore, translators must find creative solutions so that the meaning or effect of humor can still be conveyed, even though the words used are different.

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Digitalization and the Internet

Digitalization and the internet with various translation aids (such as CAT tools) along with their search engines and machine translation services such as Google Translate are no longer inseparable from the translator's work process. Through the internet, translators can save costs and time to access various information easily.

Thanks to the internet, the translation service market is wide open and is no longer limited to the geographical area of the country or where the translator lives. But on the other hand, this convenience also gives rise to fierce competition, where employers or publishers can easily compare the price and conditions of translators and choose the one that best suits their needs. This competition often forces translators to keep prices down, although they have to increase their uptime to speed up translation turnaround times. As a result, the number of jobs increases, but translators' earnings may not increase, or even decrease if inflation is taken into account. On the other hand, translators are always required to have complete work facilities with the latest advanced technology and extensive knowledge in accordance with world developments.

In addition, on the internet, many literary works are found that can be accessed for free. This phenomenon makes many readers reluctant to buy books again, which ultimately has an impact on the decline in the turnover of book publishers. This further exacerbates the situation, as publishers, who rely on revenue from book sales, find it difficult to survive amid stiff competition with this free access. Thus, professional translators and book publishers face great challenges, both in terms of economy and quality, which affect the continuity of the translation profession and the publishing industry.

Closing

Thanks to Indonesia's participation as a Guest of Honor at the Frankfurt Book Fair in 2015, Indonesian literary works are more widely known by the German people and other countries. The high demand for books in the mother tongue, the cultural reading tradition among German readers, the structure of the book industry with a strong network and the openness of German readers to foreign cultures are positive factors for the translation of Indonesian literary works. It's just that the process of translating Indonesian literature and distributing these works needs to be facilitated more intensively.

Despite major challenges such as cultural and Indonesian and German language differences, these literary works can bridge the gap, enrich cross-cultural dialogue and open up new insights for international readers.

However, in the midst of these challenges, translators and publishers should continue to maintain the quality of the translation, because it is the quality that will ultimately determine the extent to which the work can be accepted and enjoyed by readers outside Indonesia. Competent translators not only transfer words from one language to another, but also retain deep nuances and meanings, so that the work remains alive and relevant in the context of a new culture. With the support of the right publishers and continuous intercultural cooperation, Indonesian literature can find its place in the German and world book markets and contribute new perspectives in global dialogue.

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The Relationship Between the Bugis Makassar Ethnic and the Chinese Ethnic Group in the Folklore of Biseng Labboro (Ethnographic Study)

Kasma F. Amin[1], Agus Salim Beddu Malla[2], Annisa[3]. dan Laila Hidayati[4].

[1'2'3'4]**Universitas Muslim Indonesia**
Correspondence Author: kasma.amin@umi.ac.id.

Abstract: *The purpose of this study was to find a description of the Biseang Labboro legend story related to historical relics about the relationship between the Bugis-Makassar Tribe and the Chinese Ethnic Group in Maros Regency. The Biseang Labboro folklore is one of the riches of Maros' cultural arts which is now a natural and cultural tourism destination. The legend story contains an artifact of an overturned boat which according to the story passed down from generation to generation is a boat from China that brought Chi Pheng to propose to Princess I Mannyaurang from the Samanggi Kingdom. The method used is descriptive qualitative with an ethnographic approach through the stages of field studies, observations, interviews, and documentation of artifacts supporting the folklore. The results of the study indicate that there were activities of Chinese descendants at the location in the form of ancestral pilgrimages and Nature Tourism. The Biseang Labboro legend story describes the relationship between the Chinese people (Chinese Ethnic Group) and the Bugis Makassar kingdom in ancient times. The cultural phenomena in the legend story describe the history of trade relations, marriage relations, socio-cultural, local beliefs and changes in nature. Relevance to the present as a form of teaching values and morals, strengthening identity, preserving traditions and ancestral heritage, and preserving the natural environment. Research contributions provide enrichment of community knowledge of the local wisdom treasure through folklore that contains past history, strengthening the identity of the local community, and policies in preserving and maintaining traditions and cultural heritage, and developing nature tourism.*
Keywords*: Legend Stories, Sociocultural Practices, Biseang Labboro, and Ethnography*

A. Introduction

The folklore has an important role in preserving local wisdom values in society and becomes a medium for character learning. Many folklores have legendary artifacts and become tourist attractions (1), (2) and myths surrounding them (3) such as those found in the *Biseang Labboro* Tourism Village. Folklore artifacts are an ideal medium for introducing cultural arts tourism and local wisdom values to the community: such as the values of steadfastness, simplicity, mutual cooperation, wisdom, and other values that are characteristic of local culture.

Various forms and natural artifacts of Maros Regency have legendary stories and heritage of art products, culture, and old literary works that are different from other regions (4). The

uniqueness of the Bugis Makassar folklore contains various stories about the relationship between the Bugis Tribe and China, the relationship between the Bugis Makassar Kingdom and other kingdoms that existed before Indonesian independence, and legends about events in a place (5), (6). Legendary stories about flora and fauna such as hornbills, Sulawesi monkeys, butterflies, and crocodiles are also associated with stories of the kingdom with events surrounding the kingdom. Practical socio-cultural in legendary stories (7).

The *Biseang Labboro* folklore is a product of old literary works that are the artistic and cultural wealth of the Maros community. Maros Regency, apart from being rich in natural beauty as a new tourist destination, also has several legendary stories that have supporting artifacts such as Biseang Labboro, Alla Pusae, Alla berang, Ambe Paco, Akkarrakasa, Leang Balang, Leang Barugayya, Leang Bara Jarang, Leang Bata-batae, Batu Karope, and Pabboneang Juku et.all. (4). The existence of unique natural potential with beautiful natural stones and kart has the potential for local art and cultural tourism. et. all. (5). However, a more in-depth study of the socio-cultural aspects of the story has not been carried out.

Various forms and natural artifacts of Maros Regency have legendary stories and heritage of art products, culture, and old literary works that are different from other regions (4). In Maros Regency there is also the Jamala Pool or Bidadari Lake, which has been passed down from generation to generation as a place for angels to bathe and is believed to have properties that can cure various diseases, and even prevent people from black magic (7). The culture of local communities, especially in Maros, is still strongly rooted in beliefs about myths related to various local cultures, especially myths that have artifacts.

Local culture is the identity of a region, now it has been eroded because of the ease of foreign cultures entering and blending with local culture which can directly affect the structure of the nation's culture. The interesting thing is the development of natural tourism areas in Maros Regency, especially areas that have local stories such as Toakkala, Biseang Labboro, Kampung Labuaja, Samanggi Kingdom are interesting for tourists to visit.

Although Maros Regency has many heritages of folklore and cultural arts such as folklore with the support of artifacts as the attraction of stories that describe the socio-cultural relationships of ethnic communities, there are still many who do not know the legends and local wisdom through these folklore, especially school students at all (5). The potential for regional wealth in the form of oral literature in South Sulawesi has not been fully explored and disseminated to the younger generation. Even the Bugis Makassar ethnic community in Maros Regency, many still do not know the wealth of legends but are familiar with story artifacts; such as the Toakkala legend artifact in the form of a group of monkeys in the Bantimurung natural tourist spot.

Therefore, it is necessary to conduct a broader and deeper study of the legend story related to the story artifact and its potential as a medium for the mental development of the local community. The problem of the local community in particular and the community in general is that they still consider other ethnic groups besides their own group as groups that often disrupt their lives in terms of economy, culture, and customs. This study of the local story or folklore

about Biseang Labboro attempts to describe the relationship between the Bugis Makassar ethnic group and the Thing Hoa Chinese ethnic group.

Several previous studies related to this study are about Bugis Makassar Classical Literature (2019), this study is a basic study on the richness of Bugis Makassar classical literature including the periodization and types of Bugis Makassar literature. The study generally describes various types of folklore in South Sulawesi. Related research has also been conducted by several researchers, namely South Sulawesi Folklore (2020) who have succeeded in documenting and compiling several folklores in South Sulawesi.

This study explores ethnographic studies of the relationship between the Bugis Makassar ethnic group and the Chinese ethnic group through folklore. The similarity with this study is about legendary stories, but there are differences, namely researchers such as Rahman, et al., (2022) researched the representation of environmentally based folklore. The culture and local wisdom of the Bugis Makassar tribe are passed down from generation to generation through folklore, which they know, feel, and mark as their culture and local wisdom. Research on socio-cultural in folklore or folklore related to myths in society with an ethnographic study approach will reveal the myths wrapped in stories, so that they can help reveal the socio-cultural of the local community that owns the story.

Obstacles to building the local community mentality include sociocultural factors. Sociocultural is a system of integrated patterns that regulate human behavior such as myths in society about the sacredness of certain objects, holy people, times that should not be used for celebrations. Sociocultural also includes ideas, habits, skills, traditions, and tools that characterize a group of people or local society.

This study certainly contributes knowledge to advancing the mental development of society, especially local indigenous and ethnic communities who have strong ideologies about myths in their regions. Based on a logical description contained in a myth, it is possible to integrate all mental development problems that need to be resolved in a systematic construction. In particular, the ideology regarding the relationship between the Chinese ethnic group and the Makassar Bugis ethnic group, where sociocultural discrimination still often occurs, can hinder community development.

Folklore

According to Alan Dundes, the word folklore is a compound word consisting of two basic words, namely folk and lore. The word folk means a group of people who have physical, social, and cultural characteristics so that they can be distinguished from other social groups. These physical characteristics include skin color, hair, livelihood, language, education, and the same religion. Meanwhile, the word lore is defined as a culture that is passed down orally or through examples accompanied by gestures or mnemonic devices. According to the Big Indonesian Dictionary (KBBI), folklore is traditional customs and folk tales that are passed down from generation to generation, but not written down.

The legendary stories, also known as folk tales, contain myths. Levi Strauss, describes the term myth as a legacy that has the form of a particular story from an oral tradition, and tells about gods and goddesses, animals, humans, and so on. Based on a logical description contained in a myth, it is possible to integrate all problems that need solving in a systematic construction.

The Mythical Phenomenon in the Biseang Labboro Folktale

Folklore is a type of literature that was born and developed in the cultural environment of society, the delivery and distribution of which is done orally and is usually fictional (15), (18). Folklore is anonymous, and is spread by certain collective communities over a long period of time. The Biseang Labboro folktale is related to various aspects of culture such as religion and beliefs, laws, economic activities, family systems and the social value system of a particular society. Folklore is a story that develops in society and is classified as a fictional story that originates from a particular region with certain characteristics depending on the origin of the story. Ima SR. at all. (16), (17), Folklore as an effective source of character learning in the context of education. These values are believed to be true and become a reference in the daily behavior of the local community (18).

Folklore are stories from ancient times that developed among the community and were passed down orally and from generation to generation. Folk tales have the essence of culture, characters and events in the story are considered to have happened in the past or convey messages or morals through stories, (19), (20). K.F.Amin has summarized the legendary stories in the Bugis Hikayat which tell many stories of the Bugis tribe's journey to Riau, Johor, Malacca and other areas in the archipelago. The story of the Bugis tribe's struggle in the diaspora until they controlled several kingdoms.

Folklore have characteristics, namely they are passed down from generation to generation, are anonymous, meaning the author's name is unknown, have cliché forms in their structure or way of expressing them, are traditional, have noble values, and have different versions and variations because folk tales are passed down orally. Folk tales provide benefits in community life at.all (18) where each plot contains entertainment and moral messages that are used as lessons in life. Folklore have characteristics, namely they are passed down from generation to generation, are anonymous, meaning the author's name is unknown, have cliché forms in their structure or way of expressing them, are traditional, have noble values, and have different versions and variations because folk tales are passed down orally. Folk tales provide benefits in community life at.all (18) where each plot contains entertainment and moral messages that are used as lessons in life.

Ethnographic Study

Ethnography is from the word ethno (nation) and graphy (describing/describing). Ethnography can mean an effort to describe or describe the culture or aspects of the culture of a tribe, ethnicity or nation (Meleong, 1990:13).

The main purpose of ethnographic studies is to gain a deep understanding of how people in a group or community, and a particular ethnicity interact in their territory or how to accept other communities in their territory, and how to shape the territory for their community for the purpose of life. Ethnographic studies also include how to understand the values, norms, traditions, and cultural practices and customs that they apply in their community. Ethnography can also describe the social context that influences their lives.

Ethnography is a study that allows researchers to understand various aspects of human life in a real context, which can then be used to make valuable discoveries in the understanding and development of social science and human culture. Ethnography allows researchers to gain deep insights into aspects of social life, including perceptions and values, that cannot be captured by other research methods. This helps in understanding the deeper layers of human culture and interaction.

B. RESEARCH METHOD

The method used in this study is descriptive qualitative with an ethnographic approach. The stages to be carried out include location surveys, informant determination, data collection, data analysis, evaluation, and data triangulation through FGD. Ethnographic studies are social sciences that focus on the study of understanding and describing the culture of tribes and ethnic groups that live spread across the earth. Ethnography involves in-depth field research, namely a researcher is directly involved in observation, interviews, and participation in the lives of the community or ethnic group being studied.

This study uses a realist ethnographic approach, namely a type of ethnography that takes a traditional approach. In this study, the researcher acts as an outside observer who tries to understand and document data or situations from a third-person perspective. (informant). This third-person role is important because it can provide a more objective view of the phenomena that have been studied. Realist ethnographers try to position themselves "behind the scenes" and present the objective opinions of participants as "social facts." The results of realist ethnographic research try to avoid personal and political prejudices and justify the findings as "social facts.

C. FINDINGS AND DISCUSSION

RESULTS

The results of the research show that there are different variations of stories about Biseang Labboro even though they have the same core stories as stories from other communities. The data collected includes a variety of stories using sources originating from the local community. The function of the Biseang Labboro legend is divided into two, namely special and general. The special function represents a means of propaganda and dissemination of ideas about values and morals; In this case, it teaches people to obey the promises that have been agreed between the two parties regardless of status, ethnicity and economic class. In general, the function of the legendary story is to make the Biseang Labboro story artifact a natural tourist attraction and pilgrimage for certain ethnic groups.

The results of the study indicate the existence of Chinese descendant activities in the location in the form of ancestral pilgrimages and closeness between the local community and the Chinese ethnic group. The Biseang Labboro legend describes the relationship between the Chinese people (Chinese ethnic group) and the Bugis Makassar tribe in Maros in ancient times. The cultural phenomena in the legend describe the practice of trade relations, marriage relations, socio-cultural, and local beliefs.

The results of data collection on the relationship between the Bugis Makassar Tribe and the Thiong Hoa Ethnic Group (Chinese Ethnic Group) in the Biseang Labboro folktale can be seen in the following table:

RELATION	**Baground story**	**Tems**	**Story character**	**Story artifacts**
Trade	Cina, Tanah Bugis, and	Economic and cultural	Chi Pheng, Putri Manyaurang	Merchant ships and boats
WEDDING	government Samanggi	Cultural and wedding	Chi Pheng, Manyanyaurang family	Biseang Labboro
Sociocultural	government Samanggi	Customs, culture, behavior of local communities and ethnic Chinese	The Bugis tribe of Makassar and ethnic Chinese	Big rock in the middle of the river
Beliefs	Desa Samanggi	Ziarah ke Biseang Labboro and myth	Keturunan China dan Thiong Hoa	Biseang Labboro/Sunken Boat, and large rocks
Myth	The sea turns into land, the boat turns into stone	Rejection, love, and firmness of principle	Manynyaurang family, Chi Pheng, and pemuka adat,	Land that is land such as the seabed, coral rocks, and other marine objects .

Tabel: *Hubungan anatara etnis Thiong Hoa dan Etnis Bugis Cerita rakyat Biseang Labboro*.

DISCUSSION

Trade Relations between the Bugis Makassar Tribe and the Chinese Ethnic Group

The Thiong Hoa ethnic group believes in the existence of "Biseang Labboro" as the anchorage of their ancestors. The sign about the boat symbolizes the life of society associated with the sea and trade. Boats and the sea are signs that can explain the types of economic activities of society at that time. The Labboro biseang artifact is in the Middle of the River. It is said that according to folklore, the area around Biseang Labboro was once a sea.

This facilitates trade relations by sea between China and Bugis Makassar. 25) Experts estimate that centuries ago Maros Regency was a sea that was united with the Java Sea. Safe Prehistoric Leang-Leang, we walk along the lowlands with the hue of rural life. Not far from Biseang Labboro is the Leang-leang Prehistoric Park. On the left and right you can see rows of limestone or karst hills with steep slopes, the walls of which have many caves in front of which there are chunks of coral with the remains of water erosion, shells scattered or attached to the walls of the hills, depressions, etc. -other. This situation clearly shows that this land used to be an ocean. Therefore, supported by the Biseang Labboro folklore about the Makassar Bugis and Chinese ethnic groups, economic strength, a sense of security, cooperation and mutual benefit through trade were created.

In folklore "*Biseang Labboro*" is a sign of trade relations between the Makassar Bugis tribe and ethnic Chinese. This is found in folklore regarding the sentence "Information about the beauty of Princess I Manynyaurang was heard as far away as China. The son of the King of China was curious and wanted to propose to Princess I Mannyaurang." If the information arriving in China is analyzed using critical discourse analysis, it shows that information is spreading. Of course there are subjects that carry information. It can be analyzed that information spreading to China could be done through trade relations between the two countries, so that information was easily obtained in the era before independence. It is understood that there was a foreign trade relationship between the Bugis Kingdom and Thiong Hoa long before colonization of the natives in Indonesia occurred

Even though the distance between China and Bugis Land, which used to be in the archipelago, was a distance that could only be traveled by ship at that time, the arrival of ethnic Chinese was already widespread, marked by several folk tales which always used the characters of the Thiong Hoa people. One of the well-known characteristics of the Chinese ethnic group is their strong trading character, so that wherever they go, Chinese people always take advantage of their skills in trading.

Even though the distance between China and Bugis Land, which used to be in the archipelago, was a distance that could only be traveled by ship at that time, the arrival of ethnic Chinese was already widespread, marked by several folk tales which always used the characters of the Thiong Hoa people. One of the well-known characteristics of the Chinese ethnic group is their strong trading character, so that wherever they go, Chinese people always take advantage of their skills in trading.

a) Marriage Relations between the Makassar Bugis Tribe and Chinese Ethnicity

The relationship between the Makassar Bugis tribe and the Chinese ethnic group has occurred through marriage. This can strengthen inter-ethnic relations, form harmonious inter-ethnic relationships, and avoid clashes between ethnic groups due to ideological differences. Dea Varanida (2018) in this life we are faced with people with differences who should be able to unite us because we are still one Indonesia. But when communicating with other people from different backgrounds we are faced with different values, language and

different rules. Sometimes it is difficult to understand communication if we always see things other than us as always being wrong.

One of the efforts made by the Thiong Hoa ethnic group in folklore is to build inter-ethnic marriages. (23 folk tales can be classified into three categories, namely (a) myths, (b) legends, (c) fairy tales. Myths are stories of a nation about ancient gods or heroes, which contain interpretations about the origins of the universe, humans, and the nation itself. Legendary stories generally contain deep meanings that are expressed in supernatural ways.

b) Sociocultural Relations

Data on social norms told in the folk tale "Bieang Labboro" did not reveal any rejection of the Son of the King of China for reasons of cultural differences. The reason for rejecting Chi Pheng's proposal was that Princess I Manynyaurang had been proposed to by a man from a humble family. However, the attitude and firmness of the principles of Princess I Mannyaurang's parents in upholding their promises and trust is very strong. Even though the Son of the King of China brought a ship full of various jewelry and ceramics, I Mannyaurang still adhered to the principle that a sacred promise had been made, so integrity must be maintained as a trust that must be maintained. Even though I Manynyaurang was a capable person who had a beautiful daughter, this did not affect his principles in respecting the agreement that had been made after receiving persuasion and seduction from the royal family and the rich from China. Even though their living standards are very different, namely rich and poor. I Mannyaurang's attitude is to maintain social norms so as not to hurt the feelings of those who have been given promises.

The forms of differences that every human individual must face in their social reality are very diverse. When interacting with other individuals, each individual may encounter differences in behavior patterns, perspectives, standards of living, and the most complex and systemic is cultural differences.

The Biseang Labboro folklore describes the attitude of I Manynyaurang's daughter's family, who have a different perspective in responding to culture, such as the cultural and socio-cultural attitudes of the Bugis community, who still respect the decision even though those who come to propose have a very low standard of living and those who come later persuade them to have a higher standard of living. . Cultural differences are not a reason for rejection in an application event, but a pattern of behavior that shows that respecting decisions is a principle.

This process concerns rules regarding behavior, such as social norms and cultural teachings. Sociocultural is a system of integrated patterns that regulate human behavior. Sociocultural also includes the ideas, habits, skills, arts, and tools that characterize a group of people at a particular time. It also regulates a person's behavior in a group and makes a person sensitive to status. Sociocultural elements also help a person know what other people expect of him, and what will happen if he does not meet their expectations. Sociocultural helps someone to know their role as an individual and their responsibilities towards the group.

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c) Local Beliefs

Beliefs about an object that is a sign of ancestry for the Bugis people are found in rituals that are still often carried out by local people. This belief is appreciated in the form of sowing flowers, delivering food to places that are considered sacred, and providing mosquito nets as a form of respect. Local beliefs and myths of a place are often related. (22) Folk tales can be classified into three categories, namely (a) myths, (b) legends, (c) fairy tales. A myth is a story of a nation about an ancient god or hero, which contains an interpretation of the origins of the universe, humans, and the nation itself, containing a deep meaning expressed in a supernatural way.

In general, Bugis-Makassar people were familiar with a belief before they became familiar with Islam. Their belief is called attorioloang, and in some places, they call it attaurioloang. This belief is an original religion which is the oldest migration wave of the Protomelayu ethnic group (Toala and Tokea) in Sulawesi which for some time was mixed with the beliefs of the second wave of Deutromelayu ethnic group which moved in a universal religious environment and then developed until now. Belief as an ancestral inheritance was eroded by the arrival of religion which taught humans to believe in only one God.

There are many historical and cultural sites that depict ancestral culture in Maros Regency. The Maros area of South Sulawesi is an area that is rich in tourist attractions, both natural tourism, historical tourism and cultural tourism. Based on archaeological research, there are around 57 cave sites in the Maros region that can be developed as tourist destinations, including the *Biseang Labboro Site.*

D. CONCLUSION

The activities of the Thiong Hoa ethnic descendants still continue in the artifacts of the "Biseang Labboro" legend in the form of ancestral pilgrimages and nature tourism. This legendary story describes the relationship between the Thionghoa (Ethnic Chinese) people and the Makassar Bugis tribe in Maros in ancient times. The cultural phenomena in these legendary stories describe the history of trade relations, marriage relations, socio-culture and local beliefs.

Cultural phenomena are found in the form of religious activities, namely pilgrimages to places where artifacts from legendary stories are considered to be their ancestral villages and belief in myths about their ancestral boats being wrecked by the waves. The activities of the Chinese tribe and ethnic group illustrate the existence of past local community relationships through harmonious trade activities. The identified function of the folklore "Biseang Labboro" is the sociocultural function as the transmission of the inheritance of life values; the function of education as a learning medium; sociocultural function as a means of conforming behavior patterns in relation to traditions and beliefs; the function of culture as cultural validation that validates the existence of culture and cultural and religious values in a region; and the function of tourism as the development of natural and religious tourism objects.

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CONTRIBUTION OF LITERARY EKRANIZATION IN LEARNING WRITING FILM REVIEWS IN THE DIGITAL ERA

Ali Imron Al-Ma'ruf[1] dan Farida Nugrahani[2]
[1]Universitas Muhammadiyah Surakarta
[2]Unversitas Veteran Bangun Nusantara Sukoharjo
aim268@ums.ac.id; farida.nugrahani1@gmail.com

Abstract: Literary ecranization is a mass media that is very popular with the public, especially students in this digital era. On the other hand, literary learning in Indonesia is generally not a favorite subject for students. Therefore, it is necessary to examine the urgency of literary ecranization in writing film reviews through literary learning. The purpose of this study is to describe (1) the contribution of Indonesian literary ecranization as a learning medium for writing film reviews among high school students; (2) the implementation of literary learning with literary ecranization media in writing film reviews for high school students. This study uses a qualitative method. The research data is in the form of qualitative data, namely data in the form of words, sentences, and discourse or images in films resulting from literary ecranization. Data sources include the film Ketika Cinta Bertasbih (When Love Is Rosary), sources namely Indonesian language teachers and students, and documents. Data collection was carried out through observation techniques by watching the film Ketika Cinta Bertasbih (When Love Is Rosary), in-depth interviews with students and Indonesian language teachers, and document analysis. Data analysis was carried out using the semiotic model reading method including heuristic and hermeneutic reading and the Interactive analysis model. The results of the study show
(1) The ecranization of Indonesian literature has a major contribution in learning to write film reviews for high school students; (2) Learning literature with the ecranization of the novel Ketika Cinta Bertasbih (When Love Is Rosary) as a medium in writing film reviews is carried out through seven steps. In short, students are asked to sit back and watch the screening of the film Ketika Cinta Bertasbih (When Love Is Rosary) and then the students write a film review. As a result, the majority of students can write a good review of the film Ketika Cinta Bertasbih (When Love Is Rosary).

Keywords: Ecranization of literature; digital era; literature learning; writing film reviews

A. INTRODUCTION

In the last three decades, the world of Indonesian literature has experienced rapid development along with the development of Indonesian society in terms of education and socio-economic aspects which continue to increase. In terms of education, the current government policy that stipulates "Independent Learning" and the digital era encourages the development of learning based on Information and Communication Technology (ICT). The digital era encourages learning in schools and campuses to be carried out in a blended learning manner, namely offline and online. This means that ICT-based learning is very dominant. This condition also affects the frequency of film screenings both on television screens, cinemas, social media such as YouTube and other mass media.

Quantitatively, the educated/educated society in Indonesia is now growing. On the other hand, the development of the socio-economic level of society has given birth to an upper middle class society who have the financial opportunity to buy creative literary books (especially novels and short stories). In addition, the increasing number of upper middle class groups has also given rise to free time for them to enjoy literary works. The development of the Indonesian literary world lately cannot be separated from the situation in Indonesia after the 1998 reformation. After the

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reformation, Indonesian writers gained greater freedom and opportunities for creativity. Efforts to exploit aesthetics that are far beyond politics are the excavation of tradition, at the source of the richness of

the Indonesian literary treasury itself (Mahayana, 2007), in addition to political issues that are no less interesting. Various literary works were born with varied themes that raise issues of humanity, culture, social, politics, morals, religiosity and Sufism as well as gender.

Among the three genres of literary works, namely poetry, fiction, and drama, novels are the most popular with the public (Ashpia Latifa, 2023); (Talitha Lulu Kharisma, 2022). Therefore, novels can be said to be the literary genre that dominates contemporary Indonesian fiction (Teeuw, A. 2004). This is proven by the many novels that have been published and consumed by modern Indonesian society who have been fond of this genre of literature since the 1970s.

The emergence of the film Ketika Cinta Bertasbih 1 (2009) by Chairul Umam, which is a literary adaptation of the novel Ketika Cinta Bertasbih by Habiburarrahman El-Sirazy (2008), has shocked Indonesian film fans. This film became one of the best-selling films watched by the public, especially young teenagers to adults. In fact, hundreds of thousands of Muhammadiyah residents and sympathizers throughout Indonesia flooded the cinema to witness the beauty of the film. One of the attractions of the film was the appearance of Din Syamsuddin, the General Chairman of the Muhammadiyah Central Leadership at that time, who also played in the scene on the banks of the Nile, a famous river in Egypt, in the monumental film.

The success of the best-selling film Ketika Cinta Bertasbih (2008) as a literary adaptation was also experienced by many films that also went through adaptations. For example, the film Laskar Pelangi (2008) directed by Riri Reza, Ayat-Ayat Cinta 1 (2008) directed by Hanung Bramantyo, Ayat-Ayat Cinta 2 directed by Guntur Suhardjanto which was adapted from the novel Ayat-Ayat Cinta by Habiburrahman El-Sirazy. Likewise, the film Ketika Cinta Bertasbih 2 (2012) directed by Chairul Umam, became a film watched by many people, especially teenagers. The film Perempuan Berkalung Surban directed by Hanung Bramantyo (2009), which was adapted from the novel by Abidah El-Khaliqy with the same title, was also very popular with the audience. Other successful literary adaptation films are Sang Pencerah by Hanung Bramantyo (2010) from the novel Sang Pencerah by Akmal Nasery Basral, Sang Penari by Ifa Isfansyah (2011) from the novel Ronggeng Dukuh Paruk by Ahmad Tohari (1996), and the film Negeri Lima Menara by Affandi Abdul Rahman (2012). Long before that, a series called Si Doel Anak Sekolahan (1992-1997) by Rano Karno, adapted from the novel Si Doel Anak Betawi by Aman Datuk Madjoindo, was also always awaited every week by television viewers at that time. There are still many successful literary adaptation films. All of this shows that film has become a mass media that is very popular with the public. Unlike when it was still a novel, film was very popular with the public. Therefore, it is very appropriate to be used as a medium to strengthen character education through literature learning in high schools/vocational schools.

Meanwhile, there is an interesting and concerning phenomenon. How could it not be. There are so many good Indonesian novels both in terms of their interesting stories and the moral messages contained in them, but students are reluctant to read them. Unlike literature, films are very popular with students and the public. When a novel is made into a film, there are almost no students who do not watch it. This shows that films are very popular with students.

On the other hand, the learning atmosphere in schools has not received a good response from high school students. This means that most schools have not yet implemented literature learning that can make students enthusiastic about taking literature lessons and can even encourage creative writing, including producing reviews or literary works.

The low writing competence of students is partly caused by conventional learning patterns and methods. Therefore, teacher creativity in choosing innovative methods and media in the learning process greatly influences learning outcomes, especially writing learning. According to the results of

Shubina's research (2019), the use of educational technology can increase creativity and curiosity, develop skills, improve and enhance cognitive processes, and increase students' intrinsic motivation. In his research, Xinwen Bi, (2019), showed that the blended learning model based on the Moodle platform is useful for improving teaching effects and acts as a reference for innovation in learning models and methods. The results of Sugandi and Kurniawan's research. (2018), showed that the quality of information technology positively affects the teaching and learning process in higher education. Relevant to the results of the study, the results of Nasrullah et al.'s research. (2018), showed that technology can act as a medium to support learning and help students create an atmosphere of learning mathematics and economics.

Based on the interesting reality of the literary ecranization, the film resulting from the literary ecranization which is one of the creative industry commodities in Indonesia that needs to be studied as an effort to develop writing creativity among students. Especially in the digital era, the urgency of literary ecranization becomes more meaningful in literature learning in high school.

In accordance with the background of the problem above, the purpose of this study is to describe: (1) the contribution of Indonesian literary ecranization as a medium for writing film reviews among high school students?; (2) the implementation of literature learning with literary ecranization media in writing film reviews for high school students?

As an imaginative work, according to Meeker (2023), literature is a construction of elements of life experience, in which there are models of relationships with nature and fellow humans, so that literature can influence human responses to it. The acts of violence and anarchism that have recently been rampant in society, one of the reasons is because they do not have sensitivity, reason, and social solidarity, all of which can be fostered through literary learning by often "associating with literature". Considering, for more than 45 years Indonesian society has been far from literature (Ismail, 2002).

Lazar (1993) explains that the functions of literature are: (1) as a tool to stimulate students in describing their experiences, feelings, and opinions; (2) as a tool to help students develop their intellectual and emotional abilities in learning language; and (3) as a tool to provide stimulus in acquiring language skills. In simpler terms, literary learning has psychological, ideological, educational, moral, and cultural functions (Al-Ma'ruf et al., 2024).

The functions of literary learning according to Lazar (1993) are: (1) motivating students in absorbing language expressions; (2) a simulation tool in language acquisition; (3) a medium in understanding the culture of society; (4) a tool for developing interpretive abilities; and (5) a means of educating the whole person (Ali Imron & Nugrahani, 2019); (Nugrahani et al., 2019).

Frey (2021) states that through appreciative literary learning, it is hoped that it can shape the development of imagination in students. This is very possible to achieve because literature provides infinite opportunities (meanings). For example, through reading novels, students can recognize certain themes, how themes are reflected in the plot, how characters are present in attitudes or values, and how storytelling becomes part of a certain view.

Writing literature is one of the skills in the field of literary appreciation that must be mastered by junior high school students. Currently, literature learning in schools is more theoretical than familiarizing students with literary works directly. Students are not given enough experience to appreciate and create literary works. In fact, learning to write literary works, both poetry, prose and drama, is included in the content standards and is part of the competencies that students must master. Thus, writing learning must be implemented.

The quality of literature learning is considered low because literature is only taught in definitions such as physics, in formulas similar to chemical formulas. Semi (2002) said that the quality of literature teaching is low due to various factors such as curriculum, learning facilities, and

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teachers.

One of the impacts is that literature learning is often dominated by the realm of theory and literary history, less cultivating aspects of creative writing skills.

Writing skills are the ability to express thoughts through written symbols. This writing skill is included in the type of active skills, because the writer actively processes the message (information) that he wants to convey to the reader. According to Tarigan (2008), each skill is closely related to the other three skills in various ways. The four skills are basically a single unit or quadruple.

Nurgiyantoro (2015) stated that writing is the activity of expressing ideas through language media. The limitations made by Nurgiyantoro are very simple, according to him, writing is just expressing ideas, thoughts, or opinions in written language, regardless of whether the writing is easy for the reader to understand. Writing is a skill that does not come by itself. Therefore, if someone wants to have good writing skills, then regular practice is required and programmed education is also needed. As for the review /re·sen·si/ /résénsi/ is a consideration or discussion of a book; book review: the magazine contains -- newly published books (KBBI offline 1.3 (2021). Broadly speaking, a review can be interpreted as a piece of writing that contains considerations or discussions about the good and bad of a work, be it a book, magazine, literary work (poetry, short stories, novels, drama) or film by providing an assessment of the advantages and disadvantages of the work in question.

Writing literary reviews and writing other literature is one of the skills in the field of literary appreciation that must be mastered by junior high school students. Currently, literature learning in schools is more theoretical than familiarizing students with literary works directly. Students are not given enough experience to appreciate and create literary works. In fact, learning to write literary works such as poetry, prose, and drama genres as well as literary criticism including literary reviews is included in the content standards and is part of the competencies that students must master. Thus, writing learning must be implemented.

B. METHOD

This study uses a descriptive qualitative method. The research strategy is embedded research. The object of the research is a film that is the result of literary ecranization that has been selected based on certain criteria in accordance with the research objectives. The data of this study is qualitative data, namely information sources that are based on theory, rich in descriptions, and rich in explanations of the processes that occur in context. The data of this study are in the form of words, phrases, sentences, and discourses in films that have been selected based on certain criteria (purposive sampling), namely the films *Ketika Cinta Bertasbih* (2011), *Laskar Pelangi* (2008), *Ayat-Ayat Cinta* (2009), *Negeri Lima Menara* (2012), *Perempuan Berkalung Surban* (2011), *Sang Penari* (2012), and Sang Pencerah (2014) as secondary data sources. These films are films that are the result of literary ecranization that are popular with teenagers including high school students. The secondary data sources are various libraries related to the research objectives, such as books, scientific journals, and research results. Data collection was carried out using library techniques, observation by watching films that were the source of data, and in-depth interviews with several students, teachers, and film experts. Data analysis was carried out using text content analysis techniques and interactive analysis models that include data presentation, data reduction, and data verification which were carried out in a cyclical form.

C. FINDINGS AND DISCUSSION

1. Contribution of Indonesian Literature Ecranization as a Media for Developing Film/Cinema Review Writing among High School Students

Based on observations when students watched several films resulting from literary ecranization that were the objects of this research, namely Laskar Pelangi (2008), Ayat-Ayat Cinta (2009), Ketika Cinta Bertasbih 1 (2011), Negeri Lima Menara (2012), Perempuan Berkalung Surban (2011), Sang Penari (2012), and Sang Pencerah (2014) and in-depth interviews with several students from a number of students in one class, it can be revealed that literary ecranization has a major contribution to becoming a media for developing film/cinema review writing among high school students.

After watching the film Ketika Cinta Bertasbih for example, the students enthusiastically wrote a review of the film. In fact, by following the template that had been given, several students managed to write a good review of the film Ketika Cinta Bertasbih.

The following are the results of research and discussion of the contribution of Indonesian literary ecranization as a medium in learning to write film reviews among high school students. Given the various limitations, the discussion is focused on the contribution of the ecranization of When Love Tasbih by Habiburrahman El-Sirazy which was made into a film by Chairul Umam in writing the film review.

After the students watched the film When Love Tasbih, they were asked to write a review of the film. One of the results of the review made by the students is as follows.

Movie title: When Love

Tasbih Type of Film: Drama

Cast: Kholidi Asadil Alam, Oki Setiana Dewi, Alice Norin, Andi Arsyil Rahman, Meyda Safira, Deddy Mizwar, Ninik L. Karim, Didi Petet, Habiburrahman El Shirazy, Aspar Paturusi, Prof.dr. Din Syamsudin, Slamet Rahardjo, El Manik

Director: Chaerul Umam

Screenwriter: Imam Tantowi

Producer: Mitzy Christina, Cindy

Christina Production: Sinemart Pictures

Duration: 120 minutes

Synopsis

The film When Love Recites Tasbih is adapted from the best-selling novel in Southeast Asia, by the cool-handed writer Habiburrahman El Shirazy. The film tells the story of the main character Khairul Azzam, an Indonesian student studying at Al-Azhar University, Cairo. A story that can inspire us, when we see how hard the character works studying while struggling to support his mother and younger siblings in the village. A story that can also guide us, when we see Khairul Azzam's efforts and struggles in finding his soul mate while always remaining steadfast in religious teachings.

The film's setting itself is truly adapted to the depiction in the novel. The audience will truly be spoiled with views of Cairo City, the Nile River, the Pyramids, the Sphinx, the City of Alexandria with beautiful views of the Mediterranean Sea, Qait Bay Fortress, and many more very interesting Egyptian landscapes in this film.

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Advantages of the Film *Ketika Cinta Bertasbih (When Love Recites Tasbih):*

The actors Azzam, Anna, and Eliana are suitable according to the characters they play. And kudos to the actors Azzam and Anna, because even though this is their first appearance, their acting is quite good. Out of 10 I give 7! In my opinion as a newcomer 7 is 10.

If Eliana is definitely the highest score, because her flying hours are also high (outside of being happy!)

Furqon is very stiff,,, I don't like his scene at least, it's too much.

Shows many other sides of Egypt. Many scenes of Alexandria scenery.

It's quite adding to my knowledge about Egypt.

Disadvantages of the Film When Love Prays:

(1) Initially, the plot of this film was very slow.

I patiently waited for the climax of this film, I thought maybe this slow plot was so that we would understand the ins and outs of the film later (hoping that this film would have twists and turns and the plot would go back and forth).

But it turned out that until the end the film was indeed flat, aka without a climax (or maybe there was actually a climax, but it didn't arrive).

(2) At the beginning of the film there was a very disappointing momenTo be precise, when there was a BBQ event where Eliana's father's friend came, so the one who was told to grill the fish was Azzam. Well, there I really didn't understand the effects of the film. The grilled fish was given unimportant effects. Then for some reason in that scene, it seemed like the camera was too soft, or it was an effect outside the camera, maybe it came from software. The people's bodies and faces were shining, they looked like angels. What I thought was that when recording, it turned out that the light effect was not good and the video looked dark, so I added light effects and soft effects from the software. Hoping it would be bright, but it turned out strange.

(3) The film jumps around without explanation.

Azzam suddenly graduates, Anna is suddenly in Solo even though she said she was going to KL first, Furqon is suddenly in bed without clothes, and many other sudden things. Actually, this suddenness is not a problem as long as there is an explanation.

For example, when Anna is in Solo, there should be a text a few months later, or after returning from KL, or something like that. Don't jump straight away. Then when Furqon is in bed, it should have been shown that he had a drink with the girl who trapped him. Well, the point is, there should have been a small text for the explanation.

(4) The placement of the song doesn't fit my ears, huh?

When it's romantic, suddenly the volume of the song is high and goes straight to the chorus, it doesn't seem right. And the second one is maybe the song is not good and suitable, right? The point is the sound is not environmentally friendly, sudden, and immediately loud.

As a mass media, films that are the result of literary adaptations and any film including the film Ketika Cinta Bertasbih always bring entertainment as well as information that indirectly provides life values for the audience. Film is a mass communication media that is widely liked by the public, because films present an interesting audio and visual spectacle (Himawan, 2008). Film is one of the results of literary works. Literary works are the result of human imagination that is beautiful and impressive when read by connoisseurs of literary works. Imagination is the ability to think to imagine or describe something based on someone's real experience.

In general, films are built using many signs to achieve the desired effect. Sound, words, and images are important effects in a film, plus sound effects that accompany the images in the film. Iconic signs or signs that describe a meaning are important in films according to the literary semiotic system. Iconic signs used in the film convey a message to the audience, and each signal received will be different for each person. Films have an attractive appeal, so it is not surprising that many people like films, both children, teenagers and even adults. With the sophistication of audio and visuals presented in the film, of course the meaning or message in the film can be easily conveyed well. It is as if the audience is bewitched to continue watching the film without getting bored. Film is a unique medium for conveying a certain message or meaning, it is not surprising that after watching a film, some imitate and even apply the moral messages of the film into their daily lives. Film is a sophisticated presentation that has five forms of information, namely: movement, sound, lines, images and symbols. Films have a role as a means of entertainment, but films can also be used as a means of educational media.

Films are one of the electronic literary works whose media utilizes visual and audio media. For the public, films are certainly familiar to them. All groups like them, from children, teenagers to adults, including students who are still teenagers.

The views of the experts and film observers above are indeed not a figment of the imagination. This was proven when the film Ketika Cinta Bertasbih was screened in front of class XI students of SMAM 1 Karanganyar, all students seemed enchanted watching the film. The joy and enthusiasm of the class XI students of SMA Muhammadiyah 1 Karanganyar showed that the adaptation of the novel Ketika Cinta Bertasbih received an extraordinary response from high school students. This was proven when the film Ketika Cinta Bertasbih was screened in class XI of SMA Muhammadiyah 1 Karanganyar on August 12, 2022, the enthusiasm of high school students at the school was very great. They were very enthusiastic about enjoying the screening of the film with a love theme and packaged with very interesting religious elements.

1. Implementation of Literature Learning with Literature Ekranization Media in Developing Film Review Writing for High School Students

A good film certainly contains character education values in it. These values can be used as examples for the audience and applied to everyday life. According to Wynne (in Mulyasa, 2012) that character comes from Greek which means to mark "to mark" and focuses on how the values of goodness in behavior and actions can be applied to everyday life. People who have cheating, dishonest, greedy and cruel behavior can be said to be people with bad character. While people who have honest, good, and helpful behavior can be said to be people with good or noble character.

Film is an interesting teaching tool because it has the power as a meaningful complement in the classroom. When teaching students critically using film media, it will certainly make them change from passive information to film lovers, so that they can analyze and interpret the messages and meanings of a film (Russell and Waters, 2014). Russle & Waters' statement further strengthens that films have an influence on classroom teaching, because the practicality of films makes teaching more interesting. The sophistication of technology presented in the classroom can increase student attention, impressive visuals and create in-depth learning.

Films must display clear images and dialogues so that students will find it easier to understand the story and moral messages in the film. Characters in films have a role in building the course of a story in the film. Various negative and positive behaviors are depicted through these roles because they have moral, ethical, and exemplary elements in character education for students (Ratna, 2014).

For Ratna, characters in stories including film stories, are very important elements in character education, including:

a. Character elements contain various problems and conflicts related to character.

b. Has links to other disciplines, so that these character elements are easy to apply and recognize in character education.

c. Characterization is easier to understand because characters are always related to oneself.

The elements that build a film story other than characters are theme, setting and moral. The position between message and theme has the same position, namely both are useful for conveying messages or moral values in the film. According to Ratna (2014), the title and narrative written from beginning to end are the characteristics of a film that has a good moral and theme, namely:

a. In terms of aesthetic quality, the film has a good way of solving

b. In terms of aesthetic quality, the film has good content

c. Has a good purpose for human progress

Films are not only useful for attracting attention and as a means of entertaining the audience, but films can also be used as a medium for literary appreciation. Therefore, literary ecranization including the film When Love Tasbih can be an option to teach and instill literary appreciation for students and the younger generation in Indonesia.

In addition to being entertaining and being a means of literary appreciation education, films can also be used to instill character education values. The film When Love Tasbih (2009) provides a lot of character education through dialogue scenes with characters, and the character's responses when responding to and answering something. The film Ketika Cinta Bertasbih (2009) is one of the films that is very popular among teenagers including high school students. Therefore, it is very good if used in developing the ability to write film reviews. With the joy of watching the film Ketika Cinta Bertasbih, most of the students of class XI SMA Muhammadiyah 1 Karanganyar were motivated to write a review of the film they watched.

The steps in learning literature with the literary ecranization of Ketika Cinta Bertasbih are as follows.

First, the students of class XI SMA Muhammadiyah 1 Karanganyar were invited to sit relaxed but still polite and orderly in class.

Second, before the screening of the film Ketika Cinta Bertasbih began, the students were given instructions regarding their task, namely watching the film Ketika Cinta Bertasbih and then asked to pay attention to and observe each scene and dialogue and prepare writing tools to note important things to write a film review.

Third, the screening of the film Ketika Cinta Bertasbih which is a literary ecranization of the novel with the same title was carried out using a laptop and LCD or infocus.

Fourth, the students watched the film Ketika Cinta Bertasbih carefully with enthusiasm but remained calm and orderly.

Fifth, after the screening of the film Ketika Cinta Bertasbih was finished, the students were asked to make a review of the film Ketika Cinta Bertasbih according to the template that had been given within 60 minutes.

Sixth, after the time was up (60 minutes), the students' work in the form of a review of the film Ketika Cinta Bertasbih was collected.

Seventh, after all the students' work in the form of a review of the film Ketika Cinta Bertasbih was collected, the students were asked what their impressions were after watching the film. The majority of them answered that they were very happy and wanted another film to be played next time to learn how to write a film review.

Ideally, the seven steps are carried out in an orderly and sequential manner. However, in the implementation in the field, the order can be summarized or reversed. What is important is that the purpose of showing literary ecranization for learning to write film reviews is achieved.

D. CONCLUSION

Based on the results of the analysis of the use of literary ecranization as a medium for learning literature in developing film review writing for grade XI students of SMA Muhammadiyah 1 Karanganyar, the following conclusions can be put forward.

First, Indonesian literary ecranization has a major contribution in learning literature to develop students' skills in writing film reviews. After watching the film Ketika Cinta Bertasbih for example, the students enthusiastically wrote a review of the film. In fact, by following the template that has been given, several students managed to write a good review of the film Ketika Cinta Bertasbih.

Second, learning literature by utilizing literary ecranization Ketika Cinta Bertasbih as a medium in developing film review writing is carried out through seven steps. In short, students are asked to sit back but remain orderly and calm, then the film Ketika Cinta Bertasbih is screened and after the film is finished, the students write a film review. The majority of students can write a good review of the film When Love Recites the Rosary.

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THE REPRESENTATION OF JAVANESE-ISLAM IN *PESANTREN* LITERATURE (A STUDY ON KHILMA ANIS' *HATI SUHITA*)

Aning Ayu Kusumawati *
Arabic Language and Literature Islamic State University Sunan Kalijaga, Yogyakarta, 55281, Indonesia
Email: aning.kusumawati@uin-suka.ac.id

Abstract: This research aims to illustrate the structure, social structure, and portrayal of Javanese- Islam in Khilma Anis' *Hati Suhita* based on the expressed worldview. The applied methodology is predominantly descriptive-analytical, encompassing the novel's depiction, delineation, and analysis of pertinent events. The material object of this research was the novel itself, with the formal subject being the representation of Javanese Islam through the lens of genetic structuralism. The research results show that, firstly, the novel's structure was characterized by the construction of binary opposition, such as cultural, social, and human oppositions. The social structure depicted in the narrative delineates a dual-class system, distinguishing between the Islamic boarding school family (*ndalem*) and the students (*santri*), as well as between large and small Islamic boarding schools. The novel represented moderate Islam, distinct from radical or extreme interpretation. Secondly, the author's worldview reflected a religious-traditional perspective, a viewpoint of religious society grounded in local culture. The textual elements of the novel are analogously linked to the narratives of Javanese puppets, proverbs, books/manuscripts, myths, and the traditions surrounding tomb pilgrimages.
Keywords: The Representation of Javanese-Islam, Worldview, Pesantren Literature

A. INTRODUCTION

Islam is a monotheistic religion that believes in one God, with the Quran as its holy book and Muhammad as its prophet. However, the way its followers do the devotional practices may vary from place to place. Cultural differences have contributed to the variations of Islamic practices and the development of diverse sects, groups, and schools in Islam. Each community interprets and practices their faith within their cultural framework. They will readily accept a religion if its teachings align with their community's culture, and vice versa; the community will reject religion if its teachings contradict the local culture (Yusuf et al., 2005).

In practical terms, the variations within Islam manifest as a community's comprehensive products and practices shaped by its established culture. Meanwhile, culture is in a constant state of flux, adapting and evolving in accordance with the guiding principles of Islam. In this process, the relationship between religion and culture exhibits mutually dialogical reciprocity (Etikasari, 2021). Throughout history, Islam faced diverse challenges that varied from one region to another, shaped by distinct socio-cultural factors. For instance, the conflicts or concerns in Java were rooted in a fusion of Javanese mystical traditions and Javanese-Hindu culture. However, owing to the intellectual acumen and cultural sensitivity of the *wali* (noble Javanese-Islam scholars), Islam was introduced in a courteous, adaptable, and non-confrontational manner, harmonizing with the intrinsic elements of both Javanese and Javanese-Hindu cultures (Bakri, 2014, pp. 33– 34).

Simuh (2018), in his *Sufisme Jawa* (Javanese Sufism), classified the relationship between religion and culture into two models: compromise and non-compromise. The wali's adoption of compromise and accommodative approaches did not compromise the purity of religion; instead, it rendered Islam flexible, allowing for a harmonious coexistence with age-old traditions without imposing undue rigidity. Furthermore, he illustrated instances of traditional practices, such as *kenduri* (a Javanese feast) and other ceremonies, swiftly transitioning to Islam under the guidance of *Kiai* (*Rais* group). These adaptations included incorporating the blessings of prayers, the recitation of *tahlil*, and verses from the Quran (Simuh, 2018, p. 25).

The interwoven connection between Islam and Javanese culture extends to their literature. While the impact of Islam on Javanese literary works became more pronounced during the Mataram period, traces of this influence might have been sporadically visible in earlier times. A written Javanese literary work was called *serat* (manuscript). Specifically, the *serat* related to Javanese Sufism was known as *suluk* (Sudardi, 2021, pp. 118–120).

Beyond conventional literary pieces, there is a notable surge in religious-themed works in this contemporary age. In Indonesia, novels with religious themes hold a prominent position. This phenomenon is intricately tied to the author's social background. Furthermore, pesantren (Islamic boarding schools), as pivotal Islamic educational institutions, represent a distinctive sub-culture with unique traditions and social

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structures. It underscores that Islamic boarding schools embody a well-established way of life, values, and a hierarchical power structure, fervently and adhered to by the students, known as santri (Hak, 2021, p. 51). Writers with roots in Islamic boarding schools exert a considerable impact on literature, exemplified by figures like Abidah El Khalieqy, Habiburrahman El-Shirazy, Ma'mun Affany, Asma Nadia, Tony Rosyid, and Khilma Anis. These authors leverage their backgrounds in Islamic boarding schools, integrating them as the backdrop for their works. Through their writings, they articulate their personal experiences in harmony with the unique atmosphere of the pesantren environment. Islamic boarding school traditions are deeply attached to their works, such as activities usually conducted in Islamic boarding schools, courtesy or manners that are upheld in *pesantren* customs, and everything related to pesantren (A'idina *et al*., 2020, pp. 26–27).

Khilma Anis' *Hati Suhita* narrates the journey of its central character, Alina Suhita. Alina, hailing from a prestigious pesantren lineage, diligently preserves the rich cultural heritage of her Javanese ancestors. From her teenage years, Alina finds herself betrothed to Gus Birru, the son of Kiai, who oversees a larger Islamic boarding school. Although Gus Birru, Alina's husband, reluctantly acquiesces to the match, his discontent becomes palpable. Consequently, he channels his frustration by refraining from intimacy with Alina, maintaining a distant demeanor devoid of conversation or affection. However, they pretend to be a loving couple in front of their parents and others. While staying in the same room but sleeping separately, Alina Suhita grapples with unspoken desires without being known by anyone except her best friend, Aruna.

Alina Suhita embodies the virtue of *tawadhu*, gracefully complying with the wishes of her parents-in-law and refraining from conflict or protest with her husband. Repayment for her silent endurance manifests in her fervent prostration and worship rituals, such as *nderes* (Quranic recitation) and pilgrimages to the tombs of the revered *wali*. Alina carries this burdensome journey alone until a pivotal moment unfolds—the arrival of Rengganis, her idealized figure of a husband. This catalytic moment prompts Alina Suhita to make a decisive choice. She leaves behind the confines of Islamic boarding schools, her parents-in-law, parents, and students, seeking solace at her grandfather's house in the village. The crucial moment happens as Gus Birru tenderly

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picks up his wife, embracing a transformative stance, expressing adoration, seduction, and an intimate connection.

Furthermore, a comprehensive literature review has been conducted to ensure the research's originality and underscore its positioning's significance. The review centers on the novel 'Hati Suhita,' whose material object is the novel *itself* and its formal object representing Javanese Islam. Notably, the research identifies gaps in the analysis of certain issues, as elucidated in the subsequent discussion.

Zahra (2019), from UIN Sunan Ampel, Surabaya, wrote her thesis entitled *Peran and Posisi Perempuan dalam Novel "Hati Suhita" Karya Khilma Anis: Studi Analisis Feminisme Husein Muhammad* (The Role and Position of Women in Khilma Anis' *Hati Suhita*: An Analysis of Husein Muhammad's Feminism). Also, Amelia (2020), from the same university, analyzed the novel with the title *Representasi Kesabaran Wanita dalam Novel "Hati Suhita"* (The Representation of Women's Patience in *Hati Suhita*). Meanwhile, Royani (2020), from IAIN Ponorogo, in her thesis entitled *Pesan Dalam Novel "Hati Suhita" Karya Khilma Anis: Analisis Wacana Teun Van Dijk* (*Messages in Khilma Anis' Hati Suhita: A Critical Discourse Analysis of Teun Van Dijk)*. Andrian (2020), from Airlangga University, examined the novel in his thesis entitled *Ketidakadilan Gender Tokoh Perempuan dalam Novel Hati Suhita Karya Khilma Anis: Kajian Kritik Sastra Feminisme* (Gender Injustice of Female Characters in Khilma Anis' *Hati Suhita*: A Study of Feminism Literary Criticism). Rusdi (2021), from IAIN Madura, wrote the thesis entitled *Individulisme pada Tokoh dalam Novel Hati Suhita karya Khilma Anis* (Individualism of the Characters in Khilma Anis' *Hati Suhita* by). The studies above were components of an undergraduate thesis. Moreover, the subsequent investigations utilizing the same material object stem from publications in scientific journals.

First, A'idina *et al.* (2020) in the *Disastri* (Indonesian Language and Literature Education Journal) entitled *Prinsip Maksim Kedermawanan dalam Novel Hati suhita Karya Khilma Anis* (Principles of the Maxim of Generosity in Khilma Anis' *Hati Suhita*) showed the maxim of generosity in the novel. Secondly, Abadiyah (2020), entitled *Resolusi Konflik Perjodohan dalam Novel Hati Suhita Karya Khima Anis* (Marriage Conflict Resolution in Khilma Anis' *Hati Suhita*) in the Journal of Education and Teaching Research, explained the form of match-making conflict and the resolution of

match-making conflict in *Hati Suhita* using literary psychological theory, which focused on the human psyche. Third, Haryanti & Fakhriyah (2020) conducted the research entitled *Pesantren, Perempuan dan Subaltern dalam Perempuan Berkalung Sorban dan Hati Suhita* (Pesantren, Women, and Subalterns in "*Perempuan Berkalung Surban"* and *Hati Suhita)*, and published in the Journal of Language, Literature, and Culture, *Suluk*. This research aimed to describe the phenomenon of arranged marriages in Islamic boarding schools.

Based on the literature review above, it can be concluded that *Hati Suhita* as the material object and representation of Javanese-Islam as the formal object have not been explored in previous research. Specifically, the researcher would like to analyze the relationship between culture and Islam within contemporary literature, drawing from material objects currently *trending* in cyberspace and the tangible world. The novel was published by Telaga Aksara publisher in collaboration with Mazaya Media in 2019, and in 2023 it was filmed under the same title by director Arcie Hekagery of StarVision production house. Khilma Anis' *Hati Suhita* is set within the backdrop of an Islamic boarding school. Also, this novel has an intense acculturation of Islam with Javanese culture. Thus, this research aims to describe the structure and social structure and explain the representation of Javanese Islam in this text. Using Lucian Goldman's genetic structuralism theory, the representation is grounded in an in-depth analysis of the author's worldview. Goldman is among those figures who prefer to analyze literary works based on their structural aspects. A worldview is not only a set of abstract ideas from a class regarding human life and the world in which humans exist but also is a way of life or lifestyle that can unite members of one class with other members of the same class and differentiate them from other members (Wibowo *et al*., 2021, p. 338).

This genetic structuralism views literary works from intrinsic and extrinsic elements (Endraswara, 2013, p. 56). Faruk (2012) concluded that Goldman observes literary works from humanity fact, collective-subjective product, worldview, and social structure of literary works (Faruk, 2012, pp. 158–159). Building on the aforementioned research context, the problem formulation for this study is articulated as follows: What constitutes the structural and social framework of Khilma Anis' *Hati Suhita*? Additionally, how does the representation of Javanese-Islam in *Hati Suhita*, as shaped by the author's worldview, manifest within the narrative?

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B. METHOD

This qualitative research relied on extracting facts, implied meanings, and noteworthy quotations (including words, phrases, clauses, and sentences) from literary works, serving as foundational sources for theoretical concepts. The outcomes of this qualitative exploration were conveyed in a descriptive manner rather than quantitatively, in alignment with the approach advocated by IKIP Malang (1997, p. 8). Meanwhile, the method used by researchers was descriptive-analytical by describing/outlining the facts and analyzing the findings (Kutha (2012, p. 53). Specifically, the material object of this research was the novel *Hati Suhita*, and the formal object was the representation of Javanese Islam using Lucian Goldman's genetic structuralism theory.

The data-collecting technique employed by the research was documentation, reading, and note-taking techniques. These gathered data were interconnected using the dialectical method, operating at the literary works level. It involved aligning the constituent parts with the whole, striving for a structure characterized by maximum coherence, particularly focusing on patterns of binary opposition (Faruk, 2012, p. 169). In addition, data analysis utilized descriptive analysis methods, as outlined by Ratna (2004). After finding the results, the analysis results were concluded and presented using informal methods and narrative techniques (Adhitya *et al*., 2021, p. 191). An informal method is a presentation method that uses a string of words in detail, not a formal method that uses figures, tables, or charts (Oktafiany, 2022, p. 26).

C. DISCUSSION

1. Structure and Social Structure in Khilma Anis' *Hati Suhita*

The characters in *Hati Suhita* include Alaina Suhita, Abu Raihan al Birruni, Ratna Rengganis, Kang Dharma, Aruna Citrawati, Kiai, and Nyai Hannan. In the rich cultural tapestry, the narrative unfolds within the Al Anwar Islamic boarding school complex, comprising Kiai's residences, school edifices, and madrasa structures, alongside settings such as cafes, *wader* stalls, villages, roads, and the tombs of revered figures like Sunan, Kiai Hasan Besari, and Kiai Tembayat. The social milieu encompasses Kiai's familial sphere, the santri (Islamic students), the general populace, and the academic domain, including movements and social activism on campus. The novel's plot employs a hybrid

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structure, characterized by a predominantly progressive narrative with occasional turning points (Nurgiyantoro, 2010, pp. 155–156). The oppositional relationships formed in the imaginary story above were as follows:

1. Cultural opposition: Pesantren (Islamic boarding school) >< outside of Pesantren (Islamic boarding school); Café >< *Wader* stall, campus>< Pesantren (Islamic boarding school); and city>< village,
2. Social opposition: Pesantren (Islamic boarding school) elitists (*Ndalem*) >< santri (Islam students), and large Pesantren (Islamic boarding school) >< small Pesantren (Islamic boarding school).
3. Human opposition: Gus Birru >< Kiai Hannan (his father); Alaina Suhita >< Ratna Rengganis, Alaina Suhita >< Gus Birru; and Gus Birru >< Kang Dharma.

This novel was published during a period marked by the polarization of Muslims into two distinct categories: radical and moderate Islam, as well as fundamental and compromised Islam. These divisions manifested themselves in powerful factions aligned with these dichotomies. The narrative encapsulates high-tension experiences that situate the author within the broader context of historical events, exploring themes such as moderate Islam, religiosity, bourgeois ideals, and traditional approaches. Throughout the texts, the presentation of Javanese culture in religious practices was juxtaposed with Islam. Also, the main character relied on Javanese traditions and culture. In the novel, the social stratification or class system was displayed, such as *santri* originated from *ndalem* (the family of Islamic boarding schools) and the distinction between large and small Islamic boarding schools.

2. Religious-Traditional: Khilma Anis' Worldview

The representation of reality expressed by the author in her literary work was significant and discussed throughout literary history and criticism. In his *Literary Representation of Reality,* Davidsen argued that literature, though fictional, represents the conceptions found in non-fictional life. In literary works, the author's worldview can be a reference in finding continuity between fictional literary works and reality (Habsari, 2023, p. 630). The author's worldview is expressed through the main character, Alaina Suhita. Based on the structure of the literary work, the author's worldview included religious-traditional, which was the view of the religious community but grounded in the

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local culture. The evidence was seen in the text, which was analogous to Javanese puppet stories and proverbs (Sangidu, 2005).

1). Relying on Puppet

For the Javanese, a puppet was entertainment and a life guidance. Puppets reflected Javanese culture, reflecting the reality of Javanese life, values, life goals, morality, hopes, and ideals. The characters in puppet were assumedly a concrete depiction of Javanese life. All manifestations of puppets were interpreted as an ethical-philosophical concept expressed in a highly aesthetic work of art (Kushendrawati, 2016, p. 105).

The statement above was explained in the novel on page 7. It told the story of Alaina Suhita's misery, which was analogous to the pain of *Prabu Duryudana*, whose wife, Banowati, only loved Arjuna, as follows:

"Mungkin beginilah perasaan Prabu Duryudana yang merana. Istrinya, Banowati, hanya mencintai Arjuna. Mungkin seperti inilah hancurnya hati Prabu Duryudana mengetahui Banowati malah memberikan tubuhnya untuk Arjuna, musuhnya. Mungkin beginilah duka Duryudana. Memiliki kerajaan , kekuasaan, harta bend, mampu menaklukan kerajaan lain, tapi istrinya sendiri tidak pernah seirama dan takluk, meski aku perempuan dan Prabu Duryudana laki-laki, aku bisa merasakan pedihnya diabaikan." (Anis, 2019, p. 7).

[Translation: "Perhaps, it is how King Duryudana felt when he was miserable. His wife, Banowati, only loves Arjuna. And this is how King Duryudana got a broken heart when he found out that Banowati gave his body to Arjuna, his enemy. Maybe this is how Duryudana grieves. He had a kingdom, power, wealth, and ability to conquer other kingdoms, but his wife was never in harmony and devoted. Though I am a woman and King Duryudana was a man, I could feel the sorrow of being ignored)

And,

"Kadang melihat sikapnya padaku, aku merasa seperti Ekalaya, menanggung duka karena diabaikan dan ditolak guru Drona. Ekalaya alias Palgunadi ingin menguasai ilmu Danuweda, ilmu memanah yang hanya dipunyai Resi Drona. Tapi sang resi menolaknya mentah-mentah karena ia terlanjur bersumpah bahwa ilmu Danuweda hanya akan diturunkan kepada Arjuna; keturunan Hastina." (Anis, 2019, p. 11).

[Translation: When seeing his attitude toward me, I feel like Ekalaya, suffering from the sadness of being ignored and rejected by Resi Drona. Ekalaya, also known as Palgunadi, wanted to master the Danuweda, the archery magic only possessed by Resi Drona. However, the Resi directly refused because he had already sworn that the magic of Danuveda would only be passed down to Arjuna, the descendants of Hastina.]

As per the text, the author articulates her profound disappointment and sorrow stemming from the neglect of love from her husband and her own sense of existence.

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The author employs a poignant metaphor, drawing parallels with the tale of King Duryudana, whose wife's affections were solely reserved for Arjuna, and the narrative of Ekalaya, who faced rejection as a student by Resi Dorna.

Moreover, the main character's patience is shown in the following excerpt, as follows:

"Yudistira yang sabar dan berwatak samudera, yang mampu menguasai segala nafsu. Yang mampu menerima segala watak dan kemauan orang lain. Yudhistira yang sangat mencintai istrinya. Bukan mengabaiakan dan menyiakan seperti Mas Birru" (Anis, 2019, p. 18).
[Translation: Yudistira, who was patient and longsuffering, could control all his passions. He was able to accept all the traits and desires of others. Yudhistira loved his wife and did not ignore and waste her wife like Mas Birru did]

The patience of the main character, Alina, is based on one of the Pandawas' characters, Yudistira, the oldest of the Pandawas. He was Amarta's king, wise, a pacifier, and never lied in his entire life. He had high morals, such as forgiving and mercy on his surrendered enemies. Yudistira was also known for being patient, honest, religious, self- confident, and brave (Ardiansyah, 2017). Furthermore, Alina's steadfastness in dealing with her husband is described in the following texts:

"Aku ingin marah lalu kuingat nasihat begawan Wiyasa, orang-orang yang dapat menaklukkan dunia adalah orang yang sabar menghadapi caci-maki orang lain. Orang yang dapat mengendalikan emosi ibarat seorang kusir yang dapat menaklukkan dan mengendalikan kuda liar. Dia dapat mengambil jarak dari amarahnya seperti ular menanggalkan kulitnya. Hanya mereka yang tidak gentar dengan siksaan yang akan berhasil mencapai apa yang dicitakan" (Anis, 2019, p. 61).
[Translation: I want to mad and, then, I remembered the advice of Begawan Wiyasa that those who can conquer the world are the inpatient people in dealing with others' defamation. A person who can control emotions is like a horse driver who can conquer and tame wild horses. He can distance himself from his anger. It is the same as a snake shedding its skin. Only those who are not afraid of torture will successfully achieve their dream.]

Then, it was firmly stated in the following text: *"Kalau aku Ekalaya, hati Mas Birrulah Mustika Ampal itu. Aku tidak akan membiarkan siapa pun merenggutnya dari hidupku. Atau hidupku akan sia-sia* (Anis, 2019, p. 12) [Translation: If I was Ekalaya, Mas Birru's heart was *Mustika Ampal*. I won't let anyone take him away from my life. Or my life will be in vain]

"Setiap kulihat bibir di dagunya, aku bergetar hebat. Tapi aku kembali ingat penolakannya malam itu. Aku jadi teringat ucapan Dewayani kepada Resi Sukra saat puteri kerajaan Wrihasparwa menghinanya; "luka yang disebabkan pedang, dapat

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sembuh dalam perjalanan waktu. Tapi sakit hati karena kata-kata yang menusuk, akan menggoreskan pedih selamanya." (Anis, 2019, p. 60).

[Translation: Every time I see his lips on his chin, I violently shake. But, I remembered his rejection that night. I remembered Dewayani's words to Resi Sukra when the royal princess, Wrihasparwa, insulted him; "Wounds due to swords can heal over time. But, the heart feeling caused by insulting words will leave evergreen scars.]

Alaina Suhita, the main character, wanted her marriage to be harmonious and eternal, like the characters in puppet, such as Arjuna and Wara Subadra. Also, Alaina Suhita realized that she was an ordinary woman, unlike Srikandi, who diligently meditated and given the mantra of Resi Durwasa to summon the gods until Karna and her brother were born without sexual intercourse (Anis, 2019, p. 62).

The author tried to integrate Islam into Javanese cultural life without being trapped by formalist Islam. Amien Abdullah said it was called a religion with a historical dimension. Religion was not separated from history, human life, and space in the historical dimension. The religion was related to the context of its people. The diversity constructed in this novel reflected that Islam coexisted with Javanese culture. In short, the author skillfully combined Islam with Javanese culture. It was observed from the behavior of several characters. For example, the character of Alaina Suhita, *Kiai*'s female student, memorized the Quran and recited it entirely. However, in puppet, it was used as a "philosophy" of life. It was seen from the struggle to defend her husband, who did not want her, and it was similar to Ekalaya, who lost the *Mustika Ampal* requested by Guru Drona (Anis, 2019, p. 12). While holding back her anger and remaining patient when seeing her husband on the phone with Rengganis, Alaina advised herself with Begawan Wiyasa's guidance.

2). Relying on Javanese Culture

The author's religious-traditional view was reflected in Javanese tradition or culture, underlining her behavior. It can be seen in the following usages:

a) Javanese Traits

The main character, Alaina Suhita, was the name of the queen of the Hindu kingdom, Majapahit, who was Dewi Suhita. When leading Majapahit, she had built the Sukuh and Cetho temples and was determined though there was the Paregreg war (Anis, 2019, p. 4), as recited hereunder:

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"Aku tak boleh tenggelam dalam nestapa sebab namaku adalah Suhita, yang membuat Candi Sukuh dan Candi Ceta di lereng Gunung Lawu. Aku, yang mewarisi namanya, tak perlu membuat pemujaan atau punden berundak di lereng gunung. Aku hanya perlu berlajar pada ketabahan Ekalaya yang ditolak dan diabaikan. (Anis, 2019, p. 12)

[Translation: I cannot drown in sorrow because my name is Suhita, who built the Sukuh and Cetho Temples on the slopes of Lawu Mount. I, who inherited her name, do not need to build a shrine or terraced stones (*punden*) on the mountain's side. I just need to learn from Ekalaya's fortitude, who was rejected and ignored]

Also, the author analogized the main character with the life of the Queen of Majapahit kingdom:

"Namaku Alina Suhita. Suhita adalah nama pemberian kakek dari ibuku. Ia ingin aku seperti Dewi Suhita. Perempuan tangguh yang pernah memimpin kerajaan sebesar Majapahit." (Anis, 2019, p. 4).

[Translation: My name is Alina Suhita. Suhita is the name given by my mother's grandfather. He wants me to be like Dewi Suhita. She was a strong woman, the leader of the Majapahit kingdom.]

b) Javanese Proverbs

1. The Javanese proverb "*dikoyang ono mblumbang, dikosoki alang-alang*" (bathed in a puddle, brushed with bushes) (Anis, 2019, p. 390) and "*mikul dhuwur mendhem jero*" (highly lifted, deeply covered) found in the texts recited: ""Aku tak mungkin bilang bahwa hidupku seperti *diguyang ono mblumbang, dikosoki alang-alang*, disiakan, dan diabaikan. Aku tak mungkin mengatakan itu. *Aku harus mikul duwur mendem jero*" (Anis, 2019, p. 16) [Trnaslation: I could not possibly say that my life is like *"diguyang ono mblumbang, dikosoki alang-alang"* (wasted and neglected). I could not utter that. I must *"mikul dhuwur, mendhem jero* (patience) (Anis, 2019, p. 16). The proverb "*mikul"* meant to carry on the shoulder. *Dhuwur* was high. *Mendhem* was covering, and "*jero*" was profound. The overall meaning had to be upheld and covered deeply (Suprapti, Kompasiana). The thing that had to be sustained was the goodness of the family and covering up the family's shortcomings or disgrace.
2. *Tapa-Tapak-Telapak*, which was derived from "*Tapa"* (meditation) articulated that meditation resulted in self-steadfastness. *Tapa* (meditation)

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manifested in *Tapak* (action), the palm. A woman's strength is in her palms or affection (Anis, 2019, p. 16).

3. *Bekti Nastiti ati-ati* (Anis, 2019, p. 19) was shown in the text: *"..Mendahulukan tiga hal seperti ajaran nenek moyangku yang berdarah biru. Bekti, Nastiti, Ati-ati. Dia tidak boleh tahu yang terjadi. Dia harus tahu bahwa kepada suamiku aku bekti, sungkem,. Pasrah-ngalah. Mbangun turut. Dan setya-tuhu"* (Anis, 2019, hlm. 19) [Translation:"…Prioritizing the teachings of my blue-blood ancestors, which is *Bekti* (Devote), *Nastiti* (Diligent), and *Ati-ati* (Be careful). He must not know what just happened. He must know that I devote and faith to my husband. Surrender my life. Cooperate with him. And, loyal to him].
4. *Bekti sungkem-pasrah, ngalah, mbangun turut,* and *setya-tuhu*. The meaning of those Javanese proverbs was total devotion, loyalty, and dedication (Anis, 2019, p. 19) .

c) Counting on *Serat* (Javanese Letters)

The teachings of *Serat Nitimani* were about *Asamara Gama*. It consisted of six levels, such as *Asmara Nala* (*Sengseming Manah*), *Asmara Tara (Sengseming Pandulu), Asmara Wrida (Sengseming pamirengan), Asmara Dana (Sengseming Pacopan), Asmara Tanta (Sengseming Pengrasa)* and *Asmara Gama (Olah Asmara)*. The text was *"...Kamu tahu nggak, Lin. Dalam Serat Nitimani, ada beberapa tahap kalau kita sedang asmaragama? Ia ngoceh lagi, sok tahunya keluar lagi, aku pura-pura antusias*" [Translation: "…Did you know, Lin? In *Serat Nitimani*, there are several stages when we are in love. He chattered again, and his arrogance came out again while I pretended to be enthusiastic]. Furthermore, the following texts are also found in the novel:

"*Pertama, Asamara Nala, sengseming manah, landasan kuat cinta kasih. Itu yang membedakan kita sama makhluk lain, Lin. Aruna tak tahu kalau Mas Birru tidak mencintaiku. Kedua, Amara Tura, Sengseming pandulu, kebanggaan dalam melihat. Jadi bangga gitu, Lin, dalam melihat pasangan. Aruna tidak tahu , Mas Birru tidak pernah melihatku. Ketiga, Asmara Turida, sengseming pamirengan, kesenangan dalam mendengar suara pasangan. Baik suaranya pas bicara, atau merintih. Hehe. Aruna terkekeh sendiri. Dia tidak tahu, Mas Birru tidak pernah mencoba mendengarku. Keempat Asmara Dana, sengseming pacopan, kesengsan dlam berbicara. Aruna tidak tahu, mas Birru tidak pernah mengajakku bicara. Kelima Asmara Tantra, sengseming pengrasan, kesengan dalam mencecap.*

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Aruan tidak tahu, mas Birru belum pernah melakukan itu. Terakhir barulah Asmaragama. Olah asmara" (Anis, 2019, pp. 24-25).

[Translation: First, *Asamara Nala, sengseming manah*, it is the firm foundation of love. That is what differentiates us from other creatures, Lin. Aruna does not know that Mas Birru does not love me. Second, *Amara Tura, sengseming pandulu* is pride in seeing. So, it shows pride, Lin, to see your partner. Aruna does not know that Mas Birru has never seen me. Third, *Asmara Turida, sengseming pamirengan* is the pleasure of hearing your partner's voice. It is either his voice while talking or his moaning… Haha (laughed). Aruna chuckles by herself. She does not know that Mas Birru never tries to listen to me. Fourth, *Asmara Dana, sengseming pacopan* is the difficulty in speaking. Aruna does not know that Mas Birru never asks me to talk. Fifth, *Asmara Tantra, sengseming pengrasan*, is a pleasure to taste. Aruan does not know that Mas Birru has never done that. Lastly is *Asmaragama, olah rasa* (Anis, 2019, pp. 24-25) .

In the marriage tradition, the author referred to the ancient Javanese tradition. A woman was not allowed to marry a man from a lower caste, as stated in the following text:

"Tapi setiap hal itu melintas dalam pikiranku, aku teringat tradisi kuno dari buku tua. Bahwa puteri seorang Brahmana tidak boleh menikah dengan putera seorang Ksatria. Tapi puteri seorang Ksatria, boleh menikah dengan seorang putera Brahmana. Konon, tradisi ini untuk menjaga supaya kaum perempuan tidak diturunkan ke status kasta yang lebih rendah.
Katanya, anuloma, atau menikahi laki-laki dari kasta yang lebih tinggi, itu dapat diterima. Sedangkan pratiloma, atau menikahi laki-laki dari kasta yang lebih rendah, itu tidak dibenarkan oleh tradisi mereka. Tapi itu hanya ajaran kuno yang terjadi di dongeng-dongeng atau legenda zaman dulu" (Anis, 2019, p. 56).

[Translation: But every time it crossed my mind, I remembered ancient traditions from old books. The daughter of a *Brahmin* (spiritual teacher) might not marry the son of a *Kshatriya* (warrior). But, the daughter of a *Kshatriya* (warrior) might marry the son of a *Brahmin* (spiritual teacher). It is said that this tradition is to ensure that women are not relegated to a lower caste.
They say *anuloma* or marrying a higher-caste man is acceptable. Meanwhile, *pratiloma*, or marrying a lower-caste man is not permitted by the traditions. But, that is only an ancient teaching in ancient fairy tales or legends.]

Alaina Suhita dealt with complicated inner turmoil. Her husband, Gus Birru, considered their marriage camouflage, and her husband was still in a relationship with his girlfriend, Rengganis. Alaina sank into sadness. Her heart was in a dilemma, whether she wanted to be angry or remain patient when she found out that her husband's girlfriend had contacted him. In dealing with this situation,

Alaina relied on the advice of Begawan Wiyasa. Begawan Wiyasa was the author of the epic *Mahabharata*. He was an Indian philosopher and writer. The above events are explained in the following texts:

"Aku ingin marah lalu kuingat nasihat begawan Wiyasa, orang-orang yang dapat menaklukkan dunia adalah orang yang sabar menghadapi caci-maki orang lain. Orang yang dapat mengendalikan emosi ibarat seorang kusir yang dapat menaklukkan dan mengendalikan kuda liar. Dia dapat mengambil jarak dari amarahnya seperti ular menanggalkan kulitnya. Hanya mereka yang tidak gentar dengan siksaan yang akan berhasil mencapai apa yang dicitakan" (Anis, 2019, hlm. 61).

[Translation: I want to mad and, then, I remembered the advice of Begawan Wiyasa that those who can conquer the world are the inpatient people in dealing with others' defamation. A person who can control emotions is like a horse driver who can conquer and tame wild horses. He can distance himself from his anger. It is the same as a snake shedding its skin. Only those who are not afraid of torture will successfully achieve their dream.]

Alina memorized the advice as written in the text: "*Aku hapal nasehat itu di luar kepala. Tapi aku tak bisa menerapkannya. Aku tidak bisa menerima kalau mas Birru dingin kepadaku, tapi selalu sumringah saat menelponnya*" (Anis, 2019, p. 61) [I memorized the advice. But, I cannot implement it. I cannot accept that Mas Birru is cold to me, but he always smiles when he calls her].

d) Believing in the myth.

It was proven in the text

"*…buah Parijoto yang dipercayai menambah kesuburan dan ibu hamil yang memakan buah Parijoto anaknya akan cantik kalau perempuan, ganteng jika laki- laki. " Lin kamu ta'bawain parijoto". Apa itu, Mik? Buah peninggalan Sunan Muria. Apik buat kesuburan katanya. Khas gunung Muria lho, Lin. Aku tertawa. Padahal dengar soal kesuburan, hatikuberlompatan. Aku ingat buah itu. Ibuku pernah membawakan mbak iparku yang waktu itu hamil. Konon kalu bayi yang dikandung perempuan akan cantik, kalau laki-laki akan tampan*" (Anis, 2019, pp. 78-79).

[Translation:…*Parijoto* fruit is believed to increase fertility and pregnant women who eat *Parijoto* fruit will have beautiful children if they are girls, and handsome if they are boys." Lin, do you want some?" What's that, Mik? The fruit was an inheritance of *Sunan Muria*. It is said that it is good for fertility. This is typical of Muria Mount, Lin. I am laughing. Hearing about fertility, my heart rapidly beats. I remembered that fruit. Once, my mother had brought it to my sister-in-law, who

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was pregnant. It was said that if a baby was a girl, it would be beautiful, and if it was a boy, he would be handsome.]

e) Tomb Pilgrimage. In this novel, a tomb pilgrimage became a necessity. Tomb pilgrimage was conducted to the graves of the *Sunans* or *Kiai*, considered as *waliullah*. When being upset, Alaina went to the graves of Kiai Agung Hasan Besari Ponorogo and Ki Tembayat. It is seen in the following text:

"Aruna membiarkanku berjalan mendahului. Melewati nisan-nisan tanpa nama. Aku menyisir ke arah barat memasuki ruangan khusu dari kayu yang dicat hijau tua. Sampai tengah pintu ruang dalam, aku duduk bersimpuh lalu berjalan menggunakan lututku menuju dua cungkup makam paling besar yang pusaranya dibalut kain kafan. Tepat di depan makam Kiai Ageng Besari, tangisku meledak. Aku tersedu. Berdoa dalam diam. Ingat perjuanganku. Ingat lukaku. Ingat perlakuan mas Birru. Aku berdoa dalam tangis, lama sekali sampai kurasa air mataku tak tersisa lagi" (Anis, 2019, p. 35).

[Translation: Aruna, let me go ahead. Passing nameless gravestones. I walked west into a special room made of wood painted dark green. Until the middle door of the inner room, I sat and walked on my knees towards the two largest tombs, whose graves were wrapped in shrouds. It was right in front of Kiai Ageng Besari's grave that I burst into tears. I sobbed. Praying silently. Remembering my struggle. Remembering my wounds. Remembering what Mas Birru did. I prayed in tears for so long that I felt like I had no more tears left.]

From the explanation above, the author advocates for a form of Islam termed Manifest Islam, wherein Islam is seamlessly integrated with tradition subtly institutionalized within its framework. Islam was not untouchable teachings. Thus, the author blurs the boundaries between religion and culture (Afifi, 2019). Some thinkers and Muslim scholars designate this particular manifestation of Islam as Javanese Islam or syncretic Islam.

3. Class System: Khilma Anis' Worldview

The novel's worldview displays religious-traditional beliefs and expresses the class system. The religion-based division of the Javanese community by Clifford Geertz included *priyayi* (nobleman), *santri* (Islam students), and *abangan* (syncretic group). They had their respective sub-traditions and showed in this novel. *Priyayi* was a group that still held a Hindu-Buddhist view, which mainly consisted of the educated class, the upper class of urban residents, especially civil servants, and *santri*, who were devout

followers of Islam and generally consisted of traders in the city and well-sufficient farmers; *Abangan* was a group of small farmers who had more or less similarities with the religion of the people of Southeast Asia. Also, according to Marx, the division of society was based on the class system, which was the bourgeois and proletarian classes. The bourgeois class consisted of those possessing a means of production, while the proletariat was a group of workers working for the bourgeoisie to earn wages. *Kiai* (who owned Islamic boarding schools) was included in the middle-class strata in the novel. It is depicted in the dialogue *"semua perempuan ingin sepertiku, memiliki mertua kaya raya. Rumah dan pesantren megah. Harta benda yang tumpah ruah*" (Anis, 2019, p. 5) [all women want to be like me, having rich parents-in-laws. Magnificent houses and Islamic boarding schools. A cornucopia of possessions]. Meanwhile, the lower-class strata was the smaller Islamic boarding schools or santri community. The examples of bourgeois or middle-class groups are as follows: The character of Gus Birru was a movement activist, driving in a *Pajero* car and having a cafe publisher company. Alaina's character was seen as Alaina preparing food for Gus Birru with luxurious dishes.

D. CONCLUSION

After analyzing the representation of Javanese Islam in Khilma Anis' *Hati Suhita* using Lucian Goldman's theory of genetic structuralism, this research concludes the followings. First, the structure contained in the novel demonstrates a binary opposition, such as cultural, social, and human oppositions. Regarding social structure, the class system is classified into upper and lower classes: Islamic boarding school family, student classes, and large and small Islamic boarding school classes. Also, the novel represents moderate Islam, which radical or extreme Islam contradicts. Second, the author's worldview depicts a religious-traditional perspective, such as a religious community based on local culture. The texts of the novel have been analogous with Javanese puppet stories, proverbs, books or manuscripts, belief in myths, and tomb pilgrimage traditions.

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DARK TRAILS: THE REALITY OF HUMAN TRAFFICKING IN BORDERLESS FOG (2024)

Ulyati Retno Sari[1], Aisya Sabili[2]
[1]UIN Sunan Kalijaga
[2]Universitas Gadjah Mada
Email: ulyati.sari@uin-suka.ac.id*; sabiliaisya@gmail.com

Abstract: *Borderless Fog* (2024) explores the issue of human trafficking, especially how globalization and migration contribute to the exploitation of women and children. Using Judith Butler's feminist theory, this study analyzes how the film portrays patriarchal control and gender inequality in trafficking networks. Through qualitative research and content analysis, the study examines dialogues, character actions, and visual symbolism to understand the film's narrative. The findings show that *Borderless Fog* powerfully depicts the exploitation and vulnerability of trafficking victims, highlighting the systemic injustices they face. Women are depicted as commodities, forced into labor under patriarchal systems, while men are shown to be trapped in similar cycles of economic hardship. The film calls for heightened awareness and action against human trafficking at a global level.

Keywords: human trafficking, globalization, gender inequality, exploitation, feminist theory.

A. INTRODUCTION

Human trafficking is a global issue that affects millions of people, especially women and children, who are more likely to become victims. According to the *Global Report on Trafficking in Persons* by the United Nations Office on Drugs and Crime (UNODC), about 24.9 million people are trafficked around the world, with most victims being women and children trapped in exploitation and abuse (UNODC, 2020) Despite efforts by governments and organizations to stop this crime, human trafficking continues to grow, especially in the context of globalization and migration. *Borderless Fog* Film (2024) explores these issues by showing the difficult experiences of trafficked women and children. Analyzing the film can reveal deeper meanings and social issues it presents, especially when viewed from a feminist perspective.

As works of literature, films are powerful tools for exploring and critiquing complex social problems. Like novels and plays, films use characters, symbolism, and themes to tell stories that help audiences understand societal injustices. *Borderless Fog* does this by offering a visual story that reveals how human trafficking works and critiques the power structures that enable its continuation. Experts in film studies agree that films can tell deep, layered stories that encourage critical thinking about social issues, much like literature (Orr, 1993). In this way, *Borderless Fog* can be understood as a film that uses its visuals and storytelling to highlight the hidden realities of trafficking, similar to how literature has historically addressed social justice topics.

The film focuses heavily on gender inequality and how patriarchy, a system of male dominance, makes women and children more vulnerable to human trafficking. In *Borderless Fog*, globalization and migration, which are often seen as sources of opportunity, actually increase the risk to these marginalized groups when combined with patriarchal systems. Traffickers exploit the patriarchal notion that women's bodies can be bought and sold, treating them as objects. This idea is supported by research showing that women are more likely to be trafficked for sexual exploitation, domestic work, and other forms of labor due to deep-rooted gender inequality (Piper, 2021).

One of the main themes in *Borderless Fog* is how globalization connects with human trafficking. The film shows how traffickers take advantage of weak laws between countries, especially in a world where people move across borders easily, but protections for them are inadequate. Migrants, especially women and children, are at greater risk because traffickers target their need for safety and employment. This reflects global trends, as human trafficking is often linked to migration, with migrants being vulnerable due to a lack of legal protections (Sharma, 2019). The film critiques these inequalities, similar to how literature explores the negative sides of globalization, where the powerful benefit while the vulnerable suffer.

Judith Butler's feminist theory provides a useful framework for understanding *Borderless Fog*, especially in terms of how the film critiques patriarchal systems and gender inequality. Butler's concept of "gender performativity" is significant here, as she argues that gender is not an inherent trait but something people "perform" based on societal expectations (Butler, 1990) In patriarchal societies, women are often forced into roles that reinforce their oppression and objectification. In *Borderless Fog*, trafficked women are shown performing gendered roles such as domestic work and exploitation—roles they are forced into by traffickers. The film demonstrates how traffickers manipulate these societal norms to control their victims, forcing them into roles that keep them trapped in exploitation.

This concept aligns with Butler's argument that gender is a social construct, enforced by systems of power. In *Borderless Fog*, trafficked women are treated as products to be bought and sold in a globalized system that values their bodies solely as objects. This theme connects with feminist literature, such as Toni Morrison's *Beloved*, which critiques how patriarchal systems dehumanize and exploit women's bodies. By applying Butler's theory, the film illustrates how societal norms perpetuate the exploitation of women through human trafficking, much like feminist literature critiques similar power structures.

Butler's concept of vulnerability also helps explain how trafficked individuals are portrayed in the film. According to Butler, vulnerability is not a natural trait but is created by social, economic, and political conditions that expose certain groups to harm (Butler, 2004). In *Borderless Fog*, trafficked women and children are shown as vulnerable not because of personal weakness but because of the structural inequalities that put them at risk. Globalization, migration, and patriarchal power combine to create the conditions in which trafficking thrives. The film's portrayal of these forces is similar to themes in literature, such as Isabel Allende's *The House of the Spirits*, which explores how women's vulnerability is shaped by political and gender-based violence within patriarchal societies.

However, to fully grasp the complexity of the film's critique of human trafficking, it is essential to understand how different axes of identity—such as race, class, and nationality—intersect with gender. The concept of intersectionality, introduced by Kimberlé Crenshaw, is crucial in this regard. Crenshaw (1989) explains that various forms of oppression overlap and intersect, creating unique forms of marginalization for individuals who hold multiple disadvantaged identities. In the context of Borderless Fog, trafficked women are not just victims of gender-based exploitation but are often women of color or from economically disadvantaged backgrounds. These intersecting identities make them particularly vulnerable to exploitation, both within their countries of origin and as migrants navigating global power structures.

For instance, women from marginalized racial and ethnic groups may face compounded forms of exploitation due to racial discrimination, poverty, and migration status. These women are disproportionately targeted for trafficking because

they are often excluded from legal protections and access to economic resources, making them more vulnerable to traffickers who prey on these vulnerabilities. The film reflects these dynamics by showing how traffickers exploit not only gender but also race and class, using these intersecting forms of oppression to control their victims. This is particularly visible in scenes where women from poorer or minority communities are trafficked across borders, highlighting the global nature of their exploitation.

The intersection of race, gender, and class in Borderless Fog also brings attention to how trafficked women experience isolation. Unlike more privileged women, who may have some social capital or access to legal protections, trafficked women from marginalized communities are often cut off from both social networks and institutional support. This isolation is exacerbated by the fact that they may not speak the language of the country in which they are trafficked, further alienating them from potential sources of help. Their racial, ethnic, and class identities intersect with their gender, creating a unique form of isolation that prevents them from escaping exploitation. This reflects broader trends identified in the intersectional feminist literature, such as those noted by Patricia Hill Collins (2000), who argues that women from marginalized racial groups experience multiple forms of oppression that compound their vulnerability.

Drawing from intersectional feminist theory, it becomes clear that solutions to human trafficking must address not only patriarchal structures but also broader systems of racial and economic domination. By highlighting these intersections, *Borderless Fog* invites a more nuanced understanding of how trafficking disproportionately affects marginalized women, thus contributing to the feminist critique of globalized exploitation. This resonates with the works of bell hooks (1984), who emphasizes that marginalized women face layered forms of exploitation due to their intersecting racial, gender, and class identities. As such, the film critiques not just patriarchy but also the global economic systems that devalue women of color and working-class women, making them prime targets for trafficking.

The purpose of this study is to analyze how *Borderless Fog* presents human trafficking through a feminist perspective. This study aims to explore the ways in which gender inequality, patriarchal control, and globalization intersect to create the conditions that allow human trafficking to persist. By analyzing the film as both a cinematic and literary text, this study contributes to broader discussions on the role of gender and power in perpetuating social injustices. Though the focus is on the film itself, the findings of this research offer important insights into real-world human trafficking, particularly in how globalization and gender intersect to create vulnerability and exploitation.

B. METHOD

This research applies a qualitative method to explore the portrayal of human trafficking in *The Borderless Fog* (2024). Qualitative research is ideal for studying complex social issues depicted in narratives, as it allows for a deeper understanding of symbols, themes, and character dynamics within cultural texts such as films. As defined by John W. Creswell, qualitative research is "an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem" (Creswell, 2013). This approach is particularly suited to analyzing how the film represents gender inequality, patriarchal structures, and exploitation through its storytelling.

The primary data for this study is the film's script, which includes dialogues, actions, and the overall narrative. The script is meticulously analyzed to identify how human trafficking is portrayed, focusing on the experiences of women and children within the context of patriarchal power. By examining the film's characters, plot, and symbols, the research uncovers how the film critiques broader societal issues, including globalization and gender-based exploitation. The primary data is rich with visual and textual elements that illustrate the complex dynamics of trafficking victims, particularly their subjugation and vulnerability within a patriarchal framework.

In addition to primary data, secondary sources are incorporated to support and contextualize the analysis. These sources include academic literature on human trafficking, globalization, and feminist theory, particularly Judith Butler's work on gender performativity. Butler's framework is used to interpret the gendered experiences of the characters in the film, demonstrating how societal expectations force trafficked women into roles that reinforce their subordination (Butler, 1990) The secondary data also includes reports from the United Nations Office on Drugs and Crime (UNODC), which provide statistical data on human trafficking and offer a real-world context for the film's fictional representation of these issues (UNODC, 2020)

The qualitative research process follows several key steps. First, the film is watched multiple times to ensure a thorough understanding of the narrative and its key themes. During each viewing, detailed notes are taken, focusing on moments that highlight issues of gender, power, and exploitation. The script is then analyzed to identify specific dialogues and scenes that reflect the lived experiences of trafficked women and children. This detailed script analysis is essential for understanding how the film constructs its portrayal of trafficking and how it critiques the social structures that sustain it.

Following the script analysis, connections are drawn between the film's portrayal of trafficking and existing academic literature. This step involves comparing the film's themes with broader research on human trafficking, gender inequality, and globalization, validating the film's representation of these issues within the context of global trends. Secondary sources such as academic articles and feminist theory provide theoretical backing, while real-world data from organizations like the UNODC helps situate the film's narrative in a factual framework. By combining primary data from the film with secondary literature, the research produces a comprehensive analysis of how *The Borderless Fog* depicts human trafficking and gender inequality.

The qualitative approach used in this research, as outlined by Creswell, allows for an in-depth exploration of social issues through cultural texts. By examining the primary data of the film's script alongside supporting secondary sources, the study sheds light on the structural forces of gender inequality and patriarchal control that perpetuate human trafficking. This method of analysis enables a nuanced understanding of the film's critique of global systems that sustain exploitation.

C. FINDINGS AND DISCUSSION

Kabut Berduri (2024), also known as *Borderless Fog*, explores themes of human trafficking, systemic corruption, and gender exploitation at the Indonesia-Malaysia border. The narrative draws viewers into the complexities of these issues through its characters, dialogues, visual storytelling, and symbolism, all of which highlight the entrapment and commodification of marginalized individuals, especially women and children. This section examines the findings from the film's narrative and artistic choices and discusses their broader socio-political and cultural implications.

1. Dialogues and Structural Oppression

In *Borderless Fog* (2024), dialogues play a crucial role in exposing the underlying power structures and the subtle ways human trafficking networks maintain control over their victims. A significant scene unfolds in a diner where Sanja, the main detective, interacts with Sindai, a young trafficking victim. The conversation begins gently, with Sanja asking, "Are you visiting here?" Sindai replies, "No, we are going to work," indicating that she and her companions are being trafficked for labor. When Sanja probes further with, "And you work at what? I'm Sanja. What's your name?" Sindai replies, "All kinds of work. Some of us work at diners like this. Some are shopkeepers, and some work at plantations." Despite the seemingly ordinary nature of Sindai's response, it subtly highlights the wide range of exploitative labor that victims of human trafficking are often subjected to, including domestic work, shopkeeping, and plantation labor, which are common industries where trafficked individuals are exploited under harsh conditions.

Sanja's growing concern is reflected in her body language, particularly in her facial expressions, as she begins to sense the exploitation and danger lurking beneath Sindai's calm demeanor. Sindai, however, remains composed and tries to reassure her, saying, "It's safe, *Kak*. Ambong protects us," referencing a local belief in Ambong, a spirit believed to protect them from harm. This part of the dialogue showcases how traffickers often exploit local superstitions and cultural beliefs to placate their victims, offering them a false sense of security in the midst of exploitation. It reflects how deeply entrenched these forms of trafficking can be, as victims may not always recognize the danger they are in, especially when traffickers use cultural myths to keep them compliant and unquestioning.

The scene intensifies when a mysterious older woman, likely involved in the trafficking network, interrupts the conversation. The woman steps in, cutting off the dialogue between Sanja and Sindai, saying, "Sorry, we have to go," while placing a firm, controlling hand on Sindai's shoulder. This physical gesture of control is accompanied by a whispered warning to Sindai, "Next time, don't talk to strangers. It's dangerous." This part of the scene underscores the traffickers' tight grip on their victims, ensuring that they remain isolated from potential help. It illustrates how traffickers impose not just physical control, but psychological pressure, using both intimidation and cultural conditioning to keep their victims silent and complicit. This dialogue and the actions that follow capture the oppressive structures at play, revealing the complex methods traffickers use to dehumanize and dominate their victims, leaving them trapped within an inescapable cycle of exploitation.

2. Character Actions and Gendered Exploitation

In *Borderless Fog*, the characters' actions reveal how human trafficking and exploitation are closely linked to gender. The trafficked girls, including Sindai and three younger girls, are shown doing forced domestic work and other forms of exploitation. These scenes highlight how patriarchal systems take away their freedom and turn them into tools for an economic system that benefits from their suffering. This reflects Judith Butler's theory of "gender performativity," where societal pressures force women into roles of servitude and objectification, limiting their identities to their labor or bodies. In one key scene, Sindai and the young girls are taken to work by an adult woman who acts like a human trafficking agent. This shows how they are not seen as individuals but as commodities, serving a system that values profit over their humanity.

The depiction of Sindai and the younger girls underscores the intersectional nature of their exploitation. Intersectionality, a term coined by Kimberlé Crenshaw, highlights how different forms of oppression—such as gender, race, and class— intersect to create unique experiences of marginalization. In the context of *Borderless Fog*, the trafficked girls' gendered exploitation is compounded by other vulnerabilities, such as their economic disenfranchisement, possible ethnic background, and lack of social power. Their forced labor is not merely a result of their gender but is also shaped by the systemic inequalities that render them more susceptible to trafficking. Traffickers, including the adult woman who serves as an intermediary, exploit not only the girls' gender but also their social and economic vulnerabilities, turning them into commodities in a global system that thrives on such intersections of marginalization.

This intersectional analysis deepens the critique of patriarchy by revealing how traffickers exploit the overlapping oppressions these girls face. For instance, Sindai and the younger girls are forced into roles that are traditionally associated with devalued women's labor—domestic work, caregiving, and sexual exploitation—while also being stripped of their individuality and reduced to tools of production. This echoes the work of feminist theorists such as Silvia Federici, who argue that capitalism has historically relied on the unpaid or underpaid labor of women to sustain itself. The traffickers exploit the girls' gendered labor within a globalized capitalist system that treats their bodies and work as commodities to be exchanged for profit. The traffickers' disregard for the girls' humanity highlights how deeply ingrained patriarchal and capitalist values are in the trafficking network.

On the other hand, Sanja Arunika, the female detective, offers a different narrative compared to the trafficked women. She works in a male-dominated world of law enforcement and organized crime, representing the fight against these patriarchal forces. Her actions show how women can stand up against oppression. However, it is crucial to recognize that Sanja's resistance is not free from the constraints of the same patriarchal and corrupt system she seeks to dismantle. As an intersectional feminist perspective would suggest, Sanja's position within the male-dominated law enforcement structure complicates her role as a resistor. She navigates a landscape shaped by male dominance, institutional corruption, and systemic inequalities, which not only limit her autonomy but also constrain the effectiveness of her resistance.

In a key moment, Sanja confronts her colleague Thomas after discovering his involvement in corruption. She points a gun at him and accuses him of taking bribes, showing her refusal to accept the corrupt system that allows trafficking to continue. This scene demonstrates her personal fight not just against human trafficking but also against the larger corrupt system that supports it. Yet, Sanja's resistance is shaped by the need to perform traditionally masculine traits, such as assertiveness, aggression, and independence—traits that are valorized in law enforcement but often denied to trafficked women like Sindai. This performance of resistance reflects Judith Butler's argument that gender is performative, but an intersectional lens adds complexity by revealing that Sanja's ability to resist is intertwined with her relative privilege as a law enforcement officer.

While Sanja's actions symbolize a form of resistance to patriarchal power, her struggle also reveals the limitations of individual resistance in the face of systemic oppression. Intersectional feminists such as Audre Lorde and bell hooks have long argued that true liberation requires collective action, not just individual defiance. Sanja's isolated resistance, while courageous, does little to address the broader systems of power that perpetuate human trafficking and gendered exploitation. Her

position within a corrupt law enforcement system limits her ability to enact meaningful change, as the very structures she opposes are built upon intersecting inequalities of gender, class, and race.

By contrasting the trafficked women's lack of power with Sanja's resistance, the film critiques the gender-based power dynamics that harm women in both trafficking networks and broader societal structures. However, the intersectional feminist lens highlights that the trafficked women's powerlessness is not solely the result of their gender. Their subjugation is compounded by economic inequality, possible racial or ethnic marginalization, and the lack of legal protections—factors that traffickers exploit with impunity. This critique urges viewers to think beyond the simplistic binary of powerful versus powerless women, instead considering how intersecting forms of oppression work together to create varying degrees of vulnerability and resistance.

The trafficked women in *Borderless Fog*—especially Sindai—are not only victimized because of their gender but also because they are economically and socially marginalized. This makes them prime targets for traffickers who exploit their need for safety and economic security. The film's portrayal of these women as commodities in a global system of exploitation echoes intersectional feminist critiques of capitalism, which argue that the most marginalized individuals, particularly poor women of color, are disproportionately affected by the dehumanizing logic of capitalist patriarchy.

In this sense, the adult woman who serves as a trafficking agent is a particularly important figure. Her participation in the trafficking network highlights how women, especially those from marginalized backgrounds, can be coerced into sustaining the very systems that oppress them. This reflects what feminist scholar bell hooks calls "internalized oppression," where oppressed individuals may replicate the same power dynamics that victimize them. The woman trafficker's actions suggest that patriarchy does not simply victimize women from above but can also co-opt them into maintaining gendered exploitation, revealing how deeply embedded these systems are in the social fabric.

The portrayal of gender exploitation and resistance in *Borderless Fog* thus urges viewers to think about the larger inequalities that fuel human trafficking, calling for a change in how society treats women and vulnerable individuals. However, an intersectional feminist perspective pushes this critique further, arguing that meaningful change cannot occur without addressing the overlapping systems of oppression that trap women like Sindai in cycles of exploitation. As long as economic inequality, racial discrimination, and patriarchal norms continue to shape global power structures, women will remain vulnerable to trafficking and other forms of exploitation.

Furthermore, Sanja's resistance, while important, underscores the limitations of focusing solely on individual acts of defiance. Intersectional feminists argue that collective action, particularly from marginalized communities, is essential for dismantling the intersecting oppressions that fuel human trafficking. In the film, Sanja's confrontation with Thomas, though a moment of personal triumph, does little to challenge the broader systems of corruption and inequality that sustain trafficking networks. The film thus invites a deeper reflection on the need for systemic change, rather than relying on the heroism of individual actors.

3. Narrative and Visual Symbolism

The film's narrative structure and visual symbolism are central to its critique of trafficking and exploitation. The borderland setting, perpetually shrouded in fog, serves as a metaphor for the moral ambiguity and confusion that define the trafficking network. The physical fog that envelops the borderland is symbolic of the hidden nature of trafficking, where victims disappear into the shadows, their suffering obscured by the larger forces of corruption and greed.

The palm oil plantation, where much of the trafficking activity takes place, is another important symbol. The plantation represents the intersection of environmental exploitation and human exploitation, with both the land and the trafficked individuals being treated as resources to be extracted for profit. This dual exploitation reflects the broader critique of globalization, where the pursuit of economic growth often comes at the expense of human rights and environmental sustainability. The film's portrayal of the plantation as a site of both labor trafficking and environmental degradation highlights the interconnections of these forms of exploitation, mirroring real-world patterns where industries such as agriculture rely on cheap, trafficked labor to maximize profits.

Additionally, the recurring motif of cages and locked rooms throughout the film symbolizes the physical and psychological entrapment of the trafficked women. In one particularly striking scene, a woman is shown in a cramped, windowless room, her face illuminated only by a small, barred window. This visual representation emphasizes her entrapment and lack of freedom, both in a literal sense and in terms of the societal structures that confine her.

4. Cultural and Environmental Critique

The character of Ambong, a spiritual figure connected to the land, adds a layer of cultural and environmental critique to the film. Ambong's role as a guardian of the forest contrasts sharply with the traffickers and corrupt officials, who view the land and its people as commodities to be exploited. Ambong's relationship with the land serves as a metaphor for the resistance against the forces of modernization and globalization that seek to exploit both natural resources and human labor. His presence in the film underscores the tension between traditional values and the forces of global capitalism that drive human trafficking.

The environmental critique in *Borderless Fog* is further emphasized through the depiction of the palm oil plantation, which serves as a site of both environmental destruction and human exploitation. The film draws a direct connection between the exploitation of the land and the exploitation of its people, suggesting that both are driven by the same forces of greed and corruption. This critique aligns with real-world cases where industries such as palm oil production rely on trafficked labor, with little regard for the environmental or human costs.

5. Globalization and Trafficking Networks

The film's portrayal of the trafficking network as a transnational enterprise reflects the global nature of human trafficking. The borderland, with its porous boundaries and weak governance, serves as an ideal setting for traffickers to operate across borders, exploiting the lack of legal protections for vulnerable populations. The film's depiction of trafficking as a global issue, facilitated by corruption and economic inequality, mirrors real-world trafficking networks, where traffickers often exploit the gaps in legal frameworks and the economic desperation of migrants.

The connection between globalization and trafficking is further highlighted by the film's critique of the global supply chain. The palm oil plantation, which relies on

trafficked labor, represents the darker side of globalization, where industries dependent on cheap labor perpetuate human trafficking. This portrayal echoes real-world findings, where industries such as agriculture and manufacturing have been linked to trafficking networks that exploit vulnerable populations for profit.

6. Implications for Real-World Human Trafficking

The findings from *Borderless Fog* offer critical insights into the real-world dynamics of human trafficking, particularly how it is facilitated by systemic issues such as corruption, gender inequality, and economic exploitation. The film underscores that human trafficking is not merely an isolated criminal activity but a symptom of broader socio-political and economic conditions that allow such exploitation to thrive. This systemic approach is key to understanding how trafficking operates on a global scale, with the film's portrayal of trafficking networks reflecting real-world conditions where power, profit, and marginalization intersect.

One of the most significant aspects of the film's critique is its focus on globalization and its role in perpetuating human trafficking. Global economic forces, which prioritize profit and cheap labor, often exploit vulnerable populations, particularly women, children, and economically marginalized communities. The trafficking networks depicted in the film reveal how neoliberal globalization creates conditions of economic desperation, driving people into precarious situations where they are more likely to fall victim to traffickers. Industries that rely on cheap labor, such as domestic work, manufacturing, and agriculture, often turn a blind eye to the exploitative practices that underpin their supply chains. This mirrors real-world dynamics where labor trafficking is a hidden but essential component of the global economy, with traffickers exploiting both gender and class inequalities.

From an intersectional perspective, the real-world implications of this systemic exploitation become even clearer. As Kimberlé Crenshaw's concept of intersectionality suggests, individuals are often marginalized based on overlapping identities, including gender, race, class, and nationality. In the context of human trafficking, this means that certain groups, particularly women from economically disadvantaged and racially marginalized backgrounds, are disproportionately affected. These intersecting vulnerabilities make them more likely to be targeted by traffickers and more difficult to rescue or protect within current legal frameworks. *Borderless Fog* reflects this reality by showing how the trafficked women's vulnerabilities are not just rooted in their gender but are exacerbated by their economic and social marginalization. This intersectional understanding of vulnerability is crucial in addressing real-world trafficking.

In real-world trafficking scenarios, border regions like the one depicted in the film often serve as hotspots for trafficking networks due to weak legal enforcement, political instability, and high levels of economic desperation. These borderlands, characterized by porous borders and limited government oversight, become fertile ground for traffickers to operate with impunity, exploiting the vulnerabilities of those living in or passing through these areas. The film's depiction of the borderland as a lawless, dangerous space where traffickers hold significant power is a direct reflection of these real-world dynamics. Many trafficking victims, especially migrants and refugees, are caught at the intersections of inadequate legal protections, economic deprivation, and the violence of crossing borders. Intersectionality helps illuminate how these compounded vulnerabilities leave certain groups, particularly migrant women, at greater risk of being trafficked.

The film also critiques the role of state corruption in perpetuating trafficking networks. Corrupt law enforcement officers and government officials, like Thomas in *Borderless Fog*, allow traffickers to continue their operations unchecked. This dynamic is reflected in many real-world cases of trafficking, where traffickers bribe or coerce law enforcement into complicity. Corruption not only hinders anti- trafficking efforts but also reinforces the socio-political conditions that keep marginalized groups, especially women and the economically disadvantaged, in positions of vulnerability. For instance, in many parts of the world, traffickers exploit corrupt officials to facilitate the movement of women and children across borders, ensuring that they remain invisible to both national and international legal systems.

An intersectional analysis further reveals that the corrupt systems which enable trafficking disproportionately impact women from marginalized racial or ethnic groups, migrants, and economically disadvantaged populations. These women often lack access to legal resources or social networks that could protect them from trafficking. As Borderless Fog illustrates, traffickers exploit this intersectional marginalization by targeting those who are least likely to receive help, thus perpetuating cycles of exploitation. The film's depiction of trafficking as a multi-layered system of oppression—one that combines gender, class, and race inequalities with corruption and economic disenfranchisement—mirrors the complex reality of human trafficking today.

The portrayal of law enforcement in *Borderless Fog* also speaks to the broader need for international cooperation and stronger legal frameworks to combat trafficking. In the real world, one of the major challenges in addressing human trafficking is the fragmented nature of legal systems across borders. Many countries lack adequate laws or resources to combat trafficking effectively, and traffickers exploit these legal gaps to move victims across borders without detection. Moreover, the lack of coordination between countries often leaves victims stranded in legal limbo, unable to access the protection they need. Intersectional feminist scholars argue that legal systems must take into account the intersecting forms of oppression that trafficking victims face, including gendered violence, economic exploitation, and racial discrimination, to provide more effective protection and support.

Borderless Fog highlights the urgent need for stronger international legal frameworks that address not only the criminal aspects of trafficking but also the underlying structural inequalities that allow it to flourish. This includes recognizing the specific vulnerabilities of women, children, and migrants, who are often the primary targets of traffickers. By focusing on the intersections of gender, race, class, and nationality, legal frameworks can be more responsive to the needs of trafficking victims and more effective in dismantling the networks that exploit them.

D. CONCLUSION

The film *Borderless Fog* (2024) shows a spotlight on the grim realities of human trafficking, particularly focusing on women and children who are most vulnerable. The film uses its characters and narrative to show how patriarchal structures and economic inequality trap these individuals in cycles of exploitation. Through the use of Judith Butler's feminist theory, the film critiques how societal expectations force women into roles of servitude and dehumanization, reinforcing the global systems that allow trafficking to flourish.

The film's portrayal of trafficked individuals, especially in scenes where a woman as an agent of human trafficking and girls are trapped into labor for economy,

reveals how globalization increases vulnerability. Rather than providing opportunities, migration and weak legal systems allow traffickers to take advantage of people in desperate situations. The constant presence of fog in the film acts as a metaphor for how trafficking is hidden from view, operating in the shadows of society.

Through Sanja, the detective character, the film provides a counterpoint to this exploitation. Her actions show that resistance is possible, even within corrupt systems dominated by men. This contrast between the trafficked women and Sanja highlights the struggle for agency and empowerment against oppressive forces.

In conclusion, *Borderless Fog* critically addresses the intersection of gender, power, and globalization. The film's depiction of human trafficking urges us to recognize the systemic issues that allow this exploitation to persist, calling for stronger global actions and awareness to protect vulnerable populations. *Borderless Fog* uses the actions of its characters to explore the intersections of gender, class, and power in human trafficking. The trafficked women, including Sindai, are portrayed as victims of intersecting oppressions that reduce them to commodities in a global system of exploitation. Their lack of agency is not merely a result of their gender but also of the broader economic and social forces that dehumanize them. On the other hand, Sanja Arunika's resistance to these forces, while powerful, is constrained by the same systems of inequality that she seeks to dismantle. An intersectional feminist reading of the film thus reveals the complexity of both exploitation and resistance, urging viewers to consider how multiple forms of oppression work together to maintain the status quo and how true liberation requires collective, systemic action.

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LITERATURE LEARNING FOR CHARACTER EDUCATION IN SCHOOLS

Farida Nugrahani*[1], Veronika Unun [2], Mukti [3], Ali Imron Al-Ma'ruf[4]
[1,2,3] Unversitas Veteran Bangun Nusantara Sukoharjo
[4]. Universitas Muhammadiyah Surakarta

Email: farida.nugrahani1@gmail.com*; muktiwidayati65@gmail.com; aim268@ums.ac.id;

Abstrak: *One of the most important parts of learning literature is character education, namely as a means to shape human mentality, morality, values, and intellectuals. This study aims to describe literary learning strategies that support character education. The research subjects were Indonesian high school teachers in Surakarta and their students who were selected by purposive sampling. Data was collected by means of questionnaires, in-depth interviews, and focus group discussions, and analysis using qualitative descriptive techniques. The results of the research are as follows. (1) Literature learning is carried out with appreciation strategies and critical guidance, with a scientific approach, to teach 21st century skills, including critical, creative, collaborative, and communicative thinking. (2) The teaching materials that are chosen by the teacher and most interested by students are novels, which are appreciated through ecranization, namely films created based on the novel. The titles are "Laskar Pelangi", "Dilan", "Harry Potter", "Dealova", and "Dear Nathan". (3) Through literary learning the values of religious, nationalist, independent, cooperative, and integrated character are conveyed to support the strengthening of character education in students.*

Keywords: *Literature Learning Strategy, Ecranization, Character values.*

A. INTRODUCTION

Character education has started to be an interesting and important issue in Indonesia (Anggraini & Kusniarti, 2017; Abu et.al, 2018; Imran & Nugrahani, 2019; Hidayati et.al, 2020). The problems of it have also been international important issues especially related to its learning strategies (Lopes, et.al, 2013; Fleeson, et.al, 2014; Hershberg, et.al, 2016; Khoury, 2017; Par, 2017; Lerner, 2017; Goodman, 2018; Dahlbeck & Dahlbeck, 2020). Nowadays, Indonesia gets into the crisis of morality, value, and character, for instance, corruption, students' fighting, pornographic actions, etc. It leads to deep public concern. Mass and electronic media present criminal news almost every day. Some of the criminality is done by teenagers in the elementary and higher school levels. It means that there is something wrong with Indonesian education. These conditions lead many parties to strive for the improvement of intensity and quality of character educations informal institutions. Finally, the Ministry of Education and Culture has ordered the educational institutions in Indonesia to reinforce the character educations (Presidential Regulation Number 87 the Year 2017).

The constitution Number 20 the Year 2003 Article 38 Paragraph (2) concerning to the National Education System, regulates that the primary and secondary education curriculum is developed by its relevance by each education unit together with school committees under the coordination and supervision of the Ministry of Education ("Law of the Republic of Indonesia Number 20 Concerning the National Education System," 2003). Based on the mandate in the law, the operational curriculum developed and implemented by the education unit is realized in the form of an education unit level of curriculum. For this reason, the development of learning materials and methods in each subject must pay attention to the curriculum that is implemented. No exception for the study of literature at high school.

The regulation about the integration of character in learning at schools is Presidential Regulation Number 87 the Year 2017 concerning Strengthening Character Education (Hanung Cahyono, 2017). The regulation requires the teacher's role in strengthening the character of students by internalizing the main values of character, namely religiosity, nationalism, independence, cooperation, and integrity into every learning activity carried out (Effendy, 2018).

Character education can be defined as a process of developing values and behavior so that one can determine the best choice in interacting with the community (Hidayati, et. al, 2020: 181). Strengthening Character Education (SCE) is an educational movement in schools to strengthen character through harmonization of physical development (sports), intellectuals (mind manner), aesthetics (taste manner), ethical and spiritual (heart manner) carried out thoroughly and simultaneously with public engagement and school cooperation with various parties as a whole, both families and communities. SCE is a program launched by the Indonesian government to form well-mannered Indonesian people, physically, intellectually, aesthetically, ethically, and spiritually.

In the character education guidelines, it is explained that the group of characters that need to be instilled through learning in schools there are four main values (Koesoema, 2018), as presented in the following table.

Table 1
Character values that need to be instilled in students

Character	Core Character Values that need to be instilled
Humble	Pious, honest, trustworthy, fair, orderly, obeying rules, responsible, empathetic, willing to take risks, persistent, willing to sacrifice, and patriotic spirit.
Thinking behavior	Intelligent, critical, creative, innovative, curious, productive, science oriented, and reflective.
Sports	Clean, healthy, sporty, tough, reliable, resilient, friendly, cooperative, determinative, competitive, cheerful, and persistent.
Initiative	Humanity, mutual respect, cooperation, togetherness, friendship, mutual respect, tolerant, nationalist, caring, cosmopolitan (around the world), prioritizing public interests, patriotic spirit, proud to use Indonesian language and products, dynamic, hard work, and ethos nice work

Further, it has been established, in the Minister of Education and Culture Regulation Number 20 the Year 2018 article 2 paragraph 1 and 2 concerning to Strengthening Character Education, it is explained that SCE in schools is implemented by applying Pancasila values, namely religiosity, nationalism, independence, cooperation, and integrity that are integrated into one in the curriculum (Ministry of Education and Culture of the Republic of Indonesia, 2015). The character values are shown in table 2 below.

Table 2
Main characters that must be implanted for students in Indonesia

Main Character Value	Sub Value
Religiosity	Peace, tolerance, respect for differences in religion and belief, determination, self-confidence, cooperation between followers of religions and beliefs, anti-intimidation and violence, friendship, sincerity, not imposing one's will, loving the environment, protecting the small and left behind.
Nationalism	Appreciation of national culture, safeguarding national cultural wealth, being willing to sacrifice, achieving, loving the country, protecting the environment, obeying laws, discipline, respectingvarious cultures, ethnicities, and religions.

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Independence	Hard work, tough, fighting spirit, professional, creative, courage, and a lifelong learner.

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Cooperation	Respect, cooperation, inclusion, commitment to collective decisions, consensus agreement, mutual assistance, solidarity, empathy, anti-discrimination, non-violence, and voluntary attitudes.
Integrity	Honesty, loyalty, moral commitment, anti-corruption, fairness, responsibility, role model, and respect for the dignity of individuals (especially people with disabilities).

The Indonesian Minister of Education has determined that the main character values and character sub-values that have been presented in the table above must be conveyed to all students in Indonesia. The hope is, with an adequate understanding of the main character values students can apply them in everyday life. Of these main values, the value of the religious character is a very important character value and becomes the basis for strengthening other character values (Agni at all, 2024). Meanwhile, the value of the character of nationalism also really needs to be instilled in students, to provide them with the life of the nation and state (Supriyadi, Zamtinah, Soenarto, & Hatmojo, 2019). It is very important for students to feel proud of their nation and country, and to have a responsibility in maintaining the good name and integrity of their nation.

A great nation is a nation that has the character of being independent, tough, willing to work hard, brave, and persistent. By having this character, a nation will be respected among other nations in the association between nations in the world. Therefore, it is important to instill this character value in students so that they can maintain their enthusiasm for the nation and state. Cooperation is also the main values that must be instilled in students. This character value has been owned by Indonesians for a long time. The value of cooperation character isthe value of local wisdom that has been passed down by our ancestors as a character of the nation.

The last one is the integrity character value. This character value is very important to be strengthened for students because basically everyone must have a high attitude of integrity. Through the character of high integrity, a person will be responsible for anything that is done without the supervision of others. If everyone has the character of high integrity, then of course things in life can go well (Lapsley & Yeager, 2013).

Character values with the entire sub as described above target in strengthening character education (SCE) at schools (Vardani, 2018). The implementation of the main character values in the literary learning material is carried out in the framework of developing a national education platform that lays meaning and character values to build and equip the golden generation of Indonesia 2045. Thus, it is expected that Indonesian young people will be able to face the dynamics of change in the future, according to the demands of the 21st Century, which relate to critical thinking and problem-solving skills, collaboration skills, creativity skills, and communication skills.

The issue of the importance of strengthening character education for students has been believed by everyone, to form personalities and identities that have noble character. For this reason, character education must be integrated into various subjects according to their characteristics. Thus the various subjects given at school must be able to support the achievement of the formation of noble character for all students. This is the urgency for the importance of literary teaching in supporting character education programs.

To equip students to have these competencies, students need to obtain information and knowledge through various media, both text and image media, through audio, visual, and audiovisual (Rahmadani et all, 2023). For this reason, students need to

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be equipped with literacy competencies as an entrance into the world of knowledge according to technological developments in the 21st century (Koltay, 2011). Therefore, it is very important to include literacy in every lesson, whether it is numeracy, scientific, financial, digital, as well as cultural and citizenship literacy.

Especially in teaching literature in schools, literacy programs are also expected to help students to be able to think critically and solve problems (Dikdasmen, 2016). Thus literacy activities in learning will shape the characteristics of students who can develop skills according to the demands of the 21st century, including higher-level thinking skills, which integrate competencies and skills, attitudes, and mastery of computers and information technology. The issue of the importance of character education in children at school ages believed to be able to form a character personality. Character education must be integrated into various subjects according to the characteristics of each subject matter. That is, various subjects learned at school, must support the achievement of the formation of commendable character for students.

This is one of the urgencies for the selection of learning strategies, and the determination of methods and literary teaching materials for students in high school. Based on the entire description above, the problems discussed in this paper are as follows.

(1) What is the literary learning strategy that supports the strengthening of children's character education? (2) What is the teaching material? (3) What character values does the teacher prioritize to be included in the literature material at school? These three problems are the focus of the research whose results are described in this article.

B. METHOD

This research uses a descriptive qualitative approach and with an embedded case study method. The case studied was about literary learning strategies in schools that support the strengthening of students' character. The focus of his research on the strategies used by teachers in literary learning in the classroom, including the selection of materials and learning methods by the teacher and the character values prioritized by the teacher to be conveyed through literature learning materials in class. Besides that, data is also collected about literary teaching materials that are of high school students' interest, as well as character values that are considered the most flexible to be discussed and implemented in literary learning in schools.

The subjects of this study were literature teachers, and their students came from 35 secondary schools in Surakarta. They are some members of the Association of Secondary School Teachers in Surakarta, which totals 55 schools. Next, from several teachers and students from 35 high schools, three teachers and three students were selected as key informants. The selection is done by purposive sampling. In addition to informants, other data sources are places and events related to the literature learning process carried out at school, as well as related documents. Furthermore, research data were collected through observation techniques on the implementation of literary teaching, and in-depth interviews with key informants.

Besides, research data was also collected through a questionnaire given to all research subjects, namely teachers and students from 35 secondary schools in Surakarta. Through a questionnaire that has been tested for validity and reliability, information and responses of teachers and students are collected about literary learning strategies in schools that support character education, literary teaching materials that students like, and character values that are prioritized for inclusion in literature learning materials. To obtain more complete data, further in-depth interviews with key informants, and brainstorming in focus group discussions (FGD) with colleagues. Furthermore, the data collected was analyzed with quantitative and qualitative analysis techniques. Data collected through a questionnaire were analyzed using descriptive statistical techniques in the form of calculating the frequency of events and percentages. While other data obtained through observation, in-depth interviews, and brainstorming of FGD suggestions, were analyzed using qualitative descriptive techniques using an interactive

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analysis model.

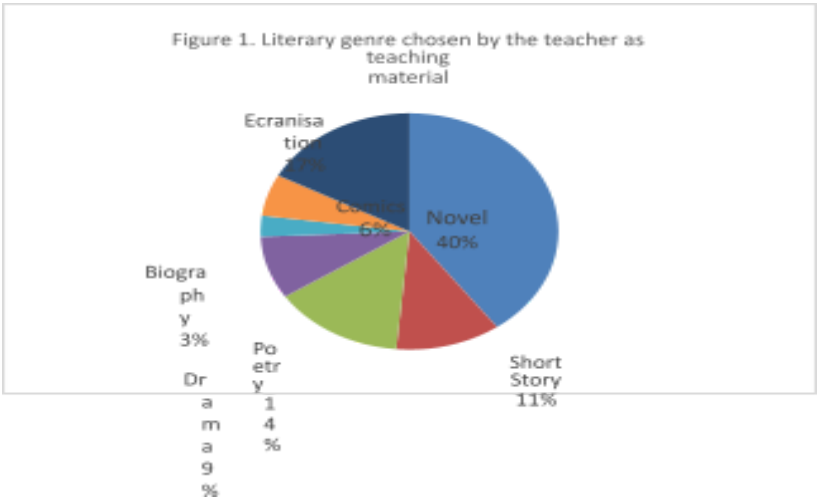
To obtain reliable data validity as a basis for concluding, the process of data validation is done through the source triangulation method, by getting the same data through a variety of different methods, and or through a variety of different data sources. For this purpose, interviews were successfully conducted with key informants. The data obtained also discusses the truth through other data sources, including the places and events where literary learning and character strengthening occur at school and supporting documents associated with it. Besides, data validity testing is also carried out through the triangulation method, which is by collecting the same data through several different methods. In this case, data was collected through interviews with several informants. The data triangulation process was also carried out through a group discussion, with fellow teachers and principals to discuss research findings, so that the truth of the data found could be justified. The final step in this research is inductive data analysis, using an interactive analysis model (Miles & Huberman A. Michael. Saldaña, 2017).

C. FINDINGS AND DISCUSSION

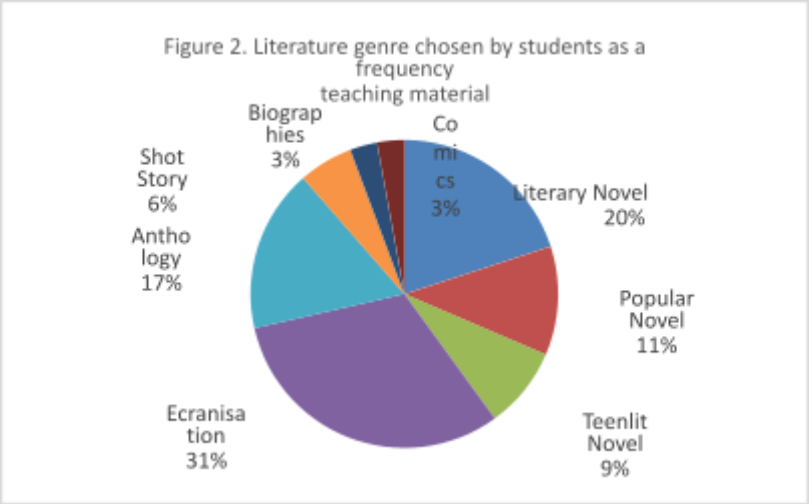
The data in this study as a whole are data related to literary learning strategies that support character strengthening, for the achievement of Indonesia's golden generation in the 21st century. Includes findings of (1) literary learning strategies applied by teachers in secondary schools, (2) teaching materials are chosen by teachers and students, (3) character values that are prioritized and considered flexible by teachers to be taught to high school students.

The findings in the study indicate that the strategy applied by the teacher in literary learning is a strategy of providing critical guidance and appreciation. This strategy is carried out in five steps, namely listening, reading, retelling, writing, and answering all problems. Furthermore, under the characteristics of 21st-century learning established by the Indonesian government, learning is carried out using a scientific approach. The implementation is through the stages of observing, asking questions, gathering information, associating, and communicating.

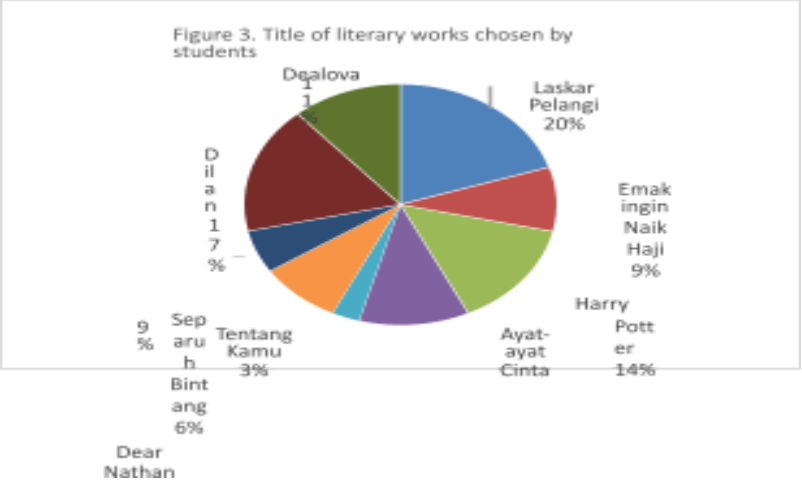
Furthermore, through questionnaires given to students and teachers, it was found that the teaching materials prioritized by the teacher were novels (Figure 1).



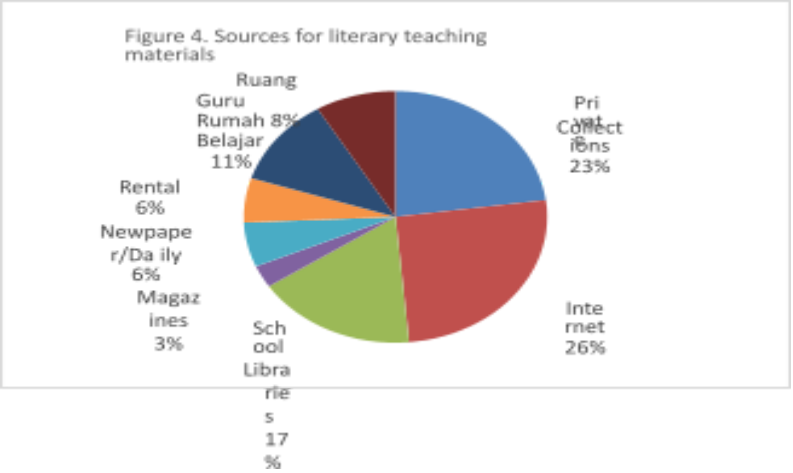
The teaching material that students are interested in is ecranisation (Figure 2).



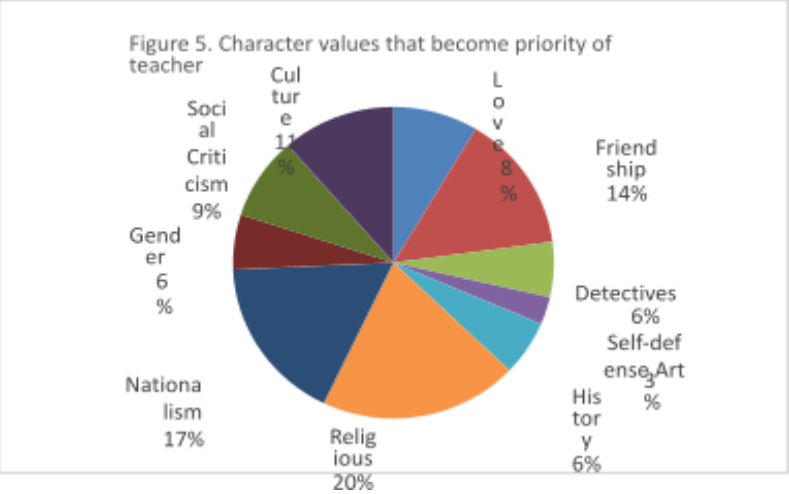
The title of literary works popular among students is the novel Laskar Pelangi by Andrea Hirata (Figure 3).



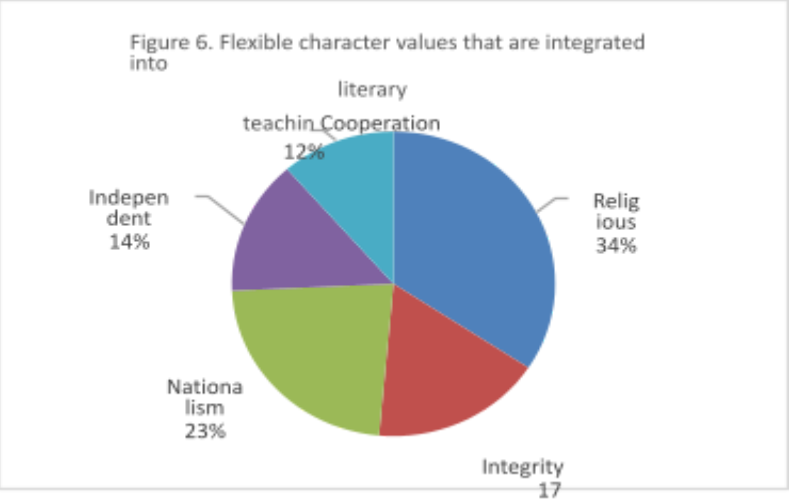
Literary teaching materials provided to students in the class come from various sources, such as personal collections, school library collections, rentals, magazines/ daily, and so on. However, the main source is the internet (Figure 4).



The character values that are prioritized by the teacher to be included in teaching materials are religious characters (Figure 5).



The character values that the teacher thinks are the most flexible to be inserted in teaching materials are religious characters (Figure 6).



Literature Learning Strategies at High School

Literary learning is one of the activities that have the characteristics to engage students to read literary works, enjoy and appreciate them actively. Through the activity of appreciating literary works, students can take positive values in a story that is a message from the author. In reading and appreciating the literary work, students are trained to be able to explore the potential that exists in themselves, so they can apply to think critically in solving problems in their lives (Kushartanti, 2007).

Students' familiarity with literary works will broaden their knowledge and sensitivity to life. Besides, it will increase the vocabulary and knowledge of the language. This is an important capital in understanding the meaning of literary works critically. To achieve this expectation, an appropriate literary learning strategy is providing critical guidance and appreciation. This strategy aims to train students to have social sensitivity, appreciate and be able to apply the values of beauty contained in literary works as moral messages, to understand the philosophy of life, through artistic language that is used as

medium of expression in literary works.

The implementation of the strategy of guiding criticism and appreciation in the study of literature is done using the 5 steps, which are listening, reading, retelling, writing, and answering all problems. In this position, the teacher acts as a motivator, and facilitator, so that students can achieve success in learning. For this reason, it is very necessary for literary teachers who master teaching material, can act fairly and wisely, have broad insight, and behave patiently in guiding their students to learn independently.

Following the characteristics of 21st-century learning, literary learning at high schools is carried out by applying a scientific approach, as stipulated through Regulation of Ministry of Education and Culture No. 103 the Year 2014. This scientific approach is part of a pedagogical approach that directs the application of scientific methods. What is meant by the scientific method is a series of activities consisting of the process of collecting data through observation or experimentation, processing information, analyzing, then formulating, and testing the hypothesis (Masduqi, 2011) Through learning with this scientific approach, the activities not only develop the competence of students to conduct observations or experiments but also develop critical and creative thinking skills so that students can innovate or work.

Through the FGD which attended by education experts and teachers, it was discovered that the scientific approach applied in the study of literature at schools, greatly assisted students in developing their potential that was closely linked to information technology, as the demands of the 21st-century life.

In general, in a scientific approach learning is carried out through preliminary, core, and closing activities. In the preliminary activities carried out to strengthen students' understanding of the initial knowledge that has been mastered followed by the delivery of learning objectives to cause high curiosity. Such curiosity can be a strong basis for learning in core activities. Furthermore, the core activities of students doing learning activities with scientific methods. The five stages of the scientific approach that are under Regulation of Education and Cultural Ministry Number 65 of 2013 concerning the Basic and Secondary Education Process Standards, namely (1) observing; (2) asking questions;
(3) gather information; (4) reasoning/ associating; (5) and forming networks/ conducting communication.

Based on the results of in-depth interviews with the teachers, it can be concluded that, in principle, this scientific approach is an approach based on a constructivist paradigm, student-centered learning, and group-oriented cooperation which is expected to maximize the learning process and student learning outcomes. In its implementation, this approach is very suitable for literary learning that supports character building. Through the application of this scientific approach, students have the opportunity to explore their abilities and skills. Through learning with this approach, students can also practice critical thinking, and develop social sensitivity through collaboration with colleagues in completing tasks during the process of literary learning.

Furthermore, following the mandate of the government, learning in the 21st century must prioritize Higher's Order Thinking Skills (Klausner & Green, 1991); (Saputri, Sajidan, Rinanto, Afandi, & Prasetyanti, 2019), as well as skills relevant to the demands of the times. For this reason, literary learning in class is carried out with methods related to critical thinking and problem-solving skills, collaboration skills, creativity skills, and communication skills. These skills are expected to equip students to become the golden generation in the future (Downs, 1988).

Literary learning in class also needs to include character values as programmed by the government through strengthening character education (Anggraini & Kusniarti, 2017). The process of learning literature in the classroom must also be carried out to

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support the

school literacy movement program. The literacy program is carried out through reading literary works for fifteen minutes before lessons begin each day.

The regulation governing the content of the 21st-century learning is the Presidential Regulation of the Republic of Indonesia Number 87 of 2017 which mandates that each education unit is required to develop character values, implement, and integrate them in extracurricular, co-curricular, and extracurricular activities. Meanwhile, the regulations governing school literacy programs are the Minister of Education and Culture Regulation Number 23 of 2015. (Ministry of Education and Culture of the Republic of Indonesia, 2015).

Literature Genres Selected as Teaching Materials in High School

Through the statistical analysis, data about the literary genre that the teacher chooses for teaching material is presented in Figure 1. From the picture, it is known that the genre of literature that is the teachers most preferred is the novel (40%). The rest is the choice of teachers to fall into literary ecranisation (17.1%), which is a film whose scenario is written based on literary works - which are generally in the form of novels or short stories - that have been popular and read by many people. The choices of teachers at the bottom are poetry (14.3%), short stories (11.4%), drama (8.6%), comics (5.7%), and biography (2.9%). About the literary genre chosen by the teacher, it was found that the literary teaching material of the teacher's main choice was novel. This choice is influenced by the provisions in the syllabus. Also, it is driven by the reason that novels are high school students' favorite literature reading. Meanwhile, through picture 2 a literary form of student choice is displayed. It can be seen in the picture that the student's first choice is a literary work in the form of an ecranisation of literary novels (31.4%), then anthology of poetry (17.1%), literary novels (20%), popular novels (11.4%), Teen lit novels (8.6%), a short story collection (5.7%), and the least chosen were biographies and comics (1%).

The findings in the study indicate that novel ecranisation is the most popular literary teaching material for students. This student's choice is the same as the teacher's choice, even though the medium is different. If the teacher chooses a novel text, then the students choose its reproduction in the form of a film called ecranisation. The novels that are reproduced in this film are usually selected novels that are currently popular in the community, so the film also becomes a box office because of the large number of viewers. Teenage students do not seem to like biographies and comics to become literary teaching materials in the classroom. Besides, literature teachers have not chosen biographies and comics as teaching materials in class. On the other hand, ecranisation is the main choice of students and teachers for literature teaching materials in schools, because through literary ecranisation - namely literary novels that are filmed - literary learning becomes more interesting and easy to implement. Especially in terms of presenting works in class (Karkono, 2009).

Enjoying a novel through its ecranisation film makes it easier for students to understand its contents, capture messages, and appreciate their beauty in a pleasant atmosphere. While for teachers it also becomes easy, because all that remains is to present a film recording to be appreciated by all students in the not too long time. If the novel needs to be read for several days, then the novel that has been filmed in the form of ecranisation can be enjoyed in just a few hours. This is certainly easier for the teacher than having to prepare a large number of novels to be read together in the classroom (Baetenns, 2007). The ideal literary learning should begin with reading the literary works. However, literary learning that begins by watching the movie of ecranisation, can be a bridge for students in understanding the beauty of a literary work. Through the shows in the film, the

story in a novel can be displayed through a more concrete form, and more easily appreciated through the acting and dialogue of the characters. Novels that have been filmed will be more easily appreciated and can be enjoyed and studied in a faster time, and a more pleasant atmosphere. Therefore, literature ecranisation is often the choice of teachers as an alternative literary learning material in schools because it is favored by students and is also easy to present in the classroom with the help of internet-based technology.

From the choice of the teacher and students who showed that the novel was the first choice to become literary teaching material in the classroom, further information was collected about the title of the literary novel that students were interested in studying in class. From the questionnaire used to capture data, it is known that the *Laskar Pelangi* novel is the most answers to all respondents of 35 high school students in the city of Surakarta. In full about the percentage of students' choice of the titles of novels that are popular are shown in Figure 3. *Laskar Pelangi's* novel by Andrea Hirata is the title of the novel selected by high school students with the first rank (20%). It is not surprising that the majority of high school students choose the title, because the title of the novel by Andrea Hirata is indeed very well known and has even been translated into 50 languages, and its film-based exploration - made under the same title - is also very popular in the community so that there are many viewers. In principle, literary works are present, to be enjoyed and lived in pleasant ways, so that positive values can be drawn, such as the message of the story and the values of the characters depicted through the characters in the story.

Through ecranisation, literary novels, namely lifting the novel's story into a film will help make it easier for everyone to enjoy the beauty of the story in a fun way. Besides, through film, various character values also become easier to instill in students, which can be witnessed through the behavior, attitudes, actions, ways of thinking of the characters played by the actors and actresses.Lasker The next student choice was the *Dilan* novel by Pidi Baiq (17.1%), the *Harry Potter* novel by J.K. Rowling (14.3%), *Dealova* novel by Dyan Nurandya (11.4%), *Dear Nathan* novel by Erica Febriani and short story *Emak Ingin naik Haji* by Asma Nadia (8.6%), *Separuh Bintang* novel by Eveline Kartika and novels *Ayat-Ayat Cinta* by Habiburrahman El- Shirozy (5.7%), and the last is the *Tentang Kamu* novel by Tere Liye (2.9%). The novels were chosen by students as teaching material, all of them are novels that are very popular and have been reproduced into a film or soap opera on television with a large audience.

If examined more closely, it will be known that the choice of literary titles favored by high school students in the teen lit novels, which are included in the Teen lit novel group. The Teen lit novel has the characteristics of a novel that tells the story of teenagers, both concerning the characters in the story and the vortex of the problems they tell. The teenage love story and its problems are discussed in this Teen lit novel. Includes stories of friendships, discouraged relationships, dreams, fantasies, and ideals, as well as other stories of the same type, all of which are romantic worlds of youth.

Through the results of FGD with education experts and teachers and principals as stakeholders, it was concluded that it is not surprising that high school students who are still teenagers, much like Teen lit novels because the stories in this type of novel arevery close to the mental and real-world conditions they are experiencing at this time. Because of this, teenagers generally feel that stories in Teen lit novels can represent and or reflect themselves, the world, their ideas, desires, lifestyles, and friendships that are by the problems they are facing. That is the reason why Teen lit novels become very popular and widely read by teenagers, so this type of novel becomes the main reading choice and is popular for discussion as literary teaching material in high school. Regarding the source

of literature selected by the teacher as literature teaching material in class, it is known that in general, the teachers stated that the source of the material came from the internet (25.7%). Overall information about the source of the material is shown in Figure 4.

Following the characteristics of 21st-century learning, the internet turned out to be the best solution in terms of overcoming the need for teaching materials and media in literary learning in schools. Through the internet, there are many conveniences for teachers and students in accessing information that supports an effective learning process. Besides the internet, literary teaching materials at schools are also taken from sources of privately owned literary works (22.9%), and the rest is taken from school libraries (17.1%) and accessed through *'Rumah Belajar'* (11.4%), and *'Ruang Guru'* (8.6%). Furthermore, the data also shows that newspapers/ daily and rental (5.7%), as well as magazines (2.9%), are also sources of literary teaching materials presented by teachers in schools. Of all the sources of material used in the study of literature at schools, the internet is the main source. The internet is a solution to the limited collection of books and literary works in school libraries. The *'Ruang Guru'* site and *'Rumah Belajar'* owned by the ministry of education and culture of the Republic of Indonesia are a source of teaching materials that can be accessed via the internet. The rest is, other sources of teaching materials are only alternatives.

Implementation of Character Values in Literature Teaching Materials in High Schools

In the Strengthening Character Education handbook published by the Ministry of Education and Culture (Manullang, 2013), it is said that character is a person's character, or personality that is formed from the internalization of various virtues that are believed and used as a basis for perspective, thinking, attitude, and act. Character is a habit to do good things in life. The character values are attitudes and behaviors that are based on norms and values that apply in the community, both those that include spiritual, personal, and social aspects, as well as environmental aspects. A person's character relates to how to behave and establish relationships with others. People who have good character will have understanding, love, and kindness. An individual who has good character is someone who tries to do the best thing for God, himself, others, the surrounding environment, his nation, and country (Supriyadi et al., 2019).

Related to the implementation of character values in literary teaching materials at high school, two kinds of data were collected, including character values prioritized by the teacher to be conveyed in literary learning, and character values which according to the teacher are the most flexible to be integrated into literary learning materials. The collected data appears in Figures 5 and 6. The findings in this study indicate that the character values that are the priority of teachers in literature teaching materials are religious (34.3%), nationalist (22.9%), integrity (17.1%), independent (14.3%), and cooperation. (11.4). The five types of character values are character values that are suggested to be implemented in learning in schools, by the Minister of Education and Culture through the Guidelines for Strengthening Character Education in Indonesia. Religious character values, nationalism, integrity are character values that teachers prioritize for their teenage students. The word priority here actually means that the teacher is more concerned and prioritizes certain character values, but that does not intend to leave or consider unimportant to the other non-priority character values. Through further data collection, it is known that the reason why teachers generally prioritize strengthening religious values (34.3%), nationalism (22.9%) and integrity (17.1%) is because basically everyone, including teachers and parents, hopes that all Indonesian youths will behave virtuously and nationally and have high integrity. This is in line with the first principle in

Pancasila which is the basis of the Indonesian state.

The five character values are not to be studied separately from one another but are expected to be integrated into all subjects, by implementing various strategies that are adjusted to the needs and conditions in the field. Basically, in every subject certain character values are the priority of the teacher to be included in the learning material, according to the curriculum content in these subjects. Especially for literary learning in high school, the character values that are the priority of the teacher to be inserted in the learning material are religious character values. The second priority is the value of integrity, the third is nationalism, and the fourth is cooperation. The fifth or final value is the value of independence character.

Prioritizing one character value among several other character values is generally motivated by the fact that it is not easy to insert all character values into one learning material. If all the values were learned together, or at the same time without being supported by context and strategies that were appropriate for each subject, then of course the achievement would not be optimal as expected. Therefore, the selection of priority values between one subject and another is not the same, because it will depend on the context and strategy chosen by the teacher in delivering learning material in class (Nurgiyantoro & Efendi, 2013).

In Figure 6, data about flexible character values are integrated into literary teaching material. If religious values are character values that teachers prioritize, it turns out that nationalism values are seen as the most flexible value to implement. As shown in Figure 6 above, nationalism values rank first, for the most flexible values to be implemented (31.4%). The rest are religious values (22.9%), integrity (20%), cooperation (17.1%), and independence (8.6%). Prioritizing the values of religious character, nationalism, integrity, and cooperation in literary learning materials in high schools are following the guidelines for character strengthening published by the Ministry of Education and Culture. In implementing character values through all subjects, it needs to be followed up immediately with concrete steps, namely efforts to create a school culture that has character, which will affect the formation of the character of all its citizens, especially the students (Abu Bakar, Noor, & Dan Widodo, 2018).

In the manual for strengthening character education, it has been described how the implementation of character values in various subjects. It should be noted, that the element of character education value that is suggested to be implemented in learning applies to all subjects. Therefore, all subjects are required to participate in implementing it so that the results are more optimal. Besides, it needs to be supported by creating a conducive school culture so that the strengthening of character education can be done comprehensively, not just partially supported. As an education system, all related components that become subsystems must be jointly involved in the program (Suryaman, 2010).

From the overall data that has been presented and discussed through this research, it is expected that it can provide recommendation for Indonesian language (literature) teachers in developing literary learning strategies that support character strengthening, including planning, developing materials, choosing an approaching method, methods, media andor learning resources.

D. CONCLUSION

The conclusions that can be drawn based on all the descriptions and discussions in this paper are as follows. (1) Literary learning in high schools was carried out with a strategy of appreciation and guidance of criticism, by applying a scientific approach, which teaches 21st-century skills, to think critically, creatively, collaboratively, and communicatively. (2) Teaching materials chosen by teachers and interested by students

are novels, poems, short stories, dramas, comics, and biographies. Sources of teaching materials are obtained from school libraries and the internet. Of all the teaching materials, the most favorite novels for students entitled *Laskar Pelangi*, *Dilan, Harry Potter, Dealova*, and *Dear Nathan*. Which are very popular, because they have been reproduced in the form of cinema films through ecranisation. (3) The values of religious, nationalist, independence, cooperation, and integrity are integrated conveyed to students, through literary teaching materials, to support the character education in Indonesia.

The choice of the teacher's priority in determining the character values that will be inserted in the literature learning material does not mean that they can ignore other values that are not prioritized. In principle, all main character values still need to be considered and conveyed to students. Although several priority values that will get the main attention. The teacher's choice of the literary genre to be taught at school has been adjusted to the student's choice. In general, teachers are very concerned about how their students are interested in literature so that the teaching material presented in class is the material that their students are interested in. Such conditions are very supportive of the implementation of an effective learning process because students can follow the learning process in pleasant conditions.

Determination of literary learning strategies in schools needs to be determined by the management of wisdom, taking into account the curriculum that is being implemented, and following government programs that have been determined through laws or other regulations. Such as presidential regulations, ministerial regulations, and other regulations that are binding on educational institutions nationally.

Particularly for the study of literature at high school, in its implementation at schools it is necessary to pay attention to applicable regulations, for example, Constitution Number 20 the Year 2003 Article 38 Paragraph 2 concerning to the National Education System; Minister of Education and Culture Regulation Number 65 the Year 2013 concerning Basic and Secondary Education Process Standards; Minister of Education and Culture Regulation No. 103 the Year 2014 concerning the scientific approach; Presidential Regulation Number 87 the Year 2017 concerning the integration of character in learning in schools; Minister of Education and Culture Regulation Number 20 the Year 2018 article 2 paragraph 1 and 2 concerning Strengthening Character Education; Regulation of the Minister of Education and Culture Regulation Number 23 the Year 2015 concerning Growth of Character.

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TEACHING MODERN ENGLISH AND AMERICAN DRAMA IN THE DIGITAL ERA

Eta Farmacelia Nurulhady[1], R.Aj. Atrinawati[2]
[12]Universitas Diponegoro
Email: efnurulhady@lecturer.undip.ac.id*; ninahartono61@lecturer.undip.ac.id

Abstract: *This paper discusses an alternative for teaching Modern English and American Drama to college students in the digital era. The subjects of this study are students of the English Department, Universitas Diponegoro, who took Modern English and American Drama in the Even Semester of the 2023/2024 academic year. In addition to reading modern English and American plays as literature, students were asked to read the plays as performances. The six plays are George Bernard Shaw's Pygmalion, Susan Glaspell's Trifles, Langston Hughes's Mulatto, Caryl Churcil's Cloud 9, David H. Hwang's MButterfly, and Lawrence McNally's Andre's Mother. In addition to analyzing the plays and social issues they represent, students were required to create a virtual performance, create a trailer for the performance, and perform the play they chose. Incorporating digital media in the learning process fosters students' understanding of the plays and their creativity in actively responding to the plays.*

Keywords: Modern English Drama; Modern American Drama; teaching drama; digital media, digital era

A. *INTRODUCTION*

One of the characteristics that makes drama (in this paper, the words' drama' and 'play' are used interchangeably) different from the other two genres of literature, namely prose and poetry, is the fact that drama is written to be performed - note though the existence of closet drama which refers to a play intended to be read rather than acted. When analyzing drama as written text, one may start by identifying the type of play before analyzing its internal elements such as characters, plot, setting, organization, and dramatic devices. One can also consider the play's historical context to see whether it offers any statement about the period in which it was written. Like a movie script, a play is supplied with information on how to perform the play. The so-called stage directions - consisting of technical aspects of the production, such as stage sets, lighting, sound effects, and information related to the actors' appearance, gestures, and movements - can also be scrutinized. Reading stage directions helps readers visualize and perform the play in their minds, even though their primary purpose when written was to aid the performers in staging the play.

With the advancement of technology in the digital era, watching a performance of a play no longer requires live performance with the audience's presence at the same venue as the performer. Play performances can be recorded and watched at later times. During the COVID-19 pandemic - declared by the WHO in March 2020 and lasting for about three years - such live performances with the audience in front of the stage became impossible. Therefore, some artists improvised by having projects of virtual performances where the actors read the play from their respective homes and recorded the reading using a video conferencing platform. Following the WHO declaring COVID-19 as no longer a public

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health emergency in May 2023, social distancing is no longer necessary, and live performances flourish.

The teaching of English drama in the English Department in colleges in Indonesia usually focuses on drama as written literature and not on drama as performances (which is the focus of the Theater Department). This paper discusses how the digital era can ease the teaching of drama both as literature and as performance and how incorporating digital media in the learning process plays a crucial role in fostering students' creativity in actively responding to the plays. This emphasis on the role of digital media in fostering creativity should inspire us about the potential of digital tools in drama education.

B. *METHOD*

Looking at drama as literature and drama as performance, Kelly J. Mays states: "Playwrights or dramatists (the two terms are used interchangeably) work with an understanding that the words on the page are just the first step—a map of sorts—toward the ultimate goal: a collaborative, publicly performed work of art" (p. 1194). Reading - and writing about - a play, one can imagine staging, directing, or acting in a play. However, reading a play and watching a play performance offer different experiences. According to Mays, watching a play being performed, the audience becomes "a collaborator in the creation of a unique work of art: not the play *text* but instead a specific *interpretation* of that text." (p. 1194). In other words, one play performance would differ from another, even when they perform the same play, because each performance is a specific and unique interpretation of a play. While reading a play can be a solitary act, performing a play is collaborative.

The English Department students of Universitas Diponegoro taking the three parallel classes of Modern English and American Drama in the Even Semester of the 2023/2024 academic year were given opportunities to read plays, watch the play performances, create a virtual performance, and perform part of the play of their choice. The six required plays are George Bernard Shaw's *Pygmalion* (1912), Susan Glaspell's *Trifles* (1916), Langston Hughes's *Mulatto* (1935), Caryl Churcil's *Cloud 9* (1979), David H. Hwang's *M. Butterfly* (1988), and Lawrence McNally's *Andre's Mother* (1990). Since there was no chance to watch live performances of those plays in town, students watched the performances virtually. Bosman et al. claim: "Inadvertently in this digital age, one will turn to the combination of words/text, images, audio and video in a meaningful and cumulative knowledge-building experience" (p. 104). These classes exemplify the practice of academic multimedia integration, where students utilize text, images, audio, video, and animation. They became active participants in the learning process.

C. *AN ALTERNATIVE FOR TEACHING MODERN ENGLISH AND AMERICAN DRAMA IN THE DIGITAL ERA*

The Modern English and American Drama class in the Even Semester of the 2023/2024 academic year is designed for students to be able to analyze drama by English and American playwrights written in the twentieth century, defend their

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arguments, and integrate the characteristics of the modern era, the underlying rationale, and their embodiment in the English and American modern plays. The selected plays represent Modern English and Modern American plays written by male and female playwrights. They cover various issues, including gender inequalities, queer identities, colonialism, orientalism, and racism, among others. All six plays were read and discussed consecutively in the first half of the semester. Having finished reading the plays and discussed the intrinsic elements of the plays by the end of the seventh week, students had a better sense of the plays and could make informed decisions on which play they would choose for their projects. In the second half of the semester, students started working on their projects while discussing each play's historical and social context. Students have three projects incorporating digital technology: creating a virtual performance using a video conferencing platform, creating a trailer for their performance, and performing part of their chosen play.

Reading plays as literature involved closely reading the plays and scrutinizing their intrinsic elements. The first play read and discussed was George Bernard Shaw's *Pygmalion,* whose story centers on a lower-class girl, Eliza Doolittle, an upper-class linguist, Henry Higgins, and his newly met friend, Colonel Pickering. Selling flowers on the street, Eliza wishes to work as a florist, but she knows that her Cockney English makes her unqualified to serve upper-class ladies, the customers of the shop. Accepting Eliza's request to teach her speech and manner, Higgins bets that he can pass Eliza off as a duchess in six months. Higgins's experiment is a huge success, but it leaves Eliza not fitting the upper class - for lack of financial resources - nor the lower class, the identity she gradually rejects. The second play was an American play, Susan Glaspell's *Trifles,* whose story is set in an abandoned farmhouse the day after the owner was found dead. Investigating the murder case, the County Attorney and the local Sheriff are accompanied by Lewis Hale, the neighbor farmer who found the body of John Wright strangled in his bed. While the men are searching the house trying to find evidence to no avail, the women - the Sheriff's wife, Mrs. Peters, and the farmer's wife, Mrs. Hale - find the truth and decide to conceal the evidence to save Minnie Wright. The third play, Langston Hughes's *Mulatto* portrays life in the American South, focusing on Thomas Norwoon, the Georgian plantation owner, in his relations with his black mistress Cora Lewis and their four mulatto children. Being home for the summer after six years away at school in Atlanta, the third son, Robert, refuses to be treated as a black man, claiming instead his white identity. Robert's conflicts with his father lead to a heated argument where Norwood threatens to shoot Robert, but it ends with Norwood being strangled and Robert taking his gun. The fourth play was the British two-act *Cloud 9*, written by Caryl Churchill. The play begins in 1880 on a South African plantation where Clive, a British colonial administrator, lives with his family, a governess, and an African servant. Although Act II is set twenty years later in a play, the actions happened in London in 1979. Clive imposes his ideals on his family and servants, so his wife Betty is obedient and wants to be what men want

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her to be, and Joshua, the black servant, wants to be what the whites want him to be. In Act II, Betty claims her freedom from Clive. Their son has become a homosexual, and their daughter Vicky, although married with one child, decides to have a relationship with another woman. The last read plays, Lawrence McNally's *Andre's Mother* and David H. Hwang's *M. Butterfly,* portray homosexual relationships. In *Andre's Mother,* four people gather in Manhattan for a memorial service for Andre, who died of AIDS. Cal's family, represented by his father and sister, loves his boyfriend, Andre. While Andre was alive, afraid of her disappointment and disapproval, Andre never revealed his homosexual relationship to his mother. David H. Hwang's *M. Butterfly* also presents a homosexual relationship - in a wider political context - between a French diplomat, Rene Gallimard, and a Chinese woman, Song Liling, who turns out to be a man and a spy for the Chinese government. The six plays offer a wide array of characters and characterization, settings, plot, and other intrinsic elements of drama. Individual readings of the plays supply necessary information for students to discuss the play further during class meetings.

All written in the twentieth century, the six selected plays represent different historical and social contexts. Shaw's *Pygmalion* and Glaspell's *Trifles* are written and set in the early twentieth century at the end of the English Victorian period.

While Shaw's *Pygmalion* is set in the capital city of London, the United Kingdom Glaspell's *Trifles* is set in a remote rural area in the United States of America. *Pygmalion* criticizes social classes in portraying how one's speech and appearance form one's social identity. After her intensive training with Higgins, Eliza transforms her speech, manner, and appearance. Although she has the appearance and manner of a lady, Eliza does not have the means to live as a lady. While criticizing Victorian England's economic and social class structure, *Pygmalion* can be seen as responding to the British women's suffrage movement by having Eliza leave Higgins. As a journalist, Susan Glaspell covered the court case of the murder of Iowan John Hossack and the trial of his wife in 1900, which became the inspiration for her play *Trifles.* Written during the first wave of feminism in the USA, *Trifles* also highlights social expectations and restrictions on women and the underlying inequity of a patriarchal society. The female characters in the play, Mrs. Hale and Mrs. Peters, gradually develop a female bond, allowing them to empathize with Minnie's oppressive situation. Written about twenty years later, Hughes's *Mulatto* is set in the early 1930s amidst the Great Depression, complicating gender relations when intertwined with racial tensions in a tumultuous time of social change. Caryl Churchill's *Cloud 9* complicates gender issues by highlighting colonial and gender oppressions in the intertwining of gender, race, and sexuality. In her own words, as quoted by Amelia Howe Kritzer, Churchill recalls the workshop leading to the writing of *Cloud 9*: "We explored Genet's idea that colonial oppression and sexual oppression are similar. And we explored the femininity of a colonized person …." and how everybody in the workshop "felt almost as if he or she had started from a Victorian perspective and had, in their lifetime, discovered

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possibilities of change." (p. 111-2). In terms of femininity and masculinity, Hwang's *M Butterfly* complicates gender relations, addressing expectations - both individual and social- and biases regarding gender, race, and romance. The relations between Gallimard and Song Liling represent power relations related to imperialism and Orientalism. Set during the 1980s AIDS epidemic in America, McNally's *Andre's Mother*s underscores the complex mother-son relationship in a time when homosexuality was not accepted and even demonized because early victims of AIDS in the United States of America were predominantly gay men.

While still focusing on reading the plays as literature, students started reading the plays as performances in the first half of the semester by combining
solitary and collective reading through role playing. Paying attention to the plays' stage directions, students read the plays collectively in the classroom. Students took turns loudly reading different roles using appropriate tone and analyzing different interpretations of stage directions. Preliminary research for performing the plays involved screening online videos of play performances, finding posters of real play performances, and watching trailers of theatrical performances.

In the second half of the semester, students resumed with group presentations comparing two plays. Students were allowed to choose any topic of interest and analyze how the topic is presented in two plays. Each oral presentation needs to include two scholarly references on each play. Students were encouraged to explore the Universitas Diponegoro library, especially the E-Resources the University subscribes to, such as JSTOR, ProQuest, Elsevier Scopus, and Cambridge Core.

Table 1 below shows the topics students chose and the pairing of two plays analyzed to discuss the topics further.

Table 1. Group Presentations Comparing Two Plays

Group	Presentation Topics	Group	Presentation Topics	Group	Presentation Topics
A-1	Sexuality in *Cloud 9* and *M Butterfly*	C-1	Women's Rebellion and Revenge against Men in *Pygmalion* and *Trifles*	D-1	Patriarchy in *Trifles* and *Cloud 9*
A-2	Social Discrimination in *Mulatto* and *Trifles*	C-2	Parental Love in *Cloud 9* and *Andre's Mother*	D-2	Issues of Social Class in *Pygmalion* and *Mulatto*
A-3	White Supremacy in *Mulatto* and *M Butterfly*	C-3	Class Struggle in *Pygmalion* and *Mulatto*	D-3	Constructive and Destructive Superego in *Pygmalion* and *Trifles*

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Group	Presentation Topics	Group	Presentation Topics	Group	Presentation Topics
A-4	Limitations and Social Expectations Placed on Women in Patriarchal Society in *Trifles* and *Pygmalion*	C-4	Feminism and Patriarchy in *Trifles* and *Cloud 9*	D-4	How Sexuality Complicates Life in *M. Butterfly* and *Andre's Mother*
A-5	Gender Inequality in *Pygmalion* and *Mulatto*	C-5	Gender Studies of *Andre's Mother* and *M Butterfly*	D-5	Gender Identity in *Mulatto* and *Trifles*
A-6	Patriarchy and Gender Identity in *Trifles* and *Cloud 9*	C-6	Patriarchy in *Mulatto* and *Cloud 9*	D-6	Anti LGBTQ in *Cloud 9* and *Andre's Mother*
A-7	Gender Identities in *M Butterfly* and *Cloud 9* from Queer PoV	C-7	Masculinity and Toxic Femininity in *Trifles* and *Cloud 9*	D-7	Gender Identity in *Cloud 9* and *M Butterfly*
A-8	Psychological Effects of Gender Identity and LGBTQ in *Andre's Mother* and *M Butterfly*	C-8	Domestic Psychological Distress in *Mulatto* and *Trifles*	D-8	Loss and Grief in *M. Butterfly* and *Andre's Mother*
A-9	Patriarchy and Gender Identity in *Cloud 9* and *Trifles*	C-9	LGBTQ in *M. Butterfly* and *Andre's Mother*	D-9	Class Struggle in *Pygmalion* and *Mulatto*
A-10	Women's Struggle in *Pygmalion* and *Trifles*	C-10	Gender and Sexuality in *Cloud 9* and *M Butterfly*	D-10	Gender Identities in *M Butterfly* and *Cloud 9*
A-11	Gender Identity, Love, and LGBTQ+ in *Andre's Mother* and *M. Butterfly*	C-11	Women Transformation in *Pygmalion* and *Trifles*	D-11	Men and Sexism in *Pygmalion* and *Trifles*
A-12	Homosexuality in *Cloud 9* and *Andre's Mother*	C-12	Gender Roles and Social Expectation Placed on Women in *Trifles* and *Mulatto*	D-12	Patriarchy in *Trifles* and *Cloud 9*
A-13	Patriarchy in *Mulatto* and *Pygmalion*	C-13	Class Struggle and Marginal Man in *Mulatto* and *Pygmalion*		

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As shown in Table 1, issues related to sexuality, gender identities (including LGBTQ+), gender inequality, patriarchy, women's oppression, and women's struggles dominate group presentations. The following social issues that grab students' attention are those related to class struggles, and one group focuses its discussion on white supremacy. What also caught students' attention are psychological issues associated with gender identities in the plays, such as parental love, loss, and grief. A psychoanalytical reading of *Pygmalion* and *Trifles* explains how the female characters differ in their strive to balance instinctual desire and societal expectations. Another psychoanalytical reading argues for the constructive and destructive superego of the main characters.

The individual and collective readings of the plays, the discussions, the screening of videos, and the group presentations serve as stepping stones for the virtual and live performance of the plays. With a better understanding of the intrinsic elements of the plays and their social and historical contexts, students could make informed decisions on which play they would like to perform. For oral presentations, each group consists of not more than three students. The exact number of students in each group was not applicable for performance groups because the number of characters differs from play to play. Therefore, as shown in Table 2, there are fewer performance groups than the oral presentation groups.

Table 2 Virtual and Live Play Performances

Group	Play Title and Part Performed	Group	Play Title and Part Performed	Group	Play Title and Part Performed
A-1	*Andre's Mother* - the whole play	C-1	*Pygmalion* Act I	D-1	*Andre's Mother* - the whole play
A-2	*Pygmalion* Act I	C-2	*Pygmalion* Act III	D-2	*Mulatto* Act II
A-3	*Pygmalion* Act I	C-3	*Mulatto* Act II	D-3	*Pygmalion* Act III
A-4	*M Butterfly* Act II	C-4	*Mulatto* Act I	D-4	*Cloud 9* Act II
A-5	*Trifles* - the whole play	C-5	*Pygmalion* Act III	D-5	*Pygmalion* Act I
A-6	*Pygmalion* Act III			D-6	*Trifles* - the whole play
A-7	*Andre's Mother* - the whole play				

The three parallel classes of Modern English and American Drama responded to virtual performance, live performance, and theater trailer projects differently. Class D was enthusiastic from the very beginning. Class C found it challenging at first but started to embrace the projects. Class A initially thought that the projects would be overwhelming, but they managed to complete them. Table 2 shows that Class C only performed two plays: *Pygmalion* and *Mulatto*. Class A performed four plays: *Pygmalion, Trifles, Mulatto, Andre's Mother,* and *M Butterfly.* Class D performed the

most number of plays (5 plays): *Pygmalion, Trifles, Mulatto, Andre's Mother,* and *M Butterfly,* leaving only *M Butterfly.* Several factors influence students' decisions; some of them are: the number of characters needed; the length of dialogues to memorize; the level of difficulties in acting out the play, and the level of comfort related to the issues highlighted in the play. Students choosing to perform *Trifles* and *Andre's Mother* must perform the whole play because they are one-act plays.

Discussing various controversial issues in the plays seems to be different from acting them out, and such a difference affects students' choices of the plays to perform. Some students still found LGBTQ issues disturbing, even though as the semester progressed and more plays were being discussed in the classrooms, they learned to understand that they might be personally against particular practices and behaviors, but they needed to be open-minded in respecting other people's choices in life. The following chart presents the number of performances for each play.

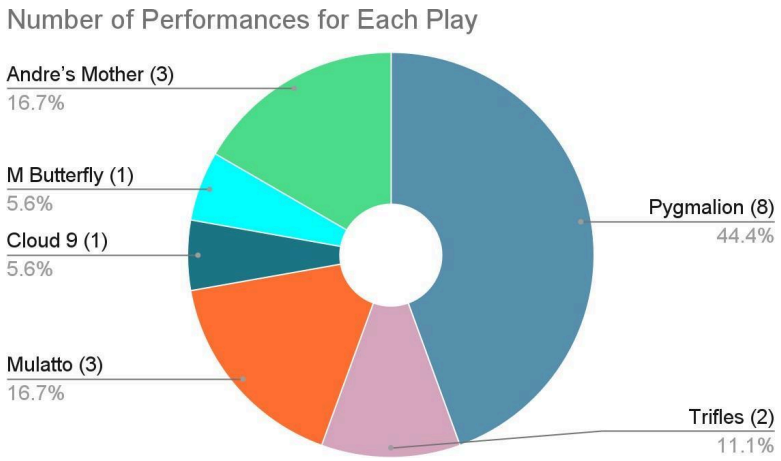


Figure 1. Number of Performances for Each Play

George Bernard Shaw's *Pygmalion* turned out to be the most appealing play with normative gender issues that it represents. *Mulatto* and *Andre's Mother* share the same number of performances. Although *Andre's Mother* presents non-normative gender relationships by having a homosexual as its main character, his partner has died. The play explores the conflicts experienced by the homosexual couple against social prejudice and disapproval, which would make it easier for students to relate to their personal experience living in a society that has not yet approved of non-normative gender. Even though presenting normative gender, the other one-act play, *Trifles,* is relatively longer and has more dialogues and actions than *Andre's Mother*, making it more challenging to perform. Thus, only two groups performed the play. *M Butterfly* and *Cloud 9* appear once in two classes, most likely because they complicate gender norms. In *M Butterfly,* Song Liling is a man who disguises himself as a woman. Act I of *Cloud 9* specifies that the character a man plays Betty,

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and Act II presents bisexual, homosexual, and lesbian couples. Acting in these two plays presents the most challenge.

The project that best showcases the use of multimedia integration and students' creative responses to the plays is the Theater Trailer. While they were allowed to perform only part of their chosen play, students were required to create a theater trailer as if they would perform the whole play. They needed to decide which aspects of the play they would highlight in the theater trailer. They also had to decide how to structure the trailer. The following table summarizes the trailers.

Table 3. Theater Trailer

Group	Title of the Play and Highlights of the Trailer	Group	Title of the Play and Highlights of the Trailer
A-1	*Andre's Mother* - Scenes from the play - Characters quoting lines from the play to highlight the issues of homosexuality and AIDS	C-3	*Mulatto* ● Scenes from the play supplied with dialogues written on screen ● On screen narration highlighting the issues ● On screen questions as teaser
A-2	*Pygmalion* ● Scenes from the play ● On screen narration to introduce the issues in the play	C-4	*Mulatto* ● Scenes from the play ● On screen narration to introduce the issues in the play ● On screen questions as teaser ● Voice over narration ● The last three scenes supplied with on screen dialogues highlighting the issues
A-3	*Pygmalion* ● Scene from the play supplied with dialogue written on the screen ● On screen narration highlighting the issues ● Teaser	C-5	*Pygmalion* ● Scenes from the play ● On screen narration to introduce the issues in the play ● On screen questions as teaser
A-4	*M Butterfly* ● On screen and voice highlight the issues ● Voice over narration	D-1	*Andre's Mother* ● Scenes from the play ● Silent dialogues
A-5	*Trifles* ● No dialogue ● Introduction of the cast members	D-2	*Mulatto* ● Scenes from the play ● On screen narration to introduce the issues in the play ● Voice over monologue
A-6	*Pygmalion* ● Scene from play ● On screen narration to introduce the issues in the play	D-3	*Pygmalion* ● A glimpse of London street in the early twentieth century ● Scenes from the play

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Group	Title of the Play and Highlights of the Trailer	Group	Title of the Play and Highlights of the Trailer
			● On screen narration highlighting the issues ● Voice over narration ● On screen and voice over narration as teaser
A-7	*Andre's Mother* ● Silent dialogue ● Teaser	D-4	*Cloud 9* ● Scenes from the play supplied with dialogues written on screen ● Voice over narration
C-1	*Pygmalion* ● Scenes from the play ● On screen narration to introduce the issues in the play ● On screen questions as teaser	D-5	*Pygmalion* ● Introduction of the cast members ● Interview with cast members on their roles, their experience performing the play, and their opinion of the play
C-2	*Pygmalion* ● Scenes from the play ● On screen narration to introduce the issues in the play ● On screen questions as teaser	D-6	*Trifles* ● Scenes from the play ● On screen narration to introduce the issues in the play ● Voice over narration

Modern English and American Drama class did not provide any material for technically creating a theater trailer, yet all students completed this project. In terms of the content, the learning process and the other assignments enhance students' understanding of the plays and which information from the plays they wished to incorporate in their trailers. Utilizing digital media -watching videos of the play performance and watching theater trailers for actual play performances – helped students technically create the trailer. Some trailers are more comprehensive, artistic, and entertaining than others, but all trailers are audio-visual media combining music, images, moving images, audio, and written text.

D. *CONCLUSION*

The three parallel classes of The Modern English and American Drama at the English Department, Universitas Diponegoro, in the Even Semester of 2023/2024 exemplify the teaching of literature in the digital era. All assignments are designed to incorporate the use of digital media. The analysis of the plays involved preliminary and further research where students accessed printed resources and e-resources provided by Universitas Diponegoro libraries. The three projects - the virtual performance, the live performance, and the theater trailer - extensively utilized digital multimedia. The outcomes of the projects are also part of multimedia. Incorporating digital media in the learning process fosters students' understanding of the six plays and their creativity in actively responding to them.

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DEVELOPMENT OF LOCAL STORY WRITING: THE STORY OF SI PITUNG AS A REPRESENTATION OF HEROISM AND IDENTITY OF BETAWI SOCIETY THROUGH ARTIFICIAL INTELLIGENCE MEDIA

Siti Gomo Attas[1], Novi Anoegrajekti[2], Sudartomo Macaryus[3], Tantry Widiyanarti[4], Gres Grasia Azmin[5], Rizki Wardhani[6]
[1256]Postgraduate Program of Jakarta State University
[3]Indonesian Language and Literature Education , Sarjanawiyata Tamansiswa University Yogyakarta
[4]Muhammadiyah University of Tangerang
tigo.attas@gmail.com; novi.anoegrajekti@gmail.com; sudartomom@gmail.com; kerjaantantry@gmail.com; igeazmin@yahoo.com; rizkywardhani@unj.ac.id

Abstract: Writing local stories, such as the legend of Si Pitung, is a strategic step in preserving the culture and identity of the community, especially amidst the strong current of globalization. This study uses a qualitative approach with literature study methods and content analysis to explore the local narrative of Si Pitung as a representation of heroism and cultural identity of the Betawi people. Analysis of literature related to the story of Si Pitung and the concept of heroism and cultural identity identifies values such as courage, solidarity and justice. In addition, this study explores the role of Artificial Intelligence (AI) in reconstructing the story of Si Pitung and comparing it with the traditional version to assess the effectiveness of AI in maintaining cultural values. The results show that Si Pitung, as a legendary figure from the Betawi community, is not only a symbol of resistance against injustice, but also represents the values of heroism, solidarity and justice that are an integral part of the collective identity of the Betawi people. In the increasingly advanced digital era, technology such as AI offers new opportunities to develop and disseminate this local story. Through the adaptation and reconstruction of the story using various modern media, AI not only helps preserve cultural heritage but also introduces relevant local values to current and future generations. This research is expected to provide significant contributions in the preservation and development of local culture through a modern technological approach.

Keywords: *Local Stories, Si Pitung, Heroism, Cultural Identity, Artificial Intelligence*

A. INTRODUCTION

Writing local stories is a strategic effort to preserve the culture and identity of a society, especially in the midst of increasingly strong globalization. According to Jatnika & Oktriyadi (2022), local stories are not just a legacy of tradition, but are also a reflection of the values, struggles and collective identity of a community. One important example of a local story is the legend of Si Pitung, a legendary figure from the Betawi people who is known as a folk hero. Si Pitung is not just a figure in folklore, but also a symbol of heroism and resistance to injustice which is an integral part of the identity of the Betawi people.

The history and legend of Si Pitung, which is rich in local wisdom values, has become embedded in the culture of the Betawi people, with various versions of the story spreading widely both orally and in writing. In various literature, as stated by Attas (2017), Si Pitung is described as a hero who dared to fight oppression and injustice committed by the Dutch colonialists and landowners. Against the social and political background of Batavia in the 19th century, Si Pitung emerged as a symbol of brave and tough resistance, representing the voice of the oppressed and fighting for social justice.

In an increasingly advanced digital era, the use of technology such as Artificial Intelligence (AI) opens up new opportunities in developing and disseminating local stories such as the Si Pitung story. According to Jenita et al., (2023) AI is not only possible to reconstruct and revive old stories, but also enrich the narrative with new elements relevant to a

modern audience. The use of AI in storytelling also allows for a wider audience reach, introducing local stories to a younger generation who are more familiar with digital technology.

This article aims to explore how the story of Si Pitung can be developed as a representation of the heroism and identity of the Betawi people through AI media. In addition, this article will discuss how AI can be used to enrich local narratives and reach a wider audience, by highlighting the role of AI in adapting and reconstructing the Si Pitung story in various media, including animation and other digital platforms. Thus, it is hoped that this research can make a significant contribution to the preservation and development of local culture through a modern technological approach.

In addition, communication theory according to Lasswell (1960), known as the Who says what model, through what channels, to whom, with what effects, provides a useful framework for analyzing cultural changes that occur in society. In the context of this article, Laswell's theory is used to understand how narratives of heroism and identity contained in local stories, such as Si Pitung, can be communicated and accepted by the Betawi people. This communication process not only reflects existing values, but also plays a role in forming and strengthening collective cultural identity through media, including with the help of artificial intelligence technology. Thus, Laswell's theory provides a theoretical basis for analyzing the role of media and technology in the transformation and preservation of local culture.

B. METHOD

This research uses a qualitative approach with library study methods and content analysis to explore the local narrative of Si Pitung as a representation of the heroism and cultural identity of the Betawi people. Literature related to the Si Pitung story and the concepts of heroism and cultural identity were collected and analyzed to identify values such as courage, solidarity and justice. The research also explored the role of Artificial Intelligence (AI) in reconstructing the Si Pitung story, comparing the results with the traditional version to assess the effectiveness of AI in maintaining cultural values. Data validity is maintained through triangulation and discussion among researchers.

C. FINDINGS AND DISCUSSION

1. The Story of Si Pitung as a Representation of Heroism and Identity of Betawi People

a. History and Origin

The story of Si Pitung has become an integral part of Betawi people's folklore, depicting the story of a hero who fought against oppression and injustice. The figure of Si Pitung, who based on a number of historical sources is a real figure named Ahmad Nitikusumah, has deep roots in Betawi oral and written traditions. He is known as a hero who defended the small people from the oppression of the Dutch colonial rulers and unjust landlords. His presence is not only as a fictional character but also as a symbol of resistance to oppressive power.

Since childhood, Si Pitung was raised in a religious environment full of moral values. He received religious education at the Islamic boarding school led by Haji Naipin, a place where he not only learned to recite the Koran but also learned strong moral values.This religious and moral education formed the basis of Si Pitung's character as a person with high social awareness. When he faced injustice that befell his family, he decided to study martial arts as a means of fighting oppressors, both from the Dutch and local landowners.

Si Pitung's first action that recorded his name in history occurred when he succeeded in taking revenge on the gang of bandits who robbed his father. According to Irfani (2011), this action marked the beginning of Si Pitung's struggle to not only defend himself and his family, but also the oppressed small people. In his various heroic acts, Si Pitung often robbed the houses of cruel, rich landlords and distributed the proceeds of the robbery to the poor. This action made

him a figure who was highly respected and respected by the Betawi people.

Si Pitung's popularity as a folk hero made him a serious threat to the Dutch colonial government. They considered Si Pitung a bandit who was disrupting security stability in Batavia. Si Pitung is the most wanted fugitive by the authorities, but thanks to his ingenuity, he often manages to escape police siege. Legend has it that Si Pitung had a spell that made him immune to bullets, a myth that adds to the heroic impression of his figure.

However, in his final effort, Si Pitung was finally caught through cunning methods used by the colonial authorities. They use rotten eggs which are believed to weaken their invulnerability spell. After losing his strength, Si Pitung was shot dead by Dutch police. Despite his death, Si Pitung remains revered as a martyr who fought for justice, and his story continues to live in the collective memory of the Betawi people as a symbol of resistance to injustice.

Another version of the Si Pitung story according to Sai (2021) in kumparan.com entitled The Story of Si Pitung, a Legendary Figure from Betawi states that Si Pitung is not an individual, but a group of people known as Pituan Pitulung, which means seven aids. This group consists of seven people who come from various ethnic backgrounds and together they fight against oppression. This version depicts Si Pitung as a symbol of solidarity and collective struggle against the power that oppresses the small people.

The story of Si Pitung not only depicts resistance to colonialism, but also reflects the social and cultural dynamics of Betawi society at that time. Si Pitung is depicted as a figure who fights against social injustice committed by local authorities, including landowners who oppress their own people. This shows the complexity of Si Pitung's character as a hero who not only fought against foreign power but also against injustice in his own society.

On July 30 1892, a robbery occurred at the house of a Bugis landlord, Hadji Sapiudin, in the Marunda area. This robbery was carried out by an armed gang led by Si Pitung. Not long after that, Si Pitung was arrested and imprisoned, but managed to escape with his gang. The figure of Si Pitung is increasingly surrounded by myths and legends, including stories about the supernatural powers he possessed to escape from pursuit by the colonial police (Akbar, 2013).

According to Dutch historian, Margreet van Till, the figure of Si Pitung is completely based on a real figure named Salihoen. However, in various Betawi oral stories, the name Si Pitung is often associated with the Pituan Pitulung group, which suggests the existence of a collective resistance group. After his death, various myths develop in society, such as the story about supernatural powers that were lost when Si Pitung's hair was cut before his death.

To this day, the story of Si Pitung continues to be a source of inspiration and an important part of the identity of the Betawi people. According to Attas (2019), the location of the Si Pitung story is based on the reason that these areas are objectively the population base of the Betawi people. Apart from that, various modern media such as films, books and animation continue to highlight the story of Si Pitung, adding new dimensions to this legend and making it remain relevant in various contemporary contexts. The use of technology such as Artificial Intelligence in reviving and developing the Si Pitung story is an important step in keeping this cultural heritage alive and relevant for today's generation.

b. Value Represented

The values represented by Si Pitung reflect the essence of the struggle and courage of the Betawi people in facing injustice. According to Ningrum & Zein (2024) Si Pitung is not only depicted as a tough hero, but also as a symbol of resistance to oppression carried out by colonial authorities and unjust local authorities. Si Pitung's courage in fighting the landowners and the Dutch Company was a reflection of the determination and fighting spirit of the Betawi people to defend their rights and fight the injustice they experienced.

Si Pitung's heroism is not just physical courage, but also moral courage. He dared to take great risks to fight against forces greater than him in order to defend the oppressed people. This

shows that according to Farlina (2012) the heroism displayed by Si Pitung is heroism based on a sense of justice and solidarity towards others. Si Pitung always tries to defend the weak and give back his loot to the poor, actions that strengthen the values of solidarity and togetherness in the Betawi community.

The solidarity shown by Si Pitung in its various versions emphasizes the importance of unity in facing external threats. As a figure from ordinary people, Si Pitung is not only a protector of his community but also serves as a reminder that the strength of society lies in solidarity and togetherness. This solidarity, demonstrated in the story of Si Pitung, helps strengthen the collective identity of the Betawi people and emphasizes that the strength of a community lies in togetherness and mutual support.

Justice is the core value that Si Pitung fights for. He saw the injustice committed by landlords and colonial officials and he chose to act against this injustice. Justice in the context of the Si Pitung story is not only related to retaliation against oppression, but is also related to a more even distribution of wealth and power. By distributing his loot to the poor, Si Pitung emphasized that social justice is a value that must be fought for, even through controversial means.

The values represented by Si Pitung help shape the collective identity of the Betawi people, especially in terms of how they view themselves and their history. According to Madjid & Wahyudhi (2014), Betawi identity, which is rich in the values of courage, solidarity and justice, is reflected in the figure of Si Pitung. This story is not just entertainment or legend, but also a tool used by the Betawi people to teach important values to the next generation.

The existence of Si Pitung as a symbol of Betawi heroism also helps strengthen their sense of pride in their local identity. According to Ruslan (2021), by remembering and immortalizing the story of Si Pitung, the Betawi people maintain their cultural heritage and emphasize that they have a proud history of struggle. This is important in maintaining the continuity of cultural identity amidst the increasingly strong currents of modernization and globalization.

The story of Si Pitung also provides important lessons about how people can change their fate through collective action based on the values of justice and solidarity. This is a message that is relevant not only for the Betawi people, but also for other communities who are fighting against injustice. In this case, Si Pitung is not only a local hero, but also a universal symbol of the struggle against oppression.

In a broader context, the values represented by Si Pitung can be seen as a reflection of the values held by Indonesian society as a whole. Courage, solidarity and justice are values that are traditionally upheld in Indonesian culture and Si Pitung as a representation of these values shows that local stories can have wider relevance (Raditya, 2023).

Overall, Si Pitung as a symbol of Betawi heroism and identity is a reflection of the fundamental values held by society. These stories not only serve as entertainment or legends, but also as a means to teach and reinforce values that are important to the community. Thus, Si Pitung continues to live in the collective memory of the Betawi people and becomes an integral part of their identity.

2. The Role of Artificial Intelligence in the Development of Local Story Writing

a. AI as a Creative Tool

Artificial Intelligence (AI) has become a powerful tool in the field of creative writing, offering new possibilities for writers and storytellers. According to Lestari et al., (2023) by utilizing AI capabilities, writers can explore uncharted territory in narrative creation, character development and world building. In addition, AI algorithms according to Sutopo (2024) can analyze large amounts of text, identify patterns and produce content that aligns with the desired theme, style or genre. This not only helps overcome writer's block but also allows for

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the creation of complex, multidimensional narratives that may be difficult to construct manually (Azizah et al., 2018).

One of the most significant applications of AI in creative writing is its ability to generate narratives. AI models such as GPT (Generative Pre-trained Transformer) can be trained on vast literary corpora, allowing them to produce coherent and contextually relevant stories. These narratives can range from short stories to full novels, with AI generating the storyline, dialogue and character interactions. Writers can use AI as a collaborative partner, providing prompts or incomplete drafts for AI to develop, thereby enhancing the creative process.

AI also plays an important role in character creation. According to Sunarya et al., (2015) by analyzing basic patterns and character traits from existing literature, AI can produce unique characters that suit the needs of a particular narrative. These characters can be designed with complex backgrounds, motivations and personalities, adding depth to the story. Furthermore, AI can simulate how the characters may behave in different scenarios, helping authors to maintain consistency and credibility in their narratives. This ability is especially useful in genres such as fantasy or science fiction, where characters often need to interact in ways that go beyond ordinary human experience.

When it comes to world building, AI can help create immersive and detailed environments for stories. By processing data related to geography, culture, history and other elements of world development, according to Savitri (2019) AI can produce rich and believable settings. This is especially valuable in speculative fiction, where the creation of an entirely new world is a fundamental part of the storytelling process. AI can also ensure that these worlds remain consistent throughout the narrative, helping writers avoid continuity errors.

Examples of AI in creative writing are becoming increasingly common. Projects like Sunspring, a short film written entirely by AI and AI-assisted novels exploring new literary styles, demonstrate the potential of this technology. AI tools like OpenAI's GPT and Google's BERT are used by writers to craft stories, experiment with different narrative styles, and even produce poetry. These examples highlight the flexibility of AI as a creative tool, capable of contributing to various aspects of literary creation.

In conclusion, AI is revolutionizing the field of creative writing by offering tools that increase narrative depth, character complexity and world-building detail. As technology advances, the role of AI in literature and creative writing will likely grow, providing writers with more innovative ways to tell their stories. By integrating AI into the creative process, writers can push the boundaries of traditional storytelling, creating imaginative and engaging work.

b. AI as a Local Story Media

Artificial Intelligence (AI) offers a promising avenue for developing and preserving local stories like Si Pitung by bridging the gap between traditional narratives and modern technology. AI can be used to digitize and analyze large collections of local folktales, enabling the creation of new interpretations and adaptations that suit contemporary audiences. By studying patterns in traditional storytelling, AI can produce narratives that maintain the essence of cultural heritage while incorporating elements that appeal to today's readers. This not only ensures that these stories remain relevant but also reignites interest in local traditions, making them accessible to a younger generation more attuned to digital media.

AI's ability to combine local cultural elements with modern storytelling techniques is

invaluable in this context. For example, AI can create interactive narratives or multimedia presentations that combine text, audio and visual elements to bring stories like Si Pitung to life in a way that traditional media cannot. By combining local dialects, customs and historical context, AI can structure the narrative to get maximum results.

Additionally, AI can facilitate the customization of these local stories to serve diverse audiences. By analyzing user preferences and feedback, AI can adapt stories to reflect different cultural perspectives or thematic interests, making them more inclusive and engaging. For example, AI can generate various versions of the Si Pitung story that highlights various aspects of Betawi culture, from heroism to community solidarity, depending on the audience's interests. This adaptive storytelling approach ensures that the narrative remains dynamic and relevant, fostering a deeper connection between the audience and their cultural heritage. Through this innovative application, AI plays an important role in preserving and developing local stories.

3. Implementation of AI in Writing and Disseminating Si Pitung Stories

a. Narrative Development with AI

Developing the narrative of the Si Pitung story using Artificial Intelligence (AI) can be done through various approaches involving text analysis, plot development and adaptation for various digital media. One concrete example is the use of Natural Language Processing (NLP) to analyze various versions of the Si Pitung story which have been documented in writing, film or audio recordings. With NLP technology, AI can recognize narrative patterns, characterization and main themes in these stories. The results of this analysis can then be used to develop a new version of the Si Pitung story that is more suited to the needs of modern audiences, without losing the original cultural essence.

As a case study, for example, AI can be used to develop a more complex and interactive Si Pitung story plot. By incorporating data from various sources, including books, articles and interviews with Betawi cultural experts, AI can design a branching storyline, where each decision taken by the Si Pitung character leads to different consequences. This can be implemented in a video game or interactive story format that allows players or readers to experience the story of Si Pitung in a unique way every time they interact with the narrative. The use of AI in plot development also makes it possible to add modern elements, such as moral challenges or social dilemmas that are relevant to current conditions, so that the story becomes more relatable for the younger generation.

Apart from that, AI can also be used to adapt the Si Pitung story into various digital media, such as animation, film or digital comics. For example, AI can generate story scenarios or storyboards automatically based on data analysis from various versions of the Si Pitung story. AI can also help in producing dialogue that is authentic and appropriate to the Betawi cultural context, by paying attention to the use of local language, dialect and idioms. In animation development, AI can predict character movements and appropriate lighting based on text descriptions, so that the production process becomes more efficient and focused. This example shows how AI not only helps in narrative development, but also in speeding up the creative production process and ensuring that story adaptations stay true to their cultural roots.

Thus, the use of AI in developing the narrative of the Si Pitung story not only allows refreshing this classic story, but also opens up opportunities to introduce it to a wider audience through various digital platforms. This process strengthens the position of the Si Pitung story as an integral part of Betawi cultural identity, while ensuring that this narrative continues to live and develop along with technological advances.

b. Dissemination Via Digital Platforms

Disseminating the Si Pitung story which has been developed with the help of Artificial Intelligence (AI) through digital platforms is a strategic step to expand the reach and ensuring the story remains relevant in the modern era. One digital platform that can be utilized is social

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media. By utilizing social media such as Instagram, Facebook, TikTok and Twitter, Si Pitung's story can be promoted through various formats, such as short stories, short videos or interesting infographics. AI can help in producing this content quickly and adaptively, adapting to trends and audience preferences on each platform. For example, the Si Pitung story can be broken down into a series of posts or short videos that are uploaded periodically, capturing the interest of the audience and encouraging them to continue following the story from start to finish.

Apart from social media, interactive story-based applications are also a potential platform for disseminating the Si Pitung story. Applications such as Episode or Choices, which are already popular among readers of interactive stories, could be an ideal platform for presenting the story of Si Pitung in a format that allows the audience to participate in the storyline. AI can be used to develop interactive scenarios where users can choose different story paths, allowing them to become part of Si Pitung's adventure. This experience not only makes the story more interesting but also allows the audience to feel a deeper connection with the characters and storyline, thereby increasing awareness of Betawi culture and history.

Streaming platforms such as YouTube and Netflix also offer great potential in disseminating the Si Pitung story. With AI support in the production process, Si Pitung's story can be adapted into an animated series, short film or documentary that will appeal to a global audience. AI can help in various aspects of production, from screenwriting to animation rendering, so that the production process becomes more efficient and focused. Broadcasting the Si Pitung story on this platform can reach an international audience, introducing Betawi culture to audiences from various parts of the world. Through AI-generated automatic subtitles or dubbing, these stories can also be accessed in multiple languages, expanding the reach and impact of the narratives developed.

Podcasts are also an increasingly popular medium and can be used to spread the story of Si Pitung. With the help of AI, Si Pitung's story can be converted into an attractive audio format, complete with background sound, sound effects and dynamic narration. This podcast can be produced in various episodes, each telling the adventures of Si Pitung or retelling this legend from various points of view. Distribution of podcasts through platforms such as Spotify, Apple Podcasts or Google Podcasts can reach a wider audience, especially those who prefer to consume content in audio format. This also allows the story of Si Pitung to remain alive amidst the busyness of everyday life, when audiences can listen to this story anywhere and at any time.

In addition to the platforms already mentioned, special mobile applications that focus on folklore and local culture can also be developed. This application can be a digital library containing various folk tales, including Si Pitung, which have been developed with the help of AI. Users can enjoy stories in text, audio or video format and even participate in discussion forums to discuss the stories further.

With features such as interactive learning or educational games, this application can also be an effective tool in education, especially for the younger generation who want to learn more about their cultural heritage.

Finally, collaboration with educational and cultural platforms, such as virtual museums or cultural websites, can also be an effective way to spread the story of Si Pitung. By utilizing AI technology, Si Pitung's story can be integrated into a virtual tour or digital exhibitions that allow audiences to explore Betawi history and culture interactively. For example, visitors can follow Si Pitung's journey through an interactive map or explore cultural artifacts related to this legend. This collaboration not only helps in preserving the story of Si Pitung but also enriches educational content with a more modern and interesting approach.

4. Challenges and Opportunities

a. Challenges in Using AI

The use of AI in writing local stories such as Si Pitung does offer various potentials, but is also not free from challenges that need to be overcome. One of the main challenges according to Erwin et al., (2023) is the ethical aspect, especially related to how AI understands and reproduces authentic cultural elements. AI, working based on input data, may not fully understand the cultural context and values attached to local stories. This can cause distortion or simplification of the story which can reduce the authenticity and depth of meaning of the story. Therefore, it is important to ensure that the use of AI is accompanied by clear cultural guidelines and the involvement of local cultural experts in the development process.

Technical challenges are also a concern in using AI for local story writing. Current AI still relies on data and algorithms that can be limited in recognizing complex cultural nuances or local languages. According to Christia et al., (2024) this difficulty can arise in the form of interpretation errors, especially in capturing rich idioms, dialects or cultural symbols in local stories. Additionally, another technical challenge is how AI can combine traditional elements with digital innovation without losing the original essence of the story. Efforts to overcome this challenge require the development of more sophisticated technology as well as collaboration between technologists, writers and humanists to ensure results that are in line with desired culture values.

In addition, there are cultural challenges related to society's acceptance of work produced by AI. People may have doubts or concerns that technology could obscure or damage valuable cultural heritage. In this context, maintaining a balance between technological innovation and cultural preservation is very important. The authenticity of local stories must be maintained, even though technology continues to develop. This can be achieved by ensuring that AI is used as an aid, not as a complete replacement in the creative process. This approach allows technology to enrich the narrative without sacrificing existing cultural values.

b. Opportunities for Cultural Preservation

AI offers a great opportunity to support the preservation and development of local culture, including in the context of the Si Pitung story which is full of heroic values and Betawi identity. With AI's ability to analyze, process and replicate various cultural elements, the Si Pitung story can be processed into various forms of digital media that are relevant for today's generation. This not only allows the story to stay alive, but also strengthens its position as an integral part of Betawi cultural heritage that can be accessed by anyone at any time.

According to Bangsawan (2024) one of the great potentials of using AI in cultural preservation is its ability to archive and disseminate local stories more widely. By utilizing AI, the story of Si Pitung can be adapted into various formats, such as e-books, animations or even interactive applications. This allows the story to reach a younger and wider audience, both within and outside the Betawi community. In this way, Betawi cultural identity can be strengthened and passed on to future generations through the ever-evolving digital medium.

Furthermore, AI can also be used to create more immersive and interactive cultural experiences for users. For example, through Augmented Reality (AR) or Virtual Reality (VR) technology, the story of Si Pitung can be brought to life in a more immersive form, allowing users to directly experience the experiences and values represented by this legendary figure. With this approach, AI not only functions as a preservation tool, but also as a bridge connecting tradition with innovation, creating space for local stories to thrive within a strong digital identity.

The potential for making the Si Pitung story part of the Betawi people's digital identity does not only end with preservation, but also with further development. With AI support, local stories like Si Pitung can be updated and adapted to modern-day contexts, without

losing their cultural roots. This means that the story can continue to be relevant and have strong appeal for contemporary audiences, while strengthening Betawi cultural pride and identity in an increasingly complex digital era.

D. CONCLUSION

The conclusion from the data presented shows that the story of Si Pitung has very significant value in maintaining and strengthening the identity and collective values of the Betawi people. Si Pitung is not just a legend, but also a symbol of heroism, courage and solidarity in fighting injustice committed by the Dutch colonial and unjust local authorities. This story has become an inseparable part of Betawi culture, where the values of courage, solidarity and justice represented by Si Pitung are still relevant today. Apart from that, the story of Si Pitung also functions as a tool to teach important values to the next generation, ensuring that this cultural heritage remains alive in the collective memory of the Betawi people.

The recommendation from the results of this analysis is the need to develop local stories such as Si Pitung through the use of modern technology, such as Artificial Intelligence (AI), to ensure that the values represented by these stories can continue to be introduced to a wider audience, including the younger generation. familiar with digital technology. With AI, the Si Pitung story can be developed in various media, such as animation or other digital platforms, which will not only enrich local narratives but also maintain the relevance of this story in the context of ever-changing times. This will enable the preservation of cultural heritage while ensuring that the spirit of struggle and values of justice represented by Si Pitung remain alive and thriving across generations.

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Hopefully this work can be a meaningful contribution in preserving and introducing the cultural values and heroism of Si Pitung to current and future generations as well as enriching the treasures of Indonesian literature through technological innovation.

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THE SHIFTING OF MALAY CUSTOMARY VALUES OF BENGKULU AND THE EFFORTS TO REDISCOVER THROUGH THE DIGITIZATION OF OLD MANUSCRIPTS

Yayah Chanafiah
FKIP Universitas Bengkulu
Email: yayah.chanafiah10@gmail.com

Abstract: Currently, there are complaints from the Chief of Bengkulu Malay Customary who are members of the Customary Deliberative Board (BMA) that there has been a shift in the knowledge and understanding of the younger generation regarding local wisdom values, customary rules, and culture that have existed since long ago. The shift in understanding is due to their difficulty in looking for and finding references that contain applicable knowledge and rules. As a result, they grow and develop with cultural values, rules and cultures that are often different from the previous customary value concept. The emergence of this clash or shift must certainly not be allowed, but must be harmonized and a solution must be sought so that harmony remains between the older generation and the next generation of local cultural and customary values. Meanwhile, based on a study of the old manuscripts of Bengkulu, various knowledge and information are stored in them that explain customary rules, local wisdom values about all aspects of community life that are considered still relevant to current community values. Of course, it would be a shame if the wealth of the legacy of the old community is not utilized and studied, and reintroduced to the next generation. Thus, to facilitate the study of the contents of the old manuscripts, presentation techniques are needed with the development of digitalization technology, so that it will be more practical, efficient and easily accessible to all groups, and at the same time become part of an effort to connect local wisdom values, customs and culture to the younger generation.

Keyword: customary value, shift, digitalitation, old manuscript

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A. INTRODUCTION

It is inevitable that in a life there will be a process and phase called the life cycles, the process by which a person is born, matures, ages and finally dies. The description of the human life cycle in several phases will be accompanied by gradual changes over time.The description of the human life cycle in several phases will be accompanied by gradual changes over time. Various events from the life cycle experienced by humans from various regions and in different periods are then immortalized in written form. So information or records of various events, incidents, knowledge, regulations, and others in the past can be known from the results of handwriting poured into various materials, such as stone, tree bark, palm leaves, or animal skin. The difference in materials as a medium for writing events and everything that is considered important and valuable is based on the level of human civilization. After printing tools were known and paper developed, records of this information were found in the form of manuscripts. These relics are evidence of historical records, which record events in the past and can be studied in the following period.

Along with the development of the era, climate change, and rapid technological advances, information that was originally written using materials that are susceptible to damage must be processed and stored using more sophisticated technology. In modern era like today, information can be received through conventional or even digital forms. Digital technology as it is currently developing has made it easier for everyone to access a lot of information from various distant places, at a cheaper cost, faster, and easier. Thus, efficiency and effectiveness can be maximized by the community that requires the existence of these ancient manuscripts.

On the other hand, there are currently complaints from the Bengkulu Malay Customary Leaders who are members of the Customary Deliberative Board that there has been a lot of shifting in the knowledge and understanding of the younger generation regarding local wisdom values, customary rules, and culture that have existed since long ago. The shift of understanding because they have difficulty of references finding that contain applicable knowledge and rules. As a result, they grow and develop with cultural values, rules and culture that are often different from the concept of previous customary values. The emergence of this clash or shift must certainly not be allowed, but must be harmonized and a solution sought so that harmony remains between the elderly and the next generation of local cultural and customary values.

Meanwhile, based on a study of old Bengkulu manuscripts, various knowledge and information are stored in them that explain customary rules, local wisdom values about all aspects of community life that are considered still relevant to current community values. Of course, it would be very unfortunate if the wealth of the legacy of the old community is not utilized and studied, and reintroduced to the next generation. The increasing pressure on regional culture by the influence of modernity, becomes a very important challenge for us to be critical and selective towards the background of indigenous cultural thinking that underlies the behavior and actions of the next generation. Therefore, at this time we as a generation that is still close to the historical actors or owners of documents containing various important records of rules, norms, rules, customary laws, and so on in Bengkulu must make efforts to connect, explain, and straighten

out the historical records contained in these ancient manuscripts so that there are no errors or shifts in interpretation, especially in their implementation. An understanding that is close to authenticity in this next generation must seek the right strategy, adjusting to the development of increasingly sophisticated science and technology. The use of technology can be optimized. One of the strategies and methods that can be done to make it easier for the next generation to study the contents of old manuscripts requires presentation techniques with the development of digitalization technology, so that it will be more practical, efficient, and easily accessible to all groups, and at the same time become part of the effort to connect the values of local wisdom, customs, and culture. The digitization technique for these ancient manuscripts is increasingly being carried out, by the government, and institutions that care about historical heritage, including universities, the private sector, and other institutions from within and outside the country, along with the increasing awareness of the importance of the contents of the texts of the written heritage of ancient societies. The hope is that precious texts, after being documented in digital form, can be learned by the next generation so that it does not cause a shift in understanding that can cause disharmony or new conflicts in society. In addition, it can also help researchers, observers of history, customary law, literature, and other fields further explore the huge number of ancient manuscript texts, while also being able to "physically" present manuscripts belonging to the Indonesian people that are mostly stored abroad, such as the Netherlands, England, Germany, and so on.

B. METHOD

This paper uses a qualitative descriptive method. Qualitative methods are characterized by being descriptive, tending to analyze data inductively, and using data validity checking techniques, such as peer review through discussion, triangulation, and reference adequacy (Moleong, 1991).

Meanwhile, the type of approach used is the case study approach. Explained by Ghony (2012: 61) that a case study is a study that is directed at collecting data, making meaning, and gaining understanding from a case. The case discussed is the condition of the disconnection of knowledge, understanding, and the existence of information, documents, and authentic evidence of old manuscripts containing various knowledge that is very important for the younger generation of successors to the leaders of the Bengkulu Malay tradition.

C. FINDINGS AND DISCUSSION

1. Existence of the Customary Deliberative Board

Observing the Regulation of the Minister of Home Affairs Number 52 of 2007 concerning Guidelines for the Preservation and Development of Customs and Socio-Cultural Values of the Community, then from the Central to Regional levels must preserve and develop customs and socio-cultural values of the community to improve the quality of national resilience and the integrity of the Unitary State of the Republic of Indonesia that exist in their respective regions.

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The preservation and development of customs and socio-cultural values of the community are intended to strengthen the identity of individuals and communities in supporting the smooth implementation of government and development. What is meant by preservation and development as in paragraph (1) in the Minister of Home Affairs Regulation aims to support the development of national culture in achieving an increase in the quality of national resilience and the integrity of the Unitary State of the Republic of Indonesia.

To respect and guarantee the traditional rights of customary law, the Regional Government needs to strengthen customary values as the identity and character of the customary community, to support the implementation of community-based development; Meanwhile, in Bengkulu Province, the institution that is given responsibility for the preservation and development of customs and socio-cultural values is the Customary Deliberative Board. This institution is directly responsible to the governor. The existence of the Customary Deliberative Board institution of Bengkulu Province received attention from the Governor of Bengkulu who stated that the task of the Customary Deliberative Board is not easy, but very noble. Its existence is needed by the regional and state governments to be involved in resolving customary problems and to help maintain, develop, and preserve culture so that customs and culture can be developed according to the times that they are not abandoned by the next generation. Considering that the current generation of people tends to want easy, fast, simple, light, and easy to understand various formulas in customary regulations must be adjusted and communicated well so that there are no gaps and indifference.

According to the results of observations by the management of the Customary Deliberative Board of Bengkulu Province, there are currently 3 (three) values that are worried about being abandoned, namely academic values, religious values, and customary values (local wisdom) so there is an imbalance in society that can hinder the achievement of demographic bonus growth in the future. These three values are interrelated. Thus, cooperation is needed in synergizing religious values, academic values, and local wisdom values so that a crisis does not occur in future generations.

Another concern in communicating customary values to the current generation is the lack of accessible historical documents and records, especially those in written form. Libraries or museums in Bengkulu have not been able to provide information services for these documents easily and adequately. In reality, there are still quite a lot of ancient manuscripts that are kept by the community or families individually or are also stored in government institutions such as the National Library and museums. There are also quite a few ancient manuscripts owned by the community that are stored abroad, such as several Bengkulu manuscripts that are stored in the Netherlands, England, Germany, Malaysia, and other countries. Some information is obtained from catalogs that contain various lists and brief descriptions of ancient Malay manuscripts from the Archipelago. Catalogs compiled by Juynboll (1899), van Ronkel (1909 and 1921), Howard (1966), Ricklefs (1977), and Amir Sutaarga (1972) provide information on the existence of these Bengkulu Malay manuscripts. Through various cultural heritages, customs, laws, and regulations owned by the old community which constitute the local wisdom of the Bengkulu community, it is hoped that the

current generation can learn to recognize and understand the diversity of history that is still relevant and used in society.

2. Manuscripts as Sources of Historical Documents

Several views state that manuscripts are sources of historical documents. According to Ali (2012), historical sources are something that tells us about history or events in the past. Historical sources can be said to be historical data because the existing data is used as a reference to reconstruct events that have occurred in the past. In his book which examines 7 (seven) Ulu script manuscripts, Sarwono (2020) states that these texts are related to various knowledge and social practices which, when connected, form a framework of knowledge. So the information obtained from historical data in ancient manuscripts can be used by historians to reconstruct historical events.

In the Regulation of the Minister of Education and Culture Number 69 of 2016 concerning Guidelines for Writing Historical Events, it is explained that historical sources have several types based on their nature and form. Based on their nature, there are primary sources, secondary sources, and tertiary sources. Primary sources are written or oral information obtained from people who are directly involved in historical events. Testimony from someone who claims to have seen the event. Secondary sources are testimonies from someone who was not directly involved in past historical events. While tertiary sources are historical sources from the interpretation of secondary sources, not based on the authenticity of the historical source. In the three sources, primary and secondary sources can be in the form of writing, oral, or other forms, for example, inscriptions, documents, charters, manuscripts, and newspapers.

Speaking of old written sources, in the form of ancient manuscripts, they generally contain values that are very useful for society at that time, society today, and society in the future, as stated by Barried (1994) ancient manuscripts are a form of handwriting containing various expressions of thoughts, feelings, as a result of the nation's culture in the past and are priceless. In ancient manuscripts, there are noble values conveyed by ancestors from generation to generation, from one generation to the next so that these values will remain eternal. This opinion has been proven by many researchers who take objects of research and study from ancient manuscripts spread throughout the archipelago and written using their respective regional scripts and languages. From the explanations of many experts, there are a lot of ancient manuscripts stored in society and government/private institutions. These manuscripts have not been widely excavated and their contents studied so not all the problems written in these manuscripts have been revealed. Quoting Edwin P. Wieringa's statement in Ikram (2017) which is sarcastic, "How can we not be interested in the Nusantara manuscripts (ancient manuscripts) which are very numerous, thousands and scattered in various places, not many people are interested in them? Until now, not many of these ancient manuscripts have been touched by experts to reveal the contents of their texts. This means that currently, very few people care about the importance of historical relics such as ancient manuscripts, perhaps only some intellectuals are aware of and care about this, so it is not surprising that the longer the existence of ancient manuscripts can be extinct, swallowed up by time and age.

Law Number 11 of 2010 concerning Cultural Protection in Chapter III Article 5 states that manuscripts are considered cultural heritage. The criteria that describe a manuscript as a cultural heritage include:

a. Having an age equivalent to or more than 50 (fifty) years;
b. Having scientific, educational, historical, cultural, and/or religious interests;
c. Having cultural values to strengthen the nation's personality.

Based on the explanation above, the Bengkulu Malay manuscripts that were found mostly record the date of writing, usually called Colophon. On average, the manuscripts were written more than a hundred years old, as explained by Chanafiah (2002) in the manuscript entitled *Undang-Undang Adat Lembago Bangkahulu* with the code Cod.Or 12.220 was copied in 1821. Another manuscript kept by the community is estimated to have been copied between 1876 or 1889. Then another manuscript with the code Oph. 85 entitled *Undang-Undang Bangkahulu* also has a colophon. Here is an example of the colophon, "*Dan pada harie inie kami Regent Soengij en Oeloe Bengkoeloe serta Radja Mangoeta Alam Divisie Oeloe Bengkoeloe. Serta mengoempoelkan Proatien, Passira dan Pembarab Oeloe Soengij en Oeloe Bengkoeloe sebab akan mengatoerkan Oendang-Oendang dalam Redjang empat patoelaij jang terpegang pakij selama inie dalam Oeloe Soengij Lemaou en Oeloe Bengkoeloe jang dieminta oleh toen Ambtenar oinmelanden dengan soerat tertoelis 8 Juny 1855, n^{o} 185"*. The date and month notes provide clear indications that these ancient manuscripts were once records of all events, norms, rules, customs, and even customary laws that applied in society at that time. Many of these customary values may be still relevant and have appropriate value if applied today.

Referring to the criteria of the Cultural Protection Law above, the Bengkulu manuscripts are categorized as cultural heritage that must be protected and preserved. Preservation of texts in manuscripts is carried out through digitization, cataloging, and philological research. Preservation of texts in these manuscripts is carried out by storing them in different formats/media. This aims to preserve the contents of the manuscript if there is damage to the physical manuscript. In today's modern era, technological developments have a positive impact on the security of manuscripts. Manuscripts can undergo a process of preservation and consolidation of information through digitization (transfer to digital media).

3. Shifting Viewpoints on Bengkulu Malay Customary Values

As a source of law that is recognized in Indonesia, customary law has its own space regarding its legitimacy status within the framework of national law. Like other sources of law, positive law, and religious law, in this case, Islamic law, customary law can accommodate problems that arise to regulate society on a more specific scale. Indigenous peoples who are the main actors in the application of customary law play an important role in the realm of maintaining customs and implementing customary law. (Saptomo, 2020). Meanwhile, according to Djamaris (1990: 12), Malay prose manuscripts, when classified based on their content, contain history, laws, and instructions for the king. There are various kinds of historical literary works, including Hikayat Aceh, Hikayat Raja-Raja Pasai, Sejarah Melayu, Hikayat Banjar, Tambo Minangkabau, Hikayat Merong Mahawangsa (History of the State of Kedah), Silsilah Kutai, Hikayat Patani,

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Hikayat Darma Tahsiyah, and others. Then there is literature containing laws, including Minangkabau Law, Malacca Law, Palembang Law, Jambi Law, and others. What is meant by law here is not a law like the English word 'law', but rather customs or traditions that have been used since ancient times from generation to generation, which are usually called customary law. The presentation is in the form of stories, interspersed with pantun, proverbs, proverbs, and so on. Therefore, based on its contents, readers can find out the background of the way of thinking and philosophy of life of the people in the past, such as their customs, the customs of the kings, and so on.

In addition to several ethnic groups, the Bengkulu people also use several scripts that are used to write texts in these manuscripts, such as Arabic-Malay script (Pegon), Latin, and Ulu. In his book, Sarwit (2020) explains that writings about Ulu manuscripts and texts in Bengkulu and South Sumatra were initially part of ethnographic writings, centered on information about the legacy of the ulu written tradition of various ethnic groups in Bengkulu in the form of bark, bamboo, buffalo horns, and rattan.

A sense of concern arose when participating in the Competency Improvement Training for Indigenous Peoples in Understanding and Applying Local Culture in Bengkulu Province organized by the Bengkulu Province Customary Deliberative Board with the younger generation, it was clear that there was a lack of synchronicity in knowledge between the old and the young who represented the elements of youth, there seemed to be a very large gap. When the traditional leaders delivered the materials in the activities, including the *Bungo Rampai Adat Bengkulu; Pengenalan Sejarah Adat Sembilan Suku Bangsa yang ada di Bengkulu; Pengenalan Pola dan Pranata Sosial dalam Kelembagaan Adat di Provinsi Bengkulu; Mengenal dan Memahami Siklus Kehidupan dan Budaya dalam Adat Istiadat Kehidupan Masyarakat Bengkulu; Budi Pekerti dan Tata Krama Hidup Bermasyarakat/Adab dalam Budaya Bengkulu*, as if the young participants just sat listening and felt “foreign” to the explanations. When questions and answers were conducted, many of them stated that they had just found out, had just heard about the customs, or some already knew but in a different understanding.

For example, when the speaker from Customary Deliberative Board explained about the customary fine of washing the village, which is a fine imposed on men and women who are not husband and wife who commit immoral acts (adultery), then the person concerned is subject to a customary fine, where the customary fine is manifested as a form of asking for forgiveness from God and apologizing to the customary community for the heinous act, as written in the text of the *Lembago Bangkahulu Customary Law*:

- In Article 19:
  Laki-laki yang telah beristri Panjingan (berzina) dengan istri orang dan istri orag tersebut hamil, maka laki-laki tersebut dibunuh…
- In Article 16:
  Laki-laki yang telah beristri tersebut dihukum mati
- In Article 10:
  Apabila seorang laki-laki beristri menghamili wanita yang sedang ditinggal pergi oleh suaminya, maka hukumannya adalah hukuman mati.

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- In Article 11:
Apabila seorang laki-laki menghamili gadis atau janda, maka hukumannya adalah dikenai denda sebesar 110 rial, yaitu 40 rial perorang. Dan melakukan cuci kampung, memotong seekor kambing, beras 50 kulak, serta dihina orang sekampung. Atau memberi makanan kepada orang sekampung.

At this time the explanation of the punishment is no longer known. The community only knows about the village washing tradition. So the village washing tradition is a ritual that aims to cleanse a hamlet/village from incidents or events that tarnish the name of the village due to its residents committing actions or experiencing incidents that cause the lives of other residents to become uncomfortable.

Based on this explanation, young people who participated in the activity stated that it could be that the change in the value of fines and customary punishments was due to developments in the era and was based on humanitarian elements, so in practice adultery perpetrators were only burdened with customary fines in the form of village washing customary fines. This can be seen that in practice its current implementation has experienced changes in punishment.

The diversity of knowledge and understanding of the younger generation regarding local customs and cultures certainly needs to be addressed wisely. They should not decide on a matter whose meaning and essence they do not understand, especially if it concerns rules, norms, rules, and customary laws that involve sanctions for the community. Thus, the question arises how can the next generation learn, understand, and implement the various customary legal norms appropriately? Meanwhile, on the other hand, many writings or documents are still stored and written in ancient/old scripts and languages that are no longer known to the younger generation because the existence of these manuscripts is difficult to find. Moreover, they are still in the form of ancient writing or script. Therefore, the role of the elderly, traditional leaders, philologists, and cultural figures, who are still concerned about preserving the heritage of their ancestors is very much expected to pass on to the younger generation. Do not stop and become extinct in the absence of these parents.

D. CONCLUSION

1. The change from the older generation to the younger generation will certainly occur, which will naturally give rise to several changes, differences, and adjustments. Likewise in matters of tradition, culture, customs, and so on. Many relics, and documents that record past historical events in written form are no longer known to the younger generation, as complained by the Bengkulu Malay Customary Leaders who are members of the Bengkulu Province Customary Deliberative Board. It is very much felt that there has been a shift in the knowledge and understanding of the younger generation regarding the values of local wisdom, customary rules, and culture that have existed since long ago. The shift in understanding is because they have difficulty finding

and finding references that contain applicable knowledge and rules. As a result, they grow and develop with cultural values, rules, and cultures that are often different from the concept of previous customary values. The emergence of this clash or shift must certainly not be allowed but must be harmonized and a solution must be sought so that harmony remains between the older generation and the next generation of local cultural and customary values;

2. The existence of ancient manuscripts from Bengkulu are partly stored in the Bengkulu Museum, partly in the community, and also in the National Library of Jakarta. Based on information from several catalogs, manuscripts from Bengkulu are stored abroad, such as the Netherlands, England, Germany, and other countries. For this reason, there needs to be an effort to "return" these manuscripts even in digital form. This is intended so that the younger generation as recipients and successors of this baton can learn about the various riches of thought and knowledge of their ancestors which are still relevant to current conditions. The process of digitizing ancient manuscripts is currently increasingly sophisticated, more practical, efficient, and easily accessible to all groups, and at the same time is part of an effort to connect the values of local wisdom, customs, and culture to the younger generation.

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FROM BOOK TO SCREEN: THE ROLE OF DIGITAL LITERARY LITERACY IN MODERN SOCIETY

Indrawati[1]*, Renny Kurnia Sari[2], Reni Septiyanti[3], Roma Nur Asnita[4]

[1]Indonesian Languange Education, Faculty of Teacher Training and Education, Sriwijaya University, Palembang, Indonesia
[24]English Languange Education, Faculty of Teacher Training and Education, Sriwijaya University, Palembang, Indonesia
[3]Information System, Faculty of Science and Technology, Universitas Islam Negeri Raden Fatah Palembang, South Sumatera, Indonesia

*Corresponding Author: indrawatiselayar@gmail.com

***Abstract**: This research aims to explore the role of digital literary literacy in the development of modern society through a literature review approach. Digital literary literacy refers to an individual's ability to access, understand, and appreciate literary works presented through digital platforms. In this era of rapidly advancing technology, the shift from printed books to digital screens has influenced how society consumes and produces literary works. This study analyzes various literature related to changes in reading patterns, the distribution of literary works, as well as the challenges and opportunities faced by readers and writers in a digital context. The findings show that digital literary literacy not only expands access to literary works but also enables active reader participation through interactive platforms. However, adaptation to digital media also presents challenges, such as reduced reading concentration, shifts in literary aesthetics, and digital divides. Therefore, a comprehensive understanding of digital literary literacy is crucial in supporting society's engagement in the modern literary ecosystem.*

***Keywords:** digital literary literacy, modern society, technology, reading patterns*

A. *INTRODUCTION*

Digital literary literacy refers to an individual's ability to understand, evaluate, and create literary texts presented in digital formats. In this context, literature is not limited to classical or printed works but also includes various forms of digital media, such as e-books, blogs, and literary applications. According to research conducted by (Rahmawati, D., 2022), digital literary literacy is becoming increasingly important with the growing use of information technology in daily life. This encompasses the ability to interact with literary texts in various contexts, whether literature that reflects local culture or modern life, through digital platforms that allow readers to access, share, and create literary works in a broader context.

In today's digital era, literary literacy plays a crucial role in shaping the way society interacts with texts. Data from the Indonesian Publishers Association shows that digital book sales have increased by 30% over the past five years, reflecting a shift in public interest toward consuming literature in digital formats (Indonesian Publishers Association, 2023). Digital literary literacy not only helps individuals access information but also encourages them to think critically about the various texts they consume. Therefore, digital literary literacy serves as a bridge to understanding broader social and cultural contexts, while also strengthening cultural identity amid globalization.

There are gaps in research regarding the challenges faced in implementing digital literary literacy among underserved communities, as well as the impact of digital literary literacy on the preservation of local cultures and regional languages. This article offers new insights into digital literary literacy, particularly in the context of modern society and its impact on education and social awareness.

The research questions formulated in this study are: What are the roles of digital literary literacy in modern society? How can digital literary literacy enhance literary appreciation?.

The objectives of this study are to analyze the role of digital literary literacy and to explore the impact of digital literary literacy on society.

1. Definition and Characteristics

Digital literary literacy is the ability to understand, evaluate, and create literary texts in digital formats. This definition encompasses an understanding of various forms of digital media that present literary works, whether in the form of e-books, blogs, or story-sharing platforms like Wattpad and GoodNovel. The primary characteristics of digital literary literacy include the ability to analyze and interpret texts in a digital context, as well as the ability to actively participate in the production and distribution of literary works (Sari, R., 2021).

In the context of modern society, digital literary literacy also includes an understanding of ethics and responsibilities when sharing literary works online. This is important given the increasing prevalence of plagiarism and the dissemination of content that may not align with cultural values. According to data from the Indonesian Writers Association, approximately

60% of writers express concerns about plagiarism on digital platforms (Indonesian Writers Association, 2022). Therefore, digital literary literacy not only encompasses reading and writing skills but also includes ethical and social responsibility aspects.

2. The Development of Literary Literacy in the Digital Era

The development of literary literacy in the digital era has been rapid. With the advent of the internet, access to literary works has become easier and more widespread. According to a report by the Central Bureau of Statistics (BPS) in 2022, approximately 75% of Indonesians access the internet daily, and among them, 45% use the internet to read literary content (BPS, 2022). This indicates that society is increasingly accustomed to literary literacy in digital formats.

Moreover, platforms like GoodNovel and Wattpad have provided space for emerging writers to publish their works without going through the complex process of traditional publishing. For instance, a young Indonesian writer, Fira, gained significant attention with a novel published on Wattpad, attracting over 1 million readers in less than a year (Fira, 2023). This phenomenon shows that digital literary literacy is not only changing how we access literary works but also how we produce and appreciate them.

3. Supporting Theories

Media literacy theory explains the importance of an individual's ability to access, analyze, evaluate, and create media in various forms. In the context of digital literary literacy, this theory emphasizes that readers are not merely passive consumers but also active producers of literary content. According to (Buckingham, D., 2003), media literacy enables individuals to understand how media functions and how they can contribute to its production.

In practice, media literacy can be applied through various activities, such as creative writing workshops or literacy discussions in schools. For example, research conducted at Paskita Global Vocational School showed that utilizing the GoodNovel application in literature learning can enhance students' appreciation of literary works as well as their digital literacy skills (Sari, D., 2022). Thus, media literacy theory supports the development of digital literary literacy among the younger generation.

The theory of literary appreciation focuses on how individuals can understand and enjoy literary works. In the digital context, this theory must be adjusted to reflect how people access and interact with texts. According to (Nurgiantoro, B, 2017), literary appreciation encompasses both emotional and intellectual aspects, which can be triggered through interaction with texts in digital formats.

For example, digital platforms often provide interactive features such as comments and discussions, allowing readers to share their views and interpretations. This can enhance the reading experience and deepen readers' understanding of literary works. Research shows that students in Indonesian language and literature education who engage in digital short story literacy activities experience a significant improvement in their literary appreciation

skills (Rizki, A, 2023). By utilizing these theories, we can understand how digital literary literacy plays a crucial role in shaping a more critical, creative, and appreciative modern society toward literary works.

B. *METHOD*

The Literature Review research method is an approach based on the collection and analysis of information from various sources, including books, scientific journals, reports, official documents, and other academic sources. This method focuses on an in-depth study of relevant literature to answer research questions or to gain a better understanding of the chosen topic.

C. FINDINGS AND DISCUSSION

1. Utilization of Applications in Digital Literary Literacy

a. GoodNovel and the Enhancement of Literary Appreciation
GoodNovel is a platform designed to facilitate readers in accessing various
genres of literary works, ranging from romance to science fiction. The application offers several interactive features that allow users to interact directly with authors and other readers. According to data from Statista, the number of GoodNovel users has exceeded 10 million worldwide, indicating a high level of interest in digital literary literacy (Statista, 2023). Features such as comments, ratings, and recommendations help create an active reading community and support the development of literary appreciation among users.

b. Case Study: Implementation at Paskita Global Vocational School
At Paskita Global Vocational School, the GoodNovel application has been
integrated into the literature curriculum. A study conducted by (Rahmawati, N, 2023) found that the use of GoodNovel in literature classes not only increased students' reading interest but also broadened their perspectives on various literary works. Through activities of reading and discussing novels accessed via the application, students gained a deeper understanding of the cultural contexts and values embedded in each work. This aligns with literacy theory, which suggests that interaction with texts can enhance understanding and appreciation of literature (Gee, J. P, 2014).

c. Impact on Students in Enhancing Literary Appreciation

The positive impact of using GoodNovel at Paskita Global Vocational School was evident in the improvement of students' learning outcomes in literature subjects. A post-implementation survey revealed that 85% of students were more interested in reading literary works after using the application (Rahmawati, N, 2023). Additionally, students reported being more capable of discussing themes and characters in novels with their peers, demonstrating an improvement in literary analysis skills. This indicates that applications like GoodNovel can serve as effective tools for enhancing literary appreciation among the younger generation.

2. Revitalizing Environmental Values through Digital Short Stories

a. Definition of Digital Short Stories

Digital short stories are a form of short literary works presented in digital formats, typically through online platforms or applications. Digital short stories not only offer ease of access but also allow writers to explore contemporary themes, including environmental issues. According to research conducted by (Sari, L., 2023), digital short stories can serve as an effective medium for conveying environmental messages to a wider audience. By utilizing digital media, writers can reach more diverse audiences, including younger generations who are more familiar with technology.

b. Case Study: Students of Indonesian Language and Literature Education

Among students of Indonesian Language and Literature Education, digital short stories have been used as a tool to educate about the importance of environmental awareness. In a research project, students were tasked with writing short stories on relevant environmental issues such as climate change and pollution. The research findings revealed that 78% of the students became more sensitive to environmental issues after participating in the project (Sari, L., 2023). The resulting stories were then published on digital platforms, allowing them to reach a broader audience and have a greater impact.

c. Impact on Environmental Awareness

The use of digital short stories as a medium to convey environmental messages has proven effective in raising public awareness. Through short stories, readers are encouraged to reflect on the impact of their actions on the environment. A survey conducted among digital short story readers showed that 70% of respondents felt motivated to take small, environmentally friendly actions after reading the stories (Sari, L., 2023). This demonstrates that digital literary literacy serves not only as a form of entertainment but also as a tool for education and inspiring social change.

3. Strengthening Digital Literacy through Learning Media

a. Development of Audio-Visual Learning Media (The Importance of Learning Media in Digital Literacy)

In the current digital era, audio-visual learning media has become a crucial component in enhancing digital literacy among the community, especially among students. According to research conducted by (Arifin, M, 2020), the use of interactive and engaging learning media can increase student motivation by up to 30%. Audio-visual media not only presents information visually but also audibly, which can assist students with various learning styles. Thus, this media can meet diverse learning needs, enhance understanding, and help students develop essential digital literacy skills in the modern world.

b. Examples and Methods of Creating Learning Media

The development of audio-visual learning media can be carried out through various platforms and tools. For instance, applications like Canva and Adobe Spark enable educators to easily create engaging presentations. Additionally, video platforms such as YouTube and Vimeo can be utilized to distribute learning content. The methods for creating this media include content planning, video shooting, editing, and finally, publication. Research by (Sari, R., 2021) indicates that the use of educational videos combined with interactive elements such as quizzes can improve student understanding by 40%.

c. Impact on the Teaching and Learning Process

The impact of implementing audio-visual learning media is significant on the teaching and learning process. The use of this media can create a more dynamic and interactive classroom atmosphere. A study by (Rahmawati, D., 2022) showed that classes using audio-visual media had a higher student participation rate, with 85% of students actively contributing to discussions. Furthermore, this media also helps reduce the understanding gap between fast and slow learners, thus creating a more inclusive learning environment. Therefore, audio-visual learning media contributes to the development of better digital literacy skills among students.

4. Development of Malay Folklore in E-Book Format

a. Concept and Objectives of E-Book Development

The development of Malay folklore in e-book format aims to preserve local culture and traditions while enhancing digital literacy. E-books, as digital media, are not only more accessible but also have the potential to reach a wider audience. According to a report from the Central Bureau of Statistics (2021), mobile device usage in Indonesia has increased by 70%, indicating a significant opportunity for the dissemination of e-books. By converting folklore into digital format, it is expected that younger generations will become more familiar with and appreciative of their cultural heritage while also developing reading and writing skills in a digital context.

b. Efforts to Improve Digital Literacy through Folklore

Efforts to improve digital literacy through folklore can be achieved by involving students in the e-book creation process. For example, students can be encouraged to rewrite folklore in their own language style and add illustrations and multimedia elements. This not only enhances their literacy skills but also provides an opportunity for creativity. Research by (Siti, N, 2023) showed that students who participated in an e-book creation project demonstrated a 50% improvement in text comprehension compared to conventional teaching methods.

c. Public Response to Folklore in Digital Format

The public response to folklore presented in digital format has generally been positive. Many parents and educators have reported that children are more interested in reading folklore when it is offered as an interactive e-book. A survey conducted by the (Educational Research Institute, 2022) revealed that 75% of parents found e-books more appealing to their children than printed books. This indicates that digital formats can be an effective tool for increasing children's reading interest, as well as introducing them to the cultural values embedded in folklore.

5. The Impact of Digital Literary Literacy in Modern Society

a. Increased Accessibility of Literature **(**Ease of Access to Literary Works)

Digital literary literacy has significantly impacted the accessibility of literary works. In today’s digital era, literary works that were previously difficult to access can now be easily found through various online platforms. According to data from the Indonesian Internet Service Providers Association

(APJII), in 2022, approximately 77% of Indonesia's population was connected to the internet, indicating great potential for accessing digital literature (APJII, 2022). With the advent of e-books, literary blogs, and reading applications such as GoodNovel, readers can access thousands of literary titles across various genres with just one click. This not only facilitates readers in discovering works that interest them but also broadens the literary audience, particularly among the youth who are more familiar with technology.

b. The Role of Technology in Literary Work Distribution

The development of information technology also plays a crucial role in the distribution of literary works. Digital platforms enable authors to publish their works without having to go through the often complex and time-consuming traditional publishing process. For instance, the aforementioned GoodNovel application not only provides access for readers but also offers independent authors the opportunity to publish their works. Data indicates that 60% of authors using this platform reach a wider audience compared to conventional publishing (Sari, L., 2023). Thus, technology is not only changing how literary works are distributed but is also creating a new ecosystem that supports creativity and innovation in the literary world.

6. Changing Perceptions of Literature

a. Literature as an Engaging Learning Medium

Digital literature has transformed public perception of literature as a learning medium. In an educational context, digital literary works can be utilized as engaging tools to enhance students' reading interest. Research shows that the use of digital stories in learning can increase student engagement by up to 70% (Kusnadi, R, 2023). The interactive and visual elements offered by digital media motivate students to read and understand literary materials more effectively. Moreover, platforms such as GoodNovel also provide discussion features that allow students to interact and share their views about the works they read, thus creating a more dynamic and collaborative learning experience.

b. The Influence of Social Media on Literary Appreciation

Social media also plays a significant role in shaping literary appreciation among modern society. Platforms like Instagram and Twitter have become venues for authors and readers to share book recommendations, quotes, and reviews. According to a survey conducted by Nielsen Book, approximately 45% of young readers reported being influenced by social media recommendations when choosing books to read (Nielsen, 2023). This demonstrates that social media serves not only as a communication tool but also as an effective promotional medium for literary works. With the presence of reading communities on social media, appreciation for literature is further enhanced, and literary works that may have previously gone unnoticed can receive the attention they deserve.

7. Challenges and Opportunities

a. Challenges Faced in Digital Literary Literacy

Although digital literary literacy offers numerous benefits, there are several challenges that need to be addressed. One of the main challenges is the varying quality of content. With the abundance of works published digitally, it is difficult to ensure that all works meet high-quality standards. Research indicates that around 30% of digital literary works do not meet the expected quality standards (Setiawan, 2023). This can lead to confusion among readers, especially those who are new to literature. Additionally, another challenge is the lack of digital literacy in certain segments of society, which may hinder their access to digital literary works.

b. Opportunities for Further Development

On the other hand, digital literary literacy also opens up opportunities for further development. With technology, writers can experiment with new forms and genres of literature, such as interactive novels or audio-based stories. This creates space for innovation in storytelling and allows writers to reach a broader audience. Furthermore, digital literacy training programs offered by various educational institutions can help improve the community's ability to access and evaluate digital literary works. Therefore, despite the challenges that need to be faced, the opportunities for developing digital literary literacy in modern society are significant.

D. CONCLUSION

1. The Important Role of Digital Literary Literacy

Digital literary literacy has become a crucial aspect of education and the culture of modern society. In this digital era, the ability to understand, evaluate, and create literary content through digital media is vital. According to research conducted by Hidayah (2021), digital literary literacy not only enhances reading and writing skills but also encourages students to adopt a more critical approach to text analysis. This is in line with findings from a study at SMK Paskita Global, which demonstrated that utilizing the GoodNovel application could increase literary appreciation and digital literacy among students. Survey results indicated that 75% of students felt more interested in literature after using the application (Hidayah, 2021).

The role of digital literary literacy in modern society is multifaceted. First, it serves as a tool to enhance accessibility to literary works. Through digital platforms, literary works that were previously difficult to access can now be reached by anyone, anywhere, and at any time. For instance, applications like GoodNovel have successfully reached millions of users by offering various literary genres that can be accessed for free or at a low cost (Sari, L., 2023). Second, digital literary literacy facilitates more dynamic interactions between writers and readers. Through comments and reviews, readers can provide direct feedback to authors, creating a more vibrant space for discussion.

2. Suggestions for Further Research

The development of digital literary literacy should be a priority within educational curricula. Given the importance of this skill in facing challenges in the digital age, educational institutions need to integrate digital literary literacy programs into their teaching. For example, introducing appropriate audio-visual learning media can enhance student engagement in the learning process (Widiastuti, R, 2023). In this way, students learn not only to read and write but also to create and share their literary works through digital platforms.

Further research is needed to explore more deeply the impact of digital literary literacy on various aspects of community life. For instance, more in-depth studies could investigate how digital literary literacy can enhance critical and creative thinking skills among students at various educational levels. Additionally, research on the impact of digital literary literacy on the development of local culture and the preservation of regional languages is also highly relevant. With a better understanding of the role of digital literary literacy, we can formulate more effective strategies to advance the culture of literacy in Indonesia.

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THE IMPLOSION OF MEANING IN HYPERTEXT FICTION: A NEVER- ENDING STORY

Marisa Santi Dewi
Universitas Gadjah Mada
marisasantidewi@**mail.ugm.ac.id**

Abstract: *A non-stop evolution of technology creates a new form of literary work following the different reading experience. Hypertext fiction is one of those developments that allows the reader to get involved in the story's construction. This research provides insight into how hypertext fiction produces an implosion of meaning. An explosion caused by the proliferation of information media resulted in an accelerated circulation of meaning and created communication that has enormous waste. The analysis uses Aarseth, Derrida, and Baudrillard concepts to assist the critical exploration in "A Typical Love Story" by Deena Larsen as the material object. However, to reach the final result, this study applies the close reading method to collect the data and analyze it by connecting the group of data. This research found that hypertext fiction causes an implosion of meaning based on textual and contextual aspects of the text. The non-linear and no sense of ending text allows the reader to reconstruct multiple stories due to the hyperlink. This freedom for the reader arises from the mechanism of text, which implicates the implosion of meaning.*
Keywords: *Hypertext Fiction; Hyperlink; Implosion of Meaning; Postmodernism; Digital Literature*

A. *INTRODUCTION*

"A Typical Love Story" is introduced as a short story that uses semantic and double- meaning links by the author. This hypertext fiction was uploaded on the web and accessed through computers, gadgets, and other internet-connected communication media. In the first hyperlink, the work tells the story of a woman who was in love and had never experienced it before. She was confused about whether her love was real or just a passing fancy. To proceed to the next story, the reader has to select optional links provided on the screen. However, each reader may have a different storyline due to the non-fixed and non- linear nature of the text.

The statement which claimed that the hyperlinks strive to reveal double meaning is still open for outstanding debate and exploration. Apparently, hyperlinks do not only work in revealing double meaning but unlimited meaning since the structure of the text is not fixed or linear. In this research, the purpose is to examine the implosion of meaning in hypertext fiction textually and contextually. Textually, the analysis is conducted on the hypertext pattern in the story, which focuses on how the story can be organized, interpreted, and reproduced. While at the contextual level, the text is seen as a frame that shows the situation and conditions of the postmodern era. Therefore, this research questioned the factors and implications of the implosion. An explosion caused by the relentless absorption of information without giving any final meaning.

The impermanent and inherently nonlinear nature of hypertexts has been the subject of constant debate. Considerable studies are collected in *Sastra Siber: Beberapa Penjajakan atas Tekstualitasnya* (Faruk et al., 2023). Their analysis concerned hypertext as a network of nonlinear texts, texts that involve readers, and also issued the visual and audio of the text. Hypertext also celebrates the authority of choice for readers relying on the globalization era (Bansal et al., 2023). In line with the era of globalization Antonielli's research (2023) sees that hypertext also dismantles the unity of texts where authorship can be collective or plural. In addition, Mebuke (2023) saw hypertext fiction as temporal and spatial coordinates. Other studies that focus on the role of hypertext in literary

aspects, for example, are studied by Albakr et al (2024); Olsen (2024); Rajeswari (2023); and Rustad (2009).

Considering some perspectives from previous studies, the discussion merely focuses on the patterns and properties of hypertext. Therefore, this research digresses into another phenomenon of "the implosion of meaning" due to the endless information and redundant signifiers. When the hypertext does not offer finality, it creates a temporal and tentative text for each reader. To elaborate on this assumption, this research is assisted by Espen J. Aarseth's perspective on Cybertext and Jacques Derrida's Deconstruction theory in textual identification. While the contextual level is examined through the lens of Jean Baudrillard's postmodern perspective.

Fundamentally, hypertext is a medium or alternative to reading a text on a computer, where the text is organized into a network of fragments and relationships between them (Aarseth, 1997, p. 76). Hypertext textual paths connect words or images electronically with myriad links, nodes, networks, webs, and paths (Landow, 1993, p. 3). This kind of text is also called cybertext, which focuses on the mechanical organization of the text, placing the complexity of the medium as an integral part of the literary exchange, and it relies on the reader or user. It is known as ergodic literature, a text that requires specific actions of the reader to navigate the text (Aarseth, 1997, p. 1).

Cybertext needs specific action from the reader to explore the whole text, especially the one that uses the hyperlink technique (Lee, 2017). Likewise, the reader of hypertext literature plays a dual role as if they are also the author (Politidou, 2016). This multiple function is supported by the non-linear nature of hypertext (Iskarna, 2023). The non-linear nature here means that an object of verbal communication or text does not only have one fixed sequence of letters, words, and sentences but also generates different courses (Aarseth, 1997, pp. 41–42). Therefore, this mechanism allows the reader to choose which path or hyperlink to follow. This concept is also represented as a maze or labyrinth. When readers enter the textuality path, they are confronted with branches that lead them in many directions. Penelope Reed Doob provides "unicursal and multicursal" as two types of mazes relevant to this hypertext mechanism (Aarseth, 1997, pp. 5–6). A multicursal maze is a type of labyrinth with a series of choices between different paths, while a unicursal one is a single path that has no dead ends or choices between multiple paths despite the path meanders and twists to the point of despair (Doob, 2019, pp. 46 & 48).

The labyrinths in hypertext support the provision of an infinitely re-centering system that temporary focal point depends on the reader. Even readers are authorized to choose their reading center, which is not bound to a particular type of hierarchical organization of the text (Landow, 2006, pp. 57–58). Landow specifically refers to Jacques Derrida's notion of center. A center has no natural location and fixed place but rather a function, a nonlocation in which there is an infinite number of sign substitutions. It is a system in which the central sign, the original or transcendental sign, is never absolutely present outside the system of difference. Hence, the absence of the transcendental sign expands the domain and play of signs indefinitely (Derrida, 2009, pp. 353–354).

This textual examination of the center is based on the idea of language that is always inscribed in a network of differential dispersion and "traces" that cannot be identified by individual speakers (Norris, 2020, pp. 42–43). It means that the meaning of the text relies on modification. There is always something authentic in each trace. A text cannot always refer to one primary source whose presence is never absolute. It is what Derrida criticizes, the principles that govern hierarchical systems and binary oppositions (Tamizi et al., 2016). Deconstructive critique in hypertext is particularly relevant and conforms with the

indeterminate model of the text as well as its non-centered meaning. This concept is what the intellectuals called de-centeredness or de-centering, which means that if one world exists, then all possible worlds exist: historical plurality replaces atemporal eternal essence (Hutcheon, 1988, p. 58). It means that a text has a temporal center and is de- centered simultaneously because there will be a displacement from the subsequent signifiers.

The absence of the center, the deviation of the logos, and especially the incredulity of the metanarrative are characteristics of postmodernism (Lyotard, 2002, p. xxiv). In the postmodern era, the truth carried by the grand narrative has lost its legitimacy because society, sources, and truths of knowledge are no longer singular (Hidayat, 2023, p. 62). The reality in postmodernism is always constructed by each individual. Therefore, the construction of reality becomes plural and different (Rachmawati & Wijayati, 2017, p. 29). This perspective conforms with Baudrillard's concept of postmodern cultural reality. Baudrillard shed light on a postmodern society that lives in a world of simulation, constructed from arbitrary relationships of signs and codes without rational reference (Hidayat, 2023, p. 77). The contemporary world is filled by mass media, where consumer society is the significant agent. A society that continuously consumes more signs that produce sign-value domination.

Computers, gadgets, and other digital technologies are the strategic sites where the sign is consumed. However, "*the gadget is indeed the truth of the object in consumer society.* Hence*, anything can become a gadget* and everything potentially is one" (Baudrillard, 2012, p. 112). This absorption makes information overflow, absorbed, and contested in the poles of gadget virtuality. This pattern finally leads to the implosion of meaning in the media—both gadgets and computers—due to the flood of information that is only absorbed in the media.

Baudrillard asserts "We live in a world where there is more and more information, and less and less meaning" (Baudrillard, 2019, p. 79). This era leaves an endless and meaningless exchange of signs, which are even less real, and everything can be exchanged for everything else (Nicol, 2009, p. 5). From this massive flow of information, Baudrillard (2019, pp. 79–94) clarifies how the mechanism of this implosion of meaning occurs. The first thing is that the spread of information is caused by the freedom of speech. Easy access to media provides space for communication and expression. With this mechanism, information floats in the virtual air and overflows. This information cannot produce a single meaning because each information is absorbed and conveyed by many individuals. In the end, the information and its meaning are absorbed from one pole to another, short- circuiting the poles of each particular meaning system, resulting in accelerated cycling of meaning and rendering the loss of meaning. It relates to the dissolution, dissuasive action of information, and mass media. Indeed, the information sphere "is in danger, given the prospect of unlimited development—the universal connection of all the networks we are promised—of experiencing a brutal reversion of the same kind" (Baudrillard, 2002, pp. 58–59)

B. *METHOD*

This research is a descriptive qualitative in dismantling hypertext literature entitled "A Typical Love Story". This work was created by Deena Larsen in digital media and supported by an internet connection. The research steps include data collection, classification, and analysis. The method of collecting data is by close reading and each detail of the data is classified based on the aspects of the study. These ideas include

nonlinearity, decenteredness, and the implosion of meaning in the media. Meanwhile, data analysis is carried out by connecting the groups of data that have been classified previously (Faruk, 2012, p. 25). Hence, digital literature research relies on textual and contextual analysis. The first step is identifying the literary form following the connecting of data in "A Typical Love Story" (as the material object) with the concept of postmodernism theory (formal object). Finally, those steps assist the researcher in drawing the conclusion.

C. *FINDINGS AND DISCUSSION*

"A Typical Love Story" (ATLS) is a hypertext literature that uses semantic and double-meaning links. The semantic links are embedded on every interface screen, which shows the nonlinearity of the story. Each section of the story has several hyperlinks that emphasize their function as a medium to continue the story. Double-meaning links mean creators provide two options to understand the story. However, in this study, hypertext literature is not only created and interpreted with double meaning. Correlatively, hypertext literature provided a variety of story structures, as well as their meanings. The following analysis will elaborate on how hypertext literature can be reconstructed and constantly rearranged based on nonlinearity, decentralization, and the mechanism of the implosion of meaning.

1. Nonlinearity

A nonlinear text must have the ability to vary and produce different paths. These aspects appeared in the reading process of digital literature, especially for hypertext (a text with hyperlinks). Hyperlinks assist the story on the screen and bring the reader to a digital fiction space where sometimes one hyperlink has different content. This shifting text represents that the story structure is not always one track following the meaning. Therefore, readers confront options, which leads them to choose one path. At this stage, there are sometimes the visible and the invisible things. If the digital literature shows reading histories, the readers will know the traces, but if it doesn't, they will never know what was skipped or what sequence of stories was read before unless it is recorded manually. Here is an illustration of the basics of hyperlinks in stories:

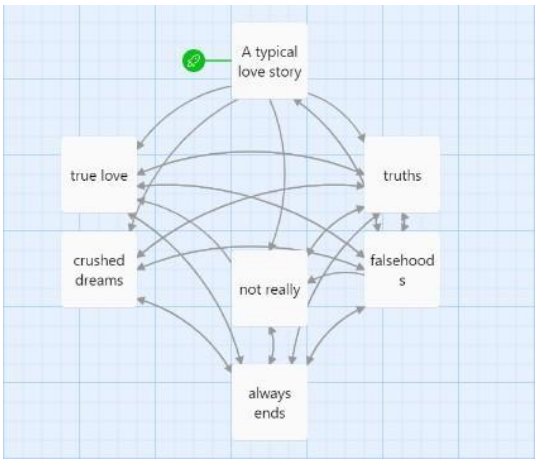


Figure 1: The illustration of the hyperlinks path in the Twin application

The image above shows seven blocks of hyperlinks containing the basic structure of ATLS (one hyperlink as the title and six hyperlinks as the content). However, the number or arrangement here does not mean the story follows a linear or sequential

storyline. The seven hyperlinks are interconnected through arrows in the text. It represents that each storyline can be continued on several paths. The arrangement is thus not fixed as the reader begins to explore each hyperlink of the narrative text.

Narrative text discussions have complex mechanisms, where the texts are often illustrated as an imaginative world with games and labyrinths. When readers enter the narrative space, they can explore it, get lost, or find secret passages and other surprises. ATLS shows an essential point in its own space where there was a winding, twisting path or a series of path choices. Borrowing Penelope Reed Doob's terms unicursal and multicursal, hypertext resonates with these two kinds of mazes. To sum up, the unicursal is a maze with one path, a winding and turning path that leads to a center. Meanwhile, multicursal is a type of maze with a series of critical choices.

The paths in "A Typical Love Story" are a type of multicursal maze. It does not lead to a center but has a series of options. For example, the initial web interface (https://www.deenalarsen.net/truth/) tells the story of a woman who was in love. As someone who had never experienced it, she is still curious about the feelings stirring in her heart. Furthermore, this feeling of love leads her to 6 hyperlinked choices to continue the story. These choices consist of the words love, love, real, fancy, tell, and telling. Those points can be divided into three categories: positive, negative, and hesitation between the two.

The positive context is found in the hyperlink love (first) in the title "truths" which displays options for several hyperlinks such as always, lived a woodcutter in the deep woods, always, always, truth, and everything. In addition, the positive context is also owned by the hyperlink real and entered in the title "true love" which consists of hyperlinks name, name, and sure. In the negative context, fancy and telling hyperlinks are the indicators. Hyperlink fancy leads to the title "crushed dream" offering the words serious, an idiot, and be. Telling leads to the title "falsehoods" which provides hyperlinks an idiot, reality, untruths, loved, Truly loved, and knew it. However, between these two aspects there is a hesitant context found in the hyperlink love (second), which is included in the title "not really" and has various hyperlinks read about, actually, surface, Moons and junes and ferris wheels, 'Cause I see sparks fly, whenever you smile, For I have sworn thee fair, and thought thee bright, Back in that time when every melody was you and me, and Listen, as you call my name. . .You're somebody I can believe in. For a better understanding, take a closer look at the table below:

Table 1: Temporal categories of the story

Positive	**Love** (first)	**truths**	always, lived a woodcutter in the deep woods, always, always, truth, and everything.
	real	**true love**	name, name, and sure
Negative	**fancy**	**crushed dream**	serious, an idiot, and be.
	telling	**falsehoods**	an idiot, reality, untruths, loved, Truly loved, and knew it
Hesitate	**Love** (second)	**not really**	read about, actually, surface, Moons and junes and ferris wheels, 'Cause I see sparks fly, whenever you smile, For I have sworn thee fair, and thought thee bright, Back in that time when every melody was you and me,

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and Listen, as you call my name. .
.You're somebody I can believe in.

Despite the three categories, the concrete reading guides the reader to find an unfixed ending. No matter how many categories the reader tries to make, it will never find finality. Readers can end the story without any instruction from the text because hyperlinks are still possible to uncover other texts although the narration indicates "the end". In this sense, the hypertext fiction “A Typical Love Story” is a “never-ending story”. Although the category represents the separator or center of the story, it is only a temporal sense. The category becomes a transient center that decentered over several occasions because each hyperlink makes it possible to jump into other hyperlinks. For example, a negative context can be positive or hesitation, and so forth.

2. Decentering

Decentering in hypertext literature is the process of reading the nonlinear, changeable, and have no fixed path on a text. It considers text as a structure with a temporary center displaced by subsequent text simultaneously. It is consistent with the previous discussion on hypertext fiction, ATLS that has no ending. There are two aspects as the basis of the decenterability of a multicursal text. First, the temporary center is in the seven hyperlinks shown in the previous discussion (figure 1). Secondly, the provisional center is on the three advanced categories of the story. But are these two centers the anchor of the text? Or can they be thwarted by their inconsistent and paradoxical use?

Transient center on the seven hyperlinks: fundamentally, the seven hyperlinks in Figure 1 are the appearance of the work from the Twine application, an application for creating interactive and nonlinear works. This application allows users to create and upload digital literary works on the website. However, officially, ATLS is only uploaded through Deena Larsen's website and not everyone wants to install Twine to see the patterns behind the work because it is the intention of the creator or people who want to know the process of making it. Fortunately, as a researcher who will read the patterns of creation, opening the work through Twine can show the center constructed by the author.

Indeed, the center here is on the seven hyperlinks, but they are only temporary and not fixed. When readers enter the story, they will find several choices. For example, when taking a step to the first temporary center, “A Typical Love Story” will give the option to enter the other six temporary centers, i.e. “truths”, “not really”, “true love”, “crushed dream”, “truths”, and “falsehoods”. However, “always end” here is invisible on the first page. It is not directly accessible after hyper-clicking the main center. However, this is not the main problem. Our concern is, when the reader enters the first, second, third, and sixth hyperlinks, they will not leave the six centers. They are organized like a maze, which will continue to play around in its path, which is not straight but circular. Therefore, one temporary center is never fixed but is always displaced by other transient centers. It shows that the centers are equal and change simultaneously.

Transient center on the three categories: the second transient center is the three categories, positive, negative, and hesitant. It should be emphasized here that the explication of the categories in the previous discussion does not mean to lead the reader to the world of

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meaning but to an experience of reading digital literature. Therefore, these three categories are not much different from the previous transient centers. This section will elaborate on the three categories in more detail. It shows whether the story relies on one significant category, on three categories at once, or whether the categories are more than that. The exploration starts with the positive

category, which is to enter the love and truths hyperlinks. The page tells the story of a child who used to hear bedtime stories from his mother. There are many stories, such as the story of a woodcutter, a king, a couple, and others. The choices are organized in double-meaning links that can switch sentences when the reader applies a double-clicked as follows:

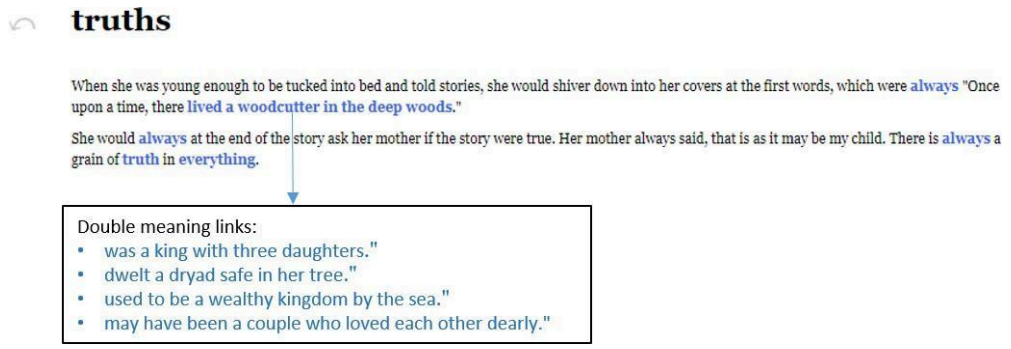


Figure 2: The content of the positive category

The figure shows double-meaning links that allow the readers to choose some story scenarios. However, after they take the hyperlink always in the first, second, and third, they lead to different stories, entering the other hyperlink such as "not really", "true love", and "crushed dream". We can see that they are not a positive category. It means that the initial center has changed and is temporal.

These two transient centers show that every axis, center, or anchor will always change. They are displaced by other texts, perspectives, and ideas. We can decide that this happens to non-linear text, especially in the digital world. Indeed, the stories are not much different from the previous works by other writers in general who tell about romance, history, and other stories. However, the media create distinct mechanisms. The difference here lies in the tendency of digital literature, which is more inclined towards reading experience, not meaning. The experience of the constant browsing of hyperlinks, the multiple reconstructions of the story, and the endless search for the ending and meaning

3. The Implosion of Meaning in Hypertext Fiction: A Never Ending Story

"The implosion of meaning" in this paper borrows Jean Baudrillard's term. He defines the implosion as the absorption of one pole into another, the short-circuiting between the poles of each different system of meaning, the elimination of distinct terms and oppositions, including those between the medium and the real - the impossibility of any mediation, any dialectical intervention between them or from one to the other. The premise relies on the proliferation of mass media followed by more information and less meaning. The interactive information generates waste that meaning is lost and destroyed faster. It means that more and more voices are produced and reproduced by each individual, causing an accelerated circulation of meaning. Based on this perspective, a single or one meaning is no longer appropriate, particularly for the literary phenomenon of hypertext. Again, the narratives in hypertext are non-fixed, non-linear, and have no center. Hence, this mechanism is proven by the further examination of hypertext fiction ATLS.

This analysis employs several stages to ensure the implosion of meaning. Comprehensively, the stages dig into the initial aspect of the work that is "free play" or can be accessed and compiled freely by the reader. Subsequently, attention to expressive

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media or websites with hyperlinks becomes a vehicle or space for the game. With these interactive and expressive media, anyone can reconstruct the story, and this reproducibility leads to multiple arrangements creating a plurality of the text following the meaning. And this mechanism delivers the bankruptcy of meaning, signification, and reality taken over by the free play of signifiers, which then become the starting point of hyperreality (Hidayat, 2021). As a result of plural meanings, reality becomes hyperreal. Continuous interaction, expression, and reproduction result in objects that have no reference. These operations are explained in the following discussion:

Freedom of Choice

Hypertext literature is an interactive literary work distinct from printed literary works in the conventional sense. Literary works with this hyperlink technique have been present since 1982 and are still being created today. The hyperlink technique used in the work allows each reader to interact with the work, with other readers, with the author, and even the readers who can replace the author. However, not all hypertext literature has these aspects. Essentially, hypertext literature enables readers to choose and express their thoughts in the work. This freedom of choice is reflected through the reading process, where each text provides multiple links to continue the story. Of course, this choice never exists in printed literature. In printed literature, readers must follow page by page sequentially to find a complete story.

"A Typical Love Story" gives space for the readers to interact with the work, and there is a moment when they can be the author. It does not mean the readers are fully authorized to delete and recreate the new text but are granted the freedom to compose the story. In practice, they can continue the story based on the category they prefer to read. For example, if they are willing to organize the story around the positive path, they can overlook the other types. However, neglecting does not mean eliminating other aspects but focusing on one classification. The reader may choose to merge all three categories, but the meaning might be different.

Nevertheless, the significant thing in any hypertext literature is the strategic position of the reader to have non-exclusive authority over the work. The total authority is when they can delete and recreate the new text. Meanwhile, limited authority only steps from the freedom of choice in the episodes provided by the author. ATLS is a work that gives limited control, where the choice only relies on the arrangement, not the re-creation. Indeed, there is some hypertext literature that provides co-authoring features, such as Deena Larsen's Marble Springs (released in 1993 on hypercards). However, they are asked to write and follow particular maps to fill in the story provided by the author. Other types of hypertext literature also provide specific episodes that contain reading instructions.

The freedom of expression conforms with the ideology of "free speech" which supports individuals to convey ideas about the story's structure. And this is one of the things that causes an implosion of meaning. This reason is supported by Baudrillard (2019: 79), who argues that freedom of speech makes the media broken down into innumerable individual cells of transmission. However, in hypertext literature, the freedom is not to eliminate existing works but to be reconstructed and reproduced constantly. Thereby, existing media, internet digital communication media, and communication support this mechanism.

Communication and Expression Media

The facilitation of free speech and free choice for individuals or groups is easily accomplished through the media. Regardless of its form, the media is significant in

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distributing ideas and opinions. This media will determine whether people can gain their freedom or hinder them in all circumstances. In the hypertext literature, the media used are electronic devices with digital functions, the internet, and communication. Even though it is still dominated by print media, the production of hypertext literature continues to this day, whether it is accepted or rejected by society. Hypertext literature hardware media refers to computers, gadgets, and tablets that can run the software, such as specialized applications, and particularly can access the internet. In previous generations, accessing works in the digital world and the internet may seem difficult. However, the current generation can significantly adapt to the development of digital media. They can accept and access the contemporary development of digital media. Naturally, every generation is not the same with these two perceptions. However, the consumptive category of digital devices allows people today to access them. Thus, hypertext literary media plays an essential role in the context of liberation.

Considering the hypertext literature ATLS, the media is an agent of deliverance and generates an implosion. When readers begin to constantly and freely choose one hyperlink to another, all the content is absorbed in one medium. Baudrillard (2019: 82-83) reminds us that media can produce an explosion because all content is immersed in the only dominant medium. The media stores all texts and reader history off-screen, behind the primary text, or *texte-auteur*—text created and manipulated by the author in combination with program code (Rosario, 2011, p. 91). Hence, it makes messages only absorbed in it. It is confusing to understand the story when readers are distracted by the pattern. At this point, they are perceived as not gaining any meaning because the information is abundant, the stories are diverse, and cannot be captured in a single reading.

Information Overflow

The possible diversity of stories in ATLS causes the overflow of information. Hypertext literature allows more potential to weave new stories and meanings, even within a single story title. For example, “A Typical Love Story” is expected to be one lesson of a love story. On the one hand, the title tells a truly beautiful love story. On the other hand, it also tells a story about how love makes a person distrust herself. These are derivative examples of the positive and negative love story categories described in previous sections. However, this possibly changes into another story because the text is constantly spinning and decentering in the hypertext media. In other words, the text becomes difficult to be singular, as well as its meaning.

The other story starts when the reader returns to the hyperlink “truths” in Figure 2 above, which provides optional titles in the text:

> When she was young enough to be tucked into bed and told stories, she would shiver down into her covers at the first words, which were always "Once upon a time, there **lived a woodcutter in the deep woods**."
>
> - **was a king with three daughters."**
> - **dwelt a dryad safe in her tree."**
> - **used to be a wealthy kingdom by the sea."**
> - **may have been a couple who loved each other dearly."**

This discussion highlights one hyperlink life as a logger in the deep forest and four other topics as alternative options. If the first hyperlink is clicked, four different subjects appear. These topics are the opening of a bedtime story for children. But this hypertext fiction has no sequences to tell in detail. Deena Larsen calls this pattern a method of using

semantic links and double meanings. In fact, these double-meaning links create a new narrative that seems to be built in the reader's imagination. Although there is no space to write down the imagination, the hyperlink pattern allows the creation of a new work and then linking to this work. It is what reproduction is all about, allowing it to happen frequently. The unlimited reproduction of existing art that obliterates the distinction between high and low is characteristic of postmodernism. A culture where meaning cannot be singular but plural.

From Singular to Plural Meaning

A postmodernist text, in general, is a text that is plural or public property. A single meaning is impossible to bound in this kind of text. Aesthetics, philosophy, and politics in postmodernism are uncertain, undecided, and plural (Franco, 2017, p. 112). Hypertext fiction is the most significant example of postmodernist text. In hypertext, we cannot establish its category in its central aspects. This mechanism follows the phenomena of hyperreality, where reality depends on particular factors.

The indeterminate hypertext literature represents a labyrinth, which is the basis of the reading pattern. In the maze, the subject or reader is spinning around. We can illustrate this by reading the hypertext fiction ATLS and entering a labyrinth, assuming a love story with a happy or sad ending. Upon entering the story, the reader has already gone through various events and forgets about the ending. However, he cannot find a way out and is stuck in it. He cannot decide whether the story has a happy or sad ending because the labyrinthine pattern invites him to keep going around and around without stopping. With this endless exploration, we can conclude that the text and meaning in hypertext literature are plural. This mechanism opens the possibility of explosion, implosion, and disappearance. An explosion of text, media, and an implosion of meaning in hypertext literature.

The Implosion of Meaning

Previous mechanisms show that the hypertext fiction “A Typical Love Story” provides a view of the current era through the pattern of stories. In hypertext, information and its meaning are absorbed from one pole to another and from one screen to another. Despite this, it remains in one prominent medium. Therefore, the text can be organized differently, the information can change from the initial focused arrangement, and the meaning collapses simultaneously. It happens because the experience of reading hypertext literature is distinguishable from printed literature, so what is focused on in this perception is experience, not meaning. Even if a reader finds a meaning, it is always displaced by the subsequent signifiers.

A world of communication that provides a rapid flow of information due to the existing media (digital and internet) creates the circulation and acceleration of texts. The more information, the less meaning because it does not imply the finality. Although information is considered to build communication, sometimes production and reproduction guide to waste validity. Then information swallows itself, obliterates its essence, and explodes its meaning. When meaning explodes, meaning disappears, and the subject/person is trapped in a series of signifiers called simulacra—something that replaces reality with its representation. It is represented in hypertext literature, where the text can be constructed over time, and there is no sense of ending.

D. *CONCLUSION*

The analysis of hypertext fiction “A Typical Love Story” provides insight into the impact of text and media on meaning. The work frames a knowledge of non-fixed,

nonlinear, and no technical center in a text. This kind of text walks into the implosion because of textual and contextual factors, following the implications of meaning. At the textual level, the explosion of meaning is caused by the displacement of meaning in the text; there is no transcendent or singular meaning. The meaning in the text is always displaced by the subsequent signifiers, texts that always become a sequel of the story with several options with hyperlink. The hyperlink techniques give freedom to choose where the reader wants to continue the story. Meanwhile, the contextual factor of explosion is caused by this freedom to choose and express ideas in interactive media. Therefore, every freedom of choice generates much information, and it is impossible to interpret a text as a single meaning. The implications of those mechanisms make the implosion in a text, especially in hypertext fiction—a never ending story.

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CRITICAL DISCOURSE ANALYSIS OF ORAL TRADITION IN EFFORTS TO INCREASE TOURISM IN CIANJUR

Librilianti Kurnia Yuki
English Literature Department of Universitas Putra Indonesia
hajahyuki@gmail.com

Abstract: *Qualitative research with a critical discourse method of analysis of oral traditions in Cianjur whose results can be used by the local government to increase tourism in Cianjur district. The CDA method. Critical Discourse Analysis (CDA) is a method used to examine how language is used in a particular social context and how language reflects and shapes power relations, ideology, and identity. In the context of the oral tradition of the Cianjur people, this analysis aims to understand how stories, songs, and other oral forms function in the social life of the community and how they reflect social values and forces. These works emphasise the need to understand oral traditions within their socio- cultural and historical contexts to fully grasp their significance and impact. The oral traditions of the Cianjur people are a rich reflection of values, norms, and cultural identities passed down from generation to generation. Through critical discourse analysis, we can understand how these traditions function in social and cultural contexts, as well as how they reflect and shape power relations, ideologies, and community identities.*

Key Word: Cultural, Oral Tradition, Social, Tourism, and Values.

A. INTRODUCTION

Oral traditions are a vital component of cultural heritage, reflecting a community's values, norms, and identities. In Indonesia, the richness of oral traditions varies across its diverse ethnic and cultural landscape. Cianjur, a region in West Java, stands out with its vibrant oral traditions that include various forms of storytelling, poetry, Mamaos, Maenpo, and performance arts. This introduction aims to set the stage for a Critical Discourse Analysis (CDA) of the oral traditions of the Cianjur community, drawing on previous scholarly research. Ceurik Rahwana and Tangis Anjani are part of Mamaos Cianjuran (a kind of opening poem), which is the oral tradition of song in West Java. Ceurik Rahwana and Tangis Anjani were chosen as study objects because of their unique gender. In the form of gender values from the local wisdom of Ceurik Rahwana and Tangis Anjani. The sympathies of this study concern gender equality and gender balance (equilibrium), in essence, gender equality is not the same as a whole, but share the role of each other to glorify each other (Barkah, 2020). Oral traditions in Cianjur encompass a wide range of forms, including pantun (traditional poetry), babad (historical narratives), folktales, Mamaos, Maenpo, and traditional performances like Jaipongan. These oral forms are not merely entertainment; they serve as conduits for transmitting cultural values, historical knowledge, and social norms across generations.

Critical Discourse Analysis (CDA) is an analytical approach that examines how language is used within social contexts and how it reflects and shapes power relations,

ideologies, and identities. By applying CDA to the oral traditions of the Cianjur community, this study aims to uncover the underlying social dynamics and ideological constructs embedded in these traditions. Critical discourse analysis (CDA) is a field of study interested in analyzing discourse to discover hidden meanings and to uncover the relationship between discourse, ideology, and power (Fairclough in Discourse and Social Change. Polity Press, Cambridge, 1992). Fairclough (Critical discourse analysis. Longman, London, 1995), the father of modern CDA, defines it as: "A type of discourse analysis that aims to systematically explore the often opaque relationships of causality and determination between (a) discursive practices, events, and texts, and (b) broader social and cultural structures, relationships, and processes; to investigate how such practices, events, and texts arise from and are ideologically shaped by power relations and power struggles; and to explore how the opacity of the relationship between discourse and society itself is a factor that secures power and hegemony (Ghanizadeh et al., 2020).

Critical Discourse Analysis (CDA) has been used as a basic discipline in education to provide answers to questions about the relationships between language, society, power, identity, ideology, politics, and culture. Van Dijk (1997) being a leading figure in this field, has defined critical discourse studies as a new multidisciplinary discipline for the analysis of text and talk in the humanities and social sciences. CDA aims to examine the dominant culture in society to discover the mechanisms that have made that culture dominant and to criticize those mechanisms. The utmost objective of any CDA study is to unravel the underlying hidden agenda which is left implicit in the discourse. This paper aims to provide a concise overview of CDA, its definition, and some CDA frameworks. In this regard, four basic CDA frameworks proposed by Van Leeuwen, Van Dijk, Hodge and Kress, and Fairclough have been presented (Rahimi & Riasati, 2011).

Folklore is part of the oral tradition of a culture that exists in the community and is preserved by the local community and protected by the government as part of cultural heritage and revitalization of that culture (Librilianti Kurnia Yuki, et al., 2021). The oral tradition in other country is in Banyuwangi as an effort to conserve and revitalize the tradition in local- global politics. The study of critical hybridity as a concept in which every cultural process contains cross-territory interaction and mixture can explain how local-foreign interacts. In the varied cross culture expressions, seizures of local, national, and global interests take part and interact with each other dynamically to be articulated in education and culture (Anoegrajekti et al., 2018).

Previous research by scholars such as Fairclough (1995) and van Dijk (1993) has established CDA as a powerful tool for analysing the socio-political dimensions of language. Studies specific to Indonesian oral traditions, including those by anthropologists and cultural historians, have highlighted the role of oral narratives in preserving historical memory and fostering community cohesion (Atmadja, 2005; Suryadi, 2010). In a study showing that the strategy used in the preservation of a local wisdom in the process of increasing tourism its dissemination through documentary films, this film is a form of regional promotion to eliminate social actors in films through narrative descriptions, journalists' speeches, and local community stories. By eliminating the actors in the film, the audience will think critically about the people involved in the events and circumstances that are detrimental to the society (Suryani et al., 2021). Other traditions that are part of the oral tradition are Mamaos and Maenpo in Cianjur (Yuki et al., 2023). An example of oral tradition in other countries is in Australia which prioritizes the values of the Aboriginal people there (Wilkie et al., 2020). These works emphasise the need to understand oral traditions within their socio-cultural and historical contexts to fully grasp their significance and impact.

Based on this basic study, this study aims to:

1. Examine the content and structure of various oral traditions in Cianjur.

2. Analyze how these traditions reflect and reinforce social hierarchies and power relations.

3. Exploring the role of oral traditions in shaping and maintaining community identity and cultural continuity.

The purpose of the three research bases can be seen in the following figure.



Figure 01. Research Objectives

By integrating the insights from previous research with a focused CDA approach, this study seeks to provide a deeper understanding of the oral traditions in Cianjur and their broader implications for cultural preservation and social dynamics.

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Oral tradition is one form of cultural heritage that reflects the values, norms, and identity of a community. In Indonesia, oral tradition has various forms according to the existing ethnic and cultural diversity. One area rich in oral tradition is Cianjur, West Java. This article will discuss the oral tradition of the Cianjur people through a critical discourse analysis approach to uncover the meaning and power contained in it.

B. METHOD

This article uses a type of qualitative research with the CDA method. Critical Discourse Analysis (CDA) is a method used to examine how language is used in a particular social context and how language reflects and shapes power relations, ideology, and identity. In the context of the oral tradition of the Cianjur people, this analysis aims to understand how stories, songs, and other oral forms function in the social life of the community and how they reflect social values and forces. These works emphasise the need to understand oral traditions within their socio- cultural and historical contexts to fully grasp their significance and impact.

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Oral traditions in Cianjur include various forms such as pantun, babad, fairy tales, and other arts that are passed down from generation to generation. Some forms of oral tradition that are popular in Cianjur include:

Table 01. Oral Tradition in Cianjur

No	Content	Descriptions
1	Pantun	A form of oral poetry that is often used on traditional occasions, such as weddings and Thanksgiving
2	Babad	Local history stories told orally, describing the origins and important events in the history of Cianjur
3	Fairy tales	Folktales that contain moral values and life teachings told to children

4	Jaipongan dance	Traditional dances and music that are often accompanied by songs that convey certain messages.
5	Mamaos	mamaos is the local wisdom of the Cianjur people which is passed down from generation to generation in the form of beautiful readings (poems) sung accompanied by lute or flute musical instruments
6	Maenpo	A typical Sundanese martial arts silat from Cianjur that emphasizes the value of taste by providing ten moves in his martial arts techniques

C. FINDINGS AND DISCUSSION

In analyzing the oral tradition discourse of the Cianjur people, several important aspects need to be considered:

1. Social and Cultural Context: Oral tradition is inseparable from the social and cultural context of the Cianjur community. Stories and songs often reflect norms and values upheld by society. For example, stories of heroism or loyalty reflect the importance of courage and loyalty in the local culture.

2. Power Relations: Oral tradition also reflects and shapes power relations in society. The storytellers, who are often community leaders or elders, have an important role in transmitting values and knowledge to the younger generation. They hold the authority to determine which version of the story is considered legitimate and trustworthy.

3. Ideology, Identity and Continuity: Through oral tradition, the ideology and identity of the community are maintained and strengthened. For example, stories about Cianjur's origins and local heroes help strengthen the sense of pride and cultural identity of the Cianjur people. Traditional songs sung in Sundanese also strengthen the use and preservation of regional languages.

The illustration of the analysis above can be shown in the following figure.

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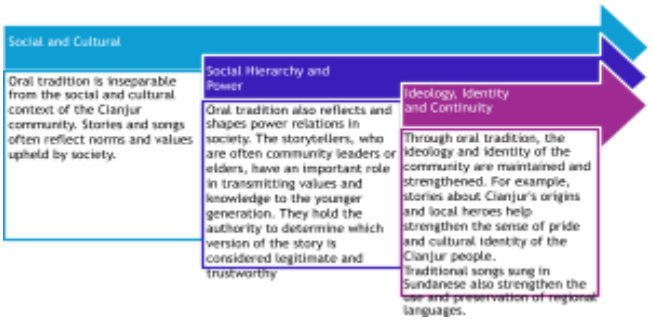


Figure 02. Ilustration of The Analisys Oral Tradition in Cianjur

The impact felt by efforts to preserve oral traditions in the Cianjur community has a very significant role in maintaining the cultural integrity and identity of the community. The emergence of a legal umbrella for local wisdom in Cianjur district is Regional Regulation Number 10 of 2020 concerning Ngaos, mamaos, and Maenpo. The structure and function of the three cultural pillars of Ngaos, Mamaos, and Maenpo are not only cultural heritage, but also as a foundation that binds and strengthens social relations in society. Contestation between countries, markets, and cultural identities is a complex dynamic that affects the management and preservation of local wisdom, requiring a balanced and inclusive approach. These oral tradition and local wisdom values not only play a role in maintaining cultural sustainability, but also become an important foundation for the cultural identity of the Cianjur people. In the context of the revitalization of oral traditions, the three-pillar cultural preservation model emphasizes the importance of collaboration between governments, communities, and other stakeholders, as well as adapting to technological developments and the ever-changing global environment. The implications of these findings underscore the importance of awareness of local cultural richness, the need for continuous support for cultural preservation, and the importance of adapting to changing global dynamics to ensure the sustainability of local wisdom and cultural identity of the Cianjur community.

D. CONCLUSIONS

The conclusion of oral traditions of the Cianjur people are a rich reflection of values, norms, and cultural identities passed down from generation to generation. Through critical discourse analysis, we can understand how these traditions function in social and cultural contexts, as well as how they reflect and shape power relations, ideologies, and community identities. This deep understanding of oral traditions is not only important for preserving cultural heritage but also for strengthening the social bonds and collective identity of the

Cianjur community. With the implementation of local wisdom through documentary films, it is assured that it can preserve the oral traditions in Cianjur district.

E. AKNOWLEDGEMENT

Previously, I would like to say congratulated and succeeded in the holding of the international conference in Palembang. I would like to express my gratitude to the organizing committee of HISKI Palembang commissariat, HISKI Central and HISKI UNJ commissariat, as well as all parties that I cannot mention one by one. Hopefully I as one of the HISKI members of the UNJ commissariat can attend offline.

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DIGITAL SASTRA: A MODERN WORKFLOW FOR LITERARY CREATION

Surastina[1], Effrina C
STKIP PGRI Bandar Lampung[1],
UIN Syarif Hidayatullah Jakarta[2],
E-mail: srastina@gmail.com[1]; effrina.yuricki@uinjkt.ac.id[2]

Abstract: *Digital advancements profoundly impact every sector, leading to inevitable digitalization across industries. Technological innovations have significantly enhanced job efficiency and practicality, transforming traditional workflows into more streamlined, effective processes. Abstract outlines detailed workflow associated with Digital Sastra, covering various stages from ideation to reader engagement. Process which ideation and research, using digital tools for efficient organization and collaborative idea development. Writing and composition involve advanced software to craft narratives, incorporating multimedia and interactive elements to enrich the reader's experience. Editing and refinement stage employs peer-review platforms and professional editing tools to maintain high content quality. Publishing and distribution leverage digital platforms such as Amazon Kindle Direct Publishing, Google Play Books, and Wattpad, offering global accessibility and diverse formats. Indonesian platforms like Karya Karsa, Nulisbuku.com, and Gramedia Digital are also utilized. Marketing strategies include the use of social media and email marketing tools to effectively engage audiences. Interactive features and analytics provide valuable insights into reader engagement and feedback, informing future works. Digital Sastra preserves the essence of traditional Sastra while expanding its reach, utilizing digital technology to create dynamic and immersive literary experiences. This blend of tradition and innovation highlights the ongoing evolution of literary expression in the modern era.*

Keywords: *Digital Sastra; Transforming Workflow; Literacy*

A. INTRODUCTION

Indonesia is renowned for its rich linguistic diversity, with a total of 715 regional languages, positioning it as the second most linguistically diverse country globally according to Ethnologue: Languages of the World. Comprising 38 provinces and encompassing over 300 ethnic groups, totaling 1,340 according to the 2010 census conducted by *BPS (Badan Pusat Statistik)*, the nation is home to 742 languages and dialects, reflective of its diverse ethnic and sub-ethnic groups. This extensive diversity has significantly contributed to the development of a culturally rich literary tradition. As elucidated by Kustyarini (2014: 4), the intrinsic.

relationship between literature and culture is pivotal, underscored by the intersection between literature and society, as well as the realms of literary sociology and cultural studies.

Literature emanates from the richness of diverse cultures, representing an enduring facet of human civilization (Wanti, 2020: 46). Through its inherent flexibility, literary works persist in contemporary society, traversing the realms of scholarly discourse, creative ingenuity, and widespread dissemination, particularly within the digital sphere and social media platforms. Literature emerges from the development of various cultures and is characterized by its adaptable form of presentation. Its enduring relevance is rooted in its ability to transcend temporal constraints. Scholarly works have significantly impacted the contemporary landscape, influencing the exchange of ideas, creative processes, and publication mechanisms. Currently, literary works are widely embraced in the digital sphere and social media, thanks to their accessibility and ease of dissemination to the public.

The rapid advancement of technology is being utilized by both emerging and established writers as a means to enrich their literary works. Social media functions as a platform for the presentation of a diverse array of literary pieces. The internet and social media represent a new chapter in the revival of literary works, particularly as the prevalence of physical book reading has diminished in today's digital era. Digital products have emerged as a vital resource for writers, enabling them to express their creativity. Beyond serving as a platform for their work, digital products also offer a marketplace for writers to commercialize their creations, encompassing poems, novels, short stories, dramas, and other literary works.
In the digital era, significant changes have transpired across numerous domains, including literature. Writers now have access to a diverse array of digital tools and platforms that empower them to write, edit, publish, and promote their work in innovative ways. This transformation not only impacts the creative process but also revolutionizes how literary works are consumed by readers. This article will explore the creative process of writers in the digital era, encompassing the journey from conceptualization to the publication and distribution of their works.

B. METHODS

Digitizing literature involves the application of digital technology in the creation, editing, publishing, and distribution of literary works. This process encompasses several key concepts:

Technological Pedagogical Content Knowledge (TPACK)

The TPACK framework facilitates the integration of technology into the learning process and content creation, particularly applicable to digital literature. It serves as a comprehensive model intended to aid educators in effectively assimilating technology into their instructional approaches. This framework underscores the intricate interplay among technological knowledge, pedagogical knowledge, and content knowledge. According to Rahmadi (2019: 67), TPACK represents a new form of knowledge crucial for educators, empowering them to proficiently integrate technology into the learning process. TPACK is widely acknowledged

as a theoretical framework for understanding teachers' knowledge in the effective use of technology in learning (Ajizah, 2020: 337). Proficiency in technology, pedagogy, and content knowledge is considered a fundamental competency that educators and creators of literary works must possess.

The TPACK framework was conceptualized based on the amalgamation of three essential forms of knowledge: Technological Knowledge (TK), Pedagogical Knowledge (PK), and Content Knowledge (CK) (Rahayu 2017: 3). First, Technological Knowledge (TK) encompasses the understanding of how to effectively utilize a variety of technologies, ranging from conventional tools like whiteboards and textbooks to advanced digital resources such as educational software, applications, and online platforms. Second, Pedagogical Knowledge (PK) encapsulates a deep understanding of the processes, practices, and methods of teaching and learning. This includes comprehensive knowledge about classroom management, lesson planning, student assessment, and highly effective instructional strategies. Then the third, Content Knowledge (CK) entails a robust understanding of the subject matter to be taught, encompassing facts, concepts, theories, and procedures within a specific discipline.

Literary interactivity

Interactivity in literature entails readers actively participating in the reading experience, often through digital media. This can manifest as hypertext literature, interactive e-books, or narrative games that empower readers to influence the storyline. Here are some forms of interactivity in literature:

a) **Interactive narratives:** offer an engaging storytelling experience, allowing readers to make choices that directly impact the plot and outcome. Interactive narratives have garnered long-standing advocacy due to their potential to provide more personalized, transformative, and engaging experiences for audiences (Hand, 2008: 12). Examples of interactive narratives include interactive fiction and choose-your-own-adventure books, where readers have the power to determine the direction of the story.

b) **Hypertext Literature**: involves the strategic use of hyperlinks to interconnect different sections of a text, empowering readers to navigate the narrative in a non-linear fashion. This format not only encourages exploration but also allows for multiple readings, each varying based on the reader's choices.

c) **Digital Literature:** a dynamic form of literary expression crafted for digital platforms, often integrating multimedia elements such as audio, video, animation, and interactive graphics. This innovative approach provides immersive experiences that extend beyond conventional text-based storytelling.

d) **Collaborative Writing Platforms**: digital platforms where writers and readers collaborate in real-time to create and co-author literary works. These platforms enable crowdsourced storytelling, allowing multiple contributors to add to a narrative, as

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well as facilitate collaborative editing and feedback processes. Users can engage in seamless and interactive creative collaboration, making it possible to witness the evolution of literary pieces in a dynamic and community-driven environment.

e) **Social Media and Literary Communities**: encompass a variety of platforms, including book discussion forums, literary blogs, and social media groups. These spaces serve as lively hubs where readers actively engage in rich discussions, share thought-provoking interpretations, and enthusiastically create fan works inspired by literary texts. They create an immersive and collaborative environment that fosters a sense of community around literature, encouraging ongoing dialogue and in-depth exploration of diverse literary themes.

Self-Publishing

Authors have the opportunity to maintain greater autonomy over their work by utilizing self- publishing platforms such as *Amazon Kindle Direct Publishing, Google Play Books,* and *Wattpad*, offering global accessibility and diverse formats. Indonesian platforms like *Karya Karsa, Nulisbuku.com,* and *Gramedia Digital,* which enables them to independently release their content in the digital domain. Due to the advancements in digital technology and the availability of online platforms, more and more authors are opting for self-publishing as it offers them greater ease and control in publishing and distributing their books. The key aspects and considerations of self-publishing are Control and Independence, Accessibility, Speed to Market, Quality Control, Marketing and Promotion.

This study adopts a qualitative approach, employing a case study methodology to explore the artistic process of writers during the age of digital advancements. Qualitative work is often focused on particular individuals, events, and contexts, lending itself to an idiographic style of analysis (Gerring, 2017: 18). Qualitative research is primarily concerned with creating a detailed and nuanced understanding of the research subject, often achieved through an exploration of textual data (Setyami, 2021: 88). The research involves the examination of works produced by various writers who actively integrate digital technology into their creative endeavors. Additionally, the study encompasses an analysis of the specific digital platforms utilized by these writers.

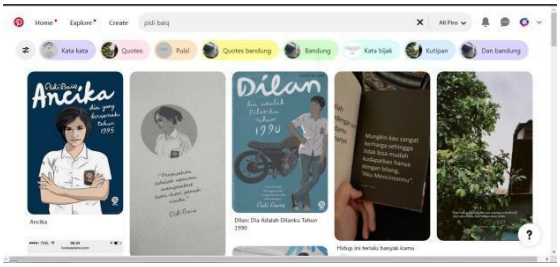
C. RESULT AND DISCUSSION

Upon examination of the research findings, it was observed that writers in the digital era undergo several distinct and important stages in their creative process, they are:

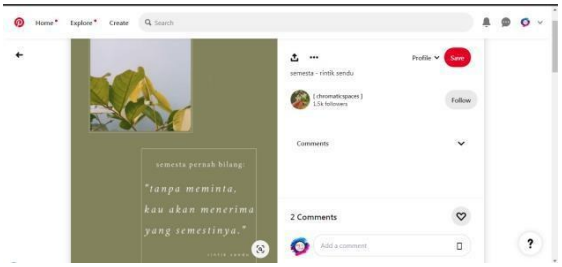
1) **Conceptualization**

Writers leverage the vast resources of the internet for conducting comprehensive research and finding inspiration. They utilize platforms such as *Pinterest* to curate visual mood boards and turn to *Google Scholar* to access a wealth of relevant scientific articles.

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[Picture 1]

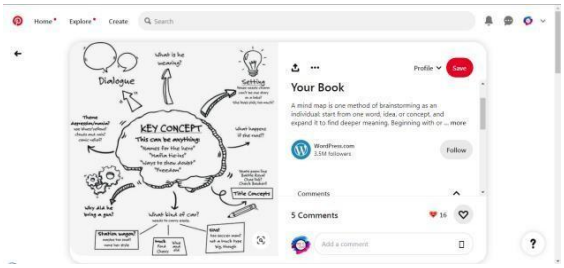


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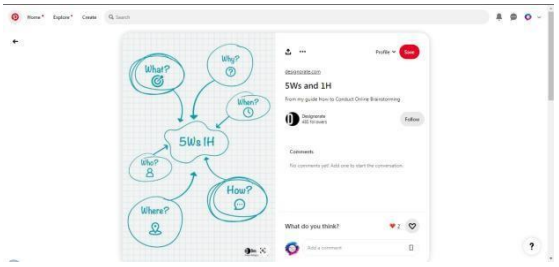
Pictures 1 & 2: Platforms for curating visual mood boards.
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Writers often utilize the technique of mind mapping to visually organize and explore ideas related to the specific topics and themes they wish to address in their literary works. This method allows them to connect various concepts and develop a comprehensive understanding of their subject matter. Additionally, writers employ the brainstorming method to delve deeply into their ideas, breaking them down and shaping them into literary works, such as poetry, novels, or short stories. This process enables writers to explore different perspectives and create compelling narratives based on their unique insights and interpretations.

A mind map serves as a potent tool for visually organizing information using words, images, and numerical data (Buran, 2015: 216). By employing key words, curved branches, a variety of colors, and harnessing the power of imagination, individuals can effectively create a mind map to represent complex information. The Mind Mapping Technique prepares the mind to process information in a logical and imaginative manner (Parikh, 2016: 149), allowing for the creation of mental imagery. Kohn (2011, 359) states that brainstorming, a widely adopted method, involves a group of individuals coming together to generate creative ideas and solutions by sharing thoughts, knowledge, and experiences in a collaborative environment.



[Picture 3]



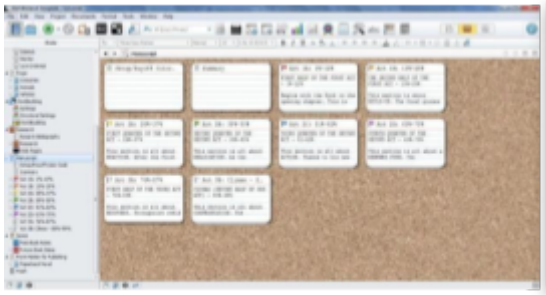
[Picture 4]

Pictures 3 & 4: A mind map and brainstorming form.
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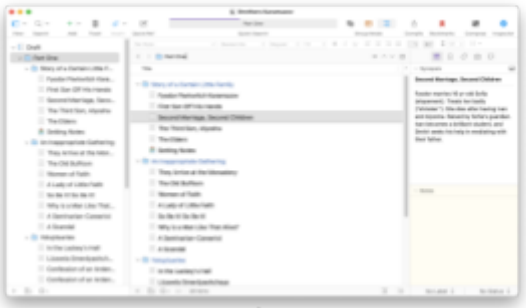
2) Planning and Writing

At this particular point in the writing process, the author meticulously arranges the words gathered from previous brainstorming or mind-mapping sessions into coherent sentences and paragraphs. Typically, at this stage, individuals compile a list of topic- related ideas and carefully assess three main factors: the purpose, the audience, and the content (Pratama, 2021: 48). Sophisticated digital tools such as *Scrivener* and *Google Docs* are employed to meticulously craft outlines and compose initial drafts. These tools also enable seamless collaboration, allowing authors to work with editors or co-authors in real time, thereby streamlining the creative process. It is possible that some individuals may not yet be familiar with *Scrivener* as a writing tool and may instead choose to use *Google Docs* or *Microsoft Word* to support their writing activities.

Scrivener, developed by Literature and Latte, is a versatile content-generation tool designed for writers, authors, and researchers working on extensive documents. It offers a wide range of features tailored to effectively organize and manage complex writing projects. The term "digital writing" encompasses a variety of digital tools, which are essential for creating and composing written content in the digital space. Kruse (2023: 16) asserts that digital writing encompasses a broad array of software specifically crafted for utilization on various mobile devices and internet-based applications. There are some of key features of *Scrivener*; corkboard, outlining, writing tools and compilation.



[Picture 5]



[Picture 6]

Pictures 5 & 6: A template of and outline Scrivener.
Sumber:
https://www.literatureandlatte.com/scrivener

3) Editing

During this phase, the writer meticulously revises and polishes the narrative or composition, progressively refining the work prior to reaching the finalization stage. In today's conventional method of editing, authors often engage in peer correction or manually proofread each other's works, while also seeking input from the editorial team. However, with the advancements in digital technology, authors now have access to a wide array of tools that make the editing process more efficient. These tools enable authors to correct punctuation, address spelling errors, ensure grammatical accuracy, and even find appropriate word equivalents to enhance the

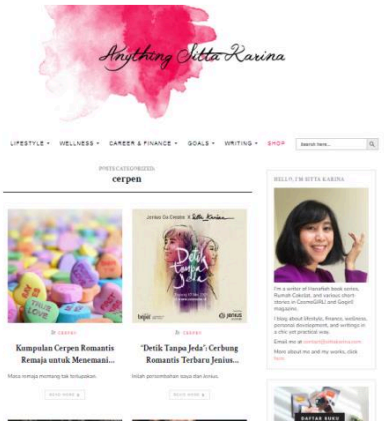
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overall quality of their work. The peer correction covered several aspects (Perdani, 2020: 35) including paragraph title, topic, topic sentence, supporting points, sentence structure, grammar, punctuation, capitalization, and spelling. Peer correction, although effective, can be quite impractical and time-consuming due to the manual effort required from fellow writers or editors.

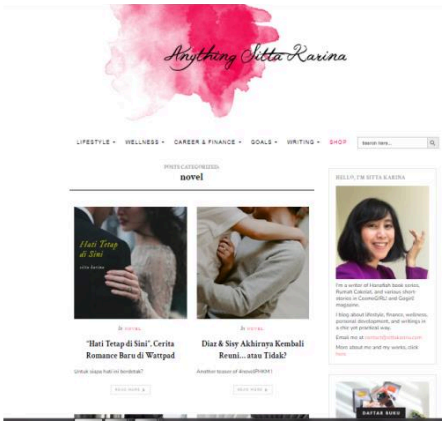
Software applications such as *Grammarly* play a crucial role in not only checking grammar and syntax but also enhancing the overall writing style. Additionally, writers frequently leverage feedback and engagement from virtual communities, such as Wattpad, to refine their work and connect with a broader audience. In the sphere of writing, the *Grammarly* tool plays a pivotal role in identifying and offering feedback on writers' mistakes. Pratama (2021: 47) states that *Grammarly* tool has emerged as one of the leading online grammar checkers for writers. *Grammarly's* capabilities extend to automatically detecting errors in grammar, vocabulary, punctuation, word spelling, and even plagiarism, ensuring comprehensive assistance for writers.

4) Publication

Self-publishing platforms such as *Amazon Kindle Direct Publishing, Google Play Books,* and *Wattpad*, offering global accessibility and diverse formats. Indonesian platforms like *Karya Karsa, Nulisbuku.com*, and *Gramedia Digital* provide writers with the ability to independently publish their work. Additionally, authors commonly utilize blogs and personal websites as effective means to promote their literary creations. *Amazon Kindle Direct Publishing* is a trusted online seller with millions of daily customers globally, (Dobert, 2021: 11) even though half of its products are sold by third-party sellers. *Amazon* provides the *Kindle Direct Publishing (KDP)* platform at no cost, enabling self-publishing authors to upload their books and establish sale prices without the need for prior experience in professional writing, publishing, or internet business.



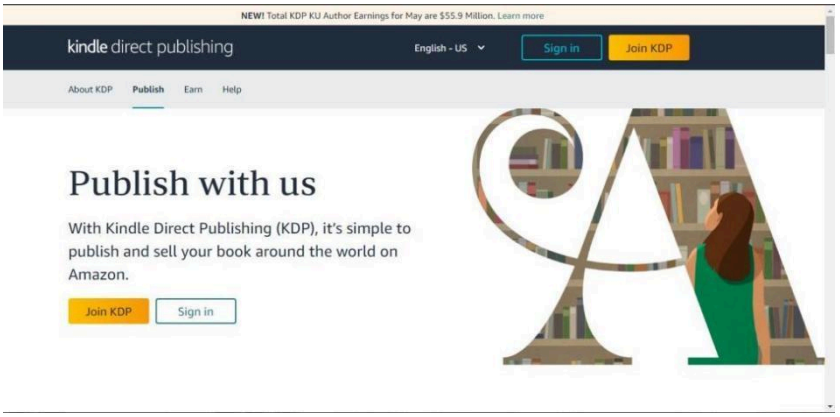
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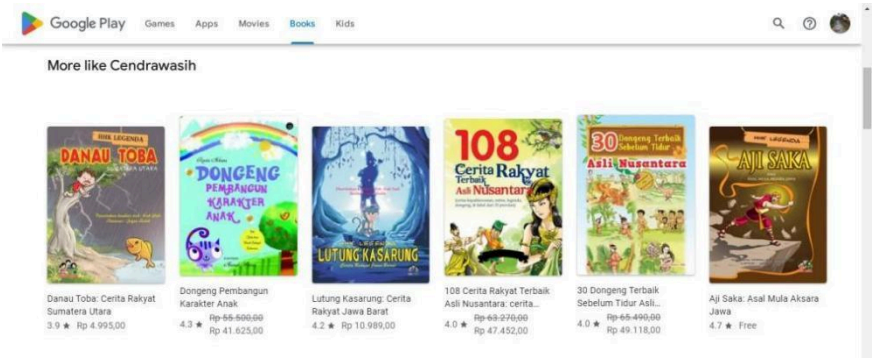
[Picture 8]

Pictures 7 & 8: The initial appearance on the landing page of a *personal blog*.
Sumber: https://blog.sittakarina.com

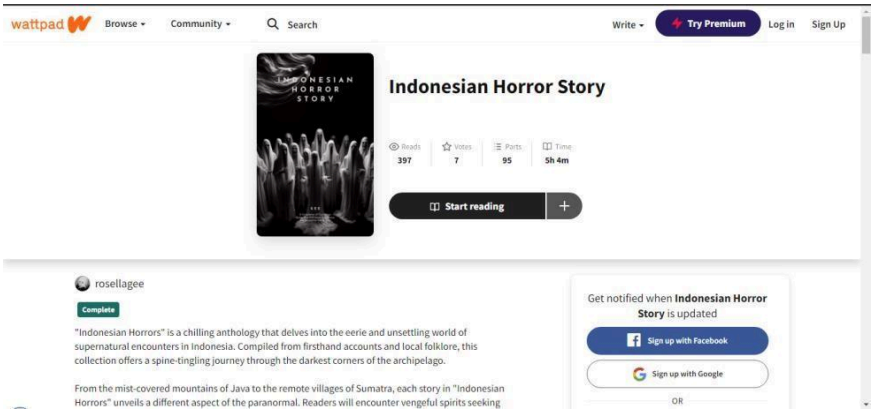
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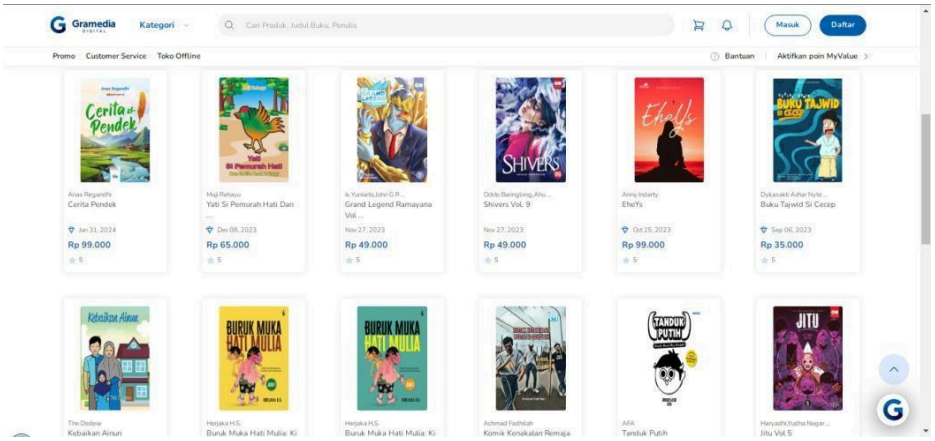
Pictures 9: The initial presentation on the *Amazon* homepage.
Sumber: https://kdp.amazon.com



Pictures 10: The initial presentation on the *Google Play Book* homepage.
Sumber: https://play.google.com



Pictures 11: The initial presentation on the *Wattpad* homepage.
Sumber: https://www.wattpad.com



Pictures 11: The initial presentation on the *Gramedia* homepage.
Sumber:
https://ebooks.gramedia.com

5) Distribution and Promotion

In today's digital era, writers and content creators have easier access to distribution and promotion channels for their work. Leveraging social media to make their content go "viral" can rapidly garner public attention. This is facilitated by the increasing user base across all age groups, including children, adults, and even the elderly. Writers have the opportunity to customize their content to cater to different age demographics and adeptly utilize various social media platforms. Additionally, they can capitalize on free promotional opportunities provided by platforms like *Twitter, Facebook, Instagram, YouTube*, and other applications. This allows for a wide reach and engagement with diverse audiences.

D. CONCLUSION

In the digital age, the creative process of writers has undergone significant changes due to the pervasive role of technology. From the initial stages of research to the final step of publication, writers now have access to a wide array of digital tools and platforms that have revolutionized the way they create and distribute their work. This transformation has been facilitated by the widespread availability of social media and other digital platforms, which have significantly reduced the time and financial resources required for writers to showcase their work to the world.

However, these advancements have not come without challenges. Writers are constantly required to adapt to new technologies, all while ensuring that the quality and integrity of their work remains uncompromised. Despite these obstacles, the digitalization of the writing process has brought about enormous opportunities for writers. They can now connect with a much wider audience and engage directly with their readers, transcending traditional barriers and limitations.

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GENETIC STRUCTURALISM STUDY IN PALEMBANG FOLKLORE (SOUTH SUMATERA)

Kajian Strukturalisme Genetik pada Cerita Rakyat Palembang (Sumatera Selatan)

Ina Sari[1], Margareta Andriani[2]
Universitas Bina Darma
inasari1906@gmail.com, *m.andriani@binadarma.ac.id*

Abstract: This study is important because it aims to analyze the genetic structuralism in the folklore of Palembang, South Sumatra, especially the story of "The Origin of Palembang City". Literary works have moral messages conveyed by the author through written stories, both explicit and implicit. Literary works are written with full appreciation in imaginative thinking so that they can be packaged into a story. In addition, this study applies the genetic structuralism analysis method to determine intrinsic elements such as theme, characters, setting, plot, point of view, and message, as well as extrinsic elements. The results of this study indicate that intrinsic and extrinsic elements are found in the story. However, folklore is not only for entertainment, but also a means of conveying values that are very important to society. Because it shows local culture and local wisdom. The findings in this story are expected to deepen our understanding of the importance of folklore as a means of maintaining cultural identity and passing on values to the younger generation

.

Keywords: *Literature, Folklore, Genetic Structuralism Study, Intrinsic Elements, Extrinsic Elements.*

A. INTRODUCTION

Literature is also a work of imagination that can be enjoyed by readers, including children. Literature is basically full of imagination that gives a good impression to its readers (Lu'lu et al., 2023). Literature also includes literary works that can produce works related to past events and humans. This can be interpreted that literature is part of a literary work. Literary works are folk tales that convey ideas and facts that are conveyed in writing or orally. (Mayrita et al., 2023) Folk tales are fairy tales that come from a particular area.

Literary works are one way for society to convey the truth of past events. Literary works have a moral message conveyed by the author through written stories, both explicit and implicit. Literary works are written with full appreciation in imaginative thinking so that they can be packaged into a story. Moral values can be found in literary works, according to (Andriani, 2022)Andriani (2022) but there are benefits in life and noble cultural values that are conveyed to society. Literary works are very important for humans because they can provide good messages that can be understood. Noviyanti (in Asmawati & Khoiriah, 2023) states that with literary works, readers will get thoughts and experiences that are very useful in their lives.

Literary works consist of two, namely intrinsic and extrinsic elements. Intrinsic elements are internal elements that form and underlie the structure and meaning of a literary work. In prose, intrinsic elements include character, which is related to the nature of the actors in the story, plot, which is related to the

storyline, setting, which is related to the place, time and atmosphere of the story, the main theme of discussion, and style of language related to the language used in the story. Nurgiantoro (In Sidiqin and Beru Ginting, 2021) explains that intrinsic elements are elements that build the literary work itself. Extrinsic elements are external factors that influence a literary work, which do not come from the text itself. This includes the historical, social, cultural, political, and biographical contexts that surround the process of creating the literary work. (Danur et al., 2021) explain that extrinsic elements are elements that are outside the literary work.

Structural studies are studies that include an analysis of the elements that build a literary work, including intrinsic elements that exist in the literary work itself, while extrinsic elements are elements that are outside the literary work (Nuryanti et al., 2020). Structuralism is a method of analysis that examines the basic structure of folklore and allows us to focus and identify structural elements that work together to form the whole story. Ratna (in Sigalingging, 2020) explains that content analysis is an interpretation whose dominant focus is the content of literary works (message content). In addition, genetic structuralism also uses an analysis method that examines the basic structure of folklore and allows us to focus and identify structural elements that work together to form the whole story.

This approach aims to understand the value patterns that exist in folklore and how these structures reflect the values, beliefs and norms of a culture and society. According to Yasa (2012) in (Nur et al., 2023) Structural genetics is a part of the science of literary sociology that combines the perspective of the author's world view, social background and text structure. This approach aims to understand the value patterns that exist in folklore and how these structures reflect the values, beliefs and norms of a culture and society. The city of Palembang is a city that has many folk tales, such as the Origin of the City of Palembang, which of course has intrinsic and extrinsic elements that can be analyzed in the story. It is hoped that the results of this research can contribute to efforts to preserve and better understand cultural heritage.

B. METHOD

The method used in this study is a descriptive qualitative research method. Moelong (Juliawati et al., 2022) descriptive methods are used because the data to be collected are in the form of words, pictures and not numbers. This means that this study uses a qualitative approach method that aims to describe the phenomena that occur. Sugyono (2016) states that qualitative descriptive methods are used to describe or analyze research, but cannot make broad conclusions (in Mus et al., 2022). It can be concluded that this study contains data citations in the form of sentences, in order to provide an overview of what will be found in this study, and can explain the study of genetic structuralism of intrinsic elements in Palembang folklore.

This study uses descriptive data in the form of written data that can be studied. This research method is to analyze the data that has been collected according to the title through a descriptive qualitative approach. The data source in this study is a book entitled Folk Tales from Palembang (South Sumatra) which contains the Origin of the City of Palembang. The data analysis technique is reading and

taking notes on the study of genetic structuralism in Lucien Goldman's theory in (Jabrohim, 2014). The steps taken in this study are.

1. Researchers begin to study the intrinsic structure of literary works such as (themes, characters and characterization, setting, plot, point of view, morals) and then analyze the story.
2. Researchers look at the author's worldview and the values in the story.
3. Researchers make conclusions based on the stories that have been analyzed.

C. RESULTS AND DISCUSSION

In the book Folk Tales from Palembang (South Sumatra) by (P. & Purhendi, 2009) has ten stories. Namely the Origin of the City of Palembang, Queen Bagus Kuning, The Princess and Bujang Landung, The Origin of Pempek, The Crocodile of the Musi River, Siti Fatimah and Tan Bun Ann, Princess Dayang Merindu, Maulana Maulani, and Princess Kembang Dadar, Parameswara Leaves Sriwijaya, Paramesara Finds Malacca. However, only one story was studied, namely the Origin of the City of Palembang, as follows.

Intrinsic Element

a) Theme

Theme is a general description of a literary work that is implicitly presented through events or incidents in the literary work (Jatmiko & Setiawan, 2022) The theme in this story is the history of the formation of the city of Palembang. This is proven by the quote.

Paragraph 02 (page 1)

> "The center of Sriwijaya is known as Lembang. This area is known as such because the area is a lowland that is often flooded. In addition, in the upstream area, there is also Limbangan, a place where people pan for gold in the river."

The theme of the story above focuses on the history of how the city of Palembang was formed. The quote also refers to the center of the city of Sriwijaya, which is part of the history of the origin of Palembang, while "lembang" refers to geographical conditions. This also explains the origin of the name. While the upstream area located near the river is called Limbangan, where this is a place where people do gold panning activities in the river. This is shown if the city of Palembang has natural resources, especially gold, which is a daily activity of the community. In the upstream area, it also reveals environmental conditions that influence the naming and its history.

b) Characters and Characterization

(Ruslan, 2023) stated that the way the author describes or presents his characters can be varied, and have certain characteristics. The characters in this story are:

1. Putri Ayu Sundari who has a diligent character with a protagonist characterization. This quote can be seen.

   Paragraph 06 (page 2)

   > "At that time on the hill of Siguntang Mahameru there lived a princess named Putri Ayu Sundari. In addition to being famous for her beauty, she was also known as a princess who diligently planted flowers in the hill area of Seguntang Mahameru".

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Princess Ayu Sundari is described as a figure who has the qualities of being diligent and beautiful, her nature also shows dedication and commitment in protecting the environment. Princess Ayu Sundari provides positive things in Bukit Seguntang, but also provides an aesthetic impact that can please people. She is a figure who provides added value to the environment and good actions.

2. King Iskandar Zulkarnain with a neutral character (tritagonist) this is proven in Paragraph 07 (page 2)

> "The three merchants were actually the crown princes of King Iskandar Zulkarnain in the Middle East."

In the quote above, King Iskandar Zulkarnain has a figure who has an important background and does not play a central role in the story. His role in the story is described as a figure who has influence and motivation for the character (merchant). Contributing to the storyline, especially related to the characters of the three brothers. Although not the main focus of the story. However, his role provides depth to the relationships between the main characters and their backgrounds.

3. Sangsapurba with neutral characterization (tritagonist). This is proven in Paragraph 07 (page 2)

> "The eldest crown prince named Sangsapurba then married Princess Ayu."

This means that the character Sangsapurba means his role is also important, but not the focus of the narrative. His name is known because the eldest crown prince, in the story he is only a supporting role that provides an important background compared to being the main character. His marriage to Putri Ayu Sundari provides good relations between countries.

4. Fai Lian Fang has a good character, and the characterization of the protagonist is proven in
   Paragraph 08 (page 2)

> "Once upon a time, an official came from China named Fai Lian Fang."

The above figure is described as a good and responsible figure, he is a leader who helps and contributes well in the situation being experienced. Fai Lian Fang is the main character, he has a central role in the story. His presence influences the story by introducing politics and relationships with society, in running the government.

5. Sunan Gunung Jati with a wise character, characterization (tritagonist) this is proven in
   Paragraph 08 (page 2)

> "He was a convert, one of Sunan Gunung jati's trusted students. When the government was empty on the orders of Sunan Gunung jati, Pai Lian Bang was appointed as Adipati (now equivalent to Regent)".

It is said that the role of Sunan Gunung Jati in the story is known for his wisdom, which is able to provide important decisions. seen when handling the situation of the government that was empty. Sunan Gunung Jati plays a supporting character who plays an important character, when making decisions related to the appointment of Fai Lian Fang as a duke.

c) The setting in this story is:

The setting is the place where the events occur in the story, the time shows the time of the events in the story, while the atmosphere shows the state or condition of the main character in the story.

1. Place:

The Kingdom of Srivijaya

Paragraph 1 (page 1)

> "In ancient times, the Sriwijaya Kingdom was known as the largest maritime kingdom in the archipelago."

Based on the quote above, the Srivijaya kingdom was very famous in the archipelago, this kingdom influenced sea trade. It can be seen that the Srivijaya kingdom was able to control trade routes in Southeast Asia.

Daerah Hulu

Paragraph 02 (page 1)

> "In addition, in the Hulu area, there is also Limbangan, which is a place where people weigh or pan for gold in the river."

The paragraph above explains that the Hulu Region means referring to a river, this area is close to the water flow. Limbangan is a word from local residents in the mention of the place of the River.

Lembang

Paragraph 03 (page 1)

> "From time to time the development of the Lembang area has progressed rapidly. Those who come are not only traders, but also nobles and religious figures from various corners of the world."

The quote above explains the very rapid development in the Lembang area and the arrival of various influential community groups from various corners of the world.

Sungai Musi atau Sungai Melayu

Paragraph 04 (page 1)

> "The people were then known as Malays. Later this river was known as the Musi River."

Based on the quote above, it is described that the identity of the local community is interrelated with the name of the Musi River. It can be understood that the name of a place can reflect a culture and history.

Bukit Seguntang

Paragraph 05 (page 1)

> "This plain that resembles a hill (small mountain) is called Seguntang Mahameru Hill."

The quote explains that the plains that are shaped like hills are known as Bukit Seguntang Mahameru. The name not only reflects its shape, but also describes the richness of culture and history.

Lembah Bukit Seguntang

Paragraph 05 (page 2)

> "This educational center was then built at the foot of the Seguntang Mahameru Hill Valley with the name Syakyakirti".

This quote refers to an educational center established in the valley at the foot of Seguntang Mahameru Hill called Syakyakirti. The name and place show that education and community identity are very important.

2. Time

Zaman dahulu

Paragraph 01 (page 1)

> "In ancient times, the Sriwijaya Kingdom was known as the largest maritime kingdom in the archipelago."

B ased on the quote above, the Sriwijaya kingdom had maritime power in the archipelago in the past. This shows that in ancient times the Sriwijaya kingdom was very powerful.

Pada masa itu

Paragraph 06 (page 2)

> "At that time on the Siguntang Mahameru hill there lived a princess named Putri Ayu Sundari".

This means that this quote introduces Putri Ayu Sundari as one of the influential people of her time. The placement of Putri Ayu Sundari's role reflects that she played an important figure in cultural and social life in the past.

Pada suatu hari

Paragraph 07(page 2)

> "One day, not far from the hill area, three merchants from the Middle East were stranded because the ship they were on sank, it is said."

This paragraph explains about the incident of three merchants from the Middle East who were stranded around Seguntang Mahameru Hill because their ship sank. The incident had an impact on the context of international interaction. Of course, it refers to trade relations between foreigners and locals.

Pada suatu waktu

Paragraph 05 (page 2)

> "At one time, an official from China, named Fai Lian Fang, arrived."

In this quote, an official from China named Fai Lian Fang was introduced who had just arrived at one time. The arrival of Fai Lian Fang gave the impression of an international relationship, as well as the acceptance of foreign culture by the local community.

3. Atmosphere

Tenang dan indah

Paragraph 06 (page 2)

> "In addition to being famous for her beauty, Iya is also known as a princess who diligently plants flowers in the Seguntang Mahameru hill area. Therefore, in this area, various beautiful flowers grow."

The quote above explains that in addition to being famous for her beauty, Putri Ayu Sundari also has a diligent nature, as seen in the story. She likes to plant flowers, adding beauty to the surroundings. This gives the impression to the reader to always protect the environment.

Bahagia

Paragraph 07 (page 7)

> "The three merchants were actually the crown princes of King Alexander Zulkarnain in the Middle East. The eldest crown prince, named Sangsapurba, then married Princess Ayu Sundari, while the other two also married Princess Ayu Sundari's sisters."

The quote above shows the happiness of the marriage of Princess Ayu

Sundari with Prince Sangsapurba, and her two younger siblings. This can be interpreted as the existence of marriage between local communities adding international relations and trade that are mutually beneficial to both parties

Menegangkan

Paaragraph 09 (page 2)

> "When the government was in a vacuum on the orders of Sunan Gunung Jati, Pai Lian Bang was appointed as Duke (now equivalent to Regent)."

This quote shows the situation where the government was empty, and then Fai Lian Fang was appointed as a duke at the request of Sunan Gunung Jati, and the appointment of Fai Lian Fang was very important because it was to ensure the security of the government, and the connection to religious leadership and responsibility.

d) Channel

The plot is a series of events that have been logically arranged in a story (Nurani et al., 2021). This storyline uses a forward plot because it tells the story of the early founding of the city of Palembang.

Paragraph 01 (page 1)

> "In ancient times, the Sriwijaya Kingdom was known as the largest maritime kingdom in the archipelago. Because of its greatness, many people from all over the world came to Sriwijaya, including from the Middle East, India, and China."

Because the story above begins with the background of the early days of the Srivijaya kingdom, and its greatness and power which became the center of attention throughout the world.

Paragraph 09 (page 4)

> “Over time, people pronounced Pa Lembang as Palembang. However, there were also people who said they were going to Pai Lian Bang’s country. The name of the Duke was then pronounced quickly so that over time the name Palembang was pronounced.”

The quote above uses a forward flow that follows the process of a name change from the beginning until the final name is formed which is widely known.

e) Viewpoint

The point of view used in a literary work such as a story is usually the 'first person' point of view and also the third person point of view (Sonjaya, 2022). In this story, the point of view used is the third person point of view.

Paragraph 01 (page 1)

> "The Srivijaya Kingdom is known".

This can be seen from the way the narrative conveys information about events, places and characters in the story.

Paragraph 02 (page 1) dan 07 (page 2)

> "The city center of Sriwijaya is known". and "One day not far from the hill area, three merchants from the Middle East were stranded".

Both stories show that the author tells about events from the outside and observes events from a point of view that does not involve him directly in the story, but rather as an observer from outside the story.

f) Mandate

The message is a moral message that the author wants to convey to the

readers and listeners. The message that can be taken from this story is that we must struggle hard and try like Fai Lian Fang, to build something better.

Paragraph 08 (page 2)

> "The news of Sriwijaya's fame as an accomodator of various ethnicities and religions seems to have not faded over time."

The quote above provides a message that can be taken from this story, namely that we must struggle hard and try like Fai Lian Fang, to build something better.

Extrinsic Elements

a. Author's World View

The author's worldview provides context for the story "The Origin of the City of Palembang" which has several aspects that can be described, as follows:

1. Cultural Diversity

Cultural diversity can be explained in the quote below:

Paragraph 08 (page 2)

> "The news of Sriwijaya's fame as a place for various ethnicities and religions does not seem to fade over time."

Based on the quote above, it shows that cultural diversity is not just enriching people's lives. But it is also able to create an environment of mutual tolerance and respect, such as interactions with several groups, for example traders from China, religious people from India. It is clear that differences can unite harmoniously to form a unique identity for the city of Palembang.

2. The Importance of History

This can be explained in the quote below:

Paragraph 02 (page 1)

> "From time to time, the development of the Lembang area has progressed rapidly."

The quote above can be interpreted that understanding the past is not only important in identity, but also included as progress and guidance. With the contribution of several ethnicities and religions in forming Palembang, the author invites readers to maintain the historical cultural heritage as an element in continuing to build the progress of Palembang.

3. The Role of Religion

The role of religion can be explained in the quote below:

Paragraph 03 (page 1)

> "Religious figures from the Indian region, for example, developed their religion in this area."

It is explained that the quote above shows that religion is not only a spiritual aspect, but also forms social and cultural values. The author emphasizes that religion is important to provide moral and ethical direction for society.

4. Trading Power

The power of trade can be explained in the quote below:

Paragraph 04 (page 1)

> "To get to the Lembang area, of course, the water route is used, namely tracing the very large rivers that can be passed by ships."

It can be interpreted that the quote above shows that trade is also a driver of the economy and social interaction. This reflects the author's belief that the power of trade can drive prosperity and progress in the region.

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5. Inclusive Leadership

This can be explained in the following quote: Paragraph 09 (page 2)

> "The reign of Duke Pai Lian Bang seems to have been known throughout the region, including to immigrants from various countries."

Based on the quote above, it is explained that Pai Lian Bang's leadership was not only accepted by the local community, but also accepted by other ethnic groups. Because of his fair leadership, the author reflects that Pai Lian Bang's leadership provides progress and prosperity for the community.

6. Appreciation of Nature

This can be seen in the quote below: Paragraph 05 (page 1)

> "The plain that resembles a hill (small mountain) is called Seguntang Mahameru Hill. Because of the beauty of this place, religious people from India then made a center for religious education and general knowledge."

The quote above shows that the author appreciates the beauty of nature as a source of life. So that the place becomes a forum for religious education and spirituality, the author believes that nature is not just a background. However, it is also a human life that can support the growth of knowledge and culture.

b. The Values Contained

Extrinsic elements according to Aminudin (2004) in (Fitri, 2023) are as follows: the following are the values contained in the story of the Origin of the City of Palembang.

1. Religious Values

Religious values are values related to God. In this story, the religious values that can be taken are:

Inter-religious Tolerance

Paragraph 08 (page 2)

> "The news of Sriwijaya's fame as a place for various ethnicities and religions does not seem to fade over time."

Based on the quote above, it can be interpreted that the existence of various ethnicities and religions in the Srivijaya kingdom shows or reflects an attitude of mutual respect between religions.

The Role of Religious Figures

Paragraph 03 (page 1)

> "Religious figures from the Indian region, for example, developed their religion in this area."

This shows that religious figures from India were able to contribute to establishing religious education centers, which proves the importance of religious learning in the community.

Fai Lian Bang

Paragraph 08 (page2)

> "The people of Lembang who have a Malay accent more familiarly call him Pai Lian Bang. He is a convert, one of Sunan Gunung Jati's trusted students."

This paragraph tells the story of the spiritual journey of Fai Lian Bang, a convert to Islam, and shows his relationship with religious figures. This shows the importance of the role of religion in his life and the unification of culture in Palembang.

2. Moral values

Moral values are values that shape an individual's character and can influence social relations in society, as can be seen in the quote.

Kindness and generosity.

Paragraph 08 (page 2)

> "People from all over the country are increasingly flooding into this area"

The quote above gives a message about how the kingdom of Srivijaya can be a very good place for everyone. This shows the kindness and generosity in accepting new people from different backgrounds.

Love of Nature

Paragraph 06 (page 1)

> "Apart from being famous for her beauty, Iya is also known as a princess who diligently plants flowers in the Seguntang Mahameru hill area."

It can be interpreted that the sentence above shows how Putri Ayu Sundari expresses her love and concern for the environment through the activity of planting flowers, which can create beauty in the surrounding nature.

3. Cultural Values

Cultural values are values related to the culture and customs of the community in a region.

Trade

Paragraph 03 (page 1)

> "People from the China region also helped enliven the trading system."

The quote above provides a contribution to the culture of traders from China to enrich the trading system in the Srivijaya kingdom. This shows that cultural interactions have taken place through economic activities in the surrounding area until now.

Pa Lembang

Paragraph 09 (page 4)

> "Over time, people pronounced Pa Lembang as Palembang."

The sentence above shows that there is respect for local traditions in the use of language, which refers to place names that are able to develop over time and through social interaction in the community.

4. Social Values

The social values found are in the quote below.

Inter-ethnic cooperation

Paragraph 07 (page 2)

> "Sangsapurba then married Putri Ayu Sundari while the other two men also married Putri Ayu Sundari's sisters."

Based on the quote above, it explains how marriages between different ethnicities strengthen closer relationships to social ties and cultural integration

that can build harmonious collaboration and community interaction.

The importance of education

Paragraph 05 (page 2)

> "This educational center was then built at the foot of the Seguntang Mahameru hill valley with the name Syakyakirti".

It can be interpreted that the sentence above explains that the establishment of an education center on Bukit Seguntang can create an environment that can support the development of religious understanding and science. This can create public awareness for progress for future generations.

D. CONCLUSION

1. This study has successfully analyzed the intrinsic and extrinsic elements in the folktale "The Origin of Palembang City, this illustrates that these elements are interconnected to form the overall meaning of the story.
2. Preserving folklore has been mentioned as very important in preserving cultural identity and to enable future generations to interpret and protect existing cultural heritage.
3. This study emphasizes the need to include literature learning, especially in education in order to increase students' awareness of cultural and moral values in literary works.
4. Further research is suggested in finding a broad social and historical context tied to folklore, and also to analyze various regions, this is used to show a clearer understanding of culture in Indonesia.

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WANGON JATILAWANG'S SHORT STORY IN A PROPHETIC PERSPECTIVE AND ITS RELEVANCE IN THE DIGITAL ERA

Wangon Jatilawang's Short Stories in a Prophetic Perspective and Its Relevance by Era Digital

Teguh Prakoso[1] dan Venus Khasanah[2]
[1]Universitas Terbuka
[2]Universitas Negeri Jakarta
Email: teguh@ecampus.ut.ac.id; venuskhasanah@gmail.com

Abstract: As a character known as Wong Gemblung[1], Sulam in the short story Wangon Jatilawang by Ahmad Tohari carries a deep message about the importance of doing good. The relationships and communication built by Sulam show several behaviors that should be the goal of every person in the world, namely noble character. In today's digital era, these goals are significant. The tragedy of Sulam's death four days before Eid is ironic since it becomes the peak of fasting for Muslims around the world at those moments. On that basis, to describe the message conveyed by the author, the researcher is interested in analyzing the short story from a prophetic perspective. The approach used in this study is literary sociology, based on Lucien Goldman's theory of genetic structuralism and Kuntowijoyo's prophetic ethics.

The results of the study show that Sulam's death due to an accident has two meanings. First, Sulam is the collective subject of social problems. The presence of Sulam is a symbol of the importance of spiritual values in every human being who is carrying out worship, namely the creation of people with noble character. Second, from a prophetic perspective, what happens to Sulam is a dialectical picture between man and the Creator. In the digital era, the dialectic shown between these figures is important to be used as a common example. The relationship between man and God is fundamental, but the relationship between fellow humans is also fundamental.

Keywords: Wangon Jatilawang's Short Stories, Prophetic Perspectives, and Lucien Goldman's Genetic Structuralism

[1] Crazy person

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A. *INTRODUCTION*

Sulam, as a character that was told inside of the "Wangon Jatilawang" short story (continuously written as SS WJ) as a physically abnormal person, brings a good message. What is told through the character of Sulam is a spiritual story. His behavior and speech give rise to a deep awareness for the narrator about the creation of a human being with a noble character. Sulam's inherent character gives birth to a novelty of the importance of role models, even though they are wrapped in mentally unhealthy characters. The idea to do so can be born from many opportunities in society, including from figures like Sulam.

For researchers, the character as told in WJ's short stories is a characteristic of Ahmad Tohari in each of his works. Favoritism for the persecuted, defense of the young, and a series of social life guidelines based on religious teachings, are typical of his authorship. At least there is a worldview that always appears in each of his works, namely the philosophy of *sangang paraning dumadi*, the harmonization and harmony of life, villages, and cities, and enlightening Islam (Prakoso, 2023). On that basis, the excavation of Tohari's worldview is important as a starting point so that Lucien Goldman's theory of genetic structuralism (1977) becomes the basis for the analysis of this article. In straightforward language, Faruk (2017a) explains that everything in the world is a complex structure. That is, the understanding of a work does not only depend on the knowledge of the acquisition of its elements but also comes down to its meaning so analyzing a literary work through this theory must boil down to the author's worldview.

In addition, the courses and messages of kindness in all walks of life initiated by Tohari have been discussed by many researchers, such as those conveyed by Harijanti (2020), Rumadi (2020), Mugiyatna (2018), Supriyanto (2018), Supeno (2018), and Septiyani (2018). All of these discussions boil down to a postulate that strengthens the idea that every human being should always spread the spirit of kindness. The strong picture of rural life is used as the foundation for Tohari's straightforward, clear, and insightful storytelling style. If it is associated with current and future life, social attachment to norms and rules is important.

These thoughts, if associated with Kuntowijoyo's thoughts on prophetic literature (2019), are very interesting. One of the interesting things that exists is that when in this era of disruption, the behavior of some community groups in Indonesia has led to a culture that leads to dehumanization. Denial of norms and ethics has become commonplace, for example showing off wealth through social media. This is certainly very contradictory to Ahmad Tohari's main points of thought through Sulam's behavior in WJ's short story. Sulam, which is narrated as an abnormal human being, actually provides a lesson about the principles of life. In this era of disruption, the benchmark of worship is interpreted narrowly. The cladding between the means used and the goals expected to be achieved in carrying out religious

orders is on different rails. As a result, there are still community groups who only question the rituals. The aspects of doing good, empathy, nobility, and a series of attitudes that ultimately create people of noble character are different problems. This is what the researcher thinks by taking the figure of Sulam. On that basis, the goal to be obtained through the writing of this article is to obtain the results of the analysis of WJ's short stories from a prophetic perspective. The findings are then linked to the reality of life in the digital era, the era of technological disruption.

B. *METHOD*

This article is the result of qualitative research with a literary sociology approach to Lucien Goldmann's (1977) theory of genetic structuralism. This approach views that the events that occur in the short story WJ are social events that occur in society. As research on genetic structuralism, the object studied is the structure of literary works, which in this case is the structure of WJ's short stories. The structure of WJ's short story consists of the work itself which is built by an imaginary universe. The universe is built on the images of the characters along with the natural, cultural, social, and ideological environment and the relationships built in it (Faruk, 2017b:165). Meanwhile, as qualitative research, the data used is categorized into two, primary data and secondary data. The text of the WJ short story consisting of a series of words, sentences, and paragraphs in the WJ short story is primary data, while matters related to prophetic, current life behavior, and other things related to the existing context are secondary data.

Considering that the data analysis base used is text, the stages carried out by the researcher are to carry out two stages of reading, namely heuristic and hermeneutic. In heuristic reading, researchers read the short story of WJ as a whole, while in hermeneutic reading, researchers match, study, connect, and other commensurate activities to find the connection between the stories told in the short story of WJ in a prophetic perspective and its relevance to today's life. For these two variables, the researcher combines them with the dialectical method, This method harmonizes between parts as a whole until a structure is formed with maximum coherence (Faruk, 2017b:169). On that basis, in this article, there are two issues discussed, namely related to the structure of WJ's short story and the prophetic perspective that surrounds it if it is associated with the digital era.

C. *FINDING AND DISCUSSION*

1. Structure of WJ's Short Story

Every person told in WJ's short story that was studied was: the narrator (me), Sulam, two people dressed in neat clothes (my guest), and a pedicab driver. The natural environment is told in a house located between Wangon Market and Jatilawang Market. The cultural environment is a village culture, which is marked by the name of the Sulam character and a

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strong family atmosphere. For example, it is depicted in a pedicab driver who reported the accident that hit Sulam to me. Or, how is the good relationship between my family and Sulam? The social environment that supports this is the atmosphere of rural life with inherent Islamic traditions, which is marked by the existence of kenduri. These environments form opposition relations. The relationship is built on the imaginary universe with the following details.

a. Cultural opposition. In WJ's short story, a strong cultural opposition occurred between the *ukhrawi* and the worldly. This opposition occurred between two neatly dressed guests with ordinary folk figures represented by Sulam and also the me. The distance between the two is real. The surprise expressed by the guest towards the figure of the me who left Sulam present is proof of this. In addition to the two groups, opposition also occurred among the feast community with Sulam. In this context, the narrator, aka the I, tries to correct behavior that is seen as close to God, but it turns out that he also has a different view of Sulam.

b. "Alamiah" opposition. This opposition is inevitable, as something natural. The attitude of me who refuses to buy Eid clothes before the fitri day arrives is natural. The consideration used is that the worry of getting dirty or losing the new clothes due to being lured by a packet of rames rice in the Wangon or Jatilawang market is reasonable. This rejection creates distance and makes the Witch in opposition to the me.

c. Social Opposition. In WJ's short story, this opposition is built throughout the story, starting from two guests in neat clothes, Sulam, the me, my family, the kenduri communicator, to the pedicab driver. They represent two poles, namely those who have a high social attitude and those who do not. The me and her family are told as a group with a positive social spirit. On the other hand, even though they have a good spiritual foundation, those who are members of the feast group have not fully intended their activities as worship. What is done is still limited to rituals. The embroidery that they see as alien is proof of this.

d. Human Opposition. Human opposition is formed in several episodes, namely the guest with me, the me with Sulam, the Sulam with the family, the Sulam with the Kenduri community, and the me with the pedicab driver. In addition, there is a different human opposition, namely between the me and the Creator, God, The opposition is marked by great regret when he finds out that Sulam has passed away. There is a sarcastic phrase to satirize oneself who has acted stupidly. The fasting carried out should be an effort to strengthen his closeness to the ruler of the universe. The fact that I had been living for almost a full month was tainted by his actions ignoring Sulam's request which can be considered a manifestation of human beings who are close to God.

Based on the results of this analysis, Ahmad Tohari's worldview, which appears in WJ’s short story, is based on humanism-religion. This worldview implies that as social

beings, every human being must empathize with each other, provide help to those in need, and also give an attitude of kindness. It is all-important because, in God's eyes, all have the same position. Those who have been guided by better religious knowledge should be at the forefront of teaching attitudes whose bottom line is noble ethics.

WJ's short stories provide some enlightenment when viewed based on the social structure behind them. In an era like today, materialistic culture has become a god that can destroy the affection of fellow humans. Sulam is a figure that is deliberately designed to provide a reminder of this. The unfriendliness shown by the two nieces' guests and the kenduri community, which was then coupled with the selfishness of the city people who hunted for Eid traditions in their hometowns until they crashed into Sulam, is ironic. In an instantaneous era, whether we realize it or not, this hedonistic attitude is the trigger for the emergence of selfishness; feeling the most righteous, smart, and great; and attitudes that prevent all means from becoming a danger that threatens the existing sense of humanity. Therefore, humanism and religion became Ahmad Tohari's worldview through WJ's short stories. The character of me may be the figure of the author himself. This is in line with Ahmad Tohari's attitude in his daily life who is known as a warm person to all his guests regardless of background. In addition, Tohari is also a figure who highly upholds the values of humanity and life (Supeno, 2018:xviii). This shows that Tohari's attitude and perspective are very prophetic.

2. Prophetic Perspectives and Their Relevance in the Digital Age

Prophetic literature is not new. If drawn with the beautiful and pleasant nature of literature, the position of prophetic literature is in these two realms. Literature must carry out its function of providing life lessons and examples. Talking about prophetic literature certainly cannot be separated from a row of literary experts, critics, or literary authors, such as Abdul Hadi, W.M., Kuntowijoyo, Ahmad Tohari (see Mugijatna, 2019), and others. In the language of Abdul Hadi W.M. (2015:1-2), the author always appears as a spiritual teacher who guides the community in social and religious life. Such aesthetic traditions then gave birth to works that are categorized as transcendental essays, including prophetic literature. So, the understanding of transcendental literature is also in that frame. Works such as "A Piece of Wood for God" by Kuntowijoyo, for example, are an affirmation of the presence of prophetic literature.

Prophetic literature itself encompasses three rules, namely (1) epistemology of transcendental structuralism, (2) literature as worship, and (3) the relationship between consciousness (Koentowijoyo, 2019:2). Transcendental structuralism implies that prophetic literature transcends the limitations of human reason. In this context, prophetic literature refers to the understanding and interpretation of the existing scriptures and relates them to the existing reality. Meanwhile, literature as worship refers to an understanding centered on the holy book. In the context of Islam, literature as worship refers to the Qur'an as a

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structure. Islam is a whole, cohesive structure. The integrity of Islam is non-negotiable. This integrity is manifested in the pillars of Islam. That wholeness should be manifested in its muamalah, or tangible evidence of activities in human life as social beings. On that basis, all activities carried out are based on one basic thought, namely worship. So, *kaffah* Islam refers to daily activities that are always based on doing good. The reference is as it is based on the Qur'an as a structure, which is manifested in the Pillars of Islam (see Koentowijoyo, 2019:3-4).

As a heterogeneous nation, that is rich in customs and culture, the spiritual tradition in Indonesia has become a savannah for the development of prophetic literature. These traditions are not only an emphasis on man's relationship with the creator. However, it also confirms that God is the enlightener of life whose presence is real. In such a context, wisdom is the main thing which is then wrapped in intellectual tradition. By the author, the packaging of the message is wrapped into a literary work. The goal is to guide people so that socially and spiritually they are in a cohesive episode. This episode, which in Islamic teachings is referred to as *hablum min annas and hablum min Allah* (good relationship with humans and good relationship with Allah, God Almighty).

When viewed from the spiritual side of the building, Tohari always embeds religious messages in every work he does, including WJ's short stories. Sulam's activities crossing the highway between Wangon and Jatilawang daily are a routine of world life that all humans live. Sulam's stop, either at the Jatilawang Market or the house of "the I" is a symbol of the importance of life balance. The message is wrapped in the integrity of the story about the creation of people with noble character. The incident of being hit by Sulam exactly four days before Eid shows that fasting should not only maintain hunger and thirst. In Bisri's (2019) view, the moment of Sulam's unfulfilled desire to get Eid clothes exactly four days before Eid al-Fitr is a dichotomy semiotic between ritual piety and social piety, even though the two are a unit. This balance is important when world life in the digital era is colored by hedonistic attitudes and other material impulses that are very materialistic. In this context, there is a message that the fasting ritual that is carried out for a full month should also be accompanied by an attitude of helping those in distress. The activities of fasting rituals and their implementation in real life that accompany them are in one field, in one unit.

WJ's short story is one of the short stories published in the book "Senyum Karyamin" published by PT Gramedia Pustaka Utama (Eleventh printing, January 2019). The short story gives a message of the importance of doing good with a storytelling center that focuses on the character of Sulam. As a figure who is packaged as a person with a mental disorder, Sulam's daily activities are actually in a fixed cycle, like normal humans. The difference is that Sulam's daily life always carries out repetitive activities, namely following a fixed route between Wangon and Jatilawang (market). On the sidelines of the trip, Sulam always stopped by my house. Even though Sulam is psychologically abnormal, my character can communicate with Sulam. The closeness can be seen from the following quote which also shows that psychologically, Sulam is indeed insane.

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> *"Pak," kata Sulam tanpa ekspresi apa pun.*
> *"Ya, "jawabku. "Nasi atau uang?"*
> *Sulam diam. Diperlihatkannya padauk ujung celananya yang kuyup. Celana yang kedodoran itu nyangkut di perutnya dengan ikatan tali pastik….*
> *"Nasi atau uang?" ulangku.*
> *"Aku sudah punya uang," jawab Sulam sambil membuka tangannya. Ada kepingan logam putih di sana. Tetapi tangan itu pucat dan gemetar. Maka aku bangkit meninggalkan kedua tamuku yang duduk membisu. Sepiring nasi dan segelas the kuberikan pada Sulam … (Tohari, 2019:57).*

Sulam's background and his parents are well known to me. For example, the embroidered mother also had mental retardation until she finally died and made Sulam a child of the Wangon market and the Jatilawang market whose life became a kara. My family already knew Sulam's habit of always stopping by my house. My children are also used to Sulam's arrival at their house. This attitude can be seen in the following quote.

> *"Selesai makan, Sulam mengangkat sendiri piring dan gelasnya, lalu masuk ke dalam. Anak-anakku tak ada yang merasa takut kepadanya. Mereka sudah kenal siapa dia …." (Tohari, 2019:57).*

The closeness of my family with Sulam is a depiction that doing good must always be done. There are no separating partitions. Such an attitude is a commendable act because not everyone has it. A person's status and lifestyle, for example, creates social distancing, as mentioned in the following quote.

> *"Wajah dua tamuku mendadak berubah ketika Sulam masuk. Mereka makin bingung melihat Sulam terus melangkajh dan berdiri tepat di sisiku. Kedua tamuku yang masing-masing memakai baju lengan Panjang serta Sepatu bagus itu, tentu tak mengenal Sulam…." (Tohari, 2019:57).*

The incident of Sulam's death who was run over by a truck 4 days before Eid gave a message that Sulam is a spiritual symbol. Although mentally Sulam is not normal, in WJ's short stories, Ahmad Tohari gives more roles through his presence. Sulam's activity as a character with mental limitations is a depiction of individuals in general. Sulam has routine activities like humans in general. The difference is, that every day Sulam walks about 7 kilometers between Wangon Jatilawang. There are livelihood activities in such a context.

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The character who is described as being able to dialogue with Sulam is me. This figure is a figure who has a lot of experience with Sulam (Tohari, 2019:58).

Like a social being, the me is told to be friends with many people. There were two important guests, the neighbors who were present in the sled, the pedicab driver, and Sulam. In several dialogues, Sulam asked about the obligation to fast to me. The dispensation that stigmatizes him as *a gambling person* is a form of criticism because there are still normal people, but they do not fast. Or, conversely, they fast but do not exercise their social obligation to do good. Regarding Sulam's question and also spiritual phenomena, I show criticism of people's indifference to Sulam, including in matters of worship.

The attitude of the two guests described in WJ's short story is a group picture that contradicts the humanist attitude described by me. The guest's perspective by asking if Sulam often comes to my house is a tangible form of attitude that in the language of Koentowijoyo (2019) is referred to as dehumanization. They are a group that defies materialistic and individualistic attitudes, which is very negative for noble ethical attitudes as the following quote says.

> *"...Toh kedua tamuku yang masing-masing berbaju lengan Panjang dan Sepatu bagus itu sudah bisa menduga sendiri siapa dia, sapa Sulam. Bahkan aku lagi-lagi hanya tersenyum ketika salah seorang tamuku bertanya apakah Sulam sering mampir ke rumahku seperti tadi" (Tohari, 2019:58).*

Embroidery still has a desire for the world. It is marked by his desire to have Eid clothes. Even though the conditions are not normal, like religious people, Sulam remembers fasting in the holy month of Ramadan. However, Sulam also feels that he is an insane person. Sulam is a reflection of Ahmad Tohari's perspective on worship. This thought can be seen from the main points of the author's thoughts through the siak and behavior of the self (see Supeno, 2018:xviii). My regret for ignoring Sulam's request is a reality that exists in society when carrying out the annual fasting service. Worship may be a mere routine. The rituals carried out do not have implications for the social piety that should be carried out. My decision to postpone Sulam's request which resulted in regret is a form of symbolization based on the reality that occurs in society. Sulam is a figure who is described as a figure who is close to God. Embroidery is a semiotics that carries the message that doing good should be imprinted in the deepest heart. Fasting for a whole month should be followed by behavior of care, empathy, and compassion for fellow humans. In the language of Kuntowijoyo (2019), the self's regret for his behavior of ignoring Sulam is part of the prophetic definition as the connection between consciousnesses. The relationship between Sulam's death shortly before Eid and the actual meaning and significance of fasting is interrelated. This is

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corroborated by the following quote.

> *...."Sulam telah menyindirku dengan cara yang paling sarkastik sehingga aku mengeri bahwa diriku sama sekali tidak lebih baik daripadanya. Atau memang demikianlah keadaan yang sesungguhnya. Karena dalam hati sejak lama aku percaya, setiap hari Tuhan tak pernah jauh dari diri Sulam. Dan aku yang konon bersuci jiwa hampir sebulan lamanya, malah menampik permintaan Sulam yang terakhir. Padahal, sungguh aku mampu memberikannya." (Tohari, 2019:61-62).*

Pakpahan and Yoesgiantoro (2023) explained that the phenomenon of showing off through social media is a favorite of the public. The motivations behind it are varied. One of them is the importance of recognizing a person's success through their social status. The story of Sulam accommodates this phenomenon through the guest figure of the me. They dress up neatly but do not care about social phenomena like Sulam's. Despite having done good to Sulam giving her space to communicate and accept her presence is a commendable gesture. The behavior conveyed by the character of the ego is the antithesis of flexing behavior.

Based on the discussion carried out, there are several findings as follows.

a. The short story WJ is a way by Ahmad Tohari to provide demands for religious life in a kaffah manner. Materially, life in the world must be done to meet the needs of oneself and family. However, spiritually every people has been guided by the prophet, to always do good. The estuary is the creation of people with noble character.
b. The Sulam character is a representation of Ahmad Tohari's way of giving criticism through the figure of me. Fasting, which is required to be done for a whole month, is injured when there are only 4 days left. This means that religious rituals should be carried out simultaneously with social rituals as taught by the Prophet, who in Islamic teachings is Muhammad SAW.
c. In the digital era as it is happening today, the events narrated in WJ's short story are an important reminder that the emergence of hedonism, selfishness, materialism, instantaneousness, and the like, which ultimately gives rise to machine humans, and machine culture is not good. Such attitudes are ultimately dehumanized and must be resisted. In prophetic literature, humanization is a noble thing. This culture is the enforcer of attitudes and rules of community life that are harmonious, harmonious and show deep empathy.

D. *CONCLUSION*

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Based on the results of the analysis carried out, it can be concluded that WJ's short story is a manifestation of Ahmad Tohari's worldview of the message of humanity that inserts religious spirituality. As a complex story structure, WJ's short story also shows that religious life is not limited to mere rituals. Fasting, for example, does not only restrain lust, but more than that, namely spreading kindness, and empathy, and still knitting a sense of family. The attitude shown by the narrator of the omniscient me is giving it.

In the modern digital era, the culture of dehumanization is a real threat. On that basis, prophetic literature is one of the variables that can provide solutions to humanist ideas that can ward off this negative culture. It must be admitted that hedonism, showing off wealth through social media, selfishness, and wanting to win on their own have become threats to social life these days. Through the analysis of WJ's short stories, the restoration of community life based on religious guidance that is *kaffah* is an enlightening effort.

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BUILD THE OWN WORLD OF HARRY POTTER: CREATIVITY AND INTERACTION THROUGH FANFICTION ON AO3

Wawat Rahwati[1], Nadiah Surya Nahari[2], Siti Cheryl Rasendria[3]
Universitas Nasional
Email: Wawat.rahwati@civitas.unas.ac.id[1]*; nadiahsuryanahari@civitas.unas.ac.id[2]; Scheryl2704@gmail.com[3]

Abstract: *This research examines two Harry Potter fanfiction stories by AccioMjolnir and Selcouthmoony, found on the Archive of Our Own platform (AO3). The research aims to reveal how these authors express their imagination and representation of the beloved world of Harry Potter through writing fanfiction. Furthermore, the research also explores how Harry Potter fans on platform AO3 respond to these two authors' works. By using digital ethnography and textual analysis, the research found that AccioMjolnir and Selcouthmony built a new Harry Potter world by modifying the story. This new world incorporates the concept of canon divergence, using techniques like time travel and character swaps. The presence of canon divergence in their fanfiction on Archive of Our Own shows their creativity as fans, allowing them to present the world of Harry Potter according to their own unique perspectives. Their creative approach to writing Harry Potter fanfiction on this platform has drawn the attention of other fans who actively engage by responding with positive comments, exchanging story ideas, and collaborating, ultimately fostering online interaction within the community*

Keywords: *Fanfiction; Harry Potter; AO3 (Archive of Our Own); Creativit, Interaction*

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A. *INTRODUCTION*

Harry Potter by J.K. Rowling is a phenomenal novel that has succeeded in attracting the attention of world audiences. The novel, which is categorized as a fantasy novel, tells the story of the life of a boy wizard named Harry Potter and his two friends, Hermione Granger and Ron Weasley, who are students at Hogwarts Magic School. Together with these two friends, Harry Potter shares his adventures in facing his great enemy, Lord Voldemort, a black wizard who wants eternal life. The story of the battle between Harry Potter and Lord Voldemort was written into seven series, namely *Philosopher's Stone* (1997), *Chamber of Secret* (1998), *Prisoner of Azkaban* (1999), *Goblet of Fire* (2000), *Order of the Phoenix* (2003), *Half-Blood Prince* (2005), and *Deadly Hallows* (2007). The complexity of the *Harry Potter* story with its magical school setting, in-depth character portrayal, and abundant mythology made this novel series gain worldwide attention.

Since the first novel in the *Harry Potter* series, *Philosopher's Stone*, was published in 1997, public acceptance of the novel has been very high. According to McCreary (2018), the first series sold 120 million copies and became the highest-selling novel in history. The success of this first series was followed by subsequent series. Thus, positioning the novel as world-popular literature means it is not only read by children, but also by adult readers. In fact, according to news written by Meloto (2023) all the novel series have been translated into 58 languages, including Indonesian, and have sold more than 600 million copies worldwide. No wonder if the adaptation of this novel into a film with the same title as the series also managed to achieve enormous success and became the most-awaited film by the world audiences.

The worldwide popularity of the novel series *Harry Potter*, according to Susan (2008), is a cultural phenomenon that influences global aspects as well as being part of popular culture. The position of *Harry Potter* as a literary work of fiction significantly creates a social phenomenon that provides space for audiences who are fans of this novel to be actively involved in the wizarding world of *Harry Potter*. Fan communities known as fandom began to emerge, and they connected globally through a platform or website (Muhakimah & Nugraheni, 2023; Tohiroh, 2022) that are accessed via the internet, making it possible to interact without meeting face-to-face. Lestanti & Kusuma (2023) also said that fandom is community where fans gather to interact, share their enthusiasm, and engage in various activities, such as exchanging ideas, creating fan-made contents like website and projects, and participating in collaborative efforts.

Fandom as fan culture (Jenkins, 2006, 2013) became an academic term in the early 1990s. Fandom exists as a form of participatory culture where fans are actively involved in expressing their love for literature or popular culture, such as *Harry Potter* fans. The rise of this participatory culture is certainly inseparable from the rapid development of the media industry (Smutradontri & Gadayanij, 2020), which provides space for fans to express their experiences related to what they consume. The emergence of online forums and websites as a space for interaction between fandoms presents a phenomenon referred to by Jenkins (2006) as convergence culture, a moment where fans become the center of how culture operates. One form of convergence culture is the activity of fanfiction written by fans on online platforms, such as Wattpad and Archive of Our Own (AO3).

Wattpad (Pianzola et al., 2020) is the largest online platform that emerged in 2007 as a medium for publishing various types of literature, including novels, short stories, poetry, and fanfictions. Following the success of Wattpad, in 2009, Archive of Our Own, or AO3, was launched. Unlike Wattpad, AO3 specializes as an online platform for fans to write fanfiction of Western works (Boyd, 2020), such as the series novel of *Harry*

Potter. The platform created by and for fans contains around seven million works with more than three million registered users. In terms of the number of users, AO3 is smaller than Wattpad, but according to Boyd (2020), this non-commercial platform offers the best quality in protecting fans' rights. Fandom can express everything about what they love in fanfiction without worrying about copyright, so the AO3 platform has received positive recognition from the fandom community. Thus, AO3 has more advantages in the fandom community that is specifically oriented towards fanfiction.

Harry Potter fans on the AO3 platform write fanfiction, which allows them to create their own stories based on the *Harry Potter* world. They can expand on existing storylines, introduce new characters, or even change elements of the world that J.K. Rowling originally created. This research will analyze two *Harry Potter* fanfictions, *Best Shot* by AccioMjolnir and *The End is Beginning* (*and the Beginning is the End*) by Selcouthmoony, to explore how fans on the AO3 platform expand and reconstruct the *Harry Potter* world. By examining these works, we can gain insights into how fanfiction allows fans to participate and contribute actively to the ongoing development of the Harry Potter world.

There are three previous studies that have examined *Harry Potter* fanfiction. Passmore (2007) examined five *Harry Potter* fanfiction texts and found that reading fanfiction can encourage its readers to engage critically relating to the ideology in the source texts. Sandika (2018) studied the "*Draco Trilogy*" as one of *Harry Potter* fanfiction and suggested that story and character changes can influence reader interest. Duggan (2020) analyzed *Harry Potter* fanfictions to identify demography trends in the *Harry Potter* fandom community. However, these previous studies did not explore the creativity of *Harry Potter* fans in writing fanfiction or their interactions on the AO3 platform. Therefore, research focusing on the creativity and interaction of the *Harry Potter* fandom in AO3 needs to be done to fill the gap in fanfiction research in digital literature.

B. *METHOD*

This research is conducted using data from two *Harry Potter* fanfictions written by fans entitled *Best Shot* by AccioMjolnir and *The End is Beginning (and the Beginning is the End)* by Selcouthmoony. In analyzing these two fanfictions, I use the digital ethnography method to observe the participation of the *Harry Potter* fandom in the AO3 online platform through fanfiction writing. Digital ethnography (Dean, 2023) has become a commonly used method along with the rise of the internet and the digital age. The digital ethnography approach (Forberg & Schilt, 2023; Lamerichs, 2018) is used to understand culture, practice, and social behavior in digital spaces, such as conducting participant observation of fans and audiences on online platforms. In applying this method, the first research step is to join and engage with the *Harry Potter* fan community on the AO3 platform online. Next, is to select two fan fictions written by fans and conduct analysis of the content texts by focusing on the plot, characters, and narrative patterns to see their creativity in describing the *Harry Potter* world based on their imagination. The last step is to conduct participatory research by observing fan interactions and reading comments of the *Harry Potter* fan community active on AO3.

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C. *FINDINGS AND DISCUSSION*

THE CREATIVITY OF FANS HARRY POTTER THROUGH FANFICTION ON AO3 PLATFORM

Archive of Our Own (AO3) is a popular online platform where many *Harry Potter* fans express their creativity by writing fanfiction. Among the countless fanfactions available, *Best Shot* by AccioMjolnir and *The End is Beginning (and the Beginning is the End)* by Selcouthmony are notable examples of how fans expand the original story of Harry Potter by building their own world of Harry Potter. Both fanfictions were published in 2021. *Best Shot* was released in February and consists of 46 chapters, while *The End is Beginning (and the Beginning is the End)* was published in October and has 8 relatively long chapters, which are still being updated.

Understanding the original canon of J.K. Rowling's Harry Potter is crucial before analyzing these fanfictions, as they frequently expand upon or reimagine elements from her work. The original canon tells the adventures of a young wizard named Harry Potter, who discovers his magical abilities and attends Hogwarts School of Witchcraft and Wizardry. In the story, Harry must confront his enemy, The Dark Lord Voldemort, a powerful dark wizard seeking immortality and dominance of the wizarding world. Harry's friends, Ron Weasley and Hermione Granger, are also essential characters who envolved and helped Harry against his enemy. Ron from the wizarding family and Hermione, a brilliant witch, become both friends and romantic partners. Another important character is Draco Malfoy, a rival from a wealthy wizarding family who serves as an antagonist, often hostile toward Harry and his companions. Draco Malfoy comes from a rich family and is known as the sleeve of Voldemort. Based on J.K. Rowling's original Harry Potter series, fans then created fanfiction stories and reimagined Harry Potter's world on their own. Fans are often inspired by their favorite characters, so these fan-written stories deviate from canon stroryline, as in fanfiction by AccioMjolnir and Selcotmoony.

In the story *Best Shot*, Hermione Granger initially has a romantic relationship with Ron Weasley, following the canon. However, a future version of Hermione returns to warn her about Draco Malfoy, who becomes her future husband. Young Hermione discovers that Draco is a double agent helping Hogwarts. Although she is initially with Ron, Hermione ultimately chooses Draco, completing her future self's mission and revealing that Draco has loved her since their fourth year at Hogwarts.

Based on the story *Best Shot* by AccioMjolnir, we discover that this fanfiction has a new plotline and alters character development, diverging from the original canonic storyline. This is shown by the presence of time travel and two versions of Hermione. In the *Best Shot*, the old version of Hermione, who is 45 years old, reveals to her younger self that her husband, Draco Malfoy, was recently killed in an accident. Despite attempting several efforts to save him, she failed. She concludes that the only way to save him is to go back to the past and adjust the chain of events that started in her younger years at Hogwarts. She believes that a crucial change there will prevent the tragic outcome.

> "So, let me give you the short version. I'm you. I'm forty-five years old. A week ago, my husband was killed in an accident. I've tried short-term adjustment already and nothing works, he has died every time. I've determined I have to keep the

> sequence of events from ever beginning in the first place to be sure, and I'm almost certain the key is changing this year at Hogwarts." (AccioMjolnir, 2021, page 4).

From the quotation above, the concept of time travel allows the existence of two versions of Hemione: first, "older Hermione who comes from the future and second, Hermione herself who lives in present time. Their presence highlights internal and external conflicts as the older Hermione seeks to change the future driven by love for Draco Malfoy, while the young Hermione is unaware of her destiny. The exploration of love in *Best Shot* drives the plot as Hermione navigates her romantic relationship with Ron and at the same time, her mission to save Draco. As this work is categorized as an alternate universe, the dynamic of Hermione and Draco shifts from nemesis to romance, creating a narrative that is distinct from the canon.

As *Best Shot* explores the romance of Hermione and Draco Malfoy, there are many tender moments between them. One of the moments is when Hermione learned that Draco's feelings for Hermione began in their fourth year at Hogwarts, specifically at the Yule Ball, where Draco described Hermione as "breathtaking." The intimacy between them shows a romantic bond in this alternate universe. The quotation below highlights how intimate Hermione and Draco are:

> "Since fourth year? Hermione asked, and he (Malfoy) huffed a happy little laugh.
> "Since fourth year," he said. He kissed her under the ear. "The Yule Ball. You were breathtaking." (AccioMjolnir, 2021, page 57).

In *Best Shot*, from the beginning until the end of the story, it highlights Hermione and Draco Malfoy's romance. It is assumed the author may have an intention of shipping the two characters; therefore, it is possible to build a narrative about them in fanfiction based on the author's imagination and creativity. Sometimes it is the fandom that helps the author create an alternate universe about characters they ship; in this case it is Hermione and Draco Malfoy. Fanfiction allows characters to be reimagined into a romantic relationship and creates emotional complexity, while in the canon it is impossible to create such things. The shift is in contrast and sharp with the original narrative. The quoted moment when Draco admits his feelings for Hermione at the Yule Ball during their fourth year, symbolizes the reworking of their connection, transforming hostility into affection. This alternate universe explores hidden possibilities, using vulnerability to build a bond that canon never allowed to happen, fueling readers' fascination with "Dramione" (a shipping name for Draco and Hermione).

Best Shot also gives the readers an open interpretation of Draco Malfoy's act. During the second war, Draco is known as the loyal follower of Lord Voldemort. On the other side, Hermione is aware Draco is helping her and her friends Harry Potter and Ron Weasley. Both Draco and Hermione communicate through a coin, and if possible, they arrange a meeting. The quotation below shows how Draco helped the trio:

> "They're going to target Weasley."
> "What?"
> "In the battle. They've decided killing as many Weasleys as they can is the best way to demoralize Potter. they've even prioritized them. Ginny, then Ron, then the parents, then the twins. Anyone else is —" AccioMjolnir, 2021, page 44).

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Draco's status as double agent introduces moral ambiguity, showing that his loyalty is beyond simplistic good-versus-evil binaries. The secret meetings and information exchanges between Draco and Hermione deepen the tension of the alternate universe narrative. The portrayal of Draco as a covert informant serving both sides reflects how fanfiction reshapes canon narratives to allow for deeper character development. The attempt at fix-it text by the author gives the readers a more redemptive and emotionally satisfying trajectory of Draco Malfoy's character. In the context of fanfiction, this type of narrative gives fans control over unresolved or less satisfying canon events.

Meanwhile, in *The End is Beginning (and the Beginning is the End)* story focuses on Draco Malfoy, who wakes up in the past at the age of eleven and decides to change his life after realizing the tragic fate of his family, who were loyal to the Dark Lord. On his first day at Hogwarts, the Sorthing Hat places Draco Malfoy in Gryffindor, unlike in the canon where he is sorted into Slytherin. The story focuses on Draco's changing attitude and his friendship with Harry Potter, Hermione Granger, and Ron Weasley as he strives to alter his destiny.

When Draco Malfoy wakes up as an 11-year-old, he realizes he could change his life. Draco's guilt and hope fuel the plot in the story. As Draco tries to do better, he also hopes he can lead the Malfoys down a different path of life and to be free from the deceitful Lord Voldemort. Seen from the quotation below from *The End is Beginning (and the Beginning is the End)*, Draco sees an opportunity in what the loop time or the time travel brings out to him.

> "If this is just so happens to be this (Draco's) second chance, then he will use it well and not repeat the mistakes of the foolish young boya that he once was. (Selcouthmoony, 2021, page 10)

In the canon, Draco is portrayed as an antagonist who acts morally the opposite from Hermione, Harry, and Ron, and oftentimes he obstructs the trio's missions. Meanwhile, this alternate universe - *The End is Beginning (and the Beginning is the End)* – explores Draco's potential for change and to correct past mistakes. The time travel gives Draco a second chance, and the narrative develops into redemption and character growth. Draco's self-realization of the opportunity to change the Malfoys' and his own fate is the main point in this alternate universe. His decision to choose good after realizing he is thrown back to his 11-year-old self creates a strong theme of character development. Draco becomes a protagonist who embraces goodness and does self-reflection on his past self. This adds a new layer to his character, who in canon is portrayed as a dark moral example.

The shift of Draco Malfoy characterizations from the canon work and in *The End is Beginning (and the Beginning is the End)* is contrast. In canon work, Draco would never hang out with the trio: Hermione, Harry Potter, and Ron Weasley. However, the fanfiction allows Draco to behave differently, such as defending Hermione and Ron, which in canon work is impossible to happen. It is bizarre to read a work that reimagines Draco Malfoy as the trio's friend. The quotation below seems to be built by the author's fanfiction as validation for readers who find it bizarre to read the transformations of Draco Malfoy.

> "Well..uh for starters, she was the one who had come up to taunt me, Potter and Weasley. She started to call weasley and I blood traitors, and call Hermione Granger a mudblood several times.. which you know, Granger is my uh.. friend." The words

> felt strange to come out of his own mouth. Making it sound like he was traying to defend her was ever bizarre, because he used to be the one who called Granger a mudblood, even wishing her dead in second year when Slytherin's monster was lurking around the school attacking defenseless muggleborns. Draco didn't truly her dead, no. Twelve year old him just doesn't know what he's talking about, he didn't really mean it (Selcouthmoony, 2021, page 51).

In the quote, Draco himself states a discomfort of defending Hermione and Ron. It reveals the tension between his past and current selves. His past self would use the slur "mudblood" against Hermione; it is in contrast with his new self, who would defend Hermione from students who use the slur against her. This illustrates his internal transformation, which highlights the idea that characters can change when placed in different or new contexts. Draco's portrayal of befriending the trio suggests that "good" and "evil" are more fluid than in canon work. With Draco defending Hermione, it symbolizes a rejection of his past self, identity reconstruction, redemption, and a second chance. These are themes in fanfiction to fulfill the readers' desire for more complex characters that the canon work left unresolved.

Both *Best Shot* and *The End is Beginning (and the Beginning is the End)* are using canon divergence to create fanfiction by reimagining the original narrative and altering plots and/or characters. According to Ery (2020), canon divergences are diverging from the main story because one or more elements are changed in order to create other alternatives from the original canon. In the story *Best Shot,* Hermione and Ron's canon relationship shifts conversely due to time travel and Hermione's future connection with Draco Malfoy. Meanwhile, in *The End is Beginning (and the Beginning is the End),* Draco's transformation house at Hogwarts, from Slytherin to Gryffindor, introduces a contrast to the canon, which is exploring the theme of redemption. As Malfoy in Gryffindor and his new friendship with Harry, Hermione, and Ron display how the author of fanfiction builds distinct stories to provide characters with second chances. Draco's internal conflict between his new and past selves and his new friends gives more development to his character, allowing readers to imagine Draco's fate in the future. The two stories that are discussed above make use of canon divergence to fix perceived gaps or limitations in the canon work, specifically in Draco's character development. These explorations also reveal fan culture's desire to give certain characters, in this case Draco, a chance to be developed.

Representation of Participation Culture: Interaction Fandom through Fanfiction

I focused on conducting the participatory research by observing the interactions of fans who actively responded to the two fanfictions from AccioMjolnir and Selcoutmony. On the Archive of Our Own (AO3), fans can share and archive their writing fanfiction as well as interact and communicate with other fans by using Feature, which is provided by AO3. There are some of them that fans can use to interact among them: kudos, comments, bookmarks, and tags.

Kudos is a simple feature similar to the like button. With this feature, fans can give kudos as a form of appreciation for the stories they like without having to comment. With the kudos, fans can interact passively to let the author know that they enjoyed the story. In the 'Best Shot,' there were 4,368 kudos, while in "The End is the Beginning (and the Beginning is the End) story, the kudos received were only 444 because the author was not as active as 'The Best' author in updating the story. Besides giving kudos, fans can

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also leave their comment in the below fanfiction they have read. They often use the comment feature to praise and discuss the plotline, characters, or other elements of fanfiction. Most of the comments left on both Best Shot and The End is Beginning (and the Beginning is the End) are complementary, and here are some examples of discussions between fans and the author of *the End is Beginning* as quoted below.

> pclauink on Chapter 2:
> Fri 29 Oct 2021 04:49AM
> Can't wait for the new golden foursome? I think Draco and Hermione could be good friends! Maybe he can teach them about the pureblood culture and custom
> Selcoutmoony on Chapter 2
> Fri 29 Oct 2021 03:24 PM
> Yeah they will! I love me some Draco and Hermione friendship. Maybe Hermione could teach him about muggle culture as well.
> Espoire on Chapter 2
> Fri 29 Oct 2021 10:08 AM
> Thank you for publishing this time travel story! I really love how you started and I can't wait to see their friendship and how your story will unfold !

Even though they do not know each other, they enthusiastically expressed their opinions and appreciation regarding the storyline of fanfiction they read. The comments from readers can be directly responded to by the author, thus creating a dialog between readers and the author, who are both Harry Potter fans. In the AO3, they not only give kudos and leave comments, but they can also save the favorable fanfiction story by using the bookmark feature. The bookmark feature is also able to be set publicly, so other users can view the story that has been bookmarked. By adding a bookmark, other readers can identify why this story was liked. It is often for stories that are considered good to be shared by readers through other social media, such as TikTok, as a form of support and recommendation for fanfiction that they like. This can be seen in the comment quote below.

> Trickhope
> Sun 28 Mar 2021 12:03AM
> This was So cute! Saw it recommended on TikTok and I'm so glad I went and found It. Absolutely love it.
> AccioMjolnir
> Sun 28 Mar 2021 12:07AM
> Oh wait what!!! you saw it whatsey whosey? I'm so thrilled people love this fic so much! Thank you for reading and commenting !
> Trickhope
> Mon 29 Mar 2021 04: 02 PM
> Yeah, @drama 4Dramione posted about it :-)

With these features provided on AO3, fans are able to communicate and engage actively with one another, thus fostering what is called a culture of participation within the Harry Potter fandom. The participation between fans encourages them to reinterpret canon stories, explore alternative timelines, or create entirely original narratives, allowing them to express their creativity and connect with the others who share their passion. As a result,

online platform like Archive of Our Own (AO3) provide Harry Potter enthusiasts with an interactive space to interconnect like-minded individuals, built friendship, and contribute actively to community to bring a sense of togetherness among them in celebrating their love to Harry Potter.

D. *CONCLUSION*

After analyzing the content of two Harry Potter fanfictions, Best Shot and The End is Beginning (and the Beginning is the End), and observing fan interactions on Archive of Our Own (AO3), we can conclude that both stories use cannon divergence to create fanfiction by reimagining the original narrative and altering plots and characters. In Best Shot, Hermione and Ron's canonical relationship evolves differently due to time travel and Hermione's future connection with Draco Malfoy. Meanwhile, in The End is Beginning (and the Beginning is the End), Draco's position change from Slytherin to Gryffindor introduces a contrast to the canon. Malfoy's new friendship with Harry, Hermione, and Ron shows how the fanfiction author develops distinct stories from the original canon. Draco's internal conflict between his new and past selves, along with his new friendships, adds to his character, allowing readers to envision his future. The two stories discuss above using canon divergence to address perceived gaps or limitations in the original canon, particularly regarding Draco's characters development. These contrasts also highlight the fan's desire to give a good character for Draco, which contrast with the canon.

Interaction between fans in AO3 by using the features provided in it, such as kudos and comments, foster a culture of participation among Harry Potter fans. They can express their creativity and connect with like-mind people. Therefore, the existence of an online platform like AO3 become a space for Harry Potter fans to build friendship and share different experiences in expressing their love for Harry Potter, so that a sense of togetherness grows among them.

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REINTERPRETATION OF THE CHARACTER OF CALON ARANG IN THE DAMAR SHASHANGKA'S BOOK

Nurhadi[1], Muh. Rasyid Ridlo[2], Anis Maslikhatin[3], Awla Akbar Ilma[4]
[1,2,3.4]Indonesian Literature Study Program ,Faculty of Languages, Arts and Culture, Universitas Negeri Yogyakarta
Email: nurhadi@uny.ac.id*

Abstract: The character Calon Arang as a historical figure who lived during the reign of King Airlangga in Daha or Kediri in the 11th century is known as an antagonist. Calon Arang ran rampant with her black magic until she was finally defeated by Mpu Baradah after her son-in-law succeeded in digging up the secret of her weakness. Many literary works have raised this character in various stories. In Bali, it has even become a type of performing art named after the calon arang. In the eyes of Indonesia's latest author, Damar Shashangka, this character is reinterpreted as a protagonist. As a follower of bairawa tantra (left tantra), this widow from Girah was even given the title of Ratu Ayu Calon Arang: Wanita Perkasa Putri Bhatari or The Beauty Queen of Calon Arang. The Mighty Woman of Goddes Daughter. The name of Calon Arang itself does not mean "who will become charcoal" but comes from the Javanese word "calwan arang" which means "meat that is chopped rarely/largely" which is pinned to her as a performer of the "taruk" ritual, one of which is the ritual of eating human flesh as "caru" or sacrificing humans.
Keywords: historical literature; antagonistic character; Calon Arang; Kediri Kingdom; bairawa tantra

A. INTRODUCTION

For historicists, literary works are only considered as the back-ground, it is historical writings that are considered as the fore-ground, as the main thing. However, this is different from the view of the new historicists who consider literary works to be as important as historical writings in constructing an event. Also in a number of phenomena that occur in the development of cutting-edge Indonesian literary works. Including many historical events, especially history related to the kingdoms in Java that are retold through the latest Indonesian literary works. The number of modern Indonesian literary works that raise past events in addition to enriching the treasures of Indonesian literature, has also become a phenomenon in itself when a number of these works of fiction have their own narratives, have a discourse that is different from the mainstream discourse, in the context of this article, namely the construction of the character of Calon Arang from the time of the Airlangga Kingdom in the Kediri region, a large kingdom in Java before Majapahit. A different version of the story or a big difference in it may interfere with the official version of history, the official version of the figure of that particular dynasty. It could be that there are various versions of the story that confirm, question, or even counter the official version of history.

This kind of event is not only a contemporary phenomenon. In the old Malay tradition when the stories of a kingdom are conveyed through stories of "penglipur lara", through pantun, or other literary traditions, often literary works become a means of succession to power, even though power according to Foucault (2002) is not centralized,

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but scattered and always dynamic or shifting. The figure of Hang Tuah is said to have been created by the Melayu kingdom when the archipelago was dominated and hegemonized by Majapahit who was in Java with prime minister or Patih named Gajah Mada. Is it true that his figure is stocky as it is circulating today? Did the Bubat war carried out by Gajahmada against the group from Pasundan really happen and as we read now? Recent Indonesian literary works reveal many such historical events with various variants or versions of their respective stories.

Almost everyone knows that Raden Wijaya is the founder of Majapahit. But not many people know for sure how the end of this largest kingdom in the archipelago will be. Is it true that Brawijaya V was the last king of Majapahit who was succeeded by Raden Patah, the sultan of the Demak kingdom whose nota bene was his own son? That is, the Hindu kingdom was overthrown by the first Islamic kingdom in Java? Damar Shashangka pours it into the story in his novels, at least in the series (six books) Sabda Palon (2015, 2016, 2016a, 2016b, 2016c, 2019). Of course, this received a denial from the mainstream who stated that Demak was not the cause of the collapse of Majapahit. Sanusi Pane in the 1920s had written this in his play entitled Sandyakala Ning Majapahit (Pujangga Baru, 1933). In addition to these works, Damar Shashangka also published a historical literary work titled *Ratu Ayu Calon Arang Wanita Perkasa Putri Bhatari* in 2023.

Not only during the Majapahit era, current events also contain debates, including the G-30-S/PKI incident in 1965. Various history books have been published to discuss this, both at this country and abroad. One of them is the filming of the G-30-S/PKI Betrayal which is still being played on a number of TVs. This film is a tool for the legitimacy of the interpretation of historical events by the Indonesian government. A number of works of fiction, be it in the form of films, literary works, or other works of art, are often used as a means to legitimize history or vice versa to counter historical truth by opposing parties.

Not only domestically, but also in the West. A past event is not only reconstructed through history, but also often reconstructed through works of fiction such as movies or novels. Events related to secret societies such as the Illuminati, Priory of Zion, Masonry, Kaballah, Templar, and others are often brought up through literary works such as Brown's works novel (2004, 2005, 2010), Eco (2010), Baigent (2006), Picknett (2006), including a number of films such as Indiana Jones and the Temple of Doom (1984) and National Treasure (2004). Often, literary works such as fictional novels that are opposed to factual history, even become an advantage in themselves when tested for their level of factuality, they can argue for their fictitious nature, although in fact these fictional stories are also equally effective in constructing an event, including historical events.

In order to find out this phenomenon, this article is focused on identifying, mapping, and understanding how the character of Calon Arang is constructed or reconstructed by the latest Indonesian literary works, especially those in the book of Damar Shashangka. In addition, it is also to understand the phenomenon of the discourse battle behind literary works set in the history of the kingdom in Java.

This article is a continuation of the reconstruction of the kingdoms in Java through a number of cutting-edge Indonesian literary works. There are a number of articles that have been published previously such as (1) "Bubat War in Gajah Mada Novel

Series by Langit Kresna Hariadi", a paper at the 2023 International Conference on Arts and Culture (INCARTURE), Postgraduate ISBI Bandung, 5—6 December 2023, (2) "The Palapa Oath in the Novel Gajah Mada Sumpah di Manguntur Karya Langit Kresna Hariadi", a paper at the 2023 International Conference on Culture and Education (ICCE), "Culture Jouney's, Back and Forth: from Locality to Globality", FBSB, Universitas Negeri Yogyakarta, May 25, 2023. In addition, it is also to describe the discourse battle about historical figures from the past kingdoms of Java which is constructed by a number of literary works from the study of new historicism. In this article, the study is more focused on the reinterpretation of the character of Calon Arang which occurred during the Kadiri Kingdom, the era before Majapahit.

B. METHODS

The article about the reinterpretation of the character of Calon Arang in this book begins with a study of the latest Indonesian novels from 2000 to the present in 2024 which raises historical themes, especially history related to the Javanese history. In this article, an analysis is also carried out on the role of discourse or the construction of the book in the form of a narrative about the figure of Calon Arang in particular, especially the official or conventional version of history in the 11th century of the Daha (Kediri) kingdom.

The object of the study is the book Ratu Ayu Calon Arang: Wanita Perkasa Putri Bhatari (or The Beauty Queen of Calon Arang. The Mighty Woman of Goddes Daughter) by Damar Shashangka published by Manjer Wisesa in 2023. The data collection technique used in this study is in the form of reading and note-taking techniques. The collected data is then categorized, analyzed, and interpreted. The instrument used to collect data in this study is in the form of a data card. This data card is used to make it easier to record a number of data and also to make it easier to categorize data.

For the validity and reliability of the study data, semantic validity techniques and intrarater and interrater techniques are used. Semantic validity is by analyzing the context of the meaning of the text or manuscript. Meanwhile, for data reliability, an intrarater technique was used, namely by reading repeatedly so that data consistency was obtained and interrater techniques were obtained, namely in the form of discussions with research members: Nurhadi, Muh Rasyid Ridlo, and Anis Maslikhatin, and involving another researcher Awla Akbar Ilma. The four are teaching staff of the Indonesian Literature Study Program FBSB UNY.

The data that has been collected and categorized based on the purpose of this study is then analyzed descriptively so that an overview of the description of the following things can be known. First, mapping and describing the character of Calon Arang and second, describing the battle of discourse about the character of Calon Arang constructed by the book that is the object of this study. This research is analyzed by applying a new-historicism strategy.

C. FINDINGS AND DISCUSSION

The Different Meaning of Calon Arang

Calon Arang lived during the reign of King Airlangga (1009—1042) in Medang Kahuripan or Daha in the Kediri region, East Java. Airlangga was the fifth king after Mpu Sindok, Lokapala, Makutawangsawardhana, and Dharmawangsa. Calon Arang or often called Janda Girah was the party who rebelled against the king of Airlangga. She created a disaster or pagebluk in Daha because of her magic as a Taruk or Tantra Pangiwa actor who could make a massive number of people die because of her magic. Calon Arang and her cantrik (students) can make witchcraft or black magic to their enemies.

Her magic was finally known by Mpu Baradah who became her opponent and managed to defeat her through her own son-in-law. Mpu Baradah was the protector of the Kingdom of Daha where Airlangga became the king who was underestimated by (one of them) Calon Arang and her group. Mpu Baradah has a student named Mpu Bahula who was deliberately inserted to find out the weaknesses of the Calon Arang. The information about the weakness of the widow of Girah was known when Mpu Bahula found out about it from Ratna Manggali, the daughter of Calon Arang whom she managed to marry. The secret of this weakness is the basis for Mpu Baradah to defeat the Calon Arang. However, in Damar Shashangka's view, the defeat of the Arang Candidate was because she had only been able to master the magic of Taruk but had not yet achieved the magic of Tarak as controlled by Mpu Baradah.

> Pejalan Taruk hanya akan bersaing dengan sesama pejalan Taruk, bersaing siapa yang paling hebat dan sakti. Namun pejalan Taruk tidak akan mampu mengalahkan pejalan Tarak. Sebab pejalan Tarak sudah pemah mencecap keilmuan Taruk. Sedangkan pejalan Taruk belum pernah mencecap keilmuan Tarak. Ratu Ayu Calon Arang. mampu membuat kehancuran dahsyat dengan keilmuannya. Namun dia tidak sanggup mengembalikan semua yang hancur seperti sediakala. Karena Ratu Ayu Calon Arang hanya terhenti di jalan Taruk. Mahawiku Baradah mampu menghancurkan dan mampu mengemba-likan, karena beliau sudah mencecap baik Taruk maupun Tarak (Shashangka, 2023:11).

> Taruk perpetrator will only compete with fellow Taruk perpetrator, competing who is the greatest and powerfull. However, the Taruk perpetrator will not be able to defeat the Tarak perpetrator. Because Tarak perpetrator have tasted past over of Taruk. Meanwhile, Taruk perpetrator have never tasted Tarak knowledge. Ratu Ayu Calon Arang was able to make a terrible destruction with her black magic. But she was unable to return everything that was destroyed as before. Because Ratu Ayu Calon Arang only stopped on Taruk level. Mahawiku Baradah is able to destroy and is able to twist and turn, because he has tasted both Taruk and Tarak (Shashangka, 2023:11).

Since the death of Calon Arang, Airlangga's government can be saved. Until finally when Airlangga died, his eldest daughter was not willing to become a ruler because she chose to become a hermit. Arilangga's two sons each wanted to become kings, so through Mpu Baradah, the Medang Kahuripan or Daha Kingdom was split into two, namely Janggala and Kadiri. These two kingdoms are the setting for the legendary story of Panji Asmarabangun with Candra Kirana. The legendary story from Java that spread to the archipelago and even to Thailand, Cambodia, Vietnam, and Laos. This

version of the Panji story is also packaged by Damar Shashangga into two novels, each titled *Rara Anggraini (Asmaradahana Panjalu-Janggala)* published in 2016 and *Galuh Candrakirana (Tumpasnya Permata Janggala)* published in 2019. The kingdoms of Janggala and Kadiri were then replaced by Singasari which continued during the Majapahit kingdom era.

Calon Arang in Damar Shashangka's book does not mean "candidate or something that will become charcoal" but comes from the words Calwan and Arang. Calwan means meat, precisely human flesh that will be used as *caru* that is chopped or cut into "arang-arang" or rarely. The widow of Girah is a Taruk perpetrator, one of which is a ritual by offering human flesh or pieces of human parts such as hearts, livers, brains and others as part of the ritual. Tantra Pengiwa or Tantra Bhairawa worships Goddess Durga.

Actually, this book is not a novel, but more of a translation and review of the rontal manuscript of Calon Arang coded LOR 5387/5279 dated 1462-Saka (1540 AD) which is stored at the National Library, Jakarta. This book is quite different from other works of Damar Shashangka which are clearly in the form of literary works (novels) such as: *Sabda Palon* (set in the late Majapahit consisting of 6 series), *Wali Sanga, Ken Angrok* (2 series), *Suluk Tambangraras* (set in the collapse of Kedaton Giri, consisting of 2 series), *Rara Anggraeni* and *Galuh Candrakirana* (two novels set in Panjalu-Janggala), *Lemah Abang* (the story of Sheikh Siti Jenar, consists of 2 series), and a number of books and reviews of a number of ancient Javanese manuscripts.

The ancient Javanese manuscripts in question include: *Dharmagandul, Gatholoco, Wirid Hidayat Jati, Shanghyang Tattwajnana Nirmala Nawaruci, Serat Dewaruci, Sanghyang Kala Tattwa, Shangyang Aji Sudamala, Serat Tapel Adam,* and *Sanghyang Tantu Panggelaran*. Including one of them is the book *Ratu Ayu Calon Arang (Wanita Perkasa Putri Bhatari)* which is based on the manuscript of Calon Arang with the code LOR 5387/5279 which was composed in 1540 (Shashangka, 2023: 141). The manuscript of Calon Arang itself was translated into Dutch in 1926 and also in Indonesian in 1975 (Shashangka, 2023: 200).

In 1032 AD, Ratu Lodoyong, a female king from the Lodoyong area, now in the Lodoyo area, Blitar, East Java, defeated the strength of Śri Naranatha Prabu Airlangga's army in a landslide, even succeeded in destroying the center of power in the Wwatan Mas palace so that Sri Naranatha Prabu Airlangga had to flee to Patakan, Sambeng, Lamongan accompanied by Mapanji Tumanggala. Departing from Patakan Śri Naranatha Prabu Airlangga organized his forces by establishing a new capital and palace called Kahuripan, now in the Sidoarjo area, East Java.

The name Kahuripan was then commonly used as the name of the kingdom led by Śri Naranatha Prabu Airlangga. Although in fact the kingdom led still continues the Mêdang dynasty, so it is not an exaggeration if it can then be called Mêdang Kahuripan. Queen Lodoyong herself after successfully destroying the power of Śri Naranatha Prabu Airlangga then built a fort in Girah. Girah is now known as Gurah, Kediri, East Java. Ratu Lodoyong was later also known as Calon Arang as revealed by Shashangka (2023: 204).

Queen Lodoyong is a widow. And Ratu Lodoyong, who is said to have power like a raksasi or a female giant, is none other than the figure of Ratu Ayu Calon Arang. This means that the existence of Ratu Ayu Calon Arang is not just an ordinary widow who

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happens to have magic or black magic, more than that Ratu Ayu Calon Arang is a figure of ruler or king/queen as implied by the title Nateng Girah. She became the king in place of her husband who is said to have been killed by Ratu Lodoyong herself. One year later, in 1033 AD, Queen Lodoyong who destroyed the Wwatan Mas palace was finally defeated at Girah. In this section, the Rontal Calon Arang manuscript does not clearly describe the position of Ratu Ayu Calon Arang or Rangda Nateng Girah as the king/queen, so that the political side is not raised (Shashangka, 2023: 204--205).

In another part, Shashangka (2023: 221-222) also tells the beginning of the Calon Arang rebellion against Airlangga's rule. In 1016 Kedaton Mêdang experienced a great war to coincide with Prabhu Dharmawangsa Têguh marrying his daughter to a Javanese-Balinese prince who was only 18 years old, named Sang Airlangga. In the midst of the festivities, the palace was suddenly attacked by Aji Wurawari's troops from Kadaton Lwaram, a subordinate of Kadaton Mêdang. The attack that lasted like a flood made Médang completely destroyed.

The palace in the capital Wwatan (now located in Madiun) burned down. Prabhu Dharmawangsa Têguh and all his relatives were killed in the attack. Meanwhile, Airlangga, who is his son-in-law and nephew, along with Prabhu Dharmawangsa Teguh's daughter managed to escape death with the control of Mpu Narotama.

The death of Prabhu Dharmawangsa Têguh and the destruction of the capital Wwatan by the Lwaram attack made Java fall into a chaotic situation because there was no longer a supreme ruler. Warlords in every region of Java rose up in rebellion, trying to break away from the central government of Mêdang. They form autonomous regions or their own governments. Following rampant robberies. riots, violence and crime occurred a few years after the fall of Médang that brought Java to a standstill. Śri Naranatha Prabhu Airlangga struggled to re-establish the sovereignty of Medang.

Seeing such great chaos, Tanting Mas as Queen Lodoyong and Queen Girah decided to participate in declaring independence and free from Mêdang's rule. Besides being famous as Ratu Lodoyong and Girah, she is also known as Randa Nateng Girah, the Widow of King Girah. And that name is attached to her. In addition to this name, a name that is quite terrible is also embedded in her, namely Calon Arang which comes from the words "calwan" and "arang".

> Selain nama tersebut, nama yang cukup mengerikan juga tersemat kepadanya yaitu Ratu Ayu Calon Arang. Nama yang berarti Ratu Cantik Penyuka Daging Cacah dalam Potongan Besar-besar. Nama yang menyiratkan kegemarannya memakan daging cacah mentah dalam potongan yang jarang-jarang. Dan daging yang disukainya adalah daging manusia (Shashangka, 2023: 222-223).

> In addition to this name, a name that is quite terrible is also embedded in her, namely Ratu Ayu Calon Arang. The name means Beautiful Queen who loves chopped meat in large pieces. The name implies her penchant for eating raw minced meat in rare pieces. And the meat she likes is human flesh (Shashangka, 2023: 222-223).

Calon Arang and her cantrik/students, who are mostly women, often use human limbs such as the brain, eyeballs, heart, spleen, liver, intestines, and the like as decorations for human offerings or caru (sacrifices). A form of offering addressed to Sanghyang Bathari Durga. How powerful is the magic that she masters to the point that she has succeeded in spreading pagebluk, a pandemic throughout Kedaton Daha (Shahangka, 2023: 9-10). Calon Arang is a follower of left tantra (pangiwa) or known as the perpetrator of Taruk. Taruk is a form of dharma kawisesan or the initial practice of magic to step on the dharma of kamoxan or the practice of holiness or Tarak.

In left tantra or Taruk is known the core ceremony called panca-makara, five ceremonial practices namely: (1) prey (meat), (2) matsya (fish), (3) maithuna (intercourse), (4) mada (drunkenness), (5) mudra (mystical hand gestures). As the perpetrator of Taruk, Calon Arang can be defeated by the perpetrator of Taruk, namely Mpu Baradah who became the envoy of King Airlangga to subdue her. Mpu Baradah himself was able to defeat her after receiving information from Mpu Bahula, his student (in other parts mentioned as his son) after successfully marrying Calon Arang's only child, Ratna Manggali.

Previously, there was a peace agreement between Calon Arang and King Airlangga. During that time, Calon Arang uploaded it, by sending her daughter Ratna Manggali to Kedaton Daha to be used as a bini aji (main concubine) for Airlangga. However, considering her mother's actions as a perpetrator of Taruk who often creates disasters, the proposal is rejected by Airlangga. Ratna Manggali and her entourage were returned to Calon Arang. This is the next basis for Calon Arang resistance against Airlangga (Shashangka, 2023: 224-225). Until then Mpu Baradah was sent to defeat Calon Arang through Mpu Bahula's strategy of marrying Ratna Manggali and exposing the weakness of Calon Arang.

From Mpu Bahula and Ratna Manggali, Mpu Sedah was born who during the reign of Jayabhaya (1130-1157 AD) was sentenced to beheading for allegedly acting inappropriately to the empress Dyah Ayu Prabharini (Shanshangka, 2024: 157).

Calon Arang as the Protagonist

In this book, Calon Arang is not positioned as an antagonist, but as a protagonist. Although she is described as a magical female figure because she is able to do black magic and other destructive actions that are described as being able to make the people of Kadiri Pagebluk, the figure is not cornered as an antagonistic evil figure. Calon Arang is placed or positioned as a woman who is indeed a Taruk or tantra bhairawa which is indeed in line with the practice of Tarak as lived by Mpu Baradah. It was in the hands of Mpu Baradah that Calon Arang met her end.

The death of Calon Arang is not just a death due to the fight between a character who has undergone the practice of Taruk against a figure who has passed the practice of Taruk who has been able to complete it in the practice of Tarak. The death of Widow Girah is not a battle of magic. Her death was due to being “dilukat” by Mpu Baradah as described by Damar Shashangka in his book under the subtitle Pupuh XI: Panglukatan Ratu Ayu Calon Arang on pages 69—76.

Setelah dirinya mendapat wejangan terkait seluk beluk kamatian oleh Sang Sri Yogiswara Baradah, menjadi bergembira, bersuka cita, berlega, bebas

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> dan lepas hati Sang Calwan Arang tiada lagi terjerat oleh pemikiran lama, kini hanya berpegang pada ucapan Sang Yogiswara. Wejangan utama sudah didengarkan dan diresapi olehnya. Kemudian berpamit dia Sang Calwan Arang, menyembah di bawah telapak kaki Sang Prawara. Ucap Sang Mahamuni, "Nah, usai sudah dirimu dilukat, kembalilah kepada kesejatian, Ni Warang." Demikianlah akhirnya meninggallah Calwan Arang, telah sempurna dilukat, menyatu dengan kebaikan. Dibakarlah mayat Sang Randa oleh Sang Jiwatma, telah lebur menjadi abu tiada bersisa (Shashangka, 2023: 76).

> After she received a warning regarding the ins and outs of death by the Sri Yogiswara Baradah, becoming happy, joyful, free and relieved, the Calwan Arang is no longer entangled by old thoughts, now only sticks to the words of the Yogiswara. The main warning has been listened to and infused by her. Then she said goodbye, worshipping under the feet of Sang Prawara. The Mahamuni said, "Well, after you have been wounded, return to the truth, Ni Warang." Thus finally passed away Calwan Arang, who had been perfectly wounded, united with goodness. The body of Sang Randa was burned by Sang Jiwatma, having melted into ashes without no residue (Shashangka, 2023: 76).

From the quote above, it is described how Calon Arang experienced her death. She died by being "dilukat" by Mpu Baradah which made her united with goodness. Shortly before being wounded, she became be happy, joyful, relieved, and free from being entangled by the old thoughts as a taruk perpetrator. She has returned to the truth. This is the depiction of her death which positions her as a figure with a noble death, death by being wounded by her enemy who is also her "besan", Mpu Baradah as the perpetrator of tarak.

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The cover of the book Calon Arang and its author, Damar Shashangka

In addition to the way she died, Calon Arang was also positioned as the protagonist by pinning the title of Ratu Ayu. Not only in the mention of herself which is sometimes written as Calon Arang, Calwan Arang, Janda Girah, and others, this figure is also called Ratu Ayu Calon Arang. In the title or cover of this book, by Damar Shashangka she is called "Ratu Ayu Calon Arang Wanita Perkasa Putri Bhatari" or The Beauty Queen of Calon Arang. The Mighty Woman of Goddes Daughter.

This kind of predicate puts a character who in tradition and legend is positioned as an evil character or an antagonist character turns into a protagonist. This book appears to be a defense of Ratu Teluh becoming Ratu Ayu who indeed worships Goddess Durga, the goddess of darkness in the Hindu tradition. Not only through the title, this book throughout its story places herself as a character who is not absolutely evil, but there are aspects of humanism. Calon Arang who likes to eat human flesh that is rarely chopped is referred to as Ratu Ayu and dies by being “dilukat” by her own opponent, Mpu Baradah.

Through this book, Damar Shashangka seems to want to defend the image of the evil Calon Arang to become a humane figure and even tend to be the protagonist. Of course, this is different from her image in Javanese society who consider her as a black or evil figure which is slightly different from the Balinese people who place her as a worshipped figure.

Not only in this book, but in other books such as in the series *Sabda Palon* which amounted to six volumes, Damar Shashangka is also different from the conventional

view of the Javanese people who are mostly Muslims over the defeat of the last king of Majapahit named Bhrawijaya V. In this series of novels, the author born in Malang who now lives in Bogor states that the one who attacked the Majapahit kingdom was the first sultan of Demak, Raden Patah who is none other than Bhrawijaya V's biological son.

In his novel serial entitled *Lemah Abang*, Damar Shashangka also appeared to defend Syech Siti Jenar's work which was different from the conservative Javanese Islamic community who considered his a deviant figure. This is only in this book about Calon Arang. She is no longer an antagonist but as a protagonist.

D. CONCLUSION

The character of Calon Arang as a historical figure who lived during the reign of King Airlangga in Daha or Kediri in the 11th century is known as an antagonist. This female figure who is known as a black magic is the one who was able to create a pagebluk/plague, even having a coup d'état against the king. Calon Arang ran rampant with her black magic until she was finally defeated by Mpu Baradah after her son-in-law succeeded in digging up the secret of her weakness.

Many literary works have raised this character in various stories. In Bali, it has even become a type of performing art named after the calon arang. In the eyes of Damar Shashangka, this character is reinterpreted as the protagonist. As a follower of bairawa tantra (left tantra), this widow from Girah was even given the title of Ratu Ayu Calon Arang: Wanita Perkasa Putri Bhatari. The name Calon Arang itself does not mean "who will become charcoal" but comes from the word "calwan arang" which means "meat that is chopped rarely/largely" which is pinned to her as a sacrifice of the "taruk" ritual, one of which is the ritual of eating human flesh as "caru" or sacrificing humans.

The death of Calon Arang is not just a death due to the fight between a character who has undergone the practice of Taruk against a figure who has passed the practice of Taruk who has been able to complete it in the practice of Tarak. The death of Widow Girah is not a battle of magic. Her death was due to being “dilukat” by Mpu Baradah, her opponent who was also her “besan”. She died by being “dilukat” by Mpu Baradah which made her united with goodness. Shortly before being wounded, he became be happy, joyful, relieved, and free from being entangled by the old thoughts as a taruk perpetrator. She has returned to the truth. This book is a counter to the discourse of the story of Calon Arang that has developed so far.

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INDONESIAN LITERATURE IN THE DIGITAL ERA: AN OVERVIEW

Kasno Atmo Sukarto
Universitas Nasional
kasnoas@gmail.com

ABSTRACT

So far, digital literature has become increasingly prominent among students, students, especially among literature students, and people who love and are involved in digital literature. Especially students who love Indonesia literature. The purpose of writing Indonesia Literature in the Digital Era: A Review This is to explain digital literacy in the world of Indonesia Literature, so that it is easier for users to see and access the utilization, reference, efficiency and effectiveness from the perspective of writers/readers of Indonesia literary works. The research method applied in this writing is a descriptive-qualitative method, namely describing popular Indonesia literary data sources, especially poetry and those whose capacity uses a lot of digital or online media. Related to this writing plan, the topics in question are titled with issues of incineration, culture, and the natural and animal environment. Thus, the results of the analysis can be concluded that digital literature is more efficient and effective for readers, especially for students, students, and people who like and are in charge of digital literature.

Keywords: digital, literature, users, pop literature

Introduction

So far, talking about digital literature is indeed emerging among literature students and literary observers, especially Indonesia literature. Related to digital literature, through the internet, gadgets, the user community can input the desired human creation. For example, social, legal, political, socio-cultural, and literary issues. For now, the use of digital means is considered very effective in getting the information desired by digital means users. In addition, digital means of information can be used effectively for marketing or information correctional purposes to influence humanity or in this case the community interested in Indonesia literature. Digital, in addition to being used as marketing or literary corrections, can also function as information communication for the producers and users of the services in question. For example, in terms of Indonesia literary works between readers karya sastra and the author can interact directly between the author and the reader what they want to dialogue.

If we look closely, the benefits of digital so far are indeed very symptomatic among the community, students and students. Related to literature students, for example, that all forms of literary works can be accessed quickly related to the assignment given by a lecturer to his students. Through digital services or the internet, it will be faster than students having to come to the library which may take longer. The tendency carried out by students is carried out considering that assignments will be carried out faster and more effectively by doing and accessing their assignments through the internet or gadgets.

Considering that the behavior of internet service users or bitterness greatly affects the speed of internet connectivity, users want all activities to be carried out quickly, practically, and easily. In addition, public demands for a variety of

information can be accessed openly, demanding a variety of information digitally. The advantage of this digital service is that it is not traditionally owned by information correctional services and will become a new color in an effort to reach digital service users without knowing the limitations of space and time (Asiani, 2024, vii).

Related to the aforementioned exposure, the problem that arises is whether literary information, especially about Indonesia literature, has been input in digital means or the internet. What about special language and literature library information services, have all library collections been digitally automated, especially those related to literary collections. If the problem of literary collections can be digitized, at least it will make it easier for users of digital library services to get information about literature. Whether it is related to information about old literature, modern literature or pop literature.

About Digital

The term digital in general can be said to be related to computers or the internet. Related to that, things that cannot be denied in daily human life are the development of technology in people's lives. The development of information technology has shown the inevitable development of the times. This requires the younger generation to be able to adapt, understand, understand, and master digital (Mursid, 2024: 1).

This technology is an inseparable part of various aspects of people's lives, such as education, culture, language, or literature. The emergence of digital technology can be seen in the emergence of internet-based activities such as *e-learning, e-library, e- books,* and *e-journals. E-learning.* This digital technique has been applied in distance learning, both at the elementary school, junior high school, high school, and university level, although the application is not total. This means that not all teaching and learning tasks are fully carried out digitally. Related to *e-library* libraries, for example, the Language Agency Library which has collected the fields of language and literature, whether all collections have been automated or digitized. If all libraries, both public libraries and special libraries, implement a digital system, then all existing information will not be accessible to users.

For universities, almost all of them have offered lectures online and *offline*. Online , at least it makes it easier for students to find information to get the information they want. Through this digital technique, all information can be accessed quickly and effectively. Therefore, it is inseparable from the ability to improve digital skills in the younger generation, both for students and students. For this reason, there is also a need for education and socialization of technology that is focused on the younger generation, especially in the formal education environment. This is done as a basis for a knowledge that is very essential for them to anticipate and adapt to technological changes that continue to evolve (Mursid, 2024: 2).

To anticipate the changes and developments in information technology, formal

educational institutions should provide basic education for students and students to obtain optimal socialization of digital skills from an early age. Dengan demikian, mereka dapat utilize technology to broaden horizons related to knowledge and skills, apply and overcome problems if experiencing obstacles and problems faced personally.

Digital literature

The relationship between literature and digital is indeed very close. Literature in general can be said to be in the form of texts of the mind, imagination and fiction, both poetry and prose, whose value is highly dependent on the depth of thought and expression of the soul. (Zaidan, Rustapa, Hani'ah, 1994: 181). In other words, literature is the result of human imagination in the form of poetry and prose. Therefore, literary creation implies a portrait of daily human life. It can even be said to be a reflection of daily human life.

Digital literature has emerged in the 2000s. Digital literary writers are people who are not bound by the hierarchy of an institution, both government and private institutions. Writers and readers come from various levels of society, be it teenagers, students, or students, as well as audiences in charge of literary issues. This digital literature can also be categorized as popular literature. Generally, students access literary works related to the duties of a teacher, and students related to the duties of a teacher of literature courses. Literary works such as poetry and pop novels have recently increased with the number of literary writers

Pop and poetry are on the rise.
https://www.kompasiana.com/lastrilinaerliyawati8441/635b1b0008a8b564b24699b2/ sastradigital-perkembangan-dan-dampaknya?lgn_method=google, (accessed, on August 18, 2024, at 11.05 am)

Digital literature is a language activity in the form of written in digital form that utilizes technology as a medium, for example such as *mobile phones,* computers, the internet and others. In responding to this digital literature, what must be mastered is the mastery, ability, and skills of operating information technology or the internet. With the mastery of this communication technology, this digital literature is used as a forum for creativity for authors and readers of literary works, both poetry and novel readers. This digital literature can be done by anyone regardless of who is the author of the literary work and who is the reader of the literary work. In addition, digital literature can also provide benefits for beginner writers and/or literary artists, and readers who like to read pop literary works. https://repo.undiksha.ac.id/2325/3/1612011018-BAB%201%20PENDAHULUAN.pdf (accessed on August 15, 2024, at 17.50)

The "*trend*" of digital literature is that it is 'free'. This means that it does not recognize the existence of space and time. His writings and works can be accessed quickly. Between the author and the reader can also communicate directly to have a dialogue related to the issues of content and meaning that are implied and explicit in a literary work that has been read by digital literature enthusiasts. Digital literature in

this global era can be said to be a work that is in demand and loved by the public as a "proof" of recognition from the audience for the existence of literary artists.

This term digital literature is also called *cyber literature.* Literary works on social media that utilize technology such as computers, *mobile phones,* and the internet can be called digital literature (*cyber* literature). It can be said to be a literary activity whose author uses a computer or *the internet.* (Septriani 2016: 3), Farahiba (in Pratamanti, 2016: 302) who stated that cyber literature utilizes the ability and advancement of communication technology as a means and infrastructure for work. https://repo.undiksha.ac.id/2325/3/1612011018-BAB%201%20PENDAHULUAN.pdf (accessed on August 15, 2024, at 17.50). In other words, the dissemination of literary works can be done through social media means by accessing through *Twitter,* the internet or gadgets.

The form of cyber literary works is the same as the form of literary works that we are used to knowing. The form can be poetry or novel. The uniqueness of *cyber* literature is that in addition to the form of poetry and novels, cyber literature can be found, for example, mini fiction (*flash fiction*) and continuous stories. The forms of work in question are a form of innovation and creation, as well as the imagination of the millennial generation in the global era.

Now it is no longer literary works that have entered the cyber sphere, society initially formed associations or literary communities that moved directly, with the existence of technological changes and the rampant use of social media, inevitably having to follow the changing times. Shieftie (2016) said that an *online* community is a group of people in cyberspace who have the same interests, both in terms of hobbies, hobbies, and food, and so on. These members freely and continuously discuss, exchange ideas, views, and information on certain topics. http://journal.unj.ac.id (accessed on August 15, 2024 at 18:05)

Digital literature in general can be said to be a social community engaged in the field of literary literacy, which shares the same interest and goal, namely to create literary literature using digital social media or internet means. This is done faster and more effectively without being limited by space and time. In addition, digital literature is not limited by social status in society. The priority is the mastery of insights, knowledge, and skills about digital or the internet. With digital mastery and skills, readers of literary works will more easily access literary works, both novels and poems of interest. In addition, readers of digital literary works can also discuss directly with the author or author of the literary work, according to the topics or things they want.

Poetry is a means of conveying poets' ideas (Ismayati, 2015: 298) In other words, it shows that poetry is a social reality related to and implies social problems in the humanities in human history that we encounter in people's lives, see Peursen (in Ismiyati, 2015: 298). The statement shows or implies the existence of social reality in daily life that is inseparable from social behavior and social values of humanity.

In the same vein, Mahayana (2016: xiii) stated that poetry is the art closest to

the conscience and human feelings. Poetry can just come when a feeling of amazement arises—and liberates people from psychological pressure. Thus, poetry as a channel of poetic expression, as a sense of admiration and affection.

The second statement of the expert's view mentioned above, it can be stated that the relationship between poetry and digital is very close. Poetry is a creation of human art that is inseparable from the imagination of the portrait of human life. The form can be written or ordinary or orally which is beautiful and interesting and has its own uniqueness. In the same vein, Effendi (2002: 3) also stated that the creation of poetry literature – is the embodiment of the literary experience – which is honestly, frankly, earnestly, and uses the imagination (imagination) with a distinctive language. This shows that literary creation is based on high imagination and based on the peculiarities of the language style. Meanwhile, digital literature is a form of literary work that refers to the evolution of literary works that are produced and distributed and consumed or read in digital form.

Research Methods

The method applied in this study is a qualitative descriptive method. Descriptive is to describe the images and things related to digital literature, both poetry and novels, which are selected in accordance with this writing plan. The technique used is a literature technique with the involvement of researchers in obtaining data sources related to literature, namely topics or titles about digital literature that can be accessed through the internet. Qualitative is research that intends to understand the phenomenon of what the research subject experiences such as behavior, perception, motivation, action, and holistically, and by way of description in the form of words and language, in a special context by utilizing various natural methods (Moeleong, 2017: 6).

To get the data source, the steps taken are as follows. 1) download the data sources, 2) determine the topics of poetry, namely 10 titles of educational poetry, 10 titles of natural environment, and 5 titles of social and culture, 3) sort out the data related to the topics planned, and 4) display a sample of randomly selected topics of two poem titles each.

Results and Discussion

In this study, a plan has been determined to determine the themes taken that emerge and the current trend. To determine the theme, not all topics of poetry and

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novels or titles are analyzed in their entirety, but are randomly sampled that are implied and explicit in the related titles. In downloading data sources, the author has determined poetry topics, namely educational poetry, natural environment, and culture.

Education

Pengabdian Tanpa Batas

Andriana Deke Ate

Bisakah kita bayangkan/Apa jadinya diri ini tanpa guru/Apa jadinya negeri ini tanpa guru/Dan bagaimana nasib generasi bangsa ini tanpa guru/Guru, orang yang mengajar tentang aksara/berbagai macam/Pengetahuan dan juga ilmu pondasi negeri yang ‘tak kenal balas jasa/Tidaklah mudah baginya/Di saat selalu ada tantangan dan juga ujian/ pembangunan asa/Bagi setiap generasi bangsa sebab dunia tak seindah dongeng dan cerita/Ikhlas, adalah pelajaran berharga di setiap angkah kakinya/
Tak peduli tentang apa saja/Dia selalu menjalankan tugasnya/Bukan sebagai pekerja namun sebagai orang tua bagi anak didiknya/Dia menganggap itu dengan pengabdian yang tiada batas//

Education

Unlimited Service

Andriana Deke Liver

Can we imagine/What would be this self without a teacher/What will this country be without teachers/And what is the fate of this generation of nation without teachers/Teacher, a person who teaches about the script/variety/Knowledge and also the foundation of the country that 'knows no recompense/
It is not easy for him/In a time when there are always challenges and also exams/ ASA Development/For every generation of the nation because the world is not as beautiful as fairy tales and stories/Sincerity, is a valuable lesson in every step of the way/I don't care about anything/He always carries out his duties/Not as a worker but as a parent for his students/He considers it with boundless devotion.//

The poem above entitled "Unlimited Service" by Andriana Deke Ate implies the meaning of the struggle of an unsung teacher who educates his students selflessly. What if this country had no teacher, what would be the fate of the nation's children. Desert has been teaching script after script every day, relentlessly and tirelessly. With the knowledge that has been possessed, without thinking about what is received from the state, what is done is what is contributed to the nation and the state. With sincerity, the heart develops energy and thoughts for the sake of his students. Souls and bodies are donated infinitely for the sake of the nation's children.

Pendidikan dan Harapan

Dwi Arif

Pendidikan adalah tangga harapan/Tangga itu menuntun manusia untuk mencapai tujuan/Semua manusia berhak untuk menggunakan/Untuk mengubah mimpi menjadi kenyataan/Tangga itu tidak boleh disembunyikan/Dari semua insan yang ingin perubahan/Tangga tersebut tidak boleh disalahgunakan/Hanya untuk meraih keuntungan/Tangga itu harus benar-benar kuat/Agar mampu merubah manusia menjadi bermartabat/Tangga tersebut harus selalu dirawat/Agar bisa membimbing kita meraih akal sehat/Tangga itu harus bisa beradaptasi/Dari zaman yang begitu kencang berlari/Tangga itu tidak boleh dinodai/Agar bisa mengantar kita menjadi manusia bermoral yang hakiki//

Education and Hope

Dwi Arif

ducation is a ladder of hope/The ladder leads humans to achieve their goals/All human beings have the right to use/To turn dreams into reality/The ladder must not be hidden/From all people who want change/The ladder must not be abused/Just to make a profit/The ladder must be really strong/In order to be able to change human beings to be dignified/The stairs must always be maintained/In order to guide us to achieve common sense/The ladder must be able to adapt/From an era that is so fast running/ The ladder must not be defaced/In order to lead us to become true moral human beings//

The poem entitled "Education and Hope", implies a deep meaning for the world of education in our beloved country. That all citizens regardless of their respective backgrounds have the right to receive a proper education that solely wants a change in their lives. The world of education is very important and should not be abused just for profit. However, we must maintain education with common sense so that the goal of jita is achieved towards a sensible and moral society.

Lingkungan Alam Hutan Karet Joko Pinurbo

Lingkungan alam sekitar.Daun-daun karet berserakan/Berserakan di hamparan waktu//Suara monyet di dahan-dahan/Suara kalong menghalau petang// Di pucuk-pucuk ilalang belalang berloncatan/Berloncatan di semak-semak rindu// Dan sebuah jalan melingkar-lingkar/Membelit kenangan terja//Sesaat sebelum surya berlalu/masih kudengar suara bedug bertalu-talu//

Natural Environment

Rubber Forest

Joko Pinurbo

The surrounding natural environment./Rubber leaves scattered/Scattered in the expanse of time//The sound of monkeys on the branches/The sound of the kalong dispels the evening//In the grasshopper shoots jumping/Jumping in the bushes of

longing//And a circular road / Entangled in memories //Just before the sun passed /
I still heard the sound of bedug beating //

The poem entitled "Rubber Forest" with the theme of the natural environment implies that the rubber forest with its lush leaves falls every time. Because the lush leaves indicate the presence of monkeys in it. In the evening, there was a rustling sound of kalong. The expanse of weeds on the sidelines of the rubber trees is inhabited by grasshoppers who are always jumping. A small winding road indicates the existence of a rubber tree glow for the sap to be taken. This is done every day from morning to evening. The poet writer pays great attention to the natural environment and animals. It proves how important it is to preserve flora and fauna.

Pesan Alam

Haidi

Bencana ini mengajarkan kita/Bagaimana rasanya terpenjara/Di tempat yang disebut rumah/Yang perlahan membuat//Mungkin kita harus ingat/Saat perilaku kita menjerat/Penghuni laut udara dan darat/Akal dan nurani nyatanya tak saling terikat/ Tuhan melalui alam menyampaikan pesan penuh Ilham/Membiarkannya geram sebab dosa tak terpendam//

Nature's Message

Haidi

This disaster teaches us/What it feels like to be imprisoned/In a place called home/ Which is slowly creating//Maybe we should remember/When our behavior ensens/ Inhabitants of sea, air and land/Reason and conscience are in fact not bound to each other/God through nature conveys a message full of Inspiration/Letting him be angry because of hidden sin//

"Nature's Message" has implied that preserving nature is important for society in general. If people no longer care about their environment, there are unexpected natural disasters. The existence of natural disasters has taught us all that humans must be aware of themselves to always take care of the environment as best as possible so as not to cause disasters. God Almighty has conveyed a message and is full of inspiration to be addressed with a will and conscience to remember to the Creator that nature, sea and land must be preserved.

Culture

Nusantara Cultural Center

Nadila Urlia Putri Shafna P

The clinking of the gamelan blade clashes with the hammer/ Prohibition guards the beautiful ronggeng dance / Weak gemula is very alluring/ Locks the enchanted spies //But, on the next island / A round group of passionate kecak dancers/ The curve is not as soft as the ronggeng/ But the allure is still brilliant/ /Try to shift to the east again/The land of black pearls that "should" be prosperous/Their culture is no doubt/Simple with its high charisma//The splendor of nature, the emerald of the

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equator/From Sabang to Merauke/From Miangas to Rote/Durhaka if it disappears//Of course, there are still abundance/trinkets of our nation's culture/Don't try to close your eyes/Make our country, a masterpiece//

The poem entitled "Pusparagam Budaya Nusantara" implies the meaning of the sound *of Javanese gamelan* accompanied by a weak and gemula ronngeng dance that very captivates the audience. While in the opposite area, the kecak langgok dance has also been performed, which is not as gentle as the ronngeng dance, but also very captivating to the audience. If from the direction of the kecak dance to the east, there is a black pearl that has a high charisma. The equator marks the existence of an emerald that stretches across the archipelago, from Sabang to Meraoke, from Miangas to Rote. There is such an abundance of cultural wealth in the archipelago that must be preserved for the glory of the Nation and State.

Warisan Budaya Bangsa
Hari Untoro Dradjat

Leluhurku mewariskan budaya/Khasanah bagi umat manusia/Esensi nilai bagi dunia/ Budaya unggul mencapai peradaban.//Warisan budaya leluhur/Mengendap dalam jiwa/Berkobar semangat di dada/Kebudayaan menuntun suatu bangsa.//Ketika gejolak berkecamuk/Budaya ikut terperdaya/Karena lemahnya benteng budaya/ Warisan terbang ke negeri Seberang/Patut disadari, warisan budaya leluhurku dihargai di negeri orang.//Warisan luhur/Diwariskan lintas generasi/Patut isayangkan pelestarian warisan/Acapkali dicibir disalah artikan sendiri/Identitas jatidiri dibuang/ Sementara belum berpijak ke masa depan Kebiasaan beringas biadab penuh kekerasan.//Leluhurku mewariskan peradaban/Kekayaan budaya unggul bertebaran/ Di sudut-sudut negeriku, warisan budaya leluhur tersimpan/Sementara di tengah peradaban dunia/Simbol-simbol budaya, perlu diunggah kembali sebagai jatidiri bangsa.//

Cultural Heritage of the
Nation Hari Untoro Dradjat

My ancestors inherited culture/Treasures for mankind/Essence of value for the world/ Superior culture achieves civilization.//Ancestral cultural heritage/ Settled in the soul / Burning spirit in the chest / Culture leads a nation.//When turmoil rages/Culture is deceived/Because of the weakness of cultural fortresses/Heritage flies to the other country/It should be realized, the cultural heritage of my ancestors is cherished in people's land.//Noble inheritance/Passed down across generations/Unfortunate heritage preservation/Often sneered at for being misinterpreted by oneself/Identity is thrown

away/While not yet set foot on the future Violent and barbaric habits are full of violence.//My ancestors inherited civilization/Superior cultural wealth is scattered/ In the corners of my country, the cultural heritage of my ancestors is stored / While in the midst of world civilization / Cultural symbols, need to be re-uploaded as the identity of the nation.//

The poem entitled "Cultural Heritage of the Nation" the author of the poem has indeed been engaged in the field of culture so that many works are about the preservation of the culture of the archipelago. His poems have implied the meaning of the value of the (cultural) heritage of ancestors which is part of the world cultural heritage. It is an invaluable ancestral heritage culture. Ancestral heritage that can lead the Indonesian nation towards a global civilization.

The author's thoughts and views on how to anticipate and overcome the challenges and lack of awareness of the community in the preservation of the nation's culture that is just in the world. Heritage that is loaded with symbols that contain meanings about the nation's civilization and identity needs to be addressed positively. The common thread of a just (cultural) heritage needs to be addressed positively to be cared for and preserved by those in charge of cultural issues, including the field of history and antiquities.

Conclusion

Based on the results and discussions of Indonesia Literature in the Digital Era The Digital Era can be concluded that basically *the* trend of digital literature in this global era, especially pop, has manifested itself among students, students, and the public who are interested in digital literature. The relationship between literature and digital is very close. The term is called "digital literature". Digital literature, especially literary works in the form of poetry, efficiently and effectively can be downloaded quickly for students, students, and people who love digital literature.

Users of information services do not need to bother going to public libraries or special libraries which take a long time. Therefore, digital literary trends make it easier for users or readers to access the topics they want, such as topics on education, the natural environment, flora and fauna, and social and cultural can be accessed quickly. In fact, communication between the reader of the poem and the author can run harmoniously because what the reader wants can be quickly answered by the creator of the poem. Criticism and suggestions from readers can be directly addressed or answered by the poet, for the sake of improving the next works.

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CYBER LITERATURE AND THE INDUSTRIALISATION OF POPULAR INDONESIAN FILMS

SASTRA SIBER DAN INDUSTRIALISASI FILM POPULER INDONESIA

Cahyaningrum Dewojati

Faculty of Cultural Sciences Universitas Gadjah Mada

cahyaningrum@ugm.ac.id

Abstract: Cyber literature has become the current trend for writers and aficionados of popular literature in Indonesia. Cyber literature is produced work, dissemination, and consumption based on electronic technology. One of the features that stands out is the virtual realism in cyber literature intertwined with the world of hyperreality and the utilization of hyperlink and hypertext features that makes the narrative that can be limitless. Cyber literature was estimated to be created for the first time in 1990 and it began to reach its popularity in 1998. Many cyber literature communities emerged to make use of technology such as websites, mailing lists, forums, and blogs. The various websites and features of social networks such as Wattpad, FanFiction, Twitlonger, the note feature on Facebook provide opportunities for novice writers to develop their creativity. This article will discuss the industrialisation of cyber literature in relation to Indonesian cinema. These films from cyber literature are also very influential towards the preference of the Indonesian reader market. This study uses popular culture theory to explain the cultural and literary phenomenon in cyber literature work. The research method used is descriptive and qualitative. Some cyber pop literature discussed are Sin, Matt and Mou, Gezz & Ann, Mariposa, Cinta Subuh, Layangan Putus.

Keywords: cyber literature, Indonesian pop films, popular culture

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A. INTRODUCTION

Literary works can be written, read, and owned by everyone. That's the way of thinking that at least represents the ideas of cyber literary writers. In this regard, everyone is free to publish their own writings without the need to go through curators or literary experts. This is what makes the existence of literature expand easily with access to the use of the internet. One thing that is uneasy for writers and researchers about cyber literary works is usually the quality of the work. This is aimed at ordinary writers who do not have a history of writing literary works in conventional media but dare to write literature in the cyber world. However, the good and bad of a work each has its own standards. Recognition of the quality of one's work is no longer obtained from one's ability to display one's writings on literary pages in the mass media and literary magazines that are prestigious and have high credibility.

In the era of cyber literature, the current socio-cultural issues/problems that are usually raised are the present. Themes such as punk literature, multicultural literature, green literature, feminist literature, about cyborgs, posthumans, about cyber self, cyber terrorism, are of great interest to this type of literature. In essence, the so-called sociology of cyber literature is the socio- cultural condition (cyberculture) that gave birth to cyber literature (Bell, 2007). In Indonesia, cyber literature deals more with issues about big city society and the middle class.

The form of cyber literary works is the same as that of commonly known literature, there are poems and prose. There are uniqueness of literary works that we usually encounter, including in cyber literature prose writing can not only be enjoyed in the form of short stories or short stories but there are several forms of storytelling and writing such as mini fiction (*flash fiction*) and continuous stories. This is a literary innovation that cannot be underestimated in its development. The storytelling of works that choose the form of mini-fiction and does not take the form of a short story is usual, due to the adaptation of the use of cyber media in writing works. In the add status column on Facebook, Twitter, and Instagram (social media), the use of characters is restricted. In Instagram, the use of captions is limited to 2200 characters, for Facebook itself the maximum limit for posting status is 63,206 characters excluding photos and videos, while twitter limits to shrinking in each shrink column is 280 characters. It is not uncommon for twitter users to share their stories in the form of threads or continuous stories.

In addition, there is a shift in the behavior of the literary work reader community who have entered the world of the cyber literary genre. Society, which originally formed a literary community with face-to-face meetings, has now changed due to technology. The rise of the use of social media inevitably means that readers, writers, and the literary community must keep up with the changing times. Shieftie (2016) said that an online community is a group of people in cyberspace who have the same interests, both in terms of hobbies, hobbies, food, and so on. Members of this community freely and continuously discuss, exchange ideas, views, and information on certain topics.

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Now many well-known writers or writers are also starting to use the internet as a place to create and appreciate each other. This indicates that cyber literature is no longer a new genre that is separate from the established literary genre. However, the media has become a new media that can be used by all writers in literature. For example, writers Agus Noor and Clara Ng who have motivated Mini Fiction. Meanwhile, at the local level, such as the Sundanese Mini Fiction community, it is driven by Sundanese writer and cultural scholar Godi Suwarna. In addition, there are also literary communities that are active outside the network (offline) and are now forming online communities on the internet such as Rumah Dunia, Apresiasi Sastra, Forum Lingkar Pena (FLP), Akademi Kemudayaan Yogyakarta (AKY), Komunitas Sastra Indonesia (KSI), Utan Kayu Community and others. However, it is undeniable that there are several communities that were born and moved in the cyber realm such as the *Komunitas Fiksimini* and *Kampung Pentigraf*.

B. METHOD

The research method used in this article is a qualitative descriptive method. Qualitative methods focus on descriptive analysis. Bogdan and Taylor (1992) state that qualitative methods are research methods that produce descriptive data based on spoken and written words and observable people's behavior. Research methods consist of data collection methods and data analysis methods. Before data is collected, the nature of the existence of the object under study is first determined (Faruk, 2012). The data collection method is carried out by identifying and classifying semiotic data and discourse data. Data analysis was carried out using semiotic analysis and discourse analysis. Semiotic analysis is the analysis of semiotic data to find meaning. Cyber novels and films are assumed to construct certain meanings and these meanings originate from certain discourses. The discourse data in question is in the form of cyber literary works and film adaptations of cyber literature.

C. FINDINGS AND DISCUSSION

1. Some Thoughts on Cyber Literature

There are several thoughts about the historical journey of cyber literature, first, put forward by Pierre Levy. In some of his writings he distinguishes two forms (*types*) of virtual reality. First, limited or closed virtual worlds such as CD-ROMs and installations made by artists in a closed form (offline). Literature that is conveyed through the form of books, films made on CD-ROM is off-line literature. Second, virtual reality or cyber reality that is open (on-line), so that it can be accessed by everyone, from anywhere and anywhere. Everyone can interact, and participate in it.

Second, Baudrillard's thoughts on cyber culture in the 1980s/1990s. According to him, this culture was born at the same time as the development of cyberpunk and began to give birth to theories about reality or cyberculture. According to him, the new world that was born was a dramatic melting world in which class, gender, socio-political, cultural, economic became one

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that

erased the view of atomism and disciplinary approaches. The new world is a cyber world with its various forms including cyber culture, cyber literature called by Baudrillard "hyperreality" and the world of simulacra or artificial world (mimesis) according to Plato. Reality or artificial world, which was once disliked by Plato, now dominates human life all over the world.

Sherry Turkle in her book, Life on the Scene: *Identity in the Age of the Internet* (1995) describes virtual reality as follows, "virtual reality provides a more real picture of life compared to real life" itself. The real thing disappears because it is shifted by simulation, and what emerges is a reality that exceeds reality (hyperreality), a reality that is more beautiful than beautiful, more true than true. Hyperreality is not produced, but is always ready to be reproduced (Baudrillard 1993). In the era of simulation, everything is destroyed into something else, everything explodes (imploding) something else. Impulse or implosion is the shrinkage into each of the others, the remarkable summaries, the destruction of the traditional two levels into one level another (1983, 57). Baudrillard gave an example when talk shows, television dissolved into life, and life dissolved into television. Life becomes a simulation and vice versa simulation becomes life. For the example of hyperreality, he gives several examples and one of them is about pronography, where according to him pornography is now more sexual than sex...", pornography sexuality is hypersexuality (1990).

In Neuromancer's novels, Baudrillard's concepts such as Hyperreality, simulation, and fusion appear in the novercyber. Neuromancer describes a near future world where information technology (computers) that started out as big, and gets smaller and smaller could soon be made as big as chips that can be implanted in our heads and connected to our nervous system. Chips that combine TV, online and other forms of communication means that we can see all forms of information, entertainment, communicate with anyone. You can imagine whether the sophistication of technology causes extraordinary comfort or anxiety in our lives.

The use of the terms cyber and virtual in the world of art and literature gave rise to the terms cyber-literature and virtual literature. The terms Cyber and Virtual have relatively similar meanings, so their use is often based on arbitrariness (choice). For example whether I prefer to use the term "virtual literature" or even "cyber-literature". What is cyber-literature? Has cyber literature started to grow in our literary world? The term "Cyber" was later better known and popularized through a technological object called "Cyborg". The concept of cyborg (cyber organism) has been widely raised in science fiction, literature and 'robot man' movies as a fusion between individuals and machines or technology. Cyborg Indicates a human who is increasingly losing his existence. Half-machine humans are "posthumanism" humans, humans who are controlled and controlled by technology, not the other way around. Posthumanism is a theme that has been raised in cyber literature (films, novels).

In addition to the use of the term cyborg, in cyber literature there is also the term cyberpunk. Cyberpunk often presents a terrifying futuristic world. Cyberpunk literature puts forward the theme of Rock music, narcotics culture, computer culture as a source of inspiration for cyber literature.

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Cyberpunk literature is urban in nature discussing new urban experiences such as: crime, narcotics, sex, rockn'roll, a highly cultural environment that is highly cultural. Cyberpunk fiction depicts a bad future that is coming soon, like humans with artificial intelligence trying to rule the world. Neuromancer is a cyber literature written by William Gibson that describes a high-tech informing society where simulation and hyperreality are present everywhere (Kellner, 2010; Baudriilard, 1988). Where identities are constructed by networked computers, genetically engineered identities, implantation, and drugs. Neuromancer breaks down the separation of high culture and low culture, between classical and modern culture, using pastiche over genres, between popular fiction and film. Pastiche mixes science fiction with detective genres, crime stories, high-level adventure stories. The search for a new planet, because the earth is no longer habitable.

Cyberpunk is a culture of resistance to the status quo, which comes from various cultural backgrounds, styles, and diverse behaviors, but has a sensitivity to the high-tech environment in this era of networked society. To understand the cyber phenomenon, Jean Baudrillard's thoughts cannot be ignored. If postmodern theory is the most sophisticated and contemporary socio-cultural theory, then cyberpunk is one of the most sophisticated and highly sought-after examples of cyber literature at the birth of the information age. Baudrillard is one of the postmodernist figures who proposed the term "theendofthesocial" to express the radical disconnect of modern culture to postmodern culture. "The end of the social" means the death of modern social concepts and theories because they are replaced by new phenomena, which require a new framework of concepts and theories to understand them (Baudrillard, 1990/1993). Baudrillard further states about its death: the subject, the economy, the politics, the meaning, the truth, and the social in contemporary socio-culture.

2. Cyber Literature in Indonesia

The emergence of the term Cyber Literature in Indonesia began with the presence of communities (mailing lists) in cyberspace. The poet's mailing list is a mailing list that is a milestone in the birth of Cyber Indonesia Literature. In its development, cyber literature gave birth to three forms of faces, namely Mailing List Literature, Portal Literature, and Blog Literature. This community of literary writers then grew following the trend of using increasingly diverse digital platforms. In Indonesia, cyber literature is considered to have begun to develop rapidly since the early 2000s, which was marked by the emergence of several cyber literary activities, including the launch of a cyber poetry anthology book entitled Graffiti Gratitude on May 9, 2001 at Puri Jaya, Hotel Syahid, Jakarta. Some of the writers who played an important role at that time were Sutan Ikhwan Soekri Munaf, Nanang Suryadi, Nunuk Suraja, Tulus Widjarnako, Cunong, Medileokito. Furthermore, Cyber Graffiti (2001) was published, which is a collection of essays from literary critics that was revised into cyber Graffiti: Cyberpunk Literary Polemic (2004), a collection of short stories Graffiti Imaji (2002). Then, there was also a release in the CD format of the poetry anthology *Digital Cyber Puitika* (2002). The anthology is a publication of the Multimedia Sastra Foundation which was also launched for the first time on August 3, 2002 at the Indonesia/France Institute, Yogyakarta, which contains 169 poems from 55 poets. After that, cyber literature has

developed in line with the advancement of the internet which provides various platforms that are recently familiar with our lives, such as Webtoon, Waatpad, Instagram, Facebook, Twitter, and various other social media. Thus, the existence of cyber literature has become a very important vehicle and discourse because of its flexibility and ability to become a new barometer for the progress of Indonesia's literature in the future (Rahmayanti, 2020)

Indirectly, the emergence of cyber literature has opened up a new phenomenon in the literary world, especially those that are developing in Indonesia. Cyber literature is able to penetrate and tear down literary walls that have tended to be exclusive to novice writers. So far, novice writers feel that there is a big question that arises in their minds when the works they make and send are not exposed to the world of print literature (newspapers or magazines), This cannot be separated from the 'complicated' 'bureaucracy' of print literature in the country, so that a statement appears saying that the writings or works of a novice writer have never been published in Kompas (one of the print media in Indonesia), So don't expect to be recognized by the public. Cyber literature or cyber literature appears to answer the anxiety of novice writers or writers. Cyber literature as a vehicle to distribute all forms of inspiration for beginner writers which is a new milestone in the presence of the literary world which is 'free' does not know space, time, language, and breaks down the barriers of the country, because with a few seconds the published writing will be exposed to all parts of the country. This could mark a new era of 'the death of print literature'. Although it must be admitted that newspapers and print media have contributed to raising the names of literary figures. However, considering newspapers or print media as the only source to make someone a writer is also a misleading opinion in this era of openness and the digital era.

The strategic role of cyber literature according to Theora Aghata (in Fitriani, 2007) is a creative vehicle that is able to update works briefly so as to support productivity and encourage literary development as well as develop critical discourse and hone skills and thoughts. Although the nature of internet media is instant and can give rise to instant culture, it all depends on the circumstances of cyber writers. If they are able to be professional, namely maintaining the productivity of their work, then cyber literature could become a pattern that gives rise to a new generation in the development of Indonesia's literature

3. Cyber Literature and Indonesia Film

The emergence of cyber literature in Indonesia, which is very massive, is very influential in the print literature industry, even film. Some of them are even because of their popularity in the cyber world is hunted by conventional media publishers to print because it opens up great profit opportunities. Furthermore, the rise of popular literary vehicles that have been raised to the world of movies and page-based reading platforms is an important issue in this article. In general, novels that are responded to enthusiastically by readers will always have a great opportunity to be used as a big screen spectacle with packaging that is often modified. Changes that occur between novels and movies, which depart from the same story, will usually get a pro and con reception from readers. Some are disappointed. There are also those who are satisfied with the visual presentation.

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Despite various supports or criticisms, the ride is still awaited, desired, and enjoyed by readers, even by people who previously did not know the story in the novel. These adaptations managed to attract millions of viewers with great financial benefits. In addition to the successful film industry, the existence of a digital platform for reading literary works has also colored the vehicle in the arena of popular Indonesia literature (Dewojati, 2024).

The capitalization and cyber literary industry in Indonesia can no longer be stopped. Not only did it stop being published in print media, but this cyber literary work was then widely bought by film producers, because it promised a large audience market such as readers of cyber novels or print novels. There are several popular literary works that have been transferred from digital applications such as Webtoon, Wattpad, Instagram, Facebook, Twitter, and others to printing media into physical books that are loved by many readers dominated by teenagers and adults. Some of the works of cyber literature are, *Sin* (Faradita, 2017), *Matt and Mou* (Wulanfadi, 2016), *Gezz & Ann* (Rintiksedu, 2018), *Mariposa* (Luluk HF, 2019), *Cinta Subuh* (Alii Farighi, 2019), *Layangan Putus* (Mommy ASF, 2020). Many of their works are produced into films that are marketed on digital/paid/subscription film platforms as well as conventional cinema films.

Faradita's cyber literary work entitled *Sin, for example,* already Published as a novel in 2017 by the publisher Kubusmedia. This novel was originally a cyber literature uploaded on the Wattpad platform. When uploaded as cyber literature, this novel received a very large number of readers. This popular novel was later published physically, very thick and totaling 444 pages. Novel *Sin* tells the story of a woman named Ametta Rinjani, character the most beautiful girl in school. The character of Ametta often performs *dugem* and has an arrogant nature and does not care about anything other than himself. The character of Ametta is known as a playgirl, a woman who has many ex-boyfriends. Depicted in the novel, the female character of her desire only one, made the man kneel under his feet, then kicked the man away from his life.

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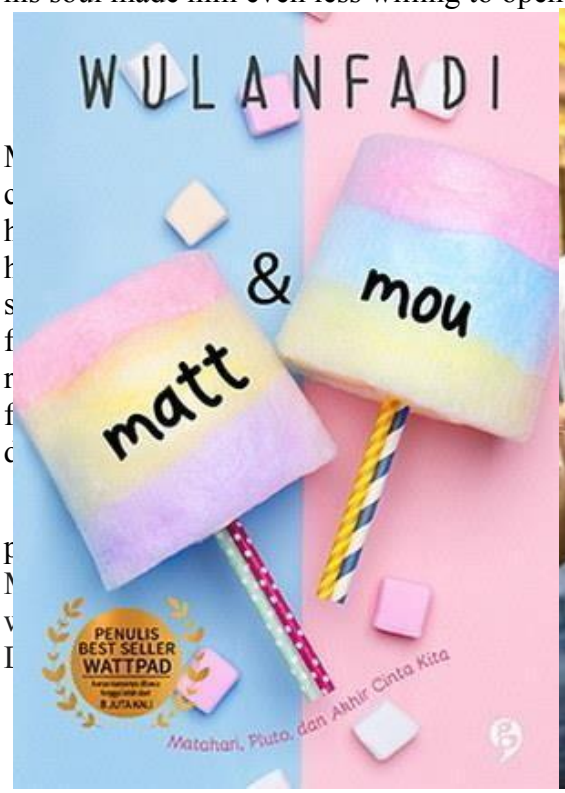
In addition to the figure of Ametta, novel also gives rise to a male character named Raga Angkasa, a quiet man who does not like to be highlighted at school. Raga prefers to be alone in the garden behind the school if her friends are smoking in the cafeteria. Raga characters only have one goal in life, which is to stay away from women's problems until they graduate from school. However, the unexpected makes Ametta and Raga meet. The character of Ametta feels that he has found a new toy in Raga's rejection. The character of Raga called the character of Ametta as the culprit of the problem, but Ametta is happy to call herself a troublemaker. A feud between the two was inevitable. Until one time the two were trapped in the same feeling. However, they experience complicated things at the same time.

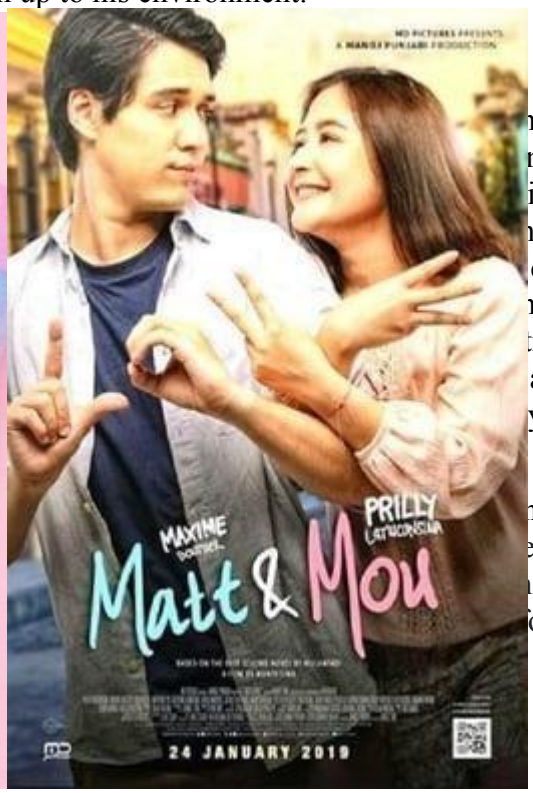
Novels with the theme of teenage romance at school are actually not new in Indonesia pop literature. Similar stories have been on the market since the 70s until now. However, the author's success in uploading on digital media with thousands of readers, as well as after being published as a book, made the film producer also produce it for digital film consumption and even became 2 films with the titles *SIN: When Your Lover is Your Own Brother* (2019) *and Sin Extended* (2021). The film, starring Mawar de Jongh and Bryan Domani, is clearly aimed at a teenage audience who read the previous cyber pop novel of the same title.

The next cyber literary work was written by Wulanfadi with the title *Matt and Mou* published in the form of a physical print novel in 2016 by the publisher Trasmedia. Initially, this cyber literature uploaded on the internet by the author on the Wattpad platform. This popular novel has 342 pages. Novel *Matt and Mou* tells the story of the love journey of a man named Matt. This

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teen novel still tells about teenage love stories and dynamics life students in high school. Matt Character described antisocial male figure. The character described as a loner is usually found in the corner of the classroom or in the canteen along with his reading books thick ones. Matt's character is also known as a male with personality closed, especially regarding feelings. One of the factors which builds Matt's introverted character due to the death of his father. Event that hit his soul made him even less willing to open up to his environment.





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Furthermore, a work of cyber literature that is quite important to talk about was written by Rintik Sendu with the title *Gezz & Ann*. This work published in a printed novel version in 2018 by Gagas Media. Initially this novel was uploaded on the platform Wattpad and has a lot of fans. This popular print version of the novel quite thick, namely 369 pages. Novel *Gezz & Ann* tells the love story of a teenager named Keana Amanda or Ann and Gazza Anonymous or Geez. The relationship between the two is described as experiencing ups and downs like waves in the ocean. The relationship between the two is limited by distance and mystery that makes Geez's character often disappear, making Keana's character wonder about what Geez's character is experiencing.

At one time, it was said that the two went their separate ways by having a long-distance relationship, but depicted to no avail. Geez's character disappears again, in the end, Keana finds a man named Bayu who is able to be present by Keana's side. However, the problem is that the relationship between the two is not approved by Keana's mother. Until one day, there was a very important gift from Geez, which became the answer to Keana's question. The gift from Geez is in the form of a beautiful pearl ring equipped with a letter written by Geez. The gift given by Geez finally made Keana regret her decision to choose another man.



Gezz and Ann were then produced into films that were marketed on digital platforms starting in 2021. The film is directed by Rizki Baiki, producer Raam Punjabi, and features artists Hanggini, Junior Roberts, and Roy Sungkono. This film was able to survive for many years on several channels, such as Vidio and Netflix. This shows that the audience's response to the filmed cyber literature is still quite high, even though the film was produced 3 years after the novel circulated on digital platforms.

Furthermore, a cyber literary work written by Luluk HF with the title *Mariposa* published in 2019 by the publisher Coconut Books. Like the previous novels, this work was originally a cyber literature uploaded on the Wattpad platform. This cyber novel is phenomenal because it managed to reach a record with the highest number of readers, namely 23 million that year. This

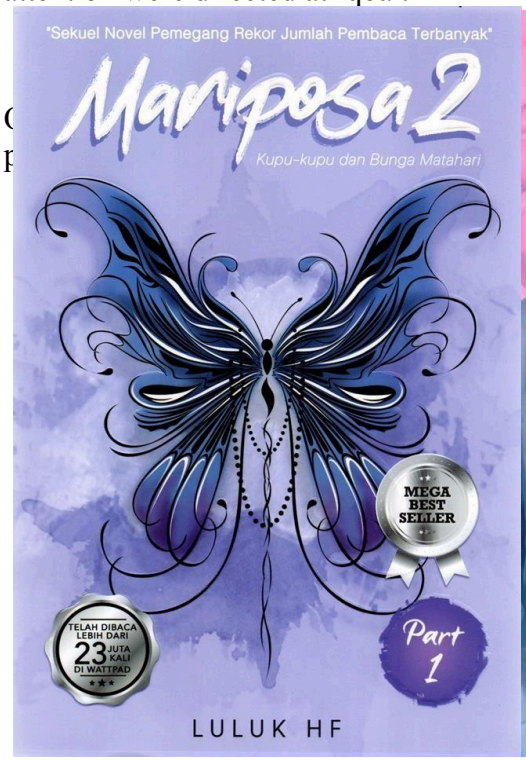
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popular novel after being published in print has a thickness of 482 pages. This *Mariposa* novel tells the story of a beautiful girl named Natasha Kay Loovi or who is called Acha. He is described fighting for his love for a frozen and super cold-hearted man named Iqbal. Both are described as students who have intelligence and intelligence in their schools.

For Acha's character, in his life there is no term to give up, especially to melt Iqbal's heart which has never been visited by any woman. All Rejection and attitude no matter which Iqbal often does, does not make Acha retreat to win his heart. Acha's fondness for Iqbal began from an accidental meeting between Acha and Iqbal at an Olympic camp when Acha saw Iqbal for the first time, Acha was immediately fascinated by the figure of Iqbal. At that time, Acha was not in the same school as Iqbal, but the one who went to school with Iqbal was Amanda, Acha's childhood best friend.

At one of the cafes, Acha met Iqbal for the second time by accident. There, Acha's main goal was only one, which was to ask for Iqbal's phone number. However, even that did not work. Acha is determined to transfer from Triabuna High School to the school wherever Iqbal and Amanda attend, namely at Arowana High School.

After that, Acha again continued his failed plan, recklessly Acha blocked Iqbal before entering his class. However, Acha's efforts were again unsuccessful. Then Acha expressed his feelings for Iqbal, but Iqbal stated that Acha was insane. In the end, Acha got Iqbal's phone number from his two best friends, Ryan and Glenn by bribery. All of Acha's treatment and attention were directed at Iqbal.



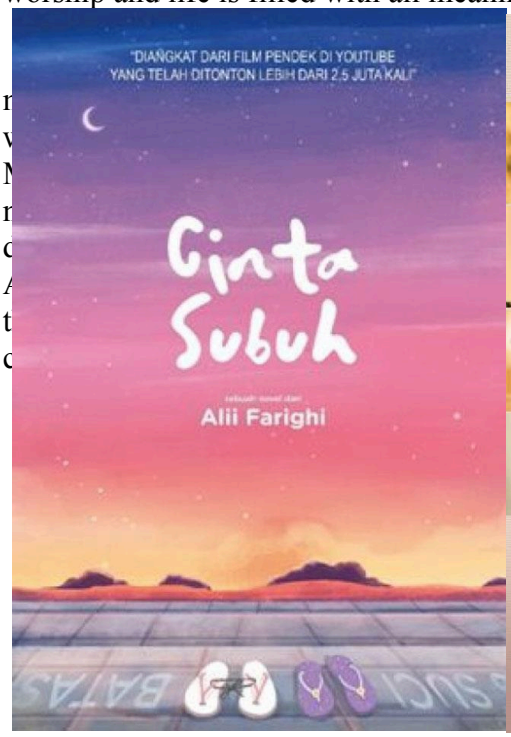


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featured artists Angga Yunanda and Adisty Zara. The film, directed by Fajar Bustomi, was aired in 2020 in theaters and in 2021 it aired on digital platforms such as Netflix and Klikfilm. It is said that the profits of this film production are quite fantastic because it is a spectacle that teenagers hunt during the Covid-19 pandemic.

Furthermore, the important cyber literary work to be discussed was written by Ali Farighi with the title *Cinta Subuh* This novel published physically in 2019 by publisher Coconut Books. SBefore this cyber literature was also uploaded by the author on the Wattpad platform. This popular novel after its publication Be a book has a thickness 292 pages. Novel *Cinta Subuh* tells the story of a man who is trying to find his identity and a woman who obediently carries out her religious worship. The male character is named Angga and the female character is named Ratih. The figure of Angga's character is described as a man who very chaotic in his life because they are experiencing a heartbreak because broke up with her ex-boyfriend. This situation makes Angga's character experience an irregular life so that he rarely carries out dawn prayers. However, one day, Angga met a woman who made him fall in love. Woman inknow very religious. Ratih, a woman who always Wearing a distinctive style of veil, diligently carrying out worship and life is filled with all meaningful goodness.





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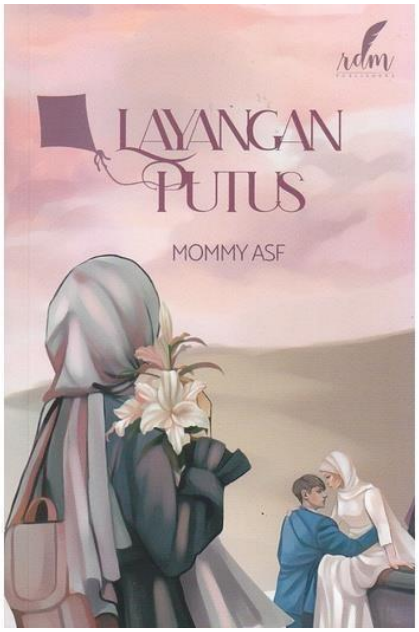
chaotic, finally learned to rearrange his life. Angga is really trying to keep the dawn prayer on time as requested by Ratih. However, Angga, who is basically less disciplined, carries out dawn prayers at first it was difficult to do so. However, at the end of the story, Angga also managed to propose to Ratih with the capital of dawn prayers on time.

Novel *Cinta Subuh* It is reminiscent of literary works published by groups of writers *Pen Circumference* led by Helvy Tiana Rosa who has been successful since the 2000s. Islamic da'wah that greets its readers sympathetically and gently has succeeded in captivating thousands of readers, young Muslims. Apparently, Helvy's influence as a pioneer of Islamic pop literature can still be seen in this novel. This Islamic pop literary genre still has a large reader market in Indonesia, considering that the majority of young readers are Muslims (Dewojati, 2023). Success *Cinta Subuh* As a cyber literature that attracts the hearts of young Muslim readers, film producers do not hesitate to bring it to the big screen. This repeats the success of films based on Islamic pop novels written by the Lingkar Pena writers' group for two decades. Movie *Cinta Subuh* finally successfully aired in Indonesia cinemas in May 2022. This popular drama film is directed by Indra Gunawan and stars Dinda Hauw, Roger Danuarta, and Rey Mbayang.

Finally, a work of cyber literature that deserves discussion is a work written by Mommy ASF titled *Layangan Putus.* Novels in physical form have published in 2020 by publisher RDM Publisher. Like other works, before the publication of this cyber work, it was originally uploaded on the Wattpad platform. When the story based on the writer's personal sad story who was betrayed by her husband was uploaded on digital platforms, it received an overwhelming response from many readers, especially female readers. The story, which garnered the sympathy of millions of readers, went viral. Then many readers encouraged his story to be published as a print novel. Novel *Layangan Putus* Thick 268 pages this tells the story of an innocent girl from the countryside named Kinan. It grows and develops in the city where it migrates. His dream is simple, so that he can complete his education on time. It is undeniable, not only did she achieve that dream, her meeting with a man named Aris was able to Turning his life into color and full of meaning. Kinan is very happy to meet his lover his dream. Kinan attended university as well as meeting a man where he can share sad and happy stories.

Aris's presence has changed his world because introduces Kinan to new things in his life. His heart was so turbulent that he was unable to erase the seeds of love that appeared for Aris. For Kinan, Aris is a perfect man and has a personality goodTough responsible, caring, and independent. Aris' presence has deeply touched Kinan's heart And then they decided to get married. Kinan who first very obsessed with becoming an independent career woman, eventually having to Sacrifice chose to be a housewife, take care of Aris, and her children at home. At the beginning of his marriage to Aris, Kinan felt so happy. Having a handsome, well-established, responsible, and hardworking husband is an investment for women. Aris's existence is able to make her the luckiest woman to have one. However, nothing went so smoothly in this world, including his marriage.

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Day by day like a married couple in general, unexpectedly the man Kinan trusted to be his life partner, turned out to betray him. This is the peak of the conflict in the novel *Layangan Putus*. The household she took care of, turned out to be demolished by her partner, who was none other than her own husband. After losing her fifth unborn baby, Kinan finds out that Aris is having an affair. It feels like the world is collapsing in darkness. He accidentally saw a photo of Aris making out with another woman who was on vacation in Turkey, precisely in Cappadocia. The place Kinan longs to go *Honeymoon* Shared. Kinan's dream about hot air balloons and Cappadocia seems to be shattered instantly, when Kinan doesn't expect Aris to betray his love. Infidelity dAn Woman Scrambler people's husbands, is one of the main problems presented in this novel. The moment Kinan sheds his disappointment in this novel is able to drain the reader's emotions. Moreover, the issue of infidelity is not something foreign in Indonesia with various unique cases, ranging from Celebrities even the general public. The dominance of men represented by the character Aris. This order comes with the labeling of roles between men and women in the household. This role has a tendency to ratify masculine dominance in the form of sexual division of labor. For example, taking care of the house and educating children is identified with a woman's job. Men or fathers seem to be free from this responsibility (Dewojati, 2023).

The incessant social media in Publish *Layangan Putus* This made the film's producers very enthusiastic about adapting it to the big screen. The film series with the same title and starring A- class film actors such as Reza Rahadian, Putri Marino, and Anya Geraldine has gone viral and has succeeded in reaping huge profits. This is because millions of people have watched this film on the WeTV and Iflix platforms from September 2021 to 2022. This film series also received many awards such as at the Tokyo Drama Award in 2023 and the Bandung Film Festival in 2022.

D. CONCLUSION

The presence of cyber literature in Indonesia, which is very quickly rising in popularity, is a phenomenon that can never be stopped again. The presence of this type of literature opens up space for novice writers to dare to publish their works independently without the need for editorial editor screening like strict conventional media. The presence of digital platforms such as Wattpad, which has become a new forum in the transmission and contestation of contemporary literature, deserves to fill the empty spaces in literary discussions so far. The success of pop literary works that contain the problematic world of teenage romance in school in the world of cyber literature has become a domino effect of epigonism of their works for almost 20 years. Cyber literary works such as *Sin, Matt and Mou, Gezz & Ann,* and *Mariposa*, are one example of cyber *teenlit* booming as it follows the success of previous cyber literature. As for cyber literature, *Cinta Subuh,* and *Layangan Putus* are Indonesia chicklit genres where the ideas that come up are actually nothing new. In the production of films adapted from cyber literary works, the public's taste is more vulnerable to being dictated by the logic of the film industry as a producer. The number of readers, popularity on social media, and viral conversations are still the main determinants of a work of cyber literature produced as an adaptation film. Thus, popular culture and capitalism are still the main guides for people's tastes in enjoying film production from the latest Indonesia cyber literature.

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SPEECH ACTS OF THE PALEMBANG MALAY LANGUAGE IN THE STUDIO 42 UHF PALTV PROGRAM

Adian Saputra[1], Zahra Alwi[2]
Universitas Sriwijaya
Email: adiansaputra404@gmail.com[1]; zahra_alwi@fkip.unsri.ac.id[2]

Abstract: *This study aims to describe the types and communicative functions of a speech act in the scope of Palembang Malay. This study is a qualitative descriptive study through literature study. The data collection technique uses the listening and note-taking technique. The data analysis technique uses the referential and pragmatic matching methods. The referential matching method is used to determine the types of utterances spoken, while the pragmatic method is used to analyze the communicative functions of the types of utterances. The data studied were in the form of speech acts on the Studio 42 UHF PALTV Program. From the results of the study, four types of speech acts were found, namely assertive, directive, commissive, and expressive speech acts with a total of 195 utterances. The most frequently found speech act was assertive with 113 utterances. In directive speech acts, 48 utterances were found, 8 commissive utterances, and 26 expressive utterances. Assertive acts include stating, informing, reporting, claiming, complaining, and boasting. Directive acts include giving orders, suggesting, giving advice, requesting, inviting, ordering, demanding, and offering. Commissive acts include promising, threatening, refusing, and guaranteeing. Expressive acts include saying thank you, apologizing, expressing anger, expressing disappointment, praising, and being grateful.*

Keywords: *Palembang Malay Language, Pragmatics; Speech Acts; Studio 42 PALTV; Utterance.*

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A. INTRODUCTION

As social beings, humans use language as a means of communicating or interacting with other individuals. Language is used to convey thoughts or ideas through speech; exchange ideas; and communicate (Nifmaskossu et al., 2019). In communication, there is a speech act which is the most basic unit. Speech acts are defined as a person's actions in speaking or talking. The theory of speech acts was first put forward by Austin in 1962, which divided speech acts into locutionary, illocutionary, and perlocutionary acts. then the theory was developed by his student, Searle in 1969, who focused on illocutionary speech acts. Searle made changes to the illocutionary classification that had been made by Austin. The results of changes in the illocutionary classification by Searle consist of assertive speech acts; directive speech acts; commissive speech acts; expressive speech acts; and declarative speech acts (Saifudin, 2019). This theory is also the basis for researchers in conducting research on speech acts.

Speech acts are a person's psychological condition whose continuity is determined by the ability to use language in dealing with a certain situation and its meaning can be seen from the meaning of the actions in his speech (Tarigan in Murti et al., 2018). The implied meaning of a speech depends on who the speaker is, how the speech is delivered, where the speaker utters the speech, and various other factors. These things are closely related to the context that follows. Thus, understanding speech acts is very much needed in communicating, because each individual will always be faced with the ability to understand and use the types of speech acts.

Kridalaksana (in Siddiq, 2019) defines speech acts as, (1) A person's language behavior or attitude in applying language elements based on language rules; (2) meaningful utterances produced by an act of creating regular language sounds; (3) the whole of linguistic and non-linguistic consisting of, the speaker, topic, form of message, and context; (4) the act of stating an utterance with the aim of the speech partner understanding the speaker's intent. Speech acts are an act or language behavior. Language behavior is influenced by linguistic or non-linguistic events, such as the delivery and understanding of information in an utterance. Many utterances are found that do not state messages or information, but contain an action. For example, the utterance "I accept the marriage" at a wedding shows that the utterance explains social and psychological realities.

The closeness of speech acts to conversations or communication in everyday life is the reason for researchers to study speech acts. The study of speech acts is included in the study of the field of pragmatics. Pragmatics studies the meaning of speech based on the context and situation of the speech. In the speech situation, there is a speech event which is the ongoing linguistic interaction in the form of speech involving speakers and speech partners to produce a common understanding. Speech events are a series of a number of speech acts that are arranged to reach a mutual agreement.

Speech acts are closely related to a society or community. One example of a form of speech act is the use of Palembang Malay. The characteristic of the speech of the Palembang people is humorous. In everyday life, the Palembang people cannot be separated from jokes or jokes. Joking or joking is part of the tradition of the Palembang people's lives and has become a daily communication pattern (Alwi

in Afriani, 2021). In Palembang society, there is a term known as the habit of telling jokes or joking with the name kelakar betok which is the art of speaking of the Palembang people with the intention of limited entertainment or jokes packaged like serious conversations. Usually this speech is delivered in a relaxed state, such as when hanging out on the porch of the house or at a coffee shop. The preservation of this art of speech is by holding a competition such as stand-up comedy in the Palembang language by the Palembang comedy artist association and making a special program on local television, such as PALTV. One of these programs is called Studio 42 UHF. Studio 42 UHF is a television program that is popular with the people of Palembang. Studio 42 UHF is a PALTV interlude program with a comedy genre, each broadcast consisting of 3-10 minutes of broadcast duration. This program presents conversations or dialogues in Palembang Malay with the typical humorous style of Palembang society. Studio 42 UHF contains typical Palembang society jokes or jokes presented by Palembang comedy figures, such as Yai Najib, Cek Daus, Cek Eka, Cek Mila, and others. The jokes or jokes presented are based on social realities in the lives of Palembang society, then packaged in a television program. The Studio 42 UHF program can be enjoyed every day on PALTV television.

The Studio 42 UHF PALTV program can also be watched through the PALTV Entertainment YouTube channel. The broadcast of the program on YouTube shows that many content creators are interested and see the potential for the humor of kelakar betok to be watched by YouTube viewers. This proves that the program is not only of interest to the people of Palembang, but also to people outside Palembang.

Research related to speech acts was conducted by Irawan & Samaya (2022) with the title Politeness of Assertive Speech Acts in Information Services at the Aryaduta Hotel Palembang. The study focused on Searle's assertive speech act theory. The results of the study showed that there were six communicative functions of assertive speech acts found, consisting of (1) stating; (2) warning; (3) announcing; (4) informing; (5) confirming; and (6) reporting. The communicative function of informing was found the most in the study.

Speech act research has also been conducted by Anggraini (2020) with the title Forms of Locutionary and Illocutionary Speech Acts of Traders and Buyers at Sekip Ujung Market, Palembang. This study discusses the forms and types of locutionary and illocutionary speech acts between traders and buyers at Sekip Ujung Market, Palembang. In the results of the study, two forms of speech acts were found, namely locutionary and illocutionary acts. The researcher obtained 27 research data using quantitative methods, consisting of forms of locutionary speech acts including interrogative, declarative, and imperative; and illocutionary forms including assertive, commissive, and expressive.

Based on the explanation above, this study aims to describe the types and communicative functions of a speech act. By understanding the theory of speech acts, we can understand the intent of an utterance and can distinguish the types and communicative functions of an utterance. Such as assertive speech acts which are marked by expressions that bind the speaker to the proposition of truth; directive speech acts which are marked by expressions that influence the speech partner to do what the speaker orders; commissive speech acts which are marked by expressions that are in the form of commitments to something in the future;

expressive speech acts which are marked by expressions that involve the speaker's psychological condition; and declarative speech acts which are marked by expressions that create a change in circumstances.

B. METHODS

1. Research Methods

In this study, the research method used is descriptive qualitative. Qualitative research is research used to obtain and describe the quality of social influence that cannot be explained in quantitative research (Saryono in Nasution, 2023). Descriptive itself is interpreted as a description of events based on reality or actual facts. The use of qualitative descriptive research methods in this study aims to analyze and describe in detail the types of speech acts and communicative functions found in the Studio 42 UHF PALTV Program.

2. Data and Data Sources

In this study, the data in the form of oral speech included in the type of illocutionary speech acts in the Studio 42 UHF PALTV Program, consisting of assertive, directive, commissive, expressive, and declarative speech acts. The data source was obtained from videos on the Studio 42 UHF PALTV Program uploaded on the PALTV Entertainment YouTube channel for the upload period January-December 2023.

3. Data collection technique

In this study, the data collection technique used the listening and note-taking technique. The researcher listened to all episodes of the Studio 42 UHF PALTV Program. Furthermore, the researcher chose the type of speech that was included in the illocutionary speech act, the researcher recorded the speech as data to be analyzed. Meanwhile, the data collection instrument in this study was the researcher himself (human instrument), namely the researcher as the planner, implementer (data collection and analysis), interpreter, and as a pioneer of his findings (Sugiyono in Sagita & Setiawan, 2019).

4. Data Analysis Techniques

In this study, the researcher used the equivalence method to analyze the data. Sudaryanto explained that the equivalence method is a method used to study or determine the identity of a lingual unit of determination by using a determinant tool outside the language and not being part of the language itself (Sagita & Setiawan, 2019). The sub-types of methods used by the researcher are the referential equivalence method and the pragmatic method. The referential method is used to determine the types of utterances spoken, while the pragmatic method is used to analyze the communicative function of these types of utterances.

The stages or steps that researchers take in analyzing data are, 1) researchers watch videos on the Studio 42 UHF PALTV Program; 2) researchers make hypotheses or assumptions about speech that is likely to be included in illocutionary speech acts; 3) researchers sort out speech that is likely to be included in illocutionary speech acts; 4) researchers analyze the data that has been found using referential and pragmatic matching methods; 5) researchers reduce or present data by grouping data based on its type; 6) researchers provide explanations and

descriptions related to the data that has been analyzed; 7) researchers draw conclusions based on the data that has been analyzed, in the form of types of speech, communicative functions of speech, the amount of data found, dominant data, and the least data found.

C. FINDINGS AND DISCUSSION

Based on the results of data analysis on the Studio 42 UHF PALTV Program on the PALTV Entertainment YouTube channel for the January-December 2023 upload period of 35 videos, the researcher obtained 195 utterances that had been reduced based on the types of illocutionary speech acts according to Searle. The following are some data as representative samples of the communicative function of speech.

1. Assertive Speech Acts

Assertive speech acts are speech acts that function to provide a statement of truth or knowledge. The truth proposition involves a speaker (Tarigan, 2015). Assertive speech acts have communicative functions, including stating, informing, reporting, claiming, complaining, and boasting.

Act of Declaring

Stating is an expression that is broadcast to the interlocutor based on the speaker's understanding. The act of stating is used to say, explain, or provide an explanation of something. The act of stating is one of the communicative functions of assertive speech acts.

Utterance: "*Pagi-pagi mami beresi kasor, beresi bantal, demtu mami mandi*."

The utterance is included in the type of assertive speech act with the function of stating communication. In the utterance, the speaker provides a statement in the form of information to the speech partner regarding the activities she does in the morning. The speaker is a mother who is visited by her future daughter-in-law, she provides a lot of information related to the work that must be done after becoming a wife, such as the activities she does in the morning.

Utterance: "*Duo sampe empat tahon*."

The utterance is included in the type of assertive speech act with the communicative function of stating. The speaker is a trader of BJ clothes or used clothes, he makes a statement that the clothes he sells can be worn by children aged two to four years.

Utterance: "*Ay cowok baru cek*."

The utterance is included in the type of assertive speech act with the communicative function of stating. The context of the conversation is that the speaker sees the speech partner walking with a man, the speaker suspects that it is her lover. The speaker makes the statement because he sees the speech partner with a man who is suspected of being her lover.

Act of Notifying

Notifying is an expression that is intended to announce or provide information to someone. The act of informing is used to convey, announce, disseminate, or report information that was previously unknown to the speech partner.

Utterance: "*murah beje di situ*."

The utterance is included in the type of assertive speech act with the communicative function of informing. The speaker informs the speech partner that there is a place that sells cheap BJ clothes or used clothes.

Utterance: "*Tadi di sayor nyai ado ulet*."

The utterance is included in the type of assertive speech act with the communicative function of informing. The context of the conversation is a grandson who tells his grandmother that there is a caterpillar in the vegetable that his grandmother has bitten. The speaker tells the speech partner that there is a caterpillar in the food.

Utterance: "*Balek dari pasar kau harus nyiang ikan, dak boleh amis*."

The utterance is included in the type of assertive speech act with the communicative function of informing. The context of the conversation is a mother who meets her future daughter-in-law. The speaker provides information to the speech partner regarding the activities that the speech partner must do if she has become a wife, such as shopping for fish at the market.

Act of Reporting

Reporting is an act of conveying and complaining about information or events that have just been seen or witnessed.

Utterance: "*Di ojong tanah kito, Maria jingok ado wong lagi gali tanah kito*."

The utterance is included in the type of assertive speech act with the communicative function of reporting. In the utterance, the speaker complains or informs the speech partner that someone is digging up his land.

Act of Claiming

Claiming is an expression that demands recognition of ownership. The act of claiming is used to acknowledge something on the basis of rights or ownership.

Utterance: "*Itu tempat aku*."

The utterance is included in the type of speech act with the communicative function of claiming. The act of claiming is marked by an acknowledgement of ownership. In the utterance above, the context of the conversation is a fight over a seat in a travel car between a mother and a teenager. A mother who does not accept it because the seat she has paid for is occupied by someone else. She states an act of claiming as an acknowledgement of ownership of the seat.

Act of Complaining

Complaining is an expression of the grievances experienced by someone. The act of complaining is used to express a state of distress that is being experienced.

Utterance: "*Dari pagi sampe siang mancing dak dapat*."

The utterance is included in the type of assertive speech act with the communicative function of complaining. The speaker complains because he has not caught any fish when fishing, especially since he has been waiting from morning to evening. The act of complaining is an expression of the speaker's disappointment and annoyance at what he experienced.

Act of Boasting

Boasting is an expression that is baseless or nonsense. The act of boasting is used to deceive the interlocutor with a story made up by the speaker. The act of boasting is usually also used as a joke, because the interlocutor already knows about the truth of the utterance.

Utterance: "*Kareno yang dak pacak nyanyi regonyo sejuta, kareno yang inilah tukang nyiptake lagunyo*."

The utterance is included in the type of assertive speech act with the communicative function of boasting. The context of the conversation is a bird seller who provides information to his buyers about the price of the birds he is selling. He sells birds that can sing for Rp500.000, while birds that cannot sing are sold for Rp1.000.000. He said that the price of birds that cannot sing is more expensive because he is the creator of the song. This act is an act of boasting.

Utterance: "*Emang sengajo emek toles garem, supayo semut dak masok*."

The utterance is included in the type of assertive speech act with the communicative function of boasting. The context of the conversation is the same as in data 108. The speaker (mother) states that the container that mentions salt is sugar. She deliberately wrote salt with the aim of preventing ants from entering.

Utterance: "*Lah besak, ado yang lah begawe bank, begawe pemda, lah besak galo*."

The utterance is included in the type of assertive speech act with the communicative function of boasting. The context of the conversation is Fikri, an old friend of Okta who came to Okta's fish farm. Okta asked about the condition of the fish that he had given to Fikri. The speaker (Fikri) stated that the fish had grown up, and even worked. The utterance is included in the act of boasting, namely as a joke.

Utterance: "*Kurang serius apo kakak nih, gunung kakak daki, lautan kakak seberangi*."

The utterance is included in the type of assertive speech act with the communicative function of boasting. The expression of boasting is found in the utterance "mountain, brother, climb, ocean, brother, cross." The utterance is only a figure of speech as a form of someone's love for their lover.

2. Directive Speech Acts

Directive speech acts are speech acts carried out with the aim of the speech partner carrying out the given command (Rustono in Fauzia et al., 2019). Directive speech acts have a communicative function, including giving orders, suggesting, giving advice, requesting, inviting, ordering, demanding, and offering.

Act of Giving Orders

Giving orders is an expression that influences the speech partner to do what the speaker wants. The act of giving orders is used by the speaker to order the speech partner.

Utterance: "*Bik, bawakke bik*."

The utterance is included in the type of directive speech act with the communicative function of giving orders. The utterance "*bawakke bik*" or "*please bring aunty*!" is an order to bring his belongings.

Act of Suggesting

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Suggesting is an expression of giving a suggestion or advice. The act of suggesting is used to influence the conversation partner to follow the suggestion given.

Utterance: "*Ambeklah empat ikok nah, dak nyosok lagi*."

The utterance is included in the type of directive speech act with the communicative function of suggesting. The speech act occurs between a trader and a buyer in the market. The speaker suggests to the speech partner to take four items (clothes) to cover the money given.

Act of Giving Advice

Giving advice is an expression of giving teachings or lessons. The act of giving advice is used to influence partners through teaching about good values.

Utterance: "*Nah, jangan nak ngolake wong, kalu jualan tuh jojor jojor*."

The utterance is included in the type of directive speech act with the communicative function of giving advice. The speaker is a buyer who gives advice to a clothing seller. The speaker advises the speech partner to be honest in trading and not to deceive the buyer.

Act of Begging

Begging is an expression of asking respectfully. The act of begging is used to ask for something, usually marked with the word "please."

Utterance: "*Tolong nian dok, berapo bae pacak aku bayari*."

This speech is included in the type of directive speech act with the communicative function of requesting. The speaker carries out the act of requesting, namely asking for help from the speech partner in the hope that the speech partner can help him.

Act of Inviting

Inviting is an expression of request used so that the conversation partner follows the speaker's wishes. The act of inviting is usually marked by the words "come on" or "let's".

Utterance: "*Peh, kito ke sano peh.*"

The utterance is included in the type of directive speech act with the communicative function of inviting. The speech act of inviting is marked by the utterance "*peh*" which means "let's go" in Indonesian.

Act of Ordering

Ordering is an expression of ordering something to be made. Usually, the act of ordering is related to buyers and sellers.

Utterance: "*Bli, saya pesan bread jam bread*."

The utterance is included in the type of directive speech act with the communicative function of ordering. The speech act occurs in a restaurant. The speaker performs the speech act of ordering, namely asking the speech partner to provide food according to what he wants.

Act of Demanding

Demanding is an expression of asking with a suggestion to be followed. The act of demanding is used so that the speech partner will follow the speaker's orders,

such as a mother who warns her child not to come home after 9 pm. The act of demanding is half-obligatory.

Utterance: "*Pokoknyo Dayu, kau harus nyari bini merep cak mami*."

The utterance is included in the type of directive speech act with the communicative function of demanding. The speaker makes a demand that the speech partner do what he says. In the utterance, the speaker is a mother who demands that her child find a wife who has a personality like hers.

Act of Offering

Offering is an expression of making an offer. The act of offering is used to indicate something to be taken by the speech partner. The act of offering is also used to invite the speech partner to do something.

Utterance:"*Dodok, dodok. Masih ado minum*."

The speech is included in the type of directive speech act with the communicative function of offering. The context of the conversation is a person who is visiting. The speaker invites the conversation partner to sit down.

3. Commissive Speech Acts

Commissive speech acts are speech acts related to commitments in the future (Searle in Partana, 2020). Commissive speech acts have communicative functions, including promising, threatening, refusing and guaranteeing.

Act of Promising

Promising is an expression of being able to do something in the future. The act of promising is used to convince the interlocutor about the speaker's willingness to prove his statement in the future.

Utterance: "*Agek dek eh, kalo seandainyo duet mama dibayar anak kost, kagek mama belike sepeda*."

The utterance is included in the type of commissive speech act with the communicative function of promising. The speaker who is a mother promises a bicycle to her child if she gets money from collecting boarding house fees. The expression of promise is marked by the clause "*kagek mama belike sepeda*."

Act of Threatening

Threatening is an act of giving a warning about bad possibilities that will happen in the future. Threatening is used to influence the conversation partner not to do things that the speaker does not want.

Utterance: "*Ibarat ini hutan, kamu masok utan, kamu nak naek gunung, kamu toron gunung, kamu keluar utan, tetap kukejar. Dak pacak begerak lagi kamu*."

The utterance is included in the type of commissive speech act with a communicative function of threatening. The speaker tries to threaten the speech partner not to go anywhere because the speaker himself ensures that the speech partner is under his supervision.

Act of Refusing

Refusing is an expression of not accepting. The act of refusing is used to reject a gift or offer of something.

Utterance: "*Dak usahlah buk, dak usah*."

This utterance is included in the type of commissive speech act with the communicative function of refusing. In this utterance, the speaker has a commitment to refuse the gift from the speech partner.

Act of Guaranteeing

Guaranteeing is an act of taking responsibility for the truth of a statement that is conveyed.

Utterance: "*Aku nih lah mantap nian nak cere*."

The utterance is included in the type of commissive speech act with the communicative function of guaranteeing. The speaker assures the speech partner that he is very ready and sure to divorce. This is marked by the utterance "*aku ni lah mantap nian*" which means that the speaker guarantees or is responsible for his statement.

4. Expressive Speech Acts

Expressive speech acts are a form of expression in the form of attitudes and feelings as a response to a situation (Searle in Saifudin, 2019). Expressive speech acts have a communicative function, including saying thank you, apologizing, expressing disappointment, praising, expressing anger, and being grateful.

Act of Saying Thank You

Thank you is an expression of gratitude for a kindness received.

Utterance: "*Mokaseh dek e*."

The utterance is included in the type of expressive speech act with the communicative function of gratitude. The context of the conversation is that the speaker feels happy because he has been helped. Gratitude is a form of gratitude from the speaker to the speech partner who has been willing to help him.

Act of Apologizing

Apologizing is an expression of apology for a mistake that has been made.

Utterance: "*Maaf Pak Beri, saya tidak bisa bantu*."

The utterance is included in the type of expressive speech act with the communicative function of apologizing. The speaker apologizes to the speech partner for not being able to help the speech partner. The apology is said as a form of the speaker's regret for not being able to help the speech partner.

Act of Expressing Disappointment

Disappointment is an expression of dissatisfaction with something that does not meet expectations.

Utterance: "*Ya sudahlah dok, aku pasrah bae*."

The utterance is included in the type of expressive speech act with the communicative function of expressing disappointment. The expression of disappointment is marked by the utterance "aku pasrah bae" which means that the speaker feels very deeply disappointed so that he surrenders himself to God (surrenders) to the conditions he is experiencing.

Act of Praising

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Praising is an expression of admiration for something. The act of praising is used to express admiration for something, for example achievements, looks, idols, and so on.

Utterance: "*Masyaallah, baek nian bini aku nih*."

The utterance is included in the type of expressive speech act with the communicative function of praising. In KBBI, the word "masyaallah" means an exclamation to express feelings, such as affection, surprise, and surprise. In the above utterance, the context of the conversation is a wife who reminds her husband to say bismillah before eating. The word "masyaallah" is a form of response of affection and also praise for the wife for the attention given. The form of praise is also found in the sentence "baek nian bini aku nih" which means that his wife or speech partner has a sense of care for the speaker or her husband.

Act of Expressing Anger

Anger is an expression of high emotion towards something. The act of expressing anger is used as a statement of disagreement towards something.

Utterance: "*Neh! Rusak mobel ini*."

The utterance is included in the type of expressive speech act with the communicative function of expressing anger. This is marked by the exclamation "neh/nah!" which indicates that the speaker is angry or annoyed.

Act of Gratitude

Gratitude is an expression of gratitude or thanks to God.

Utterance: "*Alhamdulillah*"

The utterance is included in the type of commissive speech act with the communicative function of gratitude. The expression "Alhamdulillah" means all praise be to Allah. This expression is usually said when someone feels happy as a form of gratitude to God.

Based on the results of data analysis on the Studio 42 UHF PALTV Program on the PALTV Entertainment YouTube channel for the upload period of January- December 2023 as many as 35 videos, the researcher obtained 195 utterances that had been reduced based on the types of illocutionary speech acts according to Searle. From the results of the data analysis, it shows that the most dominant data is assertive speech acts with 113 utterances, including 59 utterances of stating, 20 of informing, 4 of reporting, 2 of claiming, 19 of complaining, and 9 of boasting. Then, in directive speech acts, 48 utterances were found, including 10 utterances of giving orders, 17 of suggesting, 11 of giving advice, 2 of requesting, 2 of inviting, 1 of ordering, 2 of demanding, and 2 of offering. In commissive speech acts, 8 utterances were found, including 1 utterance of promising, 1 utterance of threatening, 3 utterances of refusing, and 3 utterances of guaranteeing. In expressive speech acts, 26 utterances were found, including 4 utterances of saying thank you, 3 utterances of apologizing, 3 utterances of expressing disappointment, 3 utterances of praising, 11 utterances of expressing anger, and 2 utterances of being grateful. In this study, no declarative acts were found. Declarative acts are marked by a change in state. This type of utterance is uttered by a certain party, for example a party from an institution (Searle in Sagita & Setiawan, 2019). An example of a declarative speech act is the act of dismissing. This act is uttered by a superior who represents an agency or company. The act of dismissing is uttered to an employee who works

at the related agency. With this action, there is a change in the status of an employee to become unemployed. Therefore, declarative speech acts are referred to as institutionalized performative speech acts. Other examples of declarative speech acts are the acts of punishing, baptizing, and accepting marriage vows.

D. CONCLUSION

Based on the research results, there are four types of speech acts found in the Studio 42 UHF PALTV Program (January-December 2023 period), namely assertive speech acts, directive speech acts, commissive speech acts, and expressive speech acts. Assertive acts include stating, informing, reporting, claiming, complaining, and boasting. Directive acts include giving orders, suggesting, giving advice, requesting, inviting, ordering, demanding, and offering. Commissive acts include promising, threatening, refusing, and guaranteeing. Expressive acts include saying thank you, apologizing, expressing anger, expressing disappointment, praising, and being grateful.

Types of Speech Acts	Percentage
1. Tindak Tutur Asertif	58%
2. Tindak Tutur Direktif	24%
3. Tindak Tutur Komisif	4%
4. Tindak Tutur Ekspresif	14%
5. Tindak Tutur Deklaratif	0%

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CREATING IMAGERY IN INDONESIAN POETRY THROUGH ARTIFICIAL INTELLIGENCE APPLICATIONS

I Gusti Ayu Agung Mas Triadnyani[1], Isnan Waluyo[2]
[12]Universitas Udayana
Email : igaa_triadnyani@unud.ac.id[1]*; isnanwaluyo@unud.ac.id[2]

Abstract: *Artificial intelligence (AI) has been used in various fields, including literature. However, there are concerns that reliance on AI could blunt human writing and storytelling skills, diminish the uniqueness of poets, and reduce the emotional touch in literary works. This research aims to analyze the use of one poetic device, namely imagery which created with the help of AI. The methods used include reading a number of poems produced by AI, selecting poems based on certain criteria, and in-depth analysis of the imagery used in these poems. The theory used is image theory. The research results show that poetry produced by AI tends to use abstract imagery patterns, which can hinder readers' understanding and interpretation of meaning. This is different from human poetry which generally uses more concrete imagery. These results also show that the concreteness of images in poetry is still an important element for capturing in-depth meaning. This research provides new discourse about the limitations of AI in producing poetry that has the emotional depth and richness of imagery needed in literature.*

Keywords: *Artificial Intelligence; Emotion; Image; Poetry; Poet Distinctiveness*

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A. *INTRODUCTION*

The development of artificial intelligence (AI) technology has penetrated various fields, including the world of literature and art. AI is a digital system created to resemble or approach human intelligence in order to solve human problems (Ismawati & Syahri Ramadhant, 2022). One phenomenon that attracts attention is the ability of AI to produce literary works, including poetry. At this point, human existence is challenged. In fact, determining existence is the task of the individual human being (Rosmalina et al., 2024). AI has developed rapidly to the point of being able to understand and produce complex and creative texts, such as poetry. AI is able to recognize patterns in poetry such as rhyme, line repetition, and stanza structure. This raises new questions about the creativity, aesthetics, and essence of literary works produced by machines (Köbis & Mossink, 2021; Revell, 2022). In line with what Köbis & Mossink concluded, Goar et al. (2023) in their research entitled Conversational AI for Natural Language Processing: An Review of ChatGPT said that the era of artificial intelligence is able to bring about significant changes in the literary domain. However, there is a kind of limitation of the space for imagination in it. According to Slater (2023), the existence of AI in the context of producing literary works ultimately "disrupts" human work and ideas. Sautoy (2019) said that AI is capable of changing our understanding of creativity in various fields, including literature.

Poetry, as one of the most personal forms of literary expression, is often considered a reflection of the human soul and experience. This includes the literary event of the poet as the subject (Jumadil & Atoh, 2021). The use of poetic devices such as imagery is one way for poets to express their feelings and ideas more strongly and deeply. Imagery involves visual, auditory, tactile, and other sensory forms. This helps the reader to feel and imagine what the poet wants to convey. According to Pradopo (1990), imagery can increase the reader's imagination.

With the emergence of AI-generated poetry, an interesting question arises: how does AI use poetic devices such as imagery? Can the use of imagery in AI poetry achieve the same depth and power as human-written poetry? An analysis of the use of imagery in AI poetry will not only provide insight into the technology's ability to produce literary works, but can also help us understand more deeply the essence of creativity and artistic expression (Rahmeh, 2023; Shidiq, 2023).

AI has made great strides in generating text, including poetry. Several large language models such as GPT (Generative Pre-trained Transformer) have demonstrated impressive abilities in generating coherent, even moving, poetry.
However, the “creative” process of AI is fundamentally different from that of humans. AI uses statistical patterns from learned data, while humans combine experience, emotion, and abstract thought. This difference can affect how imagery is used and generated in poetry (Linardaki, 2022).

According to Laurance Perrine (1992), imagery is an experience that comes from the individual through the senses. In other words, imagery can be defined as a representation through language of sensory experiences. Poetry indirectly involves the atmosphere of words represented through the choice of diction. Perrine also added in his book Sound and Sense: An Introduction to

Poetry (1992) that imagery is a key element in poetry that helps evoke sensory experiences in readers. This is not only about visual descriptions, but also involves other senses, such as hearing (auditory imagery), touch (tactile imagery), smell (olfactory imagery), and taste (taste imagery). Strong imagery can make poetry more alive and help readers to "feel" what the poet is trying to convey. In the context of AI, it is interesting to examine how systems that do not have sensory experiences can produce effective imagery (Aydoğdu Çelik, 2023; Li & Zhang, 2020).

This paper aims to explore and analyse the use of imagery in AI-generated poetry, comparing it with human-generated poetry and reflecting on the implications of these findings for our understanding of art, creativity and the role of technology in literature.

B. *METHODS*

This research was conducted with a qualitative approach. The qualitative research approach was chosen because it is in accordance with the objectives of the research approach, namely to conduct narrative data analysis and present research results in narrative form as well (Moleong, 2010). Thus, qualitative research aims to gain a deep understanding of human and social problems, not to describe the surface of reality as quantitative research does with its positivism (Fadli, 2021). Because the main goal in qualitative research is to make facts/phenomena understandable and allow according to the model to generate new hypotheses (Hennink et al., 2020; Sarmanu, 2017). The focus of this research analysis is to describe the phenomenon of poetic imagery created by artificial intelligence from the perspective of Laurence Perrine's imagery. This research method allows for a deep understanding of the use and meaning of imagery in poetry, by focusing on the interpretation of the use of imagery.

The initial step in this research is collecting poetry data sourced from various digital platforms based on artificial intelligence. However, not all poems collected from various platforms are the source of data for this research. Researchers will only analyze poems that have dominant imagery elements. Furthermore, reading techniques and analysis of poetic devices that focus on imagery will be used to detail the meaning contained in each poem. The steps for data analysis are detailed as follows.

1. Read AI's poems over and over again, then make paraphrases to get an understanding of the imagery.
2. Identify and categorize the types of imagery found in each poem.
3. Provide an explanation of the meaning contained in each type of imagery contained in each poem.

Qualitative analysis based on poetic imagery will be an important foundation in answering research problems that explore the implications of limitations in the creation of poetry by artificial intelligence.

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C. *FINDINGS AND DISCUSSION*

The use of AI to write poetry is indeed an interesting and controversial phenomenon. Modern AI such as LLM (Large Language Model) is able to produce poetry that is quite impressive in terms of structure and language use. The LLM or Large Language Model program which is now the main focus in the world of Artificial Intelligence (AI) continues to grow. With its ability to process, understand, and produce text naturally, LLM is the main foundation behind AI's generative intelligence.

Regarding the structure of poetry, LLM is able to produce various forms of poetry such as sonnets, haiku, pantun, or free verse. AI can follow the rules of rhyme well and is able to create stanzas and lines that are structured according to a particular poetry style. In terms of language use, AI has a rich and varied vocabulary characterized by the use of figures of speech (figures of speech) such as metaphors, personification, or similes. In addition, AI is able to create images and atmospheres through word choice. Therefore, there is often a debate whether AI is truly creative or just imitating existing poetry patterns. In this case, there is a problem between creativity and imitation which results in an impact related to the artistic and emotional value of poetry produced by AI compared to human work. So far, research by Kobis and Mossink (2021) has proven that the depth of emotional elements is the most difficult thing for machines to do. However, there are still concerns that AI could one day replace the role of human poets.

Some artists use AI as a tool or inspiration in their creative process. In this study, several poems were found that utilize AI as a tool in creating poetry. One that is consistent in creating literary works in the form of poetry on a digital platform is ratu.ai (https://ratu.ai/puisi/). This AI-based digital platform is capable of producing poems with various styles and depths of theme. From a number of poems produced on the platform, researchers will analyze two poems that in terms of thematic depth and imagery can be said to be very dominant. The two poems are entitled "Patah Hati" and "Sinar Ilahi dalam Diam".

“Patah Hati” (2024a) is one of the poems created by ratu.ai and is one of the poems analyzed in this study because it has various imagery techniques. The following is an analysis of the poem.

Patah Hati

Di tengah reruntuhan mimpi dan harapan,
Kuterbaring di antara serpihan perasaan. Hatiku
bagai layang-layang terputus tali, Melayang
tanpa arah, pilu dan sendiri.

Bulan di langit menangis perak,
Bintang pun ikut meratapi nasib.
Patah hati, lukaku yang tak terkira,
Seperti ombak yang menghantam karang duka.

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Suara angin menggema, mengusik sepi,
Membawa kenangan tentang cinta yang pergi.
Aku bagai daun kering yang terombang-ambing, Ditiup masa lalu yang tak lagi berarti.

Namun, dalam keheningan malam yang sunyi,
Aku menemukan kekuatan untuk bangkit lagi.
Patah hati bukan akhir dari segalanya,
Melainkan awal untuk sebuah cerita baru, nan indah.

Sebab cinta, meski telah hilang,
Meninggalkan pelajaran, membuatku kuat dan tangguh.
Dan aku, sang pujangga dari rasa sakit ini,
Menulis puisi, dari hati yang pernah terluka, kini bersemi

The poem entitled “Patah Hati” describes someone who is heartbroken or broken-hearted. Generally, people who are heartbroken experience feelings of extreme sadness because of the loss of a loved one. According to Sugiarto & Soetjiningsih (2021), when someone experiences heartbreak, some things that often happen include intense feelings of sadness and loss, unpredictable mood swings, feelings of anxiety or depression, physical symptoms such as headaches or chest pain, a desire to be alone, excessive rumination about the relationship that ended, and decreased self-confidence.

The first stanza contains visual imagery (sight): I am lying among the fragments ‘*kuterbaring di antara serpihan*’. The reader seems to see the lyrical self lying surrounded by shattered hopes and dreams and feelings that resemble fragments. Feelings here can be equated with abstract emotions. Abstract emotions are concretized by adding the word 'fragments' which is usually used to describe something concrete/real. There is visual imagery, namely the lyrical self's heart is also described as a kite with its string cut. This means a kite without control. His heart floats here and there uncertainly. The heart is described as sad and alone. The word sad is not added to the word in further detail by the machine poet because of his limited ability to process and find the right match.

In the second stanza there is a visual image in the form of a picture of the moon in the sky. The moon is depicted as ‘crying silver’. Crying is a normal human response when faced with emotional situations such as sadness, joy, anger and fear. In this case, I lyrically experience deep sadness which is known from the choice of the word silver. The stars as friends of the moon at night are also depicted lamenting the fate of the me. Abstract heartbreak is concretized by the use of simile figurative language: like waves hitting the rocks of sorrow. The use of natural visual elements in the form of the moon, stars, waves and coral is something that poets usually do. The machine poet compares the feelings of sadness in the abstract lyrics using natural elements. This comparison strengthens

the reader's imagination to become more concrete. However, the choice of words is still relatively common/ordinary, not original diction.

Natural elements are also used in the third stanza through the diction of ‘wind’ and ‘leaf’. There is an auditory image: ‘the sound of the wind’ which although cannot be heard by humans, in this poem it seems as if it can be heard (echoing and disturbing the silence too). The wind is described as carrying memories of love that has gone (lost). The dry leaves are described as being blown by the past. There is a personification style of language: blown by the past. Usually, the one blowing is the wind. In this case the one blowing is the past. There is a change in the diction of wind to the past. This past is explained as no longer having any meaning for the lyrical self. He has been able to accept this sad situation. The natural elements contained in the diction of wind and leaves are often used by poets. Moreover, machine poets are fluent in bringing up the most used words from their memory.

In the fourth stanza, the first line: *dalam keheningan malam sunyi* (in the silence of the silent night) is the line that is most often written by people. In fact, there are many possibilities to pair the word "night". People can choose from hundreds of possibilities: night extinguished, night destroyed, dark night, mute night, perished night, frozen night, receding night, and so on to describe the acute quiet atmosphere. Machine poets will produce the words that are most often created by people. This is different from human poets who tend to choose words/lines that they consider the most unique. Original words are actually the highest achievement of human poets.

In a lonely situation, a person will usually find a way out of a sad situation. He finds the strength to rise from adversity. Heartbreak is not the end of everything. Heartbreak is the beginning of a new and beautiful story. This is a common thing. There are only two possibilities if someone experiences a downturn: rise or give up. Machine poets provide common solutions that people usually do. This is different from human poets who reveal unexpected things. Poetry is a kind of puzzle.

The last stanza contains a description of lost love that has taught the lyrical self to be strong. By writing poetry, a wounded heart can be healed, even said: blossoming, like a flower. The tendency of machine poets is to w(2024b) rite poetry that gives a message or advice. Human poets avoid messages as much as possible. The next poem entitled "Sinar Ilahi dalam Diam” (Divine Light in Silence) written by AI on the ratu.ai page also has a dominant imagery element. This poem thematically raises the spiritual journey of the subject who seeks the presence of God. The poem consists of 6 stanzas with each stanza having 4 lines. The following is the poem "Divine Light in Silence".

Sinar Ilahi dalam Diam

Di tengah gema kesunyian, suara-Mu berbisik,
Lewat desir angin, riak air, dalam teduhnya bayang-bayang.
Ketuhanan, seperti sinar fajar menyingsing pelan, Menyapa
dunia dengan kelembutan yang tak terucap.

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Aku berjalan di jalan yang tak bertanda,
Mencari-Mu dalam setiap jejak, dalam setiap suara hati.
Di sanubari, aku merasakan kehadiran-Mu yang tak terlihat,
Seperti embun pagi, menyejukkan, menghidupkan kembali jiwa yang layu.

Dalam doa-doa yang terbangun dari kerinduan,
Ku temukan esensi-Mu, dalam kata-kata yang tak tergambarkan.
Ketuhanan, sebuah harmoni yang melampaui kata,
Menyatu dalam setiap tarikan nafas, dalam setiap detik waktu.

Di langit malam, bintang-bintang berkelipan,
Seperti mata-Mu yang menatap, penuh kasih dan misteri.
Dalam keheningan, aku mendengar nyanyian semesta,
Melodi Ilahi, yang mengalun dalam diam, namun menyentuh kalbu.

Oh Tuhan, dalam keagungan-Mu, aku menemukan kerendahan hati,
Dalam kekuasaan-Mu, aku menemukan kelemahlembutan.
Setiap bunga yang mekar, setiap dedaunan yang gugur, Adalah
puisi-Mu, cerita tentang cinta, tentang kehidupan, tentang
Ketuhanan.

Di sini, di dalam keheningan jiwa,
Ku temukan damai yang tak terkatakan, ketenangan yang abadi.
Ketuhanan, bukan sekedar kata, namun nyata dalam setiap aspek
kehidupan,
Sebagai sinar Ilahi, yang menerangi jalan jiwa, dalam diam dan dalam doa.

Within the framework of imagery offered by Laurence Perrine, the author will divide the motif of experience in his poem through the choice of sensory impressions (Perrine, 1992, p. 45). In the poem "Divine Light in Silence" the motif of experience is reflected in the choice of diction with visual, auditory, movement (kinesthetic), and tactile imagery. Imagery helps to form a contemplative atmosphere and a sense of the presence of God in simple aspects of life. Through the visual imagery contained in the diction of wind, water, and shadows in the first stanza, it becomes a marker of existence that metaphorically refers to the presence of God. The diction of dawn further emphasizes that the existence of God, which was initially vague, becomes manifest. In the second stanza, visual imagery also appears in the diction of roads and traces which indicate the events of the subject's spiritual journey.

Futhermore, auditory imagery often appears to give the impression of the manifestation of God. The diction '*gema'* echo, '*suaramu'* your voice, 'desir' sizzled in the first verse for example, symbolically refers to a great and intangible

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presence. The diction echo indicates something great that is not only felt but also divine. Meanwhile, your voice shows a voice that is not only full of power, but at the same time the voice is the voice of God's representation that gives direction and guidance to the lyrics. The word ‘desir’ then appears to add a subtle element to the auditory imagery. This diction forms a touching auditory image, where the presence of God is manifested in every element of life. Even in the fourth verse in the third line, in silence, I hear the song of the universe, the diction of the song of the universe seems to describe the sound of the universe that is felt by the lyrics as the subject, even though in silence the sound connects spiritual experience with the sense of hearing.

The involvement of moving objects in this poem depicts the physical movement of the body that has a deeper meaning. In the second stanza, the first line, *aku berjalan di jalan yang tak bertanda* (I walk on an unmarked path) not only emphasizes the physical journey, but symbolizes the spiritual search without a guide. The unmarked path proves that the spiritual journey is a step full of uncertainty and challenges. The phrase *tarikan napas* (inhale) in the third stanza, the last line also creates a subtle image of movement by connecting the bodymovement with spiritual experience. Breathing is a simple but essential daily action for life, and in this context, inhalation serves as a symbol of the connection between the physical body and the soul. The continuous process of breathing symbolizes ongoing life, and in many spiritual traditions, inhalation is considered a sign of life given by God as Divine energy.

The element of tactile imagery is also reflected in the line *Seperti embun pagi* (like morning dew)*, menyejukkan* (cooling), *menghidupkan kembali jiwa yang layu* (reviving a withered soul). The line in the fourth stanza again seeks to strengthen the impression of a deep spiritual feeling for the subject. This phrase describes a physical sensation that provides coolness, which is often associated with feelings of comfort, peace, and protection. In a spiritual context, cooling represents the presence of God that brings peace to my life. Like morning dew emphasizes that the Divine presence provides inner peace in the midst of a spiritual journey that was previously full of uncertainty. However, in the midst of that uncertainty, God is also present to relieve anxiety and provide protection. The diction to revive has a stronger meaning, that God not only soothes, but also provides new strength and energy. In an experience based on tactile imagery, this can be connected to physical sensations. In a spiritual context, to revive shows that God gives life and energy to every step of my inner journey, both physically and spiritually.

Although the poem talks about spiritual experience and the search for divinity, it is clear that the emotions conveyed in the imagery feel dry, flat, and generic. For example, *Dalam doa-doa yang terbangun dari kerinduan* (In prayers that are built from longing) in third stanza, first line, tries to convey deep emotions, but does not provide specific details that make the reader feel the longing. The emotional impression produced may feel shallow due to the lack of understanding of artificial intelligence in capturing the complexity of human feelings.

Laurence Perrine (1992) emphasized that the use of imagery can arouse sensory experiences in literary works. Imagery includes various types such as visual, sound, movement, touch, including gustatory and olfactory. Perrine stated that imagery is important in writing poetry because it aims to create a mental image or deep emotion for the reader. This goal will be achieved if the writer understands what Perrine means as the mood of the word. The mood of the word is the writer's ability to process and convey authentic and touching emotions through the right choice of words, which in turn arouses emotional and sensory resonance in the reader. This is a challenge for AI when producing literary works such as poetry. Although it is able to produce various types of imagery, the imagery produced by AI is dry of emotion and seems mechanical.

In the poem "Sinar Ilahi dalam Diam", although this poem talks about spiritual experience and the search for divinity, there is a feeling that the emotions conveyed through imagery are somewhat failed. For example, the line 'in prayers that are built from longing' that tries to convey deep emotions of *aku lirik* (I lyrics) about longing for God, but does not give the impression of specific details like what kind of longing he feels. Choosing diction that provides emotional depth will be obtained if the author has personal references in the diction he chooses. AI does not have subjective awareness or direct sensory experience, so even though it can imitate imagery patterns based on data, the emotional context and mood of the words are not achieved naturally. AI-generated poetry tends to focus on repetition or algorithmic composition that lacks emotional depth because AI only relies on statistical analysis of the use of words in other works. As a result, the resulting poem can feel impersonal and detached from real experience, even though it structurally meets the technical criteria of imagery.

Moreover, this poem tends to repeat the same concept with slightly different variations of words. For example, *Ketuhanan, seperti sinar fajar menyingsing pelan* (Godliness like the rays of dawn rising slowly) and *Ketuhanan, bukan sekedar kata, namun nyata dalam setiap aspek kehidupan* (Godliness, not just a word, but real in every aspect of life) convey the same idea without giving new emphasis or different perspectives. This shows a lack of deep understanding of how to enrich meaning through word variations or metaphors. In other words, AI cannot understand the subtle nuances and emotional connotations in the use of language. AI only recognizes and repeats linguistic patterns, subjective experiences, intuitions, and feelings needed to achieve an effective word mood remain human domains that are difficult for machines to imitate.

The use of metaphors and universal imagery (abstract) indicates that the intensity of the poems created by AI does not touch on the element of personality. AI has no personal reference for the diction chosen and written. In deeper poems, there is usually a personal touch or unique perspective that makes them more alive and meaningful. Therefore, poems created by humans generally use more concrete imagery.

The stanza forms that use universal imagery in the poem "Divine Rays in Silence" are also found in several lines such as *Di tengah gema kesunyian, suaraMu berbisik*, diksi *suara-Mu* (in the midst of the echo of silence, Your voice whispers, the diction of Your voice) which refers to God whispering in silence is

an auditory image that does not give any characteristics. personal. This phrase again does not describe the author's specific experience, but is rather a general expression of man's relationship with God.

Next, the line of *Ketuhanan seperti sinar fajar menyingsing pelan* (Divinity like the light of dawn slowly breaking) is also trapped in the realm of general and abstract meaning. The light of dawn as a symbol of God's presence is an image that does not sufficiently show individual appreciation because the use of natural symbols such as dawn or light is often used in spiritual poetry. In the line *Aku berjalan di jalan yang tak bertanda* (I walk on an unmarked path) uses the image of an unmarked path as a general metaphor that is often used to describe spiritual searches. There are no specific details that reveal personal experiences about what he encountered along the way, making it feel impersonal.

Although this poem contains many beautiful poetic imagery with the use of symbols such as light, dawn, unmarked road, universal song and so on, it also shows that the poem speaks with universal diction that is widely accepted. This analysis shows that AI's poem lacks the touch of perspective often found in deeper and more personal poems. AI, although able to create cohesive metaphors and imagery due to the limited reference of the mood of the word, often has difficulty capturing the emotional essence and individual perspective, which gives soul and depth to the poem.

D. *CONCLUSION*

Poems created with the help of AI structurally and linguistically fulfill the aesthetic elements to be called literary works. However, it is not enough to talk far in the context of creativity and emotional depth. The poems entitled "Patah Hati" and "Sinar Ilahi dalam Diam" written by the AI platform (ratu.ai) although using visual, auditory, motion, and tactile imagery in their writing techniques, the diction chosen is very generic and does not show originality and authentic emotional depth. This is because AI is unable to capture a word atmosphere, so the imagery chosen is abstract imagery. The ability and quality of poetry produced by AI is highly dependent on the user's skills in giving commands (prompting). From various literatures, it can be concluded that prompting is a process in which users direct artificial intelligence, especially generative AI, to produce output according to expectations. Although AI tries to imitate human creativity, AI still needs clear and detailed instructions in order to produce relevant and high-quality poetry.

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THE URGENCE OF CAMPUS THEATER IN SERVICE TO THE COMMUNITY IN THE ERA OF DISRUPTION

Urgensi Teater Kampus dalam Pengabdian kepada Masyarakat di Era Disrupsi

Suyadi
Pusat Riset Bahasa, Sastra, dan Komunitas BRIN
Email: suya014@brin.go.id

Abstract: *Campuses and campus theaters are the main contributors to the development of theater regenerationin Indonesia. This study is a form of developing an interdisciplinary literary model for learning in the post-COVID-19 disruption era. The study used a qualitative descriptive method on campus theater activities. From campus theater actors and alumni, students can learn from how to address the problems they face while wrestling on campus. Since they started performing on campus, they have established good and creative relationships with the campus community, as well as partnering with senior artists outside of campus. The research concludes that campus theater can exist as a community service entity that turns challenges into opportunities in the era of disruption to become a empowered society. There are several efforts to face the era of disruption that campus theater activists need to do to support community service programs, namely 1) Never stop innovating, 2) Do not "take shelter" under regulations, 3) Take advantage of digital technology, 4) Never be satisfied, and 5) Create a "Customer Oriented" relationship.*
Keywords: *disruption, community service, campus theater, digital technology*

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A. INTRODUCTION

As many as 215 countries, without exception, have faced difficult times since the end of 2019 due to the Corona Virus Disease pandemic discovered in 2019 (Covid-19). Reporting from Worldometers, Thursday (4/2/2021) as quoted by Kompas (2021), the SARS-CoV-2 corona virus has infected 104,833,724 people worldwide. Of that number, 76,493,293 people have been declared cured of the infection and at least 2,275,555 people have died from SARS-CoV-2. As of February 4, 2021, five countries have the most cases of infection in the world, namely the United States with 27,136,644 confirmed cases of the Covid-19 virus in this country, India 10,790,909 cases, Brazil 9,339,420 cases, Russia 3,901,204 cases, and the United Kingdom 3,871,825 cases.

The first positive case of Covid-19 in Indonesia was detected on March 2, 2020, when two people were confirmed to have been infected by a Japanese citizen (Rebecca, 2020). As of April 9, 2020, the pandemic had spread to 34 provinces with DKI Jakarta, West Java, and Central Java as the provinces most exposed to the Corona virus in Indonesia. As of February 7, 2021, Indonesia reported 1,157,837 positive cases, ranking first in Southeast Asia. In terms of mortality rates, Indonesia ranks third in Asia with 31,556 deaths (Worldometers, 2021).

Responding to the Covid-19 pandemic, Minister of Education and Culture Nadiem Anwar Makarim in a webinar on September 2, 2020, conveyed two principles of education policy during the Covid-19 pandemic, namely first, prioritizing the health and safety of students, educators, education personnel, families, and the community, in determining learning policies; second, student growth and development and psychosocial conditions are also considerations in fulfilling education services during the Covid-19 pandemic (GTK Secretariat, 2020).

Universities are of course affected by the need to answer demands and win various challenges during the Covid-19 pandemic. Various webinars are held to solve these challenges. In the new normal, learning patterns have shifted from a normal system to an era of disruption. The era of disruption occurs when a new innovation enters the market and creates a disruptive effect that is strong enough to change the previous academic structure. Experts try to dismantle the role of educational institutions in responding to challenges and strategies in facing the era of disruption. Some quote Charles Darwin, that in order to survive, responding to change is the most important thing. Living things must have the ability to adapt in an ever-changing environment in addition to being supported by intelligence and strength.

Rudiansyah (2018) and Handayani (2020) through their respective articles almost equally remind us that technological developments need to be addressed with caution, because technology has two conflicting sides. On the one hand, technology is a friend of humans, on the other hand, technology can destroy humans. The problem is, technological developments are also the result of human creation and innovation. They say that historically, the world has experienced a gradual technological revolution. To survive as a nation, Indonesia must be able to answer the challenges and fill the opportunities that occur in the era of technological disruption wave 4.0. Creativity, innovation, and a strong spiritual and religious foundation are absolutely necessary.

The Rector of the Bogor Agricultural Institute and also the Chair of the Indonesian Rectors Forum, Prof. Dr. Arif Satria as reported by wartaekonomi.co.id (6/12/2020) said that the Covid-19 pandemic has resulted in uncertainty in the fate of the economy, work, finances, and mental health. This uncertainty cannot be avoided, so it will affect almost all aspects of life. Including the aspect of education which requires

changes in the style of interaction in teaching and learning activities. Other implications for higher education are in terms of the experience of students, staff and faculty, infrastructure, and community service programs.

Regarding the last thing, namely community service, in the current new normal period of course it must be carried out differently. With the implementation of the social distancing policy as a result of the massive spread of the Corona virus, all activities of the tri dharma of higher education must adjust to the situation, namely maintaining physical distance by working and studying from home, including community service.

Community service activities in the post-Covid-19 pandemic disruption era can be carried out by promoting student campus theater in the community. In essence, student activities are one of the efforts to support academic life that aims to contribute to the success of development programs in the field of education. The existence of various activity units that are based on a high sense of responsibility and expressed in creative and constructive forms at the university level, has also shown a pattern of student development that is directed and orderly. One of them is campus arts activities that channel student talents in the arts, especially theater.

Theater is essentially a form of poetry of life, namely the deepest content of human life in the world. The Minister of Manpower (2019) defines theater art as art created based on dramatic texts with the media of sound, body, and human psychological aspects supported by other expressive media in the form of visual and auditory aspects.

Theater workers in the process of creating theater first try to obtain creative stimulation in the form of ideas or story ideas. Soelarto in Supriyanto (1990) explains that the idea or story idea comes from human life, which requires an effort to deepen, appreciate, and conclude which is called the essence of the story or premise. If examined from its function and position, theater as a multidimensional collective art (literary art, fine art, music, dance) has three kinds of functions, namely as a medium of education, a medium of art communication, and entertainment.

Suprajitno in the article "Theater as a Media for Community Service" (2017) concludes that theater can be used as a medium to (a) form social awareness of participants, as seen in the process of exploring story ideas; (b) to raise the responsibility of participants as members of society (civic responsibility), as seen in the management of production, that cooperation is needed for the success of an event; and (c) theater as a means of forming the cultural agency of participants.

Theater activities in society in general are indeed activities that reflect society at a certain time period. In addition to being a medium of expression, theater also has other functions for its actors, namely for educational purposes and at the same time fresh entertainment. This is in line with Jaeni's article, "Theater as a Media for Educational Communication" (2019). The results of his research concluded that students who take part in extracurricular theater are better able to place themselves in other groups of people, learn about self-control and discipline, work together, and are able to listen and accept other people's points of view and contributions.

Considering that theater plays display more bad and good human character, it is hoped that the audience (society) will gain knowledge and education through the content of the play staged by a theater group or group. Between these performances, the relationship between one art and another also touches each other as one of the artistic contacts (communications). San (2015) stated that the elements of art in theater are different from the arts in sculpture, music, literature, and so on. On the contrary, the

elements of art in theater are a combination of all elements of art (visual arts, vocal arts, music, literature, dance). "That is why some experts such as Cohen argue that theater itself is a collective art form." (San, 2015)

According to Sumardjo (1994), new theater or modern theater in Indonesia can be identified with urban community theater. This theater emerged from two groups of society, namely the educated-intellectual group and the less educated group.

"... the first group needs theater that is able to develop their intellectual interests, while the second group needs more entertainment just for relaxation that is free from the burden of thought and complicated symbols. The theater that is now alive in various cities is theater in the context of an educated society." (Sumardjo, 1994)

Theater in its life and development always uses the name of the group of people gathered in it, also in the name or nickname for the theater of the group of people. So, there is student theater, in the form of groups with student status, High School Theater 'A', Junior High School Theater "B", Teater Mandiri, Teater Koma, Teater Populer, Teater Patria, Teater GENERASI, and so on.

Meanwhile, student theater is a campus theater where the members of the group are referred to as students. Its existence has formal legality on campus, such as the Law on the National Education System, patterns of student development and guidance, decisions of the minister of education, university statutes, and others.

Student theater or campus theater in universities is a new form of Indonesian theater. Historically, this theater from campus circles, was a pioneer in the beginning of modern Indonesian theater pioneered by the Indonesian National Theater Academy and the Indonesian Academy of Drama and Film Arts. (Sumardjo, 1994). Until facing the current millennial era, campus theater has two major responsibilities in showing its presence in society. (San, 2015)

First, campus theater is responsible for filling the science and technology (Iptek) of the individuals in it; especially must realize that the actors are students, who are from the scientific community. Second, campus theater must also be able to increase the passion of the arts world in Indonesia by realizing it through performances, studies, research, and art dialogues that can inspire the community.

The phase of globalization as a manifestation of the progress of science and technology, demands that theater actors both in universities and in a wider scope can strengthen their artistic creativity capital according to the existing situation and conditions. The problems of campus theater become very complex when facing this. Therefore, critical and analytical studies in the era of disruption must be carried out in order to restore the existence of campus theater in society, as well as to support the achievement of reliable human resources in the era of globalization like today.

Theater also follows the development of media and multimedia technology. Many performances are multimedia. The implication is that performances can spread quickly to various places. This condition has an impact on the spread of theater aesthetics to various corners. (Yuliatin and Satrya HD, 2019).

In accordance with the background above, the scope of the problem can be determined, namely the main urgency that can be used as a basis for campus theater in developing community service and improving artistic culture. From the scope of the problem above, the problem can be formulated as follows, namely, "what urgency must campus theater carry out in order to develop community service in the era of disruption?"

B. METHOD

This research is in the form of qualitative descriptive. In the midst of the new normal now, the compilation of this scientific paper was carried out using interviews via WhatsApp and literature reviews sourced from scientific books, especially in the field of theater studies and scientific publications. Literature reviews were also obtained from mass media articles in newspapers and cultural magazines. From this method, the material created and presented in this paper has reliable sources and clear instructions.

The results of the study are described qualitatively based on content analysis of campus theater efforts in community service in the current era of disruption. Content analysis is a qualitative research technique that emphasizes the consistency of communication content, the meaning of communication content, reading symbols and the meaning of symbolic interaction content that occurs in communication (Bungin, 2015).

C. FINDINGS AND DISCUSSION

Campus Theater in the Development of Artistic Culture

Art is an activity that originates from the process of "creativity, feeling, intention". Not the same, but not entirely different from science and technology, so creation in the field of art contains an integrated understanding of creativity, discovery (intention) and innovation which is greatly influenced by emotion (feeling). However, logic and reasoning balance emotions from time to time, and sometimes in quite high levels "feeling" arises due to the drive of instinctive will called "intention". Intention can be personal and collective, depending on the environment and culture of the community. (Mochtar and Soedharsono, in Bandem, 1992).

As an expressive appearance of a person, art (art) has a close relationship with other cultural elements. Art is closely related to language, social organization, economic system, technology system, belief system, and knowledge system. As part of Culture, Bandem (1992) divides art into three parts/groups, namely fine art, performing arts, and recording arts (cinematography).

Art as part of culture is a symbol of society and contains values that live in society. Therefore, if art is considered as an educational tool, then art will strive to improve human life from stupid to smart. Or, from being impolite to being more polite. If art is considered to play a role as a means of communication, then art will provide information to society so that they know things that are relevant to people's lives. Likewise, if art is used as therapy, then art will try to cure someone from mental illness to being a normal human being.

Referring to the paragraph above, in an effort to improve the development of member resources and the optimal utilization of the potential of trainers, directors, and scriptwriters in the body of a campus theater group, it is very necessary to improve and develop an arts culture. The meaning of arts culture here is the growth and development of an arts culture that is manifested in an attitude of obedience and understanding of the existence of theater. This attitude of obedience must be based on a complete understanding of the status, role, function, and nature of campus theater in the university. Artistic culture will emerge if campus theater personnel truly understand the nature and meaning of art and cultivate it in the midst of society. Art is part of the expression of the human cultural process. As a form of expression, art actually seeks to express what is in the human mind. Through the body, such as the mouth that speaks,

the hands that move, coupled with facial expressions; humans want to display their will, thoughts, and feelings.

As a medium of expression, art can then be seen from two dimensions; first, is the cultural dimension, which concerns the process of liberating the soul and humanizing a person; second, is the functional dimension that concerns the problem of development, the efficiency of technical issues, and the success or failure of the art itself.

A new form of art is said to be functional or eventful if it is able to make a sound, no matter how small the ripples in the water of the lake of life. Art that appears can invite questions in every process, it challenges the tranquility of an established life, but is false. It can cause polemics, invite people to comment on it, and arouse human awareness to think. Thinking in a new nuance means leaving behind outdated thoughts and those that were previously immersed in the routine and stability of everyday life.

Here there is a choice of roles in efforts to develop artistic culture, namely choosing a role as an actor or a role as an appreciator. As an actor, it means that humans act as actors of the art itself. He acts as an artist who is directly involved in efforts to realize certain expressions through the chosen art (theater), with all his awareness and reason. This includes the entire process from the processing plan to its appearance. The form and content of the art displayed are adjusted to existing conditions and can be accepted by society without eliminating the rules that are the soul of the art.

Furthermore, as an appreciator, it means that students act as people who accept, enjoy, and respond to the form of art. At first glance this role looks easy. However, we must remember that a newspaper needs its audience to make the art develop, so that artists do not walk alone with their work.

The next position of art must be faced by a "creature" called globalization. Globalization causes the loss of geographical territorial boundaries and cultural identity of a nation. This also causes an acceleration of the process of change that concerns all aspects of life.

The next position of art must be faced by a "creature" called globalization. Globalization causes the loss of geographical territorial boundaries and the cultural identity of a nation. This also causes the acceleration of the process of change that concerns all aspects of life.

Thus, it is precisely art that provides guidelines for its actors so that they do not get caught up in wild boundaries. In the great wave of globalization, art can also become global and spread everywhere. However, as long as art remains loyal to the noble principles of art, globalization can still be controlled so that it does not destroy everything.

Up to this point, we then ask, what is the contribution of campus theater to the role of art and globalization? Actually, there are already names of (former) campus theater workers who have contributed to globalization, especially world culture. However, a greater contribution and role is still needed from art workers in campus theater today. Efforts are still very much needed to produce thoughts and works that are of higher quality and global without having to abandon existing concepts.

Great works that can be considered to have contributed to Indonesian and world culture are not works that are foreign to the artists themselves, but rather are milestones of pride in Indonesia and are admired worldwide.

Efforts to Create an Academic Climate and Artistic Culture

In order to handle the problems that develop in society can be done continuously, it is time for campus theaters to form an institution that studies the problems faced by groups, universities and the Government in carrying out their activities. This institution should involve the potential of members, trainers, directors, scriptwriters, and alumni of each group. With this autonomous institution, later, the intellectuality and artistic insight of its members will be more focused and honed.

The institution should also function to conduct studies and formulate alternative solutions to problems that cover various fields (social, economic, political, environmental); also be active in formulating activities that support the realization of independent, entrepreneurial, creative, and innovative human figures through various forms of performances and exploration of humanistic-universal values.

The Indonesian Theater Study and Documentation Group (KPDTI) belonging to the Faculty of Letters, Andalas University, Padang, which has held three National-scale Student Theater Meetings in the 1990s, seems to have caught this signal. KPDTI, as the name suggests, is a forum for study and documentation organizations. However, it is very unfortunate that this institution is still local, namely only owned by the Faculty of Literature, Andalas University, and is not Indonesian.

If only the Student Theater institution referred to here is "KPDTI"; and in order to provide optimal benefits for members and support development in the field of education that is currently taking place, then the mechanism of "KPDTI" also needs to actively involve the Indonesian Student Arts Agency (BSMI). Furthermore, with the heterogeneity and complexity of problems that develop in each region and university that are more specific, then in each university coordinated by the regional BSMI, a similar "KPDTI" needs to be formed under the coordination of the "KPDTI" at the central level.

By utilizing Student Theater members, especially trainers, directors and scriptwriters as well as alumni as resource persons, and related agencies/institutions in every "KPDTI" activity, then the results are conceptualized in an alternative form that is submitted to the leadership of the university or the Directorate General of Higher Education in the form of intellectual contributions; then a harmonious relationship will be established between campus theater and universities and the government so that the existence of campus theater and its role in developing the academic climate can be felt by the community.

Efforts to Face the Era of Disruption

There are several efforts to face the era of disruption that need to be carried out by campus theater activists to support community service programs, as explained below.

1) Never stop innovating

The strategy to face the era of disruption is to innovate. In the case of the economy, many companies have gone bankrupt because they cannot adapt. Society as a market for higher education has tastes that continue to change along with the times. So, can higher education institutions stop these changes in consumer tastes? Of course not. In fact, higher education institutions must be able to innovate to adjust to consumer tastes. If not, study programs at higher education institutions will be slowly abandoned by consumers over time.

2) Do not "take shelter" under regulations

The strategy to face the era of disruption by not taking shelter under regulations can be done through various policies of higher education officials. Technological developments have given society more options to choose from. Therefore, if higher education institutions become victims of the era of disruption, higher education institutions should not "take shelter" behind government regulations, trying to find fault with competitors. Because, with or without regulation, competitors will continue to develop and it is your university that will degrade. Here, campus theater can be useful as a university buzzer (buzzer, mouthpiece) to convince the public.

3) Take advantage of technology

The strategy to face the era of disruption of community service programs can also be done by utilizing technology. Technology is one of the factors that attracts consumers. Consumers have the right to choose services or study programs that offer various advantages, both in terms of job opportunities, practicality, ease of access, and speed of the service. Therefore, community service programs should utilize technology to improve the quality of services and services of universities. In addition, the current market share is dominated by the Millennial Generation and Generation Z so that technology is one of the factors they determine the services or products to be used. Campus theater with gadgets and digital technology is certainly able to help all sectors through the social media networks they have.

4) Never be satisfied

The strategy to face the era of disruption by never being satisfied is also very important to do. Community service programs must always develop. Each superior program has its own cycle. Based on the theory of The 4 Product Life Cycle Stages (PLC), a superior program product will experience 4 stages of the cycle, namely introduction, growth, maturity, and decline. So, when the product of community service activities is in the growth stage, universities should not be too complacent. Because at that time, other study programs will begin to be able to attract new markets through the new products they produce. Here, campus theater can be an ambassador to realize this. The community will continue to follow the superior programs that are also developed by campus theater activists.

5) Create a "Customer Oriented" relationship

The strategy to face the era of disruption by improving customer service is very important. The speed of customer service also affects the community. In this era of disruption, it is important for community service programs to provide various services that can be oriented towards the community. Universities through the role of campus theater can provide various superior programs, ease of access, and provide solution-oriented and agile customer service. Services like this will make consumers prefer community service programs over others or even ignore your activities.

D. CONCLUSION

The development of Indonesian theater cannot be separated from its basic capital; the resilience and quality of the work of the next generation. Campuses and campus theaters in their long history have been the main contributors to the development of theater regeneration in Indonesia. The majority of modern Indonesian theater figures have at least attended college even though they were not actively involved in building a

theater community on their campus, including Rendra, Arifin C. Noer, Putu Wijaya, Akhudiat, Dindon, Ags Dipayana, Niniek L. Karim, Radhar Panca Dahana, and others.

There are a number of theater figures who have remained consistent since they started doing theater in college and have been actively involved in their campus theater, including; Nandang Aradea, Gusjur Mahesa, Wawan Sofwan (UPI Bandung), Iswadi Pratama (UNILA), Yudhi Tajuddin (UGM), Hamdi Salad (UIN Yogya), Yusril Katil (UNAND), Sir Ilham (UIN Jakarta), Abdi (UNHAS), Thompson HS (USU), and others.

From them, campus theater actors can learn how to deal with the problems they face while struggling on campus. Since they started doing theater on campus, they have opened up good and creative relationships with the campus community, and have also partnered with senior artists outside the campus.

Until their time, even though the campus could no longer accommodate their presence, they have existed and are confident as theater artists. Whether by bringing their campus group outside with them as Yudi Tajudin and friends did with Teater Garasi, or as individuals who founded new groups as Wawan Sofwan and the author themselves did with Teater GENERASI.

The campus environment that builds objective and critical thinking becomes fertile ground for actors to carry out their creative processes. In line with the spirit of higher education as an agent of change, the world of art (theater) also requires every actor to make an effort to become an independent person who is full of creative and innovative ideas, fresh in responding to the dynamics of self and social conditions, through basic training in the form of imagination, feeling/spirit, space, thought, and body.

Performance works as one of the products of intellectual culture are not the end of the process, but more than that; become part of the process itself to become a happy human being, useful for society. Campus theater has good initial capital as described above.

It is natural that hopes for the future of Indonesian theater rest on it. As a group sheltered by a heterogeneous campus environment, campus theater grows with existing facilities, plus the dynamics of differences of opinion and the diversity of backgrounds of its community members. Good environmental capital and the spirit of learning from visionary senior artists, make campus theater grow and develop as a good "candra crater on the face".

In addition to producing strong theater artists who will fill the cycle of regeneration of Indonesian theater, as a group, campus theater will survive in its habitat which is refreshed by the synergistic relationship between its actors and artists outside the campus environment. Like two sides of a coin, campus theater on the one hand can be present as an entity of student art activities, on the other hand it can color the cultural movement in the campus environment. Thus, campus theater can be present as an entity of community service that turns challenges into opportunities in the era of disruption into an empowered society.

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DIGITALIZATION OF SUNDANESE ORAL LITERACY

Enang Rusyana[1], Rd. Utami Nur Rohmah[2]
Universitas Terbuka Bogor[1], SMP Negeri 2 Cibungbulang Bogor[2]
Email: erusyana@ecampus.ut.ac.id[1*] ; radenutami0@gmail.com[2]

Abstract: *In ancient Sundanese society, oral Sundanese literature developed, including beluk, carita pantun, and pupujian. These three oral Sundanese literatures developed and were sung among children, teenagers and adults. Beluk, carita pantun, and pupujian are sung at certain times. Beluk and carita pantun are sung at an event, usually at night. Beluk is sung during baby's birth celebration activities. Meanwhile, carita pantun are usually sung all night long, for example during the renovation of a new house as a ruwatan or ritual to ward off bad luck. Pupujian is usually sung before moeslem prayers in the mosque. The aim of this research is to describe efforts to digitize these three oral literatures and the knowledge of the Sundanese young generation regarding them considering that the existence of beluk, carita pantun and pupujian in Sundanese society today is very rare; and it is feared that it will become extinct. Based on the results of discussions and surveys with the young Sundanese generation in Bogor and Cianjur, it turns out that the digitalization of be beluk, carita pantun, and pupujian has not been effective and the young Sundanese generation does not know these three literatures well.*

Keywords: *digitization; beluk; carita pantun; pupujian; Sundanese young generation.*

A. INTRODUCTION

Oral tradition is part of culture that is created, disseminated and passed down in oral form, for example folk languages, riddles, proverbs, folk tales, folk songs (Bahasa, 1984). In the context of Sundanese society, the forms of oral tradition, as explained in the Dictionary of Anthropological Terms above, grow and develop. Among others are Sundanese language or *basa Sunda* as a means of daily communication for Sundanese people, *tatarucingan* (ridlde), *babasan jeung paribasa* (proverb), fairy tales, *wawacan* (lectures), and *carita pantun* (folklore), *beluk, guguritan, kakawihan, mantun, pupujian* and *tetembangan* (folk song).

The Sundanese folk tales and songs that are still known today are fairy tales and *kakawihan*, in fact many fairy tales and *kakawihan* have been digitized in both audio and video form. Different from fairy tales and *kakawihan, beluk, carita pantun,* and *pupujian* are rarely found.

Beluk is a performance/singing of *wawacan* stories. In practice, there is a *wawacan* story reader (*ilo* interpreter), then the lines read by the *ilo* interpreter are sung by the *wawacan* singer (Andriani, 2015). *Wawacan* is a very long fictional story, has the intrinsic elements of a complete story, written in *pupuh* poetry. The common and frequently used *pupuh* are Asmarandana, Dangdanggula, Pangkur, and Sinom. Apart from *wawacan*, there are other Sundanese literary works that use *pupuh* poetry; namely *guguritan*. *Guguritan* is a short fictional story, which describes only one topic, written in only one type of *pupuh*: for example

Asmarandana only, Kinanti only, or Dangdanggula only (Iskandarwassid, 2019; Tamsyah et al., 1996).

Carita pantun is a genre of oral Sundanese literature that is almost extinct (Koswara et al., 2016). Apart from the *carita pantun*, what is thought to be extinct is the *guguritan*. Hendrayana (2019) even explicitly wrote the title of his research "The Death of *Guguritan*". Koswara and Hendrayana's statement in their research is not supported by data on extinction rates. This happened because the focus of Koswara and Hendrayana's research was not on the extinction of these two oral literatures. Koswara researched the values of national character education contained in the *carita pantun* Mundinglaya in Kusumah (structural-semiotic and ethnopedagogical studies). Hendrayana examines the author's creation of the latest *guguritan* manuscript. Starting from that statement, this research was conducted.

Carita pantun is a very long fictional story, told orally by a rhyme interpreter, accompanied by an instrument called kecapi, performed all night long. The structure of a *carita pantun* consists of *rajah*, narrative, description, dialogue and monologue (Iskandarwassid, 2019; Tamsyah et al., 1996). Different from *beluk* where the story script is read, *carita pantun* are sung by the rhyme interpreter himself, without a script. The plot of the story, the tone/rhythm of the song, and the harp passages rely entirely on the memorization and skill of the rhyme interpreter. *Carita pantun* is performed at certain events, including thanksgiving for a baby's 40th day, the bridal and groom shower, visitation of the public figures, and the *ruwatan* of heirlooms (Firmansyah et al., 2022). The performance of *carita pantun* is called *mantun* (Iskandarwassid, 2019).

Pupujian is a poem that is sung before moeslem prayers in mosques or before studying in boarding schools. The poem contains praise, prayer, and repentance to Allah SWT., *sholawat* or peace be upon the Prophet Muhammad SAW., advised the people to worship and do good deeds, to stay away disobedience, and lessons about religion about faith (Tamsyah et al., 1996; Vauziah et al., 2023). *Pupujian* has a physical structure that includes choices words or diction, sound structure, images, figures of speech, and typography. Meanwhile, the spiritual element of *pupujian* consists of theme, tone, feeling, as well as the message or meaning implicit in the poem (Vauziah et al., 2023). What is the focus of the spiritual element of *pupujian* in the research is the message or meaning.

Beluk and *carita pantun (mantun)* are very rarely found inside the life of Sundanese society today. Occasional *pupujian* is still heard in *mushala* in a Sundanese tatar village. Even so, along with the development of knowledge and religious education of the community, *pupujian* is decreasing day by day (Vauziah et al., 2023). Thus, the inheritance of the oral tradition of *beluk, carita pantun* and *pupujian* is expected to stop when no other efforts are made in the inheritance process; one of them is by the digitalization process. Digitalization of oral literature is modernization of the ancient art of storytelling using digital media to create media-rich stories to tell, share, and preserved (Carvalho & Noronha, 2020). Digitization does not have to be audio and videos, but can also be in the form of digital textbooks such as flash flipbooks (Lidyawati & Turama, 2022; Oktarina et

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al., 2024). Nevertheless, it turns out converting oral literature into digital media can reduce the use of imagination to describe what is heard (Bronner, 2009, p. 29).

The purpose of writing this article is to describe efforts to digitize the *beluk*, *carita pantun*, and *pupujian* that have been carried out by various parties and then confirm with the knowledge of the Sundanese young generation regarding these stories. Similar research has never been carried out before, or there has never been a publication regarding research related to it. Research that has been carried out on *beluk*, *carita pantun*, and *pupujian*, as well as the digitalization of oral literature, has so far been limited to the study of oral literary works and efforts to preserve them through digitalization (Andriani, 2015; Bronner, 2009; De Seta, 2020; Fakhrurozi et al., 2021; Firmansyah et al., 2022, 2023; Handayani, 2023;
Hendrayana, 2019; Kjupeva, 2023; Koswara et al., 2016; Leaning, 2019; Nurfajrin, 2023; Park et al., 2021; Purnama, 2016; Rizki & Sumiyadi, 2018; Rosadi & Iswanto, 2022; Šlogar & Miholić, 2013; Suherman, 2017; Vauziah et al., 2023; Warnaen et al., 1987).

B. METHODS

This article is the result of qualitative research with descriptive analysis towards digitalization *beluk*, *carita pantun*, and *pupujian* in the form of YouTube videos which is then compared with the results of the questionnaire of Sundanese youth introduction to *beluk*, *carita pantun*, and *pupujian*. Video data collection and questionnaire were carried out from 19th July 2024 to 24th August 2024. The data analysis was conducted from 25th August to 31st August 2024. The respondents of this research are Sundanese teenagers who are junior high school students in Bogor Regency and Cianjur who are willing to fill out the Google Form. The number of students who filled in are 348 students; 159 male students, 189 female students.

Data analysis was carried out by dissecting the structure of the *beluk*, *carita pantun*, and *pupujian*. The instrument for analysing the story structure is by using the opinions of Andayani, Andriani, Firmansyah, Iskandarwassid, and Tamsyah. On the final part of the research, the digitalization products of the three stories were confirmed with the questionnaire about the introduction of the three types of the story to the Sundanese young generation. The questionnaire can confirm whether digitalization efforts are carried out so far can be a means of preserving oral traditions.

C. FINDINGS AND DISCUSSION

The findings and discussion in this article are divided into three parts, namely *beluk, carita pantun,* and *pupujian*. The discussion begins with a description of the publication data resulting from the digitization of oral literature on YouTube, then the data is analysed based on its elements to find out whether it is fulfilled or not.

The results of the elemental analysis were then compared with Sundanese teenagers' knowledge of the work which was captured through a questionnaire.

1. *Beluk*

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Digitization data for *beluk* performances in the form of YouTube videos will be downloaded on Monday 22nd July 2024 starting at 18:30 – 19:31. There were 21 videos that were successfully inventoried and downloaded, 16 regular videos and 5 short videos. The downloaded video data is then sorted based on the time it was uploaded to YouTube and entered in tables 1 and 2 below.

Table 1. The Result of Digitalization of *Beluk* in the Form of YouTube Videos

No	Title	Name of the Channel	Time of Posting	Number of viewers	Video Duration
1	*Beluk di sawah.flv*	tikvideo1	3 January 2011	17.158	0.37
2	*Wedaaas, tenggorokan ajaib beluk*	Ash. Wesbret	31 January 2019	23.736	3.57
3	*Kesenian Beluk dari Tasikmalaya*	NazarudinAzhar	24 April 2019	5.739	4.09
4	*Beluk Abah Emuh Leuwidulang Sodonghilir Kabupaten Tasikmalaya*	BALAKA SINEMATOGRAFI	3 January 2021	8.139	16.44
5	*Beluk Cikondang*	Balai Pelestarian Kebudayaan Wilayah IX	4 March 2021	4.879	35.19
6	*Kesenian Beluk di Cadasari 2021*	sindanghayu channel	24 May 2021	3.354	11.13
7	*Mikawanoh Seni Sunda Buhun Beluk*	PANGDEUDEUL TV	2 September 2021	4.656	1.00
8	*Teurbang Beluk, Seni Sunda Buhun*	Roheng Chanel	24 November 2021	411	0.30
9	*Karya Inovatif #FBK2021 Beluk Ngabedug*	Rohaendi Ciwasiat	7 December 2021	1.707	9.41
10	*Kesenian Ini Sudah Hampir Hilang "Beluk"*	Voice of Nature ID	22 January 2022	17.738	2.03
11	*Beluk Wawacan Cerita Rangga Wulung*	GM PORJECT 77	17 June 2022	2.147	25.26
12	**Seni Buhun Beluk yang hampir hilang*#bag1#Duden Akhmad*	KRASANDA Official	8 January 2023	388	8.12
13	*Maestro Beluk Abah Emuh*	Kanal Indonesiana TV	14 January 2023	4.400	16.40
14	*Beluk: Kesenian Khas Sunda yang Bawa Pesan Kebaikan dengan Nada Tinggi.*	Barda Satria Nanggerang	13 June 2023	423	4.59
15	*Sastra Ft Ahmadi - Beluk Pajajaran (Kesenian Musik Banten)*	deHakims Music	5 October 2023	11.403	6.09
16	*Sejarah Kesenian Beluk*	Wildan RumahStudio	2 November 2023	557	25.45

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Table 2. The Result of Digitalization of *Beluk* in the Form of YouTube Short Videos

No	Title	Name of the Channel	Time of Posting	Number of Viewers	Video Duration
1.	*Kesenian Beluk Pandeglang Banten PART 1*	haris33kesbud29	19 August 2019	112	0.46
2.	*Kesenian Beluk dan Tutunggulan Acara Milangkala Jagat Desa Malaka Situraja Sumedang Jawa Barat*	KAPRABUAN SUMEDANG LARANG	9 November 2022	893	0.14
3.	*Kasenian Beluk #keseniantradisional #beluk #sunda #vokalis*	ensiklopediasunda9413	25 February 2023	239	0.59
4.	*Seni Tradisional Beluk*	utuyoleng8725	10 June 2023	2.664	0.12
5.	*Beluk Adat Tradisi Orang Sunda*	DARMAKING	9 December 2023	41	0.35

According to Iskandarwassid and Tamsyah, the long duration of the *Beluk* performance is considering that *beluk* has intrinsic elements like other literary works in the form of stories in general, but *beluk* are conveyed in the form of *pupuh* poetry; and presented in various types of *pupuh* (Iskandarwassid, 2019; Tamsyah et al., 1996). The duration of *beluk* takes about three hours or more (Andayani S., 2019). *Beluk* involves a minimum of one *ilo* interpreter and one *beluk* interpreter (Andriani, 2015). Based on these four opinions, thus, there are several things to be considered and paid attention when analysing *beluk*, namely: 1) the duration of the performance; 2) the type and amount of *pupuh* used; 3) intrinsic elements; and 4) the people involved, and the final part of the analysis, namely number 5), is equipped with data on Sundanese teenagers' introduction to the *Beluk* arts.

1) Performance Duration

The performance duration of all YouTube videos that were successfully inventoried ranged from 16:40 minutes to 35:19 minutes. The longest video is video number 5. Video number 5 with the title *Beluk Cikondang* has duration of 35:19 minutes. The video is the result of digitalization of the West Java Region IX Cultural Preservation Center. *Beluk* that was documented and uploaded on March 4th 2021 is the *Beluk* Cikondang, in Pangalengan District, Bandung Regency. The *beluk* performance itself apparently only started from the 22:25 to 29:49 minutes. This means that the duration of the *beluk* performance is only 7:24 minutes. The remaining duration is of 27:55 minutes contains the documentation team's journey to the location and other ceremonial events.

According to Tamsyah et al, Andayani, and Iskandarwassid, the video data for *beluk* on YouTube above does not meet the criteria for *beluk* duration. Tamsyah et al (1996) and Iskandarwassid (2019) stated that the duration of the performance

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was long considering that the *beluk* has intrinsic elements like other literary works in the form of stories in general. Meanwhile, Andayani S. (2019) stated that the *beluk* performance took three hours or more.

2) Type and Amount of *Pupuh* Used

The video data on YouTube only shows one verse. Even in video number 5, which is the longest, only one *pupuh* is used, namely Asmarandana. According to Tamsyah et al (1996) and Iskandarwassid (2019), *beluk* are conveyed in various *pupuh*. Thus, video data on YouTube that has been successfully inventoried cannot be categorized *beluk.*

3) Intrinsic Elements

Considering the short duration of the performance, the intrinsic elements of all digitalization products in the YouTube videos that have been inventoried cannot be known. Setting, characters, plot, themes, etc. do not appear. This happened because only a small part of the performance was being recorded and uploaded. According to Tamsyah et al (1996) and Iskandarwassid (2019), *beluk* has intrinsic elements like other literary works in the form of stories in general. Thus, video data on YouTube cannot be categorized *beluk.*

4) People Involved

There are a minimum of two people involved in performing of *beluk*, namely the *ilo* interpreter and the *alok* interpreter (Andriani, 2015). The involvement of *ilo* interpreters *beluk* interpreters is found in 5 videos, namely videos no. 5, 7, 10, 11, and 16. The remaining 16 videos do not involve *ilo* and *beluk* interpreters. Videos of *beluk* performances that do not involve *ilo* interpreters cannot be categorized as digitalization of *beluk*. The 16 videos that do not involve the *ilo* interpreter and the *beluk* interpreter contain performances of the older art of *beluk*, namely the tradition of farmers when working on their rice fields, shouting at each other in a high tone (*celuk* = calling). There are also videos showing the combination of *beluk* with percussion instruments such as the tambourines, gamelan, even the pestle and mortar pair.

Based on the explanation in numbers 1), 2), 3), and 4) above, there is not a single *beluk* video on YouTube that meets the four criteria for *beluk* performances according to Tamsyah et al (1996), Andriani (2015), Andayani S. (2019), and Iskandarwassid (2019). Thus, these videos cannot be categorized as digitalization products of *beluk.*

5. Sundanese Teenager's Introduction to *Beluk*

The respondents who answered that they knew *beluk* (185 people) were then cross-checked with other questions related to *beluk*. Crosscheck results show that of the 185 people who really knew *beluk*, only 70 people (37.8%); 23 male students (32.9%) and 47 female students (67.1%). The remaining 115 people (62.2%) apparently did not know about *beluk*. If the respondents who do not know *beluk* are added up, the number becomes 278 people (79.9%) consisting of 163

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people (who answered they did not know) plus 115 people (who answered they knew but after cross-checking it turned out they did not know). While the respondents that really know about *beluk* are 70 people (20.1%). These data show that the majority of respondents do not know *beluk*. Therefore, it can be concluded that *beluk* videos on YouTube have not been able to become a tool for preserving the art of *beluk* for Sundanese teenagers.

2. *Carita Pantun*

The digitalization data for the *Carita Pantun* performance in the form of a YouTube video was downloaded on Thursday 25th July from 18:30 – 19:31 and Thursday 21st August 2024 from 14:00 – 16:15. There were 15 videos that were successfully inventoried and downloaded. The downloaded video data is then sorted based on the time it was uploaded to YouTube and entered in table 3 below.

Table 3. Hasil Digitalisasi Carita Pantun Berupa Video Youtube

No	Title	Name of the Channel	Time of Posting	Number of Viewers	Video Duration
1	*Carita Pantun Mundinglaya Dikusumah (Rekaman Audio)*	Akoer Lah	13 Dec 2010	243.526	00:10:23
2	*seni pantun sunda, carita : "DEWI SUMUR BANDUNG", (bagian 1) lingkung Seni Dangiang Sunda*	Ki Panjak Asem Sore	19 Jul 2020	19.508	20:07
3	*SISINDIRAN SUNDA PART V – Feat@asepbalonofficial*	FIKSI	23 Sep 2020	2.429.085	10:00
4	*Carita Pantun Nyai Sumur Bandung*	This is Bandung	27 Feb 2021	15.000	00:10:04
5	*Saba Budaya: BADUY – CARITA PANTUN TI BADUY JERO*	Chye Retty Isnendes	25 Mar 2021	11.008	1:14:48
6	*Carita Pantun Mang Ayi Subang*	Arjuna Munggaran	5 May 2021	39.735	1:12:57
7	*Carita Pantun Mang Ayi (Rajah Kidung Siliwangi,Carita Raden Pamanah Rasa(Part2)*	LINTAS LINMAS	30 October 2021	64.088	41:14
8	*Full Pantun Sunda dari sang Maestro, Mang Ayi Pantun|| Warta Jati Sunda*	Sanggar Mekar Asih	5 Nov 2021	44.617	1:24:59
9	*Carita Pantun Dongeng Raden Pamanah Rasa – Mang Ayi Kacapi Pantun Sunda*	CANDRA DINATA OFFICIAL	5 May 2022	1.346	11:57

10	*Carita Pantun Lutung Kasarung Mang Ayi Subang*	Hayang Mayang Arum	19 Nov 2022	1.081	43:05
11	*LALAKON PERNIKAHAN PRABU SILIWANGI||MANG AYI PANTUN||NONSTOP-wanakerta purwadadi subang*	MANG AYI PANTUN	21 Dec 2022	369.145	3:46:28
12	*Rajah Pamunah (Carita Pantun Sunda)*	Jaro Sandi	11 January 2023	2.480	11:13
13	*CARITA PANTUN||MANG AYI PANTUN*	MANG AYI PANTUN	16 Jan 2023	1.797	2:29:20
14	*LALAKON MUNDINGLAYA DIKUSUMAH RADEN CAKRA NGAJADI RAJA||MANG AYI PANTUN||Nonstop*	MANG AYI PANTUN	17 Mar 2023	79.792	3:17:57
15	*LALAKON RADEN PAMANAH RASA NGAJADI RAJA||MANG AYI PANTUN*	MANG AYI PANTUN	26 May 2024	197	47:37

1) Performance Duration

The videos of *carita pantun* performances that were successfully inventoried varied in duration, from 10 minutes to 3 hours 48 minutes 26 seconds. The *carita pantun* videos that have been successfully inventoried on YouTube are dominated by *pantun* interpreter Mang Ayi. The video for the *carita pantun* with the longest duration is entitled "Lalakon Wedding Prabu Siliwangi", which is 3 hours 48 minutes 26 seconds, followed by a video entitled "Lalakon Mundinglaya di Kusumah Raden Cakra Ngajadi Raja" with a duration of 3 hours 17 minutes 42 seconds. Based on Mang Ayi's account, today's *pantun* performances last a maximum of 4 hours, starting at 20:00 and ending at 24:00. This means that the *carita pantun* video on YouTube which is 3 hours 48 minutes long can represent a complete *carita pantun* performance. In fact, Mang Ayi's 47:37 minute *carita pantun* video with the title "Lalakon Raden Pakarah Rasa Ngajadi Raja" also contains all the elements of a *carita pantun*.

Another *carita pantun* video that is relatively long is the video entitled "Saba Budaya: BADUY ~ CARITA PANTUN TI BADUY JERO". The video is 1 hour 14 minutes 48 seconds long with *pantun* interpreter Aka Samin. The video is documentation of research carried out by a team of Baduy language researchers from the Indonesian University of Education and Iowa State University uploaded by one of its researchers, namely Chye Retty Isnendes on March 25, 2021.

2) Intrinsic Elements

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Three *carita pantun* video by Mang Ayi's entitled "Lalakon Pernikahan Prabu Siliwangi" (duration 3 hours 48 minutes 26 seconds), the "Lalakon Mundinglaya di Kusumah Raden Cakra Ngajadi Raja" (duration 3 hours 17 minutes 42 seconds), and the "Raden Pamanah Rasa Ngajadi Raja" (duration 47 minutes 37 seconds) has intrinsic elements as described by Tamsyah et al (1996) and Iskandarwassid (2019). The three *carita pantun* contain *rajah*, narration (storyline), description, dialogue, and monologue (Iskandarwassid, 2019; Tamsyah et al., 1996).

Apart from the three *carita pantun* videos above, there are other *carita pantun* videos which are short in duration, around 10 minutes. Most of the short videos are fragments of the three Mang Ayi videos mentioned above. Another part of the video entitled Sundanese *carita pantun* displays the *pantun* in the Indonesian literary sense but the content is in Sundanese. *Pantun* in the Indonesian literary sense is called satire in Sundanese literature. Thus, the YouTube video entitled Sundanese *pantun* with Indonesian literary rhyme patterns violates the concept of *carita pantun* in Sundanese literature. Apart from videos containing performances of *carita pantun* performances, there are also videos that explain the meaning of *carita pantun* or teaching material (theory) of *carita pantun.*

Regarding the *carita pantun* entitled "Saba Budaya: BADUY – CARITA PANTUN TI BADUY JERO", researchers cannot determine every element that forms it. This happened because the researcher did not understand the language he used well.

3) **Sundanese Teenager's Introduction to *Carita Pantun***

Of the 348 respondents, 250 students (71.8%) answered that they knew abot *Carita Pantun* and 98 students (28.2%) answered that they did not know. Of the 250 respondents who answered that they knew the *carita pantun*, 114 were male students (45.6%) and 136 were female students (54.4%). Of the 98 respondents who answered that they did not know the *carita pantun*, 45 were male students (45.9%) and 53 were female students (54.1%).

Respondents who answered that they knew the *carita pantun* (250 people) were then cross-checked with other questions related to the *carita pantun*. The cross-check results showed that of the 250 people who really knew *carita pantun*, only 51 people (20.4%); 13 male students (25.5%) and 38 female students (74.5%). The remaining 199 people (79.6%) apparently did not know *carita pantun*. If the respondents who do not know the *carita pantun* are accumulated, the number becomes 297 people (85.3%) consisting of 98 people (who answered they did not know) plus 199 people (who answered they knew but after cross-checking it turned out they did not know). Meanwhile, there were 51 respondents who really knew the *carita pantun* (14.7%). The data shows that it turns out that most of the respondents did not know *carita pantun*. Therefore, it can be concluded that *carita pantun* videos on YouTube have not been able to become a tool for preserving *carita pantun* for Sundanese teenagers.

3. *Pupujian*

The Data on the digitalization of *pupujian* performances in the form of YouTube videos was downloaded on Wednesday 21st August 20204 starting at 19:30 until Thursday 22nd August 2024 at 10:00. There were 21 videos that were successfully inventoried and downloaded. The downloaded video data is then sorted based on the time it was uploaded to YouTube and entered in table 4 below.

Table 4. The Result of Digitalization of *Pupujian* in the Form of YouTube Videos

No.	Title	Name of the Channel	Time of Posting	Number of Viewers	Video Duration
1	*Pupujian Sunda Wujud Qidam Baqa Lirik dan Terjemah*	Rudiansah Permana	4 April 2020	3.037.683	4:14
2	*NADZOM SUNDA DIMANA AJAL GEUS DATANG (PEPELING MAOT) || By : Rsmayt*	Risma Yunita	4 April 2020	2.973.975	12:46
3	*Nadhom Sunda Nabi Urang Sarerea (Pupujian Kanjeng Nabi)*	Lirik Qosidah & Sholawat	18 October 2020	530.989	15:01
4	*PUPUJIAN SUNDA || HIRUP ULAH NYORANGAN || AKSARA SUNDA*	Teh Usi Official	3 August 2021	62.354	1:09
5	*Pupujian Sunda | Hudang Ti Kubur*	Risma Yunita	8 November 2021	450.981	4:54
6	*30 Menit Pupujian Sunda Pepeling Maot*	Risma Yunita	5 February 2022	189.116	30:06
7	*Bapak teh tangkal darajat | Pupujian Sunda*	Risma Yunita	9 April 2022	575.489	4:45
8	*Ka wajiban sholat | Pupujian Sunda*	Risma Yunita	20 May 2022	792.818	10:22
9	*Sedih pisan, Pepeling diri | Pupujian sunda*	Risma Yunita	23 May 2022	606.202	6:44
10	*Dunia mah ngan saukur tipuan | Pupujian Sunda*	Risma Yunita	27 May 2022	156.484	11:15
11	*Siksa jalma anu ninggalkeun sholat | Pupujian Sunda*	Risma Yunita	2 September 2022	604.856	12:38
12	*Nyeurina Sakaratul Maut | Nadzom Sunda | Pupujian Sunda*	Nita Hardianti	5 November 2022	166.648	6:06
13	*Abdi sanes ahli surga | Pupujian Sunda | I'tirof (Pengakuan) Abu Nawas Full Version*	Nita Hardianti	8 November 2022	713.445	6:33
14	*Poe Perpisahan | Nadzom Sunda Pepeling Maot | Muhasabah Diri*	Nita Hardianti	12 November 2022	1.106.899	8:01

15	*Eling-Eling Dulur Kabeh | Pupujian Sunda Zaman Dulu*	Nita Hardianti	22 November 2022	1.737.544	9:13
16	*Nadzom Sunda | Taubatan Nasuha*	Nita Hardianti	19 December 2022	217.497	6:53
17	*Barudak di akhir zaman*	Risma Yunita	3 March 2023	93.565	3:00
18	*Pupujian Sunda | Sadar Awak Pinuh Ku Dosa | Natawassal Bil Hubabah*	Nita Hardianti	5 May 2023	88.708	6:38
19	*Mun Harta Hayang Barokah | Pupujian Sunda*	Nita Hardianti	24 July 2023	191.730	5:30
20	*Pupujian Sunda | Eling-eling Umat Umat Teh Eling-eling*	Nita Hardianti	3 August 2023	290.188	3:42
21	*Pupujian Sunda | Moal Aya Masalah Lamun Teu Aya Hikmah*	Nita Hardianti	11 August 2023	77.607	8:05

1) Performance Duration

There are 21 *pupujian* videos that were successfully inventoried from YouTube. The length of the videos varies, from 1:09 minutes to 30:06 minutes. According to Vauziah et al (2023), *pupujian* is sung before muslim prayers in mosques or before reciting the Qur'an at Islamic boarding schools. This means that the singing of *pupujian* is carried out for a short duration (time). In general, the *upujian* is sung after the call to prayer until *Qomat*, the time is approximately 3 - 10 minutes. Thus, there are 21 YouTube videos of *upujian* that were successfully inventoried in this study, depicting *upujian* in their entirety.

2) Messages or Meaning

All YouTube videos of *pupujian* that have been successfully inventoried have a clear and complete message or meaning. As in the opinion of Tamsyah et al (1996), Iskandarwassid (2016), and Vauziah et al (2023) that *pupujian* has a theme and message about praise, prayer and repentance to Allah SWT., peace be upon the Prophet Muhammad SAW., advising the people to performing worship and doing good deeds, avoiding disobedience, and education about religion and faith. The titles of *pupujian* YouTube videos that have been successfully inventoried clearly describe the meaning or message they contain. When you look at the videos, there is a match between the title and the content. Thus, it can be concluded that the digitalization of *pupujian* through YouTube videos which was successfully inventoried in this research is worthy of being used as a tool for preserving *pupujian.*

3) **Sundanese Youth's Introduction to *Pupujian***

Of the 348 respondents, 279 students (80.2%) answered that they knew about *pupujian* and 69 students (19.8%) answered that they did not know. Of the

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279 respondents who answered that they knew about *pupujian*, 126 were male student (46.2%) and 153 female students (54.8%). Of the 69 respondents who answered that they did not know about *pupujian*, 33 were male students (47.8%) and 36 were female students (52.2%).

Respondents who answered that they knew about *pupujian* (279 people) were then cross-checked with other questions related to *pupujian*. The cross-check results showed that of the 279 people who actually knew *pupujian*, only 143 people (51.3%); 49 male students (34.3%) and 94 female students (65.7%). The remaining 136 people (48.7%) apparently did not know about *pupujian*. If the respondents who do not know about *pupujian* are accumulated, the number becomes 205 people (58.9%) consisting of 69 people (who answered they did not know) plus 136 people (who answered they knew but after cross-checking it turned out they did not know). Meanwhile, there were 143 respondents who really knew about *pupujian* (41.1%). These data show that the majority of respondents do not know about *pupujian*. Therefore, it can be concluded that *pupujian* videos on YouTube have not been able to become a tool for preserving praise for Sundanes teenagers.

D. CONCLUSIONS

Based on the discussion above, the results of this research can be concluded as follows.

1) The digitalization of *beluk* into YouTube videos has not been carried out completely. All products of *beluk* digitalization are only fragments of performances with a short duration so they do not depict the art of the oral tradition of *beluk* completely. This can give rise to the wrong perception of YouTube viewers who want to know about *beluk* but previously had absolutely no background knowledge about them. Therefore, the results of digitalization of the YouTube videos studied are not suitable for use as a means of preserving oral Sundanese literature.
2) The digitalization of *carita pantun* is relatively better than the *beluk* because there are 3 YouTube *pantun* video titles that fully display *pantun* performances. These three videos can provide a correct picture of oral Sundanese literature of *carita pantun*. Thus, the results of digitalizing *carita pantun* on the YouTube videos studied are suitable for use as a tool for preserving oral Sundanese literature of *carita pantun.*
3) Digitization of *pupujian* is the best of the three types of oral Sundanese literature which are made into YouTube videos. All YouTube videos of *pupujian* that were successfully inventoried in this research provide a correct picture of Sundanese oral literature of *pupujian*. Thus, the results of digitalizing *pupujian* in the YouTube videos studied are suitable for use as a tool for preserving Sundanese oral literature of *pupujian*.
4) Despite the varied quality of digitalization products of oral Sundanese literature of *beluk, carita pantun*, and *pupujian* above, it turns out that Sundanese teenagers have very low knowledge of *beluk, carita pantun*, and *pupujian*. Therefore, to preserve Sundanese oral literature of *beluk, carita pantun*, and

pupujian, other efforts are needed that are more varied and serious from the stake holders apart from digitalization through YouTube videos.

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TEACHING LITERATURE IN DIGITAL ERA

Esti Ismawati[1], Bayu Indrayanto[2], Kun Andyan Anindito[3] (Student at S3/PB/UNY)
Universitas Widya Dharma Klaten[1,2], PB/S3/UNY[3]
Email:estisetyadi@gmail.com[1]*, bayu.indrayantoo@gmail.com[2]
andyan.anindito@gmail.com[2]

Abstract: *The digital era has brought significant changes to various aspects of life, including education. Literature teaching, previously dominated by traditional methods such as reading and text analysis in the classroom, now faces new challenges and opportunities with the advent of digital technology. This study aims to examine the impact of digitalization on literature teaching in schools, explore various digital methods and tools that can be used in the learning process, and analyze their effectiveness compared to conventional methods. The research method used is descriptive qualitative, with data collection techniques through interviews, observations, and document analysis. The results show that the use of digital technology, such as e-books, online learning platforms, and interactive applications, can increase students' interest and understanding of literary materials. However, challenges such as limited access to technology and a lack of digital skills among teachers still need to be addressed. This study provides practical recommendations for educators to effectively integrate digital technology into literature teaching and suggests the development of digital training for teachers to optimize the use of technology in the classroom.*
Keywords*: Literature Teaching; Digital Era; Educational Technology; Teaching Methods; Learning Effectiveness.*

A. INTRODUCTION

Literature teaching has undergone a significant transformation with the advent of the digital era. Technology has expanded the scope of learning, allowing educators to access and utilize a variety of media and resources that were previously unavailable. The integration of technology in education, especially in literature teaching, provides new opportunities to increase student interest and engagement, but also poses its own challenges regarding the implementation of effective methods (Ismawati, 2018; 2020). Along with the development of digital technology, literature teaching in the classroom has also undergone a fundamental change from. conventional methods to a more interactive and dynamic approach.

In the past five years, a number of studies have identified the benefits and challenges of implementing technology in literature teaching. According to a study conducted by Barton and Lee (2020); Coman, Mesesan-Schmitz & Tiru (2021), digital technology not only enriches teaching materials but also offers opportunities for students to develop digital literacy skills. They emphasized that teaching literature in the digital era allows students to interact with literary texts through various formats, such as e-books, blogs, and online discussion platforms, which ultimately helps improve their understanding of the context and meaning of literary works. This is in line with the opinion of Borthwick and Pierson (2019) who found that the use of digital media in literature teaching can increase student engagement, especially through project-based learning methods involving technology.

However, although technology offers benefits, there are also challenges that need to be overcome. One of them is the digital divide that still occurs in various regions, especially in areas with limited internet access and technological infrastructure. Research by Johnson (2018); Elbert & Childress (2020); Green & Saxton (2022) shows that technology-based literature teaching in remote areas is often hampered by a lack of access to adequate digital devices, as well as low digital literacy among teachers and students. Johnson also notes that without adequate support, the adoption of technology in literature teaching can be counterproductive, especially if it is not accompanied by adequate training and development of digital skills for teachers.

In addition, changes brought about by the digital era also require teachers to adapt their

teaching methods. Research by Chun and Kern (2020) shows that literature teachers need to develop new skills to be able to utilize technology effectively in the learning process. They suggest that teaching literature in the digital era requires a more creative and flexible approach, where teachers not only act as conveyors of information, but also as facilitators who help students explore and understand texts through various digital media.

Furthermore, Hill and Dalton (2021) emphasize the importance of balanced technology integration in literature teaching. They remind that although technology can enrich the learning experience, it is important not to forget the essence of literature learning itself, namely in-depth exploration of the themes, characters, and structures of literary works. According to them, technology should be used as a tool that supports the process of analyzing and interpreting texts, not as a substitute for students' critical engagement with literary works.

Overall, teaching literature in the digital era offers great opportunities to improve the quality of learning. However, its implementation must be done carefully, paying attention to factors such as accessibility, teacher readiness, and the balance between the use of technology and traditional approaches in literary analysis. Thus, technology can be an effective means of helping students understand literary works more deeply and relevantly to the context of their lives in the digital era.

Problem Formulation:

1. How does the use of digital technology affect the effectiveness of literature teaching in the digital era?
2. What are the challenges teachers face in integrating digital technologies into literature teaching?
3. What is the best way to leverage digital technologies to enhance student engagement in literature learning?
4. How to overcome the digital divide that impacts the accessibility and implementation of technology-based literature teaching in various regions?
5. Can literature teaching in the digital era maintain the essence of critical analysis of literary texts, amidst increasingly rapid technological developments?

B. *METHODS*

This study uses a qualitative approach with a case study method to explore the impact and challenges of teaching literature in the digital era. The following are the steps of the research method that will be applied:

Research Subject:

The subjects of the study consisted of high school literature teachers (SMA) who had implemented digital technology in the process of teaching literature. They were postgraduate students of Widya Dharma University, Klaten.Also their students. The selection of subjects was done purposively, namely selecting schools that had used digital technology in teaching literature for at least one year.

Data collection:

Data collection was carried out through interviews, observation, and documentation.

Interview

Interviews will be conducted with teachers and students to understand their experiences in using digital technologies in teaching and learning literature. Teachers will be interviewed regarding their teaching methods, challenges faced, and their perceptions regarding the effectiveness of digital technologies in improving students' literary comprehension. Students will be interviewed to find out how digital technologies influence their engagement and understanding of literary materials.

Observation

Direct observation will be conducted in several literature classes that use digital technology. This observation will focus on the in teraction between teachers, students, and technology,and how the technology is applied in the process of teaching literature.

Documentation

Collection of documents in the form of syllabus, lesson implementation plan (RPP), and digital technology-based teaching materials used in teaching literature. These documents will be analyzed to determine how digital technology is integrated into literary teaching materials.

Data analysis:

Data obtained from interviews, observations, and documentation were analyzed using thematic analysis techniques. The analysis steps include transcription of interview data, coding, identification of main themes, and interpretation of results. Observation data will be analyzed to see patterns of technology use in the classroom and how students respond to digital-based learning.

Data Validity:

To maintain data validity, this study will use source triangulation techniques (interviews, observations, and documentation) and method triangulation. In addition, the results of the analysis are reconfirmed to the research subjects (member check) to ensure the accuracy and validity of the data obtained. Based on the results of the data analysis, conclusions will be drawn regarding the impact and challenges of teaching literature in the digital era, as well as recommendations regarding strategies that can be used to optimize the use of technology in literature learning.

C. FINDINGS AND DISCUSSION

The Influence of the Use of Digital Technology on the Effectiveness of Literature Teaching From the interview results, it can be seen that the use of digital technology in teaching literature has been proven to have a significant impact on the effectiveness of learning. Teachers and students agree that learning literature becomes easier and more enjoyable. This is in line with research conducted by Rivera, H., & Flanagan, B. (2022); Swanson, A., & Khatri, M. (2023) and Barton and Lee (2020) showing that digital technology, such as e-books and online discussion forums, enhances student interaction with literary texts and facilitates in-depth exploration of the cultural and social contexts related to literary works. Students can access additional sources such as literary criticism, multimedia, and online discussions that enrich their understanding of the material. The results of this study are in line with the findings of Hietajärvi et al. (2019), which showed that the integration of technology in teaching increases student motivation, especially when they can use digital tools that are familiar and interesting to them.

Challenges in Integrating Digital Technologies Despite significant benefits, several studies have highlighted the challenges faced by teachers and educational institutions in effectively integrating digital technologies. Johnson (2018) emphasized that the digital divide is one of the main barriers, where students from lower economic backgrounds do not have adequate access to devices and internet networks. Another challenge is the lack of digital literacy training for teachers, as found by Liu and Long's (2020) study. Many teachers feel unprepared to utilize technology optimally in their teaching, and this results in limited or even ineffective use of technology in the context of literature learning.

Strategies to Increase Student Engagement in Technology-Based Literature Learning Research by Borthwick and Pierson (2019) shows that project-based learning strategies, which involve the use of digital technology, can significantly increase student engagement. Students can engage in creative tasks such as creating literary interpretation videos, text analysis blogs, or multimedia presentations, which allow them to express their understanding in a more personal and creative way. Other research by Erstad et al. (2020) found that collaboration between students in a digital environment also helps improve their critical and analytical thinking skills, as technology allows them to interact with literary texts through various media.

Addressing the Digital Divide in Literature Teaching

To address the digital divide, some schools have made efforts to provide digital devices to underprivileged students and expand internet access. Johnson (2018) noted that collaboration between government, schools, and local communities is essential in bridging this gap.

Additionally, research by Elbert and Childress (2020) emphasized the importance of ongoing training for teachers so that they can use digital technologies more effectively in teaching. Initiatives such as digital literacy training programs and technical support for teachers and students can reduce the gap in technology adoption.

Maintaining the Essence of Critical Analysis of Literary Texts

Hill and Dalton (2021) caution that while technology offers a variety of benefits, it is important to strike a balance between the use of technology and in-depth critical analysis of literary texts. The use of technology should complement, not replace, traditional approaches that focus on analyzing themes, structures, and characters. Research by Chun and Kern (2020) also emphasizes that technology should be used as a tool that enriches the process of text analysis, allowing students to access a variety of critical perspectives that help them understand literary works more comprehensively.

D. CONCLUSION

Based on the results of research in the last five years, it can be concluded that digital technology has great potential to improve the effectiveness of literature teaching. However, challenges related to the digital divide and technological literacy among teachers and students need to be addressed to ensure effective implementation of technology. With the right approach, technology can enrich the learning experience without reducing the essence of critical analysis of literary texts, which remains the core of literature teaching in the digital age.

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MANTRA DEBUS DOCUMENTARY FILM: AN EFFORTS TO REVITALISE PERFORMANCE TRADITION IN THE DIGITAL ERA

FILM DOKUMENTER MANTRA DEBUS: UPAYA REVITALISASI TRADISI PERTUNJUKAN DI ERA DIGITAL

Ezik Firman Syah[1], Novi Anoegrajekti[2], Nuruddin[3]
[123]Jakarta State University, East Jakarta, Indonesia

EzikFirmanSyah_9906919012@mhs.unj.ac.id; novi_anoegrajekti@unj.ac.id;

Nuruddin.unj@unj.ac.id

Abstract: This study aims to describe the documentary film of the debus Mantra as an effort to revitalize traditional performances in the digital era for the millennial generation in Banten. This research uses the ethnographic method at the Curug Goong studio, Serang Regency, Banten. The stages in using the ethnographic method in this study include (1) determining an informant at the Curug Goong Debus studio, Serang Regency; (2) conducting interviews and observations of informants;
(3) making ethnographic notes; (4) making domain analysis; (5) making taxonomic analysis; (6) making component analysis and (7) determining the cultural theme. The results of this study show that the documentary film uses a narrative approach, divided into four acts. The first act explains the historical tradition of the debus performing arts. The second act contains a speech from the Head of the Banten Province Cultural Service. The third act is about the ritual of reading the Debus mantra. The fourth act is how to present a debut performance at the Curug Goong studio, Serang Regency.

Keywords: Documentary Film; Debus Mantra; Debus Mantra Revitalization; Debus Mantra Performance; Debus Tradition in the Digital Era.

A. INTRODUCTION

Debus art is a game process that shows the body's immunity carried out by debus members in the context of Islamic propagation based on religious rituals (Setiadi, 2023). The rituals carried out by debus players have experienced a shift in Islamic propagation in specific debus groups. Currently, with the development of performing arts, Banten's typical debus uses mantras as the reading material. So, debus schools emerged as white and black groups carrying out their rituals and performances.

Debus mantras are only used in Jangjawokan or black debus, which uses Sundanese and Serang Javanese. In addition to these streams, in their rituals and

performances, they use mantras as a belief in supernatural powers. This differs from the Qodriyah Rifa'iyah debus sect, a white stream that does not use mantras regarding its rituals and performances (Syah et al., 2023). For this culture to be continuously maintained until it is passed down from generation to generation, debus performances are ideally performed in a prominent place because it allows the players to freely perform and display the actions that will be displayed (Alizah, 2022). Of course, hereditary inheritance is a prominent place for debus players to practice and requires digital revitalization. This attracts the millennial generation's attention to knowing debus, which uses mantras in the Jangjawokan sect, and debus, which carries out Islamic propagation in the Qodriyah Rifa'iyah sect.

The development of technology and performing arts can be seen from the ability of local wisdom that can be passed down across generations and generations of sustainable technological development. In addition, the performing arts function as a platform to convey messages, allowing local wisdom to be preserved and disseminate entertainment arts adapted to current technological advances (Midyanti & Sukmayadi, 2021). Digital changes in performing arts as a way of looking at existing cultural values ultimately have an impact on shifting the way humans interact in society (Prasetyo & Kasiyan, 2024). Digital changes must be made to the Mantra of the debus performing arts. So that the millennial generation knows the process of using mantras in the typical Banten debus performing arts.

Cultural innovation in the digital era examines how new technologies inspire new forms of creative expression and how these innovations are accepted by society and integrated into everyday life (Chia, 2024). In addition, the current solution is to protect intangible cultural heritage by interweaving tradition and modernity to revitalize it digitally (Yang & Xu, 2024). The dynamics of community culture firmly support the pillars of culture. The process will be realized when there are dynamics or cultural movements in society following the development of the times (Anoegrajekti et al., 2021). This cultural innovation is the same as what must be done in debus performance, which must follow current developments. Developing the tradition of digital-based debus performing arts is an innovation that must be done immediately. So that the current millennial generation knows the tradition of debus, which uses mantras in rituals and performances.

Current entertainment in all forms of digital media, including films, has a hegemonic role in local arts and culture (Sugita et al., 2021). Innovation in cultural revitalization in the form of films is an application of technological discoveries, and the relationship between the two is relatively unchanged. This is because the quality of culture-based films depends on artistic creativity (Xiang, 2023). Given the changes in how people receive information and express themselves through cultural identity, making full use of film media resources to revitalize culture (Yang, 2020) . Culture is an exciting topic to visualize in documentary works, so the cultural information conveyed in documentary films can become knowledge, especially related to culture (Dwiyani et al., 2022). For this reason, the attractiveness of culture in the debus performing arts mantra is something interesting to visualize. The goal is for the public to know how to use the debus Mantra in performing arts.

Cultural visualization in documentary films has undoubtedly been studied in different cultural studies. Payuyasa (2024) studied *Cultural Literacy Through the Documentary Film The Brahman Ceremony As a Medium for Cultural Inheritance*. Further research was conducted by (Abeysinghe, 2023), who studied *Socio-Cultural Features of Early Ingenous Documentary Films (A Study of A Trio of Selected Documentaries)*. Further research was studied by Eyo (2024) on *the Influence of Documentary Films on Learning Cultural Awareness Among University Students in Uyo, Nigeria.* Based on previous studies, the blend in this study regarding documentary films for revitalising the Debus Mantra is a gap in this research.

Of course, this research is motivated by the problem of the millennial generation in Banten, which needs to learn more about the Mantra in the debus performing arts as a characteristic of the arts in Banten. The millennial generation in Banten currently wants to avoid learning about the debus performing arts because they consider it to need to be updated. Currently, the millennial generation in Banten prefers something related to technology-based digitalization. For this reason, research on the debus mantra documentary film is an effort to revitalize the performing arts in the digital era. So that the millennial generation in Banten can learn about the debus mantra tradition in digital form.

B. METHOD

This study uses a qualitative approach with an ethnographic method. According to Spradley (2007), the ethnographic method is embedded in the anthropological tradition used to study certain cultural groups or phenomena, usually carried out through fieldwork involving documentation of the community's perspective. In addition, according to Paoli & Dauria (2021), the object of ethnography consists of people, societies, communities, and groups, and its purpose consists of their written descriptions and narratives after observing their daily lives in their own time and space in their daily lives to produce work. According to Ghimire (2021), detailed, open descriptions of participants' perspectives in ethnographic studies are needed; ethics and quality are intrinsic elements in ethnographic work. For that,

The steps of this research using the Spradley ethnographic model include, according to Wah et al. (2020), (1) domain analysis, namely after the researcher enters the research object in the form of a social situation at the Curug Goong studio. Furthermore, participant observation was conducted, and the results of observations and interviews were recorded at the Curug Goong Debus studio, Serang Regency. (2) Taxonomic analysis, namely after the researcher conducts a domain analysis so that domains or categories of certain social situations are obtained when performing debus rituals and performances. (3) Componential analysis, namely the domain determined to be the focus. Through taxonomic analysis, each domain is sought for similar or related elements. This is obtained through observation, interviews, and documentation focusing on the Curug Goong Debus studio, Serang Regency. (4) Cultural theme analysis, namely an effort to find a "red thread" that integrates existing cross-domains. By finding a red thread from the domain, taxonomy, and componential results, a social situation building construction can be compiled at the Sinar Curug Goong studio, Serang Regency.

C. FINDINGS AND DISCUSSION

A documentary is a type of film that interprets real subjects and settings. Sometimes, this term is used to show its realistic aspect compared to conventional story films (Borish et al., 2021). Documentary films deal with real people, characters, events, and locations. Documentary films are often considered as recordings of the actuality of footage of actual events taking place. Documentary films do not create an event or incident but record events that happened or are authentic. (Friend, 2021) . Documentary films also do not have protagonists, antagonists, conflicts, and resolutions like fictional films. The narrative structure of documentary films is generally simple, making it easier for the audience to understand and believe the facts presented (Mendes et al., 2017). For

this reason, documentary films are needed to support the revitalization of the debus mantra tradition. Documentary films are made to introduce the debus mantra tradition to the younger generation or millennial generation in Banten society.

The added value of a film for disseminating information is that the presentation of the essence of the content is more interesting than just notes on paper; in terms of quantity and quality, much information can be summarized into a film, and the implied values are captured more quickly because of the advantages of audio and visual aspects (Wei et al., 2024). In addition, film is also a medium that can be used with various media types, including film media in cinemas, television, DVD, and even via the Internet (Berti & Castelló, 2024). For this reason, the results of research on the debus mantra ritual will be discussed as an effort to revitalize the performance tradition in the current digital age.

An effort to revitalize the tradition of debus mantras was made in the form of a Documentary Film as a promotional medium for Banten's typical debus performing arts in the Curug Goong community, Serang Regency. Documentary films provide several advantages over papers or essays. The format is lighter and more enjoyable, allowing it to be enjoyed by a wider audience, not just researchers. This documentary film is distributed via YouTube. It is made in the form of a DVD to make it easier for the audience to recognise and learn and provide information to the public about the existence of a mantra tradition in debus performances. According to Syah (2020), documentary films, as a new technology, are better than presentations through textbooks.

The narrative approach is used in this film, divided into four acts. The first act explains the historical tradition of the debus performing arts. An explanation of the history of debus to make the public understand the art of debus performance in watching this Documentary Film. By knowing the history of Debus's performance, the public will see the art of Debus's performance in its application. This is a digital documentation of the history of debus during the Banten Sultanate and its development until now. According to Sun & Ch'ng (2024), visual media is a practical approach to reconnecting humans with nature. In addition, according to Firmansyah et al. (2022), it is miserable that the efforts to inherit through recording will be in vain if no traces of the recording are found. Therefore, efforts to inherit through collaboration between documentary films and the digital YouTube platform are significant.

The film's second act contains a speech from the Head of the Banten Province Cultural Service. As an expression of the community's invitation to preserve the art of debus performance and the use of mantras, they can be used as literary teaching materials at the school level. This is because the Banten community can preserve debus, especially the role of the debus studio, which is very important in protecting this debus performing art. The spearhead of preserving the art of Debus's performance is the Debus Studio. The introduction from the Head of the Banten Province Cultural Service expressed his gratitude to all studios that have preserved debus to date. The Banten Province Cultural Service strives to create regional regulations to help Debus Studios so that the preservation of Debus Studios continues to be carried out. According to Buckman et al. (2019), the assumption is that community arts organizations are uniquely positioned to increase awareness of the place and art of the creative class' cultural identity.

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The third round contains a video of the debus Mantra reading ritual by Harum Sari Pandegelang Debus Studio players. This documentary video of the debus mantra reading uses the *Pagon letters* that debus players know or the public knows with the bald Arabic letters. The documentary video of the Debus mantra reading is an effort to remind the public about the tradition of reading mantras before the Debus performance begins. This is a form of digitalization of the debus mantra reading so that its traces are recorded. Through the documentary video of the debus mantra reading tradition, we can revitalize it through digitalization.

The documentary video of the reading of the Debus book with the *Pagon letter* reads the mantras of the Debus performing arts in performing rituals and displays when performing. The documentary video of the reading of the Debus book explains how to perform the ritual and Debus performance. The reading of the Mantra shown in this video cannot all be documented through the documentary film made in this study because of the message from the leader of the Sanggar Harum Sari Pandegelang debus that the reading of this mantra ritual should not be published to the general public. This is because the ritual of reading the Mantra is a secret in the debus padepokan only. So those who know the ritual of the Mantra in the Debus book can only be known by the Debus players and the Debus Perguron because of the prohibition of the video of the ritual of the Mantra in the reading of the Debus book to be published. Finally, the researcher asked permission from the leader of the Padeopokan Debus Harum Sari to show a glimpse of the tradition of reading mantras using the Debus book. After asking for permission, it turned out that permission to publish the tradition of reading the Debus mantra was only a glimpse of this documentary.

The object of cultural advancement is intellectual work; it needs to be organized, maintained, and saved or, in other words, protected (Agustina et al., 2024; Syah, 2016). Suppose you look at the reading of the Mantra in the Debus book. In that case, there are stages of reading the Mantra, starting from reading the Mantra when performing the ritual and the description of reading the Mantra when performing the performance. This is because the leader of the Harum Sari Debus studio is kept from showing a complete documentary video of the reading of the Mantra. The researcher tried to describe the stages of the debus Mantra in performing the ritual and the reading of the debus Mantra when performing the performance contained in the debus book using the *pagon letters*. The reading of the Mantra when performing the ritual to be liked by many people contained in the Debus book is as follows.

Bismillahirrahmanirrahim
Inna athoina kalkausar
Fasholi liwali
Liwali walba li wali warba
Please all guardians

So cherish and love
His heart is of the world
Seeing the problem
La ilaha illa Allah Muhammad rasulullah
Bismillahirrahmanirrahim

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Bima Bayu is so angry that I'm intoxicated
Burned to death by me
Will sleep the heart of the world
I'm so angry
La ilaha illa Allah Muhammad rasulullah

Source: The mantra was obtained from the Debus book at the Harum Sari Pandegelang Studio.

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Based on the findings that researchers found regarding the reading of the Debus book, which is divided into two concepts of ritual and performance in using the Debus mantra. So, the second part of the reading of the debus Mantra in this documentary contains the reading when performing. When performing this debus performance, the Mantra is commonly used by debus players who follow *the Jangjawokan school* and read shalawat and zikir. When performing the performance the debus Mantra was obtained when interviewing with the Sinar Curug debus player, Serang Regency.

Nawaitu hadza hadiyatuna
Especially for the soul and body
My strength
I ask for the power of four angels
Jibril, Mikail, Isrofi, Izroil Please
take care of my body
Whole body
From top to bottom of hair
From bottom to toe

Source: The Mantra was obtained during an interview with a Debus player at the Sinar Curug studio, Serang Regency.

Researchers found the mantras in interviews with debus players obtained at Sanggar Sinar Curug, Serang Regency. Researchers have documented the reading of these mantras in a documentary film to revitalize debus mantras. However, not all the mantra readings researchers present in this documentary film are true. This is because mantra readings cannot be published to the general public in video form. Although for this reason, this documentary only contains excerpts of the obtained mantra readings. The aim is for the public to get a little knowledge about the source of the mantras used by debus players. Excerpts of mantra readings in the debus book and obtained when conducting interviews with debus players in this documentary film, of course, have received permission from the leaders of the Harum Sari Pandegelang padepokan and Sanggar Debus Sinar Curug, Serang Regency. According to Nuruddin et al. (2021), cultural diversity becomes a strengthener and glue for national identity. This cultural diversity can be a positive reference for students, especially when responding to differences that are told in a digital form.



Figure 1 Fourth Round Documentary Video Showing Interviews with Debus Leaders and the Debus Practice Process at Sanggar Sinar Curug on 3 April 2024.

The fourth round shows how to play the debus game Sanggar Debus Harum Sari Pandegelang taught. This fourth-round documentary video shows that the debus players are not injured by sharp objects or tools, including Banten nails. This tool is the debus game's hallmark, so the players are not injured. Here, the researcher is taught how to play the debus game using a tool called a Banten nail. In addition to the Mantra, in performing the ritual, the debus performance players must master how not to get injured during the performance by using sharp objects or stabs. The following is a video clip of the documentary about being taught the debus game.

The function of the fourth act of the documentary film is about how the debus players are not hurt. This is to find out the audience of this documentary film about the Debus mantra tradition and how the Debus players perform. Through this documentary, the audience can find out how the debus players do not get hurt while performing. It is hoped that with the fourth scene in this documentary film, the public will not only know the mystical things about the Debus game but the procedures for playing the Debus game can be known by the public. According to Moafian et al. (2024), the concept of speech in the film is interpreted as an action that the speaker does through what he says.

Based on the first and fourth rounds regarding the documentary film of the debus mantra tradition. The public should be interested in continuing to love the art of debus performance. This documentary film of the Debus mantra tradition can provide an understanding to the public about the mantra tradition in the Debus performance. This documentary film on the debus mantra tradition is an effort to revitalize the mantra tradition in the art of debus performance, and traces of the debus mantra tradition have been digitized through its performances. With the revitalization through this documentary film of the debus performing arts, the public can preserve the art of debus performance at the national and international levels. So that through this documentary film is a means of promotion or introducing debus to the international level so that it can attract tourists to Banten and help debus artists. According to Bálint et al. (2020), one of the most researched documentary film devices influences the processing of viewers' cognitive and emotional messages and the attribution of mental conditions. In addition, according to Nuruddin et al. (2017), film-based learning is designed based on culture to impact students' understanding of teaching materials.

The Debus Mantra tradition documentary film has been published through the YouTube digital platform. YouTube can be an innovative medium for learning literary appreciation (DeLong et al., 2023). Teachers can use YouTube as a source of learning literature. Currently, much creative content on YouTube media, such as reading fairy tales, poetry, drama, and so on, is spread on YouTube media (Trabelsi et al., 2022). This creative content can be used as a reference and source of reference for students in learning literature. In addition, it can develop the creative industry to attract foreign or local tourists to publish documentary films through the YouTube platform (Kaymakoglu et al., 2024). Based on this, the results of making a documentary film on the Debus Mantra ritual have been uploaded through the YouTube account owned by the researcher. The aim is to socialise regarding the Debus Mantra ritual by covering a broad audience through digital promotion. In addition, the documentary was uploaded to YouTube so educators could download it as literature learning materials. The results of the broadcasts watched by YouTube users within four months were 148 viewers.

Table 1 Socialization of the Debus Mantra Ritual Documentary Film on the YouTube Channel

No	Month of Airing	Viewer
1.	May	20 Viewers
2.	June	62 Viewers
3.	July	15 Viewers
4.	August	51 Viewers

The results of the socialization of the debus mantra ritual documentary film on the YouTube channel experienced fluctuating viewers in the last four months, totalling 148 viewers. Based on the upload of the Debus Mantra ritual documentary film, the average duration of watching the documentary was eight minutes, totalling 18 minutes and 22 seconds for the entire Debus Mantra ritual documentary film. This is still quite good in socializing the debus mantra ritual film, which means that 148 viewers already know about the debus mantra ritual as a typical Banten art. Through the digitalization of the debus mantra ritual, more people will know about it, and it will be disseminated through social media accounts that the public can download.

D. CONCLUSION

The documentary film Debus Mantra, an effort to revitalize performing arts in the digital era, is divided into four acts in its making. The approach taken in making this film is narrative. The first act explains the historical tradition of debus performing arts. The second act in the film contains a speech from the Head of the Banten Province Cultural Service. As an expression of the community's invitation to preserve the art of debus performance and the use of mantras, it can be used as teaching materials for literature at the school level. The third act contains a video of the ritual of reading the debus Mantra by players at the Harum Sari Pandegelang Debus Studio. This documentary video of the reading of the Debus mantra uses the *Pagon letters* that Debus players or the community know with the bald Arabic letters. The fourth act shows how to play the debus game the Harum Sari Pandegelang Debus Studio taught. This documentary video of the fourth act shows that debus sharp objects do not injure players or that the tools used consist of Banten nails. This tool is the debus game's hallmark, so the players are not injured. This documentary was uploaded to the YouTube channel from May to August 2024, with a total of 148 viewers, as a means of digital socialization to the community.

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DEVELOPMENT OF WORKSHEETS FOR IDENTIFYING LEGEND INFORMATION BASED ON LITERACY FOR GRADE VII STUDENTS AT SMP NEGERI 11 LUBUKLINGGAU

Della Selpi Sari[1], Sri Murti[2], Agung Nugroho[3]
Universitas PGRI Silampari
Email: dellaselpi29@gmail.com, srimurti05@gmail.com,
agungarionugroho86@gmail.com

Abstrak: This research aims to describe worksheets (LKPD) for identifying legend information based on literacy. The development research method using the Dick and Carey model was employed to conduct the research on the worksheets for identifying legend information based on literacy. The population and sample or research subjects were the Grade VII 5 students of SMP Negeri 11 Lubuklinggau. Data collection techniques in this study included interviews and questionnaires, while data analysis techniques involved validity and practicality tests. The results of the research proved that the worksheets for identifying legend information based on literacy are classified as valid and practical, with a validity score of 0.82 and a practicality percentage of 88.58%. The conclusion of this research is that the worksheets for identifying legend information based on literacy can be used as a learning resource to help identify legend information

Keyword: LKPD, Legend, and Literacy

A. INTRODUCTION

Learning is an effort by educators to help students learn according to their needs. Nurlina, et al. (2022:7) stated that learning can be defined as the conscious effort of educators to assist students in learning according to their needs and interests. Here, educators play a role as facilitators who provide facilities and create situations that support the improvement of students' learning abilities. Learning is the educators' attempt to help students learn according to their needs and interests, where educators act as facilitators who support the improvement of students' abilities and learning needs to achieve learning goals by using certain media and teaching materials.

Teaching materials are a guide for teachers used to assist the learning process. Yuberti (2014: 185) states that teaching materials should be designed and written according to instructional principles as they will be used by teachers to aid and support the learning process. The development of teaching materials can help teachers deliver content while also facilitating students in the learning process. Systematic teaching materials are structured sequentially, making it easier for students to learn. The teaching materials used in learning must be in accordance with the students' needs. There are various types of teaching materials, one of which is the student worksheet (LKPD). Kosasih (2021:33) explains that LKPD is the simplest form of teaching material because its main components are not explanatory content, but rather a number of activities that students can undertake in line with the curriculum competencies (KD) or learning indicators. By using teaching materials that interest students, the learning process can be more effective, and learning objectives can be achieved.

The achievement of learning objectives based on student learning outcomes is significantly influenced by the teaching materials used. The literacy-based legend identification worksheet (LKPD) expected by both Indonesian language educators and Grade VII students of SMP Negeri 11 Lubuklinggau is one that facilitates the learning process by providing clear and structured guidance and tasks, is easy to understand, and presents questions that align with students' skill levels and comprehension. Based on needs analysis, it was found that SMP Negeri 11 Lubuklinggau is already implementing the independent curriculum (Kurikulum Merdeka). Results from interviews conducted in November 2023 with Mrs. Desi Kurniyati, S.Pd., the Indonesian language teacher for Grade VII at SMP Negeri 11 Lubuklinggau, revealed that most students in the class have not yet achieved effective results due to the new curriculum, which requires students to adapt, and the students are not effectively engaged in learning. The teacher also mentioned that the current teaching materials need improvement, as the resources mainly rely on textbooks from the education department and the internet. Although SMP Negeri 11 Lubuklinggau has been using LKPD, the worksheets still align with the provided textbooks, and teachers only assess students' general abilities without considering other aspects of their skills. As a result, SMP Negeri 11 Lubuklinggau has faced difficulties with the teaching materials used so far. Problems or challenges related to the teaching materials used at SMP Negeri 11 Lubuklinggau include the limited learning resources available for each subtopic, restricted access to the internet, and incomplete material in the textbooks, further compounded by the absence of student worksheets (LKPD) for identifying information in legends. Consequently, many students struggle to learn about legends, leading to lower academic performance.

Considering the importance of teaching materials, researchers reviewed the learning resources commonly used at SMP Negeri 11 Lubuklinggau, namely textbooks. The researchers also identified and observed that the materials presented in these textbooks are incomplete, the language used is difficult to understand, there are no examples, and the presentation of the teaching materials is not engaging. Therefore, both teachers and students desire teaching materials in the form of student worksheets (LKPD) that focus more on the subtopic of identifying legend information, with easily understandable language, instructions on how to use the worksheets, and appealing designs, making it easier for both students and teachers to study the material on identifying legend information. Based on these issues, the author intends to create teaching materials that align with the independent curriculum. The teaching materials to be developed will be in the form of literacy-based worksheets (LKPD) for identifying legend information. To address the challenges faced by students regarding teaching materials and other difficulties, creative and innovative LKPDs are needed to encourage students to improve their learning outcomes. These LKPDs are intended to help students understand the information or message being conveyed, as well as address the challenges they face, particularly by helping teachers develop learning activities.

This literacy-based legend identification worksheet (LKPD) is designed to guide students in identifying and analyzing legend information with an emphasis on literacy skills. It includes activities such as understanding narrative structure, using specialized vocabulary, analyzing characters and themes, and developing reading skills. The goal is to enhance students' understanding of legends while also improving their literacy skills, such as critical reading, text comprehension, and creative expression. The aim of this LKPD is not only to enable students to understand legends in general but also to connect them with broader literacy skills that can be applied in various contexts. Based

on these challenges, the author will create teaching materials that align with the independent curriculum and meet students' needs. The teaching materials to be developed will take the form of literacy-based worksheets (LKPD) on identifying legend information. This will be the focus of the researcher, presenting teaching materials that emphasize student engagement in various activities, enabling them to actively observe, question, try, reason, and communicate. This teaching material is expected to help teachers develop teaching and learning activities that align with the independent curriculum. Therefore, the researcher is interested in conducting research and development (R&D) to produce literacy-based LKPDs on identifying legend information for Grade VII students at SMP Negeri 11 Lubuklinggau.

B. METHOD

Development research (Research & Development) is a process conducted by a researcher to develop an existing educational product by following predetermined steps. According to Winarni (2018:248), Research & Development is a process or set of steps to develop a new product by refining an existing one, and this process can be accounted for. Additionally, Hamzah (2019:1) states that Research & Development (R&D) is a type of research used to create a product and test its effectiveness. The product in question is not always in the form of hardware (books, modules, classroom and laboratory teaching aids), but can also be software, such as programs for data processing, classroom learning, libraries, or laboratories, as well as learning models, training, guidance, evaluation, management, and others.

The author uses the Dick & Carey development model as a guide to develop the student worksheets (LKPD) for identifying legend information for Grade VII students at SMP Negeri 11 Lubuklinggau. Dila, et al. (2022:116) explain that the Dick & Carey development model is a learning model developed through a systems approach. The basic components of the instructional design system include analysis, design, development, implementation, and evaluation. A research study requires data collection instruments that have been designed. The research instruments include questionnaires, interviews, and observations. Data analysis techniques are used to determine the research results obtained through interviews and the completion of reader response questionnaires. The data analysis employed by the researcher is adjusted to the data collection instruments.

C. FINDINGS AND DISCUSSION

1. Initial Product Development Results

a. Preparation Stage

1). Determining the Research Location

The researcher selected SMP Negeri 11 Lubuklinggau as the research location. This school was chosen because it is accredited with an A and is within the researcher's reach

2). Arranging the Needs Analysis Schedule

The researcher contacted the school to discuss the schedule for the needs analysis activities. In this case, the researcher coordinated with the Grade VII Indonesian language teacher, Mrs. Desy Kurniati, S.Pd., and it was agreed that the analysis would be conducted in November 2023.

3). Preparing Questions

The questions designed focused on teaching and learning activities, the material presented, and the worksheets used. Most of the questions were about the student worksheet (LKPD) since the product developed by the researcher is the LKPD. In addition, the researcher also prepared questions related to the students' needs for the teaching materials developed by the researcher.

b. Needs Analysis Stage

1). Needs Analysis

This analysis was conducted through observations and interviews carried out by the researcher with the Grade VII Indonesian language teacher, Mrs. Desy Kurniati, S.Pd., and three students from Grade VII 5 at SMP Negeri 11 Lubuklinggau on November 29, 2023. Based on the analysis, three aspects were identified: the curriculum used, challenges encountered in the classroom during the learning process, and the teaching materials or worksheets used by the teacher. The curriculum used at SMP Negeri 11 Lubuklinggau is the independent curriculum, which requires students to think logically and encourages critical thinking. During the lessons, the teacher still used the lecture method and direct learning model, while the students struggled to identify information from legends. Additionally, the teaching materials used lack sufficient subtopics, and there are no worksheets available for the material on identifying legend information, making it difficult for students to learn this topic. The analysis conducted by the researcher revealed that both the educator and students desired a worksheet for the material on identifying legend information that is clear and engaging. Based on the goal analysis, the researcher determined that the purpose of developing this LKPD was to address the issues present in the learning activities and to create a new innovation tailored to students' needs, enabling them to identify information from legends in their surroundings.

2). Learning Analysis

During the learning activities, it was observed that some students responded well, while others did not. This occurred because the educator only used the lecture method during the lessons. Additionally, the teaching materials or worksheets used were not engaging enough to capture the students' interest, causing them to feel bored. Meanwhile, the assignments given were limited to those found in the government-provided textbooks.

3). Student Characteristics Analysis

Student characteristics were assessed based on their activities during the learning process. According to the results of the teacher interviews, it can be said that the abilities of students in Grade VII 5 of SMP Negeri 11 Lubuklinggau range from high, medium, to low. The students have not yet been able to actively participate or think critically during the learning process; they simply wait for the teacher's explanation to understand the material. As a result, their learning outcomes are relatively low.

c. Development Stage

1). Formulating Performance Objectives

The general performance objective of developing this product is to create an innovation in the field of education in the form of an LKPD. This LKPD is implemented in the Indonesian language subject for Grade VII at SMP Negeri 11

Lubuklinggau. Specifically, the performance objective is for students to be able to identify the legend information provided in the LKPD

2). Developing Instruments

The instruments developed by the author are divided into two categories: instruments to measure the validity of the LKPD and instruments to measure the practicality of the developed LKPD. The LKPD validity instrument is in the form of a questionnaire divided into three sections: an instrument to measure design validity, an instrument to measure language validity, and an instrument to measure content/material validity. The design validation questionnaire consists of fourteen questions, the language validation questionnaire consists of ten questions, and the content/material validation questionnaire consists of fifteen questions. Meanwhile, for the practicality of the LKPD, the instrument developed by the author includes a trial questionnaire and interview guidelines. The trial questionnaire consists of fifteen questions, and the interview guidelines contain ten questions.

3). Developing Teaching Materials

The author used teaching materials in the form of an LKPD with the topic of identifying legend information based on literacy. This LKPD contains exercises and questions sourced from several references. Additionally, the developed LKPD includes legend stories from the surrounding environment, taken from the internet and storybooks. The language used in the LKPD is also easy for students to understand.

d. Validation Stage

1). Design Validation

The design validation for the literacy-based legend information identification LKPD developed was conducted by Dr. Dodik Mulyono, M.Pd., an expert lecturer in the field of design. The LKPD validation instrument given to the validator consisted of fourteen questions, and there was also a section for comments and suggestions, allowing the validator to provide feedback on the validated LKPD.

2). Language Validation

The language validation used in the LKPD was conducted by a lecturer. The validator was Mrs. Sri Murti, M.Pd. The validation was carried out by completing a questionnaire prepared by the author. The questionnaire contained ten questions, and there was also a section for comments and suggestions, allowing the validator to provide feedback on the validated LKPD

3). Material Validation

A material can be considered appropriate both in terms of its scope and accuracy in relation to the learning objectives, so the content or material developed by the researcher undergoes a validation test by a validator. The content/material validation for this LKPD was conducted by Dr. Inda Puspita Sari, M.Pd., an expert lecturer. This validation used a questionnaire instrument that contained questions, along with a section for comments and suggestions, allowing the validator to provide feedback on the validated LKPD. The material validation instrument consisted of fifteen questions

e. Trial Stage

The steps in this trial are as follows: 1) Preparing the classroom environment and facilities, 2) Conducting an initial assessment (apperception), 3) Providing explanations and instructions about the LKPD, 4) Implementing the learning activities by using the literacy-based LKPD for identifying legend information as a

learning resource, 5) Conducting a Q&A session and discussion, 6) Selecting students for one-on-one evaluations and small group trials, 7) Distributing the module evaluation questionnaires, 8) Encouraging students to give open and honest feedback, 9) Documenting the process, and 10) Collecting the completed questionnaires.

2. Presentation of Trial Data

The trial data can be seen from the results of the validation test, one-to-one trial, and small group trial. The presentation of the data will be explained as follows:

a. Presentation of Validity Data

1). Design Expert Validation

The design validation for the literacy-based legend information identification LKPD was conducted by Dr. Dodik Mulyono, M.Pd., a lecturer at Universitas PGRI Silampari. The validation took place on Monday, April 29, 2024. Based on the table above, a V value of 0.80 was obtained. The analysis results place the V value within the high criteria interval. Therefore, it can be stated that the literacy-based legend information identification LKPD is highly valid in terms of design. The qualitative data collected, based on the feedback and suggestions from the design expert, included improvements to the image layout, text layout, image and color choices on the front cover, consistency of font types, sizes, and spacing in each paragraph, and the addition of answer columns for each question in the student worksheet.

2). Language Validation

The language validation for the literacy-based legend information identification LKPD was conducted by Mrs. Sri Murti, M.Pd., a lecturer at Universitas PGRI Silampari. The language validation took place on Friday, May 3, 2024. Based on the table above, a V value of 0.80 was obtained. The analysis results place the V value within the high criteria interval. Therefore, it can be stated that the literacy-based legend information identification LKPD is highly valid in terms of language. The qualitative data collected, based on the feedback and suggestions from the language expert, included correcting spelling errors, improving the use of capital letters, and italicized text

3). Material Validation

The content/material validation for the literacy-based legend information identification LKPD was conducted by Mrs. Inda Puspita Sari, M.Pd., a lecturer at Universitas PGRI Silampari. The content validation took place on Tuesday, May 7, 2024. Based on the table above, a V value of 0.83 was obtained. The analysis results place the V value within the high criteria interval. Therefore, it can be stated that the literacy-based legend information identification LKPD is highly valid in terms of content/material. The qualitative data collected, based on feedback and suggestions from the content expert, indicated that some of the terms used in the LKPD were still not fully aligned with the material.

3. Presentation of Practicality Data

Practicality data is presented in two forms: quantitative data and qualitative data. This practicality data was obtained from the responses of the Indonesian language teacher and Grade VII 5 students at SMP Negeri 11 Lubuklinggau..

a. Teacher Practicality Test

The teacher practicality test was conducted by the Grade VII Indonesian language teacher at SMP Negeri 11 Lubuklinggau, Mrs. Desy Kurniati, S.Pd.

The instrument used to measure the practicality of the literacy-based legend information identification LKPD consisted of 15 questions.

Completion**:** Based on the results, a practicality score of 90% was obtained. This analysis falls within the 81%-100% interval with a classification of "very practical." In this case, the literacy-based legend information identification LKPD can be used in the learning activities without revision.

b. *One to One* Evaluation

This one-to-one evaluation produced qualitative data based on students' responses to the interview guidelines prepared by the researcher. This activity involved five randomly selected students.

c. Small Group Trial

This small group trial aimed to gather information regarding the responses to the literacy-based legend information identification LKPD, which will be presented in the form of quantitative data. This activity involved ten students from Grade VII at SMP Negeri 11 Lubuklinggau. The data obtained from this activity is presented as follows. Based on the data collected from the respondents' questionnaires, it was found that the average student response in the small group trial for the 15 statements was 81.16%, with a classification of "very good.

d. Results of Practicality Score Recapitulation Analysis

To determine the overall practicality of the literacy-based legend information identification LKPD, the author recapitulated the data obtained from the teacher and student questionnaires. The following is the recapitulation table: Based on the recapitulation of the teacher and student responses to the literacy-based legend information identification LKPD, an average score of 88.58% was obtained, which falls within the 81%-100% interval with a classification of "very practical." The data analysis results in this study provide a description of the trial data analysis conducted to test the validity and practicality of the literacy-based legend information identification LKPD.

Final Product Revision

The validation results from the validator showed that there were still weaknesses in the initial product developed by the researcher. The design weaknesses included the layout of the text, images, and the choice of colors on the cover, which were less appealing. The font type and size were inconsistent, as well as the spacing and paragraphs, and there was no answer column in the LKPD. The language weaknesses were limited to spelling mistakes and improper use of capital letters. Meanwhile, in terms of content, the weakness was that some terms used in the LKPD were not aligned with the material, and the information provided was not consistent with facts or data from clear sources. However, based on the trials where the revised product was tested, there were no further revisions required by the researcher for the developed product. This statement is based on the data collected by the researcher through the teacher trial evaluation, one-to-one evaluation, and small group trials.

Discussion

Development research is a type of research that creates a product as a new innovation in the field of research. The product produced by the author is a literacy-based LKPD for identifying legend information. This product was tested in Grade VII 5 at SMP Negeri 11 Lubuklinggau. Below is an explanation and discussion of the development of the literacy-based LKPD for identifying legend information. The literacy-based LKPD for identifying legend information was developed by conducting a needs and goal analysis, learning analysis, and student characteristics analysis. The analysis was conducted at SMP Negeri 11 Lubuklinggau in Grade VII 5. The author conducted needs analysis through interviews with both the teacher and students. During the learning process, there were still students who did not respond to the teacher. This happened because the teaching materials provided were insufficient, requiring additional references. The language used was difficult to understand, and the teaching materials were not engaging enough to attract the students' interest. This proves that students need an LKPD that can train them to think critically, actively, and practically to support the learning process. Therefore, the author developed a literacy-based LKPD for identifying legend information. The development process began by understanding the theory and how to create a module, discussing with supervisors, designing the LKPD, searching for and compiling content, as well as creating exercises and questions. After the initial design of the LKPD was completed, it was validated by the validators. The appearance of the literacy-based LKPD for identifying legend information, after validation, was not significantly different from the initial design. The improvements made to the LKPD design included the layout of text and images, the color choices for the front cover, consistency in font sizes and paragraph spacing, and the addition of answer columns for each question in the student worksheets. As for the language, the changes were limited to fixing capital letters, italicized text, and correcting spelling errors. Content changes involved adjusting the terms used in the LKPD, as they were previously not aligned with the material. After these revisions, the
LKPD was printed on A4 paper with 25 pages and bound neatly.

The validity test of the literacy-based LKPD for identifying legend information was conducted by providing a questionnaire to the validators. This validation process involved three validators: the design validator (Dr. Dodik Mulyono, M.Pd.), the content validator (Dr. Inda Puspita Sari, M.Pd.), and the language validator (Sri Murti, M.Pd.). Based on the validation results, the literacy-based LKPD for identifying legend information was considered highly valid in terms of design, language, and content/material. The literacy aspect in the LKPD for identifying legend information serves as a tool for knowledge development. The learning activities in Grade VII 5 at SMP Negeri 11 Lubuklinggau use the LKPD provided by the government, so everything discussed is of a national/general nature. Meanwhile, the literacy-based LKPD for identifying legend information encourages students to think critically and provides them with new knowledge. The material taken from the legend was based on a local story from the Lubuklinggau area.

D. Conclusion

Based on the results of the research and discussion, the conclusions drawn are that the literacy-based LKPD for identifying legend information developed by the researcher is an LKPD that uses literacy as the material processed within its content, presented clearly and accompanied by exercises using stories from the surrounding environment. The material was selected according to the relevant basic competencies. Additionally, the material was aligned with the results of the needs assessment, which served as a reference for the researcher in designing the LKPD and as a basis for determining the validity and practicality of the literacy-based LKPD for identifying legend information. More specifically, the conclusions are as follows:

1. The literacy-based LKPD for identifying legend information was validated by three validators: a design validator, a content/material validator, and a language validator. The validation results show that the literacy-based LKPD for identifying legend information developed by the researcher is classified as valid, ensuring its feasibility.
2. The overall validation result for the LKPD was 0.82, falling into the valid category. The design validation score was 0.80, which is considered valid. The language validation score was 0.85, also in the valid category, while the content/material validation score was 0.83, classified as valid. Therefore, the results of these three validations demonstrate that the literacy-based LKPD for identifying legend information developed by the researcher falls into the valid category.
3. The practicality of the literacy-based LKPD for identifying legend information was determined through teacher responses, one-to-one evaluations, and small group trials.

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Development of LKPD Discovering Elements of A Short Story Based on Cultural Literacy of Class VII Students of An-Nida SMPIT Lubuklinggau

Suryati[1], Dian Ramadan Lazuardi[2], Agung Nugroho[3]
Universitas PGRI Silampari[1,2,3]
yatis7767@gmail.com[1],dianramadan78@gmail.com[2], agungaryonugroho86@gmail.com[3]

Abstract: This research aims to develop LKPD to find elements of short stories based on cultural literacy for class VII students at SMPIT An-Nida Lubuklinggau. This type of research is Research and Development with the Dick and Carrey development model. Data collection techniques use validation questionnaires from language experts, material experts, design experts, teacher and student practicality questionnaires. Based on the results of research and development of LKPD, it was found that the elements of short stories based on cultural literacy for class VII students at SMPIT An-Nida Lubuklinggau were valid and practical. The validity of the LKPD is shown through the results of expert validation which includes language experts, material experts and design experts which are categorized as very valid with a percentage of 0.82% so that the literacy-based LKPD is categorized as valid. Meanwhile, the practicality of the LKPD was measured through one-to-one trials with 3 students and small group trials with 6 students and involving one class teacher. The practicality of cultural literacy-based LKPD obtained a percentage of 96.15% in the very practical category. Based on these results, it is known that the development of the LKPD found that the elements of cultural literacy-based short stories were valid and practical or easy to use.

Keywords: Development, cultural literacy-based, LKPD, short stories, Dick and Carrey.

A. INTRODUCTON

Learning Indonesian is one type of learning that plays an important role in the development of education. Language is a tool for teaching and learning interaction between educators and students in achieving subject matter competency. Learning Indonesian for students requires students to be independent and active in developing critical thinking skills. In the independent curriculum, it is implemented with the aim of training students' independence in thinking. In the learning objectives (ATP) flow there are several basic competencies that must be studied, one of which is learning objectives (TP) 5.4 to find the building blocks of short stories, namely; intrinsic and extrinsic elements.

A short story is a form of fictional prose that describes stories or narratives about humans and their ins and outs through short or concise writing, as stated by Rimawan, et al., (2022:11). A short story is a fictional essay containing a person's life or life told briefly. and short. In line with Kosasih's (2012:60) opinion, a short story is a short story composed of several components, namely theme, plot, setting, characterization, point of view, language style, message or message, and the short story can be read in 10-30 minutes. range 500-5,000 words.

An important thing in supporting the learning process is teaching materials. Teaching materials are a learning resource for students to understand the material, as a means of obtaining information, and as a means of practicing. In line with Kosasih's opinion (2021:1) teaching materials are materials used by teachers or students to facilitate the learning process, in teaching materials there are material descriptions of knowledge, experience and theories specifically used by teachers and students with the aim of making it easier to understand a number of materials. or subject matter outlined in the curriculum. Therefore, teachers need to develop teaching materials. Teachers as professional educators are expected to be able to develop teaching materials according to students' needs in the learning process.

Based on the results of a needs analysis through a questionnaire to Mrs. Mustika Dewi, S.Pd. as a class VII Indonesian language subject teacher at SMPIT An-Nida Lubuklinggau stated that teachers have difficulty developing teaching materials so that students feel bored and tired of learning. Apart from that, Indonesian language learning, in particular, finds that short story elements lack material because the teaching materials used so far are incomplete and they have to use personal teaching sources for additional material. The development of teaching materials in the form of LKPD is a solution to overcome these difficulties or obstacles. The development of teaching materials is an effort to prepare good teaching materials to support teaching and learning activities. One of the teaching materials used is LKPD based on cultural literacy. With the existence of independent LKPD teaching materials, students are required to be active, creative and think critically to improve effective results. Apart from that, students also need teaching materials with the presentation of the material presented in a complete, clear manner. interesting, and can motivate students to be more interested in learning. Learning using cultural literacy-based LKPD requires students to play an active role in the learning process.

Cultural literacy is the ability to become habits or customs that occur continuously within individuals to seek and understand information. A person's literacy can develop by processing the meaning of words in speaking, writing, and finding information from the text they read. As Wahyuningsih (2019:4) argues, cultural literacy is more than the ability to read and write because cultural literacy is a network of information possessed by competent readers, as the basis for information that sticks in the mind and is understood to get the gist of it, understand the implications, connect what is read with an unwritten context. give meaning to the reading. As stated by Rosyid (2019:2) cultural literacy is a person's ability to search for and explore information contained in various cultural elements. Cultural literacy is necessary in human life. There are differences in physicality, religion, language, and so on because each individual understands each other. Education about culture in question is so that students are able to place themselves in the community environment.

Cultural literacy is really needed in the world of education because cultural literacy does not only include reading and writing but goes deeper into habits or customs that occur continuously. Therefore, cultural literacy is a reason to use it because cultural literacy is a basis that suits students' needs by developing active and creative learning as students' skills in searching for and processing information. Developing cultural literacy-based LKPD helps teachers to add alternative learning tools or resources used in the Indonesian language learning process, as well as train and develop students' knowledge,

especially in Indonesian language lessons, on the material of finding elements of short stories.

Based on the explanation above, the author is interested in conducting research entitled "Development of LKPD to Find Elements of Short Stories Based on Cultural Literacy for Class VII Students of SMPIT An-Nida Lubuklinggau". The LKPD was developed in accordance with the independent curriculum, it is hoped that it can help teachers and students in teaching and learning activities according to the needs of teachers and students.

B. METHOD

This research uses research and development methods to produce a more effective LKPD product so that it can be used by class VII students at SMPIT An-Nida Lubuklinggau. According to Sukmadinata (2013:164) research is a process of investigating which includes collecting, processing, analyzing, presenting data carried out systematically and objectively with the aim of solving a problem. Meanwhile, development is a process, method and action. It can be concluded that development research is the process of investigating a field of science which is carried out using facts or principles systematically and carefully developed step by step until it is perfect. The development model used in this research is the Dick and Carrey model.

The development research method is one of the research methods. The ultimate goal of this research is a new product with different advantages and characteristics from previous products. Based on development research models, the author uses the Dick and Carrey development research model, namely; needs analysis to identify objectives, learning analysis, analyzing learners and context, writing performance objectives, developing assessment instruments, developing learning strategies, developing and selecting learning materials, conducting formative evaluations, revising teaching materials, and conducting summative evaluations. Overcoming the limited time and ability of writers in developing learning materials for writing proposals. So, the implementation of the development design reaches the eighth stage, namely designing and carrying out the formative evaluation stage.

Product validation by experts is carried out by 3 experts, namely language validation, material validation, design validation. Validation is used to see whether or not the product developed by researchers is valid or not in the form of LKPD. So that the products developed can be used to meet the needs of educators and students. Product revisions were carried out because there were shortcomings in the product developed by researchers in the form of LKPD. So it needs to be improved according to suggestions and input from experts, namely language validators, material validators and design validators.

After validation has been carried out by experts and improvements or revisions, the next step is to test the product with individuals and small groups to see whether the product developed by researchers in the form of a literacy-based worksheet is appropriate or not to the needs of educators and students. Data collection is used as a tool to measure research. Therefore, it must be formulated in detail or well structured. The data collection technique used in this research is data collection techniques using interviews and questionnaires. The research sheet will produce data that will be used to determine the validity of the product in the form of LKPD using the literacy-based Dick and Carrey model.

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C. RESULTS AND DISCUSSION

a. Initial Product Development Results

The research carried out by researchers is Research and Development (R&D) type research. This research produced a product, namely an LKPD based on cultural literacy in the Indonesian language subject in class VII of the Integrated Islamic Junior High School with the material content of finding elements of short stories that have been validated and tested and improved according to the input and suggestions that have been given.

The research was carried out at SMPIT An-Nida Lubuklinggau with respondents from class VII students and teachers at SMPIT An-Nida Lubuklinggau. The research was carried out in accordance with the stages of development research using the Dick and Carrey model, which aims to produce a valid and practical LKPD. The following is an explanation of the stages that have been carried out in developing cultural literacy-based LKPD:

1. Preparation Stage

The preparation stage is carried out before carrying out research. The first step is to prepare the research so that there are no obstacles in carrying out research in the field. Starting with determining the research variables, followed by creating a problem formulation, then continuing with literature study to get an accurate picture of the theoretical basis. Next, determine, compile and prepare measuring instruments, as well as teaching material media or LKPD that have been developed. Then arrange the administration of the observation permit to obtain initial data to support development implementation.

2. Needs Analysis

The next stage after carrying out the preparation stage is analyzing needs. A needs analysis was carried out to determine the differences and gaps occurring at SMPIT An-Nida Lubuklinggau. At this stage, the author analyzes various things related to situations and conditions according to real conditions in the field. Analysis activities carried out in the learning process aim to find out the problems experienced by students and teachers in class VII SMPIT An-Nida Lubuklinggau.

Based on the results of observations and interviews between the author and teachers at school, the author knows that teachers have difficulty developing teaching materials so that students feel bored and tired of learning. Apart from that, especially in the material, it was found that the short story elements lacked material because the teaching materials used so far were incomplete, therefore it was necessary to develop teaching materials that were in accordance with the needs of educators and students at SMPIT An-Nida Lubuklinggau.

3. Development Stage

The development stage carried out in this research refers to the development stage of the Dick and Carrey model. This stage was passed so that the literacy-based LKPD in Indonesian language learning which was tested on class VII students at SMPIT An-Nida Lubuklinggau was valid and practical. The following will explain some of these stages:

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a. Needs Analysis to Identify Goals

1) Analysis of curriculum and materials

As a result of the analysis of the curriculum and materials, it is known that the curriculum that has been implemented in the learning process is an independent curriculum so that the learning approach used is differentiation or learning that is developed to respond to student needs. The material contained in the ATP contains basic competencies that must be studied, one of which is TP 5.4 to find the building blocks of short stories, namely; intrinsic elements and extrinsic elements in the even semester of 2024/2025.

2) Identify goals

The identification process aims to collect information obtained from subjects who use the literacy-based LKPD developed by the author. The subjects in this identification process are educators and students of class VII SMPIT An-Nida Lubuklinggau in the even semester of the 2024/2025 academic year. The identification process was carried out by observing and interviewing class VII teachers at SMPIT An-Nida Lubuklinggau. The population in this study was class VII students at SMPIT An-Nida Lubuklinggau with a total of 9 students.

The solution to fix this problem is by developing teaching materials in the form of LKPD. The author is interested in providing a solution to this problem by developing literacy-based LKPD.

b. Learner Analysis

In developing literacy-based LKPD, one of the steps that must be taken is to carry out learner analysis. This activity aims to get a real picture of the conditions and situation of SMPIT An-Nida Lubuklinggau school.

c. Analyzing Learners and Context

After carrying out the learning analysis, the next analysis is the learner and context in class VII SMPIT An-Nida Lubuklinggau. Based on the results of observations made by the author, it is known that class VII students are enthusiastic and have a high curiosity.

d. Write down performance objectives

The next step is to formulate performance objectives. At this stage, the learning objectives selected will be outlined based on KI and KD or in the ATP and TP SMPIT An-Nida Lubuklinggau independent curriculum.

e. Development of Assessment Instruments

The assessment instrument is based on the learning objectives that have been formulated. The learning assessment or instrument in this research is in the form of questions on a product that has been developed by the author, namely the development of LKPD to find elements of literacy-based short stories for class VII SMPIT An-Nida Lubuklinggau students.

f. Learning Strategy Development

After developing learning instruments, then develop learning strategies. The development of learning strategies is needed to help achieve learning objectives through developing the products used. The learning strategy used by the author is a literacy-based approach. The literacy-based approach connects learning material with direct discovery by class VII students of SMPIT An-Nida Lubuklinggau.

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g. Development and Selection of Learning Materials

The product developed by the author is teaching material in the form of LKPD based on cultural literacy. This literacy-based LKPD will help students to facilitate the learning process to discover the elements of short stories. Through literacy, a person can process meaning in speaking, writing and finding information from the text they read. This literacy-based LKPD is used in class VII of SMPIT An-Nida Lubuklinggau even semester of the 2024/2025 academic year according to the needs of educators and students.

h. Conduct Formative Evaluation

After the development and selection of teaching materials is complete, the next stage is to carry out a formative evaluation to determine validity. This stage includes:

1. Expert Validation

Expert validation is carried out to review the completeness and accuracy of the content in the product developed by the author. Validation itself consists of language experts, material experts and design experts. Validation is carried out by expert validators in their respective fields, the instrument used is a questionnaire. The questionnaire is accompanied by criticism and a column as input that will be used to revise the product before use.

a) Linguist

The language expert validator, namely Mrs. Sri Murti, M. Pd., is a lecturer at the PGRI Silampari Lubuklinggau University in the Indonesian language and literature education study program. Linguist validation uses a questionnaire consisting of 14 questions. This questionnaire is also accompanied by criticism and suggestions as input for the product developed by the author.

b) Material Expert

The material expert validator is Mrs. Dr. Inda Puspita Sari, M.Pd., is one of the lecturers at PGRI Silampari Lubuklinggau University in the Indonesian language and literature education study program. Material expert validation uses a questionnaire consisting of 17 questions. This questionnaire is also accompanied by criticism and suggestions as input for the product developed by the author.

c) Design Expert

The validator for the transfer of the literacy-based LKPD design is Mr. Dr. Dodik Mulyono, M.Pd., is a lecturer at PGRI Silampari Lubuklinggau University. Validation of the design using a questionnaire consisting of 14 questions.

2. Student Practicality Test

a) Person to Person Trial (one to one)

The first step is for the author to give LKPD to individual test subjects consisting of 3 students to carry out learning using literacy-based LKPD products in Indonesian language learning. After the learning is finished, students are given a response questionnaire and the author explains first to the students how to fill out the student practicality questionnaire regarding literacy-based LKPD. On the literacy-based LKPD student practicality sheet, students fill in 12 assessment items using a Likert scale and can give answers SB: Very Good (5), B: Good (4), CB: Fairly Good (3), KB: Not Good (2) and SK: Very Poor (1) by giving a checklist (√) in the column provided.

Based on the results of research on student practicality sheets from person-to-person trials, the student practicality score was 94.99% in the "Very Practical" category.

b) Small Group Trial (small group)

This small group trial was carried out after a one to one trial, the author gave LKPD to small group trial subjects consisting of 6 students to carry out learning using literacy-based LKPD products in Indonesian language learning. After the lesson is finished, students are given a student response questionnaire and the author explains first to the students how to fill out the student practicality questionnaire for literacy-based LKPD. Students fill in 12 assessment items using a Likert scale and can give answers (SB) Very Good (5), (B) Good (4), (CB) Fairly Good (3), (KB) Not Good (3), and (SB) Very Poor (1) by giving a checklist (√) in the column provided.

Based on the results of research on student practicality sheets from small group trials, the student practicality score was 95.83% in the "Very Practical" category.

3. Teacher Practicality Test

The teacher practicality test was carried out by Mrs. Mustika Dewsi, S.Pd. as homeroom teacher for class VII SMPIT An-Nida Lubuklinggau. Before filling out the practicality questionnaire, teachers are given literacy-based LKPD products to provide an assessment based on what the teacher observes from the LKPD. After the teacher observed the LKPD, the author asked the teacher to fill out a practicality questionnaire. On the practicality questionnaire sheet, the teacher fills in 17 assessment items using a Likert scale with answers and score criteria (SK) Very Poor (1), (KB) Poor (2), (CB) Quite Good (3), (B) Good (4), (SB) Very Good (5) by giving a checklist (√) in the column provided.

Based on the results of research on teacher practicality sheets, the teacher practicality score was 97.64% in the "Very Practical" category. The results of research on teacher practicality questionnaires can be concluded that literacy-based LKPD can be used in the teaching and learning process.

b. Presentation of Trial Data

The presentation of trial data in this research was carried out by validating the product that had been developed. Validation was carried out by 3 experts, namely; linguists, material experts, and design experts. After the validation process was carried out, the process was carried out from one to one, consisting of 3 students, and a small group trial on 6 class VII students at SMPIT An-Nida Lubuklinggau, carried out on February 14 2024 with students who have various abilities, namely: high, medium and low level abilities, selected according to the advice of Mrs. Mustika Dewi, S.Pd., as class VII teacher at SMPIT An-Nida Lubuklinggau.

Before filling out the practicality questionnaire, students are first given an explanation in studying literacy-based LKPD. The author first explains how to fill out the practicality sheet. Then, students fill out a questionnaire according to their opinion on the literacy-based LKPD being developed. In the student response questionnaire, there is a practicality in using literacy-based LKPD. Students fill out 12 questions using a Likert scale with scores of (SB) Very Good (5), (B) Good (4), (CB) Fairly Good (3), (KB) Poor (2), (SK) Very Poor (1) by placing a checklist (√) in the column provided. The aim is to find out the practicality of the literacy-based LKPD that has been developed.

1. Expert Validity Test

a. Linguist

The presentation of the linguist validation trial data was carried out on February 2 2024 by the validator Mrs. Sri Murti, M. Pd., validation was carried out by providing an assessment questionnaire for the validator to provide grades, criticism and suggestions for the literacy-based LKPD that had been developed. There are 4 indicators and are divided into 14 questions with five assessment categories, namely; SK: Very Poor (1), K: Poor (2), C: Fair (3), B: Good (4), SB: Very Good (5) by placing a checklist (√) in the column provided.

b. Materials Expert

Presentation of material expert trial data was carried out on February 5 2024 by validator Mrs. Inda Puspita Sari, M. Pd., validation was carried out by providing an assessment questionnaire for the validator to provide grades, criticism and suggestions for the literacy-based LKPD that had been developed. There are 7 indicators and are divided into 17 questions with five assessment categories, namely; SK: Very Poor (1), K: Poor (2), C: Fair (3), B: Good (4), SB: Very Good (5) by placing a checklist (√) in the column provided.

c. Design Expert

Presentation of design expert validation trial data was carried out on February 8 2024 by validator Mr Dodik Mulyono, M.Pd., validation was carried out by providing an assessment questionnaire for the validator to give a score to the literacy-based LKPD that had been developed. There are 4 assessment indicators divided into 10 questions with five assessment categories, namely; STS: Strongly Disagree (1), TS: Disagree (2), C: Fair (3), S: Agree (4), SS: Strongly Agree (5) by giving a checklist (√) in the column provided .

c. Data Analysis Results

The development of the LKPD found that the elements of the short stories based on cultural literacy for class VII students at SMPIT An-Nida Lubuklinggau that had been prepared needed to be validated before being tested in the field. The LKPD that has been designed is then carried out in the validation stage by providing a validation sheet to each expert. Expert validation is carried out to obtain input and suggestions as well as provide an assessment of the LKPD. After it was revised based on input and suggestions from experts, it was then tested individually by 3 students, then tested in small groups by 6 students by filling in student response questionnaires by giving a value to each LKPD assessment item as users of literacy-based LKPD.

1. Validity Data Analysis Results

a. Linguist Analysis Results

The validation trial was carried out by a lecturer at PGRI Silampari University (UNPARI), namely Mrs. Sri Murti, M.Pd., the results of the calculations were based on a questionnaire that had been filled in and calculated using the Aiken's V formula with 14 questions assessed and a V value of 0.87 was obtained. with the classification "Very Valid".

b. Material Expert Analysis Results

The validation trial was carried out by a lecturer at PGRI Silampari University (UNPARI), namely Mrs. Dr. Inda Puspita Sari, M.Pd., the results of the calculations were based on a questionnaire that had been filled in and calculated using the Aiken's V formula with 17

questions that were assessed and obtained a V value of 0.89 with the classification "Very Valid".

c. Design Expert Analysis Results

The validation trial was carried out by a lecturer at PGRI Silampari University (UNPARI), namely Mr. Dr. Dodik Mulyono, M.Pd., the results of the calculations were based on a questionnaire that had been filled in and calculated using the Aiken's V formula with 14 questions that were assessed and obtained a V value of 0.71 with the classification "Very Valid".

d. Assessment Results of All Validators

The following are the assessment results from the three validators, namely; Linguist expert validator, material expert validator and design expert validator for the development of LKPD found elements of literacy-based short stories for class VII SMPIT An-Nida Lubuklinggau students. Based on the conclusions from the overall assessment of three experts, namely; linguists, material experts and design experts received a score in the "Very Valid" category with a percentage of 0.82%.

2. Results of Teacher and Student Practicality Data Analysis

a. Teacher Practicality Test Results

The practicality test was carried out on February 14 2024 by Mrs. Mustika Dewi, S.Pd. as a class VII teacher at SMPIT An-Nida Lubuklinggau using an instrument sheet or teacher response questionnaire consisting of 17 assessments using a Likert scale with answers and score criteria (SK) Very Poor (1), (KB) Poor (2), (CB) Fair Good (3), (B) Good (4), (SB) Very Good (5) by giving a checklist (√) in the column provided.

Based on the results of research on teacher practicality sheets, the teacher practicality score was 97.64% in the "Very Practical" category.

b. Results of Person-by-Person Practicality Trial (One To One Evaluation)

The trial was carried out on February 14 2024 as many as 3 class VII students of SMPIT An-Nida Lubuklinggau using an instrument sheet or student response questionnaire consisting of 12 assessments using a Likert scale with answers and score criteria (SK) Very Poor (1), (KB) Poor (2), (CB) Fair (3), (B) Good (4), (SB) Very Good (5) by placing a checklist (√) in the column provided.

Based on the results of research on student practicality sheets from person-to-person trials, the student practicality score was 94.99% in the "Very Practical" category.

c. Small Group Trial Results (small group)

This small group trial was carried out on February 19 2024 consisting of 6 class VII students of SMPIT An-Nida Lubuklinggau using an instrument sheet or student response questionnaire consisting of 12 assessments using a Likert scale with answers and score criteria (SK) Very Poor (1), (KB) Not Good (2), (CB) Fairly Good (3), (B) Good (4), (SB) Very Good (5) by giving a checklist (√) in the column provided. Based on the results of research on student practicality sheets from small group trials, the student practicality score was 95.83% in the "Very Practical" category.

Based on the research results, it can be said that the development of the LKPD found that the elements of literacy-based short stories for class VII students at SMPIT An-Nida Lubuklinggau were valid and practical. Literacy-based LKPD can be said to be

"valid", this is shown by expert validation which includes language experts, material experts and design experts. Literacy-based LKPD can be declared "practical" from the results of the practicality test analysis measured using a teacher response questionnaire and student response percentage of practicality, namely 96.15% carried out by one class group and 9 class VII students of SMPIT An-Nida Lubuklinggau.

The development carried out by researchers is a type of R&D or Research and Development research. This development research will produce a product, namely an LKPD that finds elements of short stories based on cultural literacy for class VII students at SMPIT An-Nida Lubuklinggau. The first step taken in development research is the preparation stage carried out before the research. Starting from determining variables, creating problem formulation, literature study to get the right theoretical basis. Then arrange the administration of the observation permit to obtain initial data to support development implementation.

Next, a needs analysis was carried out to determine the problems experienced by teachers and students of class VII SMPIT An-Nida Lubuklinggau. Based on the results of observations and interviews between the author and teachers at the school, a problem was found which has been an obstacle in the past, namely that teachers have difficulty in developing teaching materials, causing boredom and boredom in students. Apart from that, in particular the material found that the short story elements lacked material because the teaching materials used so far were incomplete, therefore it was necessary to develop teaching materials that were in accordance with the needs of teachers and students of SMPIT An-Nida Lubuklinggau.

The development stage carried out in this research uses the Dick and Carrey model development stage according to the theory of Tegeh, et al., (2014:32) which aims to produce a valid and practical LKPD, namely; needs analysis to identify objectives, there is an analysis of curriculum and materials, it is known that the curriculum used is the independent curriculum and the materials contained in one of TP 5.4 find the elements of short stories, namely; intrinsic and extrinsic elements in the even semester 2024. The process of identifying objectives for collecting information obtained from subject users of the LKPD developed by the author.

The solution to fixing problems from the results of the needs analysis is the development of teaching materials. The author is interested in developing teaching materials in the form of LKPD based on cultural literacy. LKPD is a student worksheet or student learning activity in line with Kosasih's theory (2022:33). LKPD is the simplest teaching material because the main component in it is a number of activities carried out by students in accordance with the TP sequence and curriculum. Cultural literacy is an activity or activity related to reading, writing, discovery, and the ability to think critically in line with the theory of Rahmawati, et al., (2021:195) Cultural literacy is the basis for the development of effective and productive learning, enabling students to be skilled in searching and processing information needed in science-based life

Therefore, cultural literacy is a reason to use it because literacy is a basis that suits students' needs by developing active and creative learning as students' skills in searching or finding and processing information. Developing literacy-based LKPD helps teachers to add alternative learning tools or resources used in the learning process. The development of

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cultural literacy-based LKPD is suitable for use after its validity and practicality are known. Literacy-based LKPD can be said to be "valid", this is shown by the results of calculations based on a questionnaire that has been filled in and calculated using the Aikens'v formula, linguists obtained a v value of 0.87%, material experts obtained a v value of 0.89% and design experts obtained a v value of 0.87%. obtained a v value of 0.71%. Then the overall validation results were calculated, obtaining a v value of 0.82% with the classification "Very Valid".

Literacy-based LKPD can be declared "practical" from the results of the practicality test analysis measured using a student response questionnaire involving one class teacher and 9 students. The practicality trial of the LKPD using the Guttman scale was measured through a one to one trial of 3 students obtaining a calculation result of 94.99% and a small group trial of 6 students obtaining a calculation result of 95.83% . One teacher's practicality trial using a Likert scale obtained a calculation result of 97.64%. Then the overall practicality results were calculated, obtaining a score of 96.15% with the classification "Very Practical".

D. CONCLUSION

Based on the results of the research and development of the LKPD, it was found that the elements of short stories based on cultural literacy for class VII students at SMPIT An-Nida Lubuklinggau could be declared valid and practical. The validity of the LKPD is based on the results of the questionnaire assessment which has been filled in by 3 experts in the "Very Valid" category. The practicality of literacy-based LKPD is based on the results of filling out a questionnaire from the results of person-to-person, small group and educator practicality tests. The level of practicality is "Very Practical" and can be used according to the needs of educators and students. So it could be as follows:

1. The need for teaching materials in the form of LKPD found that elements of short stories based on cultural literacy are really needed by teachers and students to support the ease of teaching and learning activities for class VII SMPIT An-Nida Lubuklinggau students.
2. The cultural literacy-based worksheet design for class VII students at SMPIT An-Nida Lubuklinggau was designed using the Canva application with the Book Antiqua typeface. The LKPD is printed like a book in general, using A4 paper weighing 75 grams. LKPD accompanied by pictures according to the material in Indonesian language learning. The choice of colors with good resolution, bright and full color motivates students to be enthusiastic in learning activities.
3. The development of cultural literacy-based LKPD for class VII students at SMPIT An-Nida Lubuklinggau is valid and practical. The validity of the LKPD is demonstrated through expert validation results including design experts, linguists, material experts categorized as "Very Valid" while the practicality of the LKPD is measured through person-to-person trials (one to one) with 94.99% results categorized as "Very Practical" and test try a small group involving one class teacher and 6 students. The results of the practicality test obtained a student response percentage of 95.83% categorized as "Very Practical".

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DEVELOPMENT OF TEACHING MATERIALS IDENTIFYING ELEMENTS OF DRAMA SCRIPTS BASED ON CONTEXTUAL TEACHING AND LEARNING (CTL) FOR CLASS VIII STUDENTS OF B. SRIKATON STATE MIDDLE SCHOOL

Dina Aftriani[1], Rudi Erwandi[2], Agung Nugroho[3]
[1, 2, 3,] Universitas PGRI Silampari
dinaaftriani0@gmail.com[1], rudierwandi.llg@gmail.com[2],
agungaryonugroho886@gmail.com[3]

Abstract: This research aims to produce a module for identifying elements of drama scripts based on Contextual Teaching and Learning (CTL). The development research method using the ADDIE model was used to assess the module for identifying elements of drama scripts based on Contextual Teaching and Learning (CTL). The population and sample or research subjects were students of SMP Negeri B. Srikaton, specifically class VIII.6. Data collection techniques in this research were interviews and questionnaires. Meanwhile, the data analysis technique is a validity and practicality test. The research results prove that the module identifies elements of drama scripts based on Contextual Teaching and Learning (CTL) as valid and practical with a validity percentage of 78.33% and a practicality percentage of 71.35%. The conclusion of this research is that the module for identifying drama script elements based on Contextual Teaching and Learning (CTL) can be used as a learning resource that can be used to identify drama script elements.

Keywords: Development, teaching materials, identification, drama script

A. INTRODUCTION

Language and literature learning are two things that are interrelated with each other. Literature learning cannot be separated from language learning, because language is a means of conveying ideas and feelings to people both orally and in writing. Literary learning emphasizes the process.

According to Suharyadi (2016) the basic concept of literature learning is the constructivist perspective and paradigm. Constructivism is essentially literary learning which must fulfill several concepts, namely human activities to build and create knowledge according to experience.

The curriculum currently used is the 2013 Curriculum. This curriculum contains learning material in class, one of the learning materials is in KD 3.15 Identifying the elements of drama (traditional and modern) presented in the form of a stage or script. The 2013 curriculum for Indonesian language subjects generally aims to enable students to be able to listen, read, speak and write. Identifying elements of a drama script is the activity of identifying or listing the elements contained in a drama script. Drama is structured based on two building blocks, namely intrinsic elements and extrinsic elements. Intrinsic elements of drama are elements that build from within the drama. Meanwhile, extrinsic elements are drama building elements that are located outside the drama, but still have a connection with the drama script.

Drama scripts are the most important part of drama, Waluyo (Umar, et al., 2020) stated that drama scripts are texts that contain dialogue with character descriptions, functioning as drama scripts to be read. Wiyanto (Royana, et al., 2021) has a similar opinion, saying that a

drama script is an essay containing a story or play. Drama scripts are prepared based on two building blocks, namely intrinsic elements and extrinsic elements.

Intrinsic elements of drama are elements that build from within the drama. Dewojati (Salamah, et al., 2019) said that in general there are elements that build drama from within (intrinsic), namely theme, characters or characterization, background point of view, line or plot, language style and message. Furthermore, Satoto (Melia & Effendi, 2019) stated that the intrinsic elements of a drama text or script are theme, message, characterization, plot and setting. Students must master all the building blocks of drama when they want to identify a drama script. Extrinsic elements are drama building elements that are located outside the drama, but still have a connection with the drama script.

Based on the results of needs analysis through interviews and questionnaires conducted on Indonesian language students and teachers at SMP Negeri B.Srikaton which focused on the teaching materials used in learning activities, information was obtained that the teaching materials used in learning activities were only package books that had been provided by the school. Apart from that, it is also known that students experience difficulties when identifying the elements of a drama script. This difficulty is caused by the language used and the material presented.

Analysis of teachers revealed the fact that the material presented in the textbook was not complete so students still had to look for material or answers from the internet. Meanwhile, the results of the needs analysis of students showed that students were less interested in learning activities in the sub-material of identifying drama script elements because the material presented was boring and the language used was not language that was easy for students to understand, especially in drama scripts.

Students' lack of understanding of the incomplete content of the material and drama scripts that are difficult to understand, causing students to be lazy about reading, sleepy, and not understand the material. So it can be concluded that the level of problems experienced by students lies in the language used and the presentation of the material. So students really need teaching materials that are concise but easy to understand. In this case, the teaching materials in question are teaching materials for identifying the intrinsic elements of a drama script.

According to Silberham (Kosasih, 2021), to obtain optimal learning results, students are required not only to rely on knowledge or skills from what occurs in the classroom, but must be able to explore the various teaching materials needed.

Teaching materials have potential as tools and means for improving the quality of education. According to Prastowo (Kustandi & Darmawan, 2020) the module is structured systematically with material that is easy for students to understand according to their level of knowledge so that they can learn independently, the module is presented with extensive material and then equipped with examples and practice questions to train students' skills. .

It is hoped that the updates carried out by the author will further motivate students to think critically and creatively in learning to identify elements of drama scripts. Moreover, the module that the author will develop is equipped with a CTL approach. The CTL approach is a learning approach that emphasizes the process of student involvement in finding the material they learn and connecting and applying it to their lives. This approach is very suitable or appropriate for the teaching and learning process, because student development is directly proportional to their daily experiences. Johnson (Sulistio, 2022) said the contextual approach (Contextual Teaching and Learning) is an educational process that aims to help students see meaning in the academic material they study by connecting academic subjects with the context of their daily lives, namely by linking personal circumstances, their social and cultural).

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Based on the problems above, the author develops teaching materials that suit the needs of teachers and students. These teaching materials are designed with the concept of a contextual teaching and learning (CTL) approach so that they are easy to understand and study independently. Apart from that, the author will also provide examples of drama scripts. The drama script for the teaching materials that the author will develop uses Indonesian. This drama script comes from the Musi Rawas area so it can provide motivation and attract students' interest in learning and deepening the material about identifying elements of drama scripts in Indonesian language subjects. Teaching materials containing drama scripts originating from regional stories can stimulate students' curiosity in finding out the contents of the drama script.

The module that the author will develop is a contextual teaching and learning (CTL) based module. It is hoped that this will help in explaining the material in identifying drama elements. Apart from being easy to present, the contextual teaching and learning (CTL) approach is also able to attract students' interest in connecting their daily lives with the material being studied. Based on the description above, the author is interested in writing with the title "Development of Teaching Materials for Identifying CTL-based Drama Script Elements for class VIII students at SMP Negeri B.Srikaton".

B. METHOD

The author uses the ADDIE development model as a guideline for developing a Contextual Teaching and Learning (CTL) based module which uses the drama script Legend of Dusun Suro by Sari & Victorius as the main topic of discussion in the material for identifying the elements of drama scripts for class VIII students at SMP Negeri B.Srikaton. Hamzah (2020) stated that ADDIE (Analysis-Development-Implementation-Evaluation) is a class-oriented development model, using five stages, namely analysis, design, development, implementation and evaluation. Apart from that, this research uses data collection instruments that have been designed. The research instrument consists of questionnaires, interviews, and needs analysis. Research activities for developing teaching materials identified elements of drama scripts based on Contextual Teaching and Learning (CTL) which were carried out by researchers using data collection instruments in the form of interviews and questionnaires. Analysis of interview data conducted with teachers and students from the results of development research carried out by the author by describing these results. Next, the questionnaire data is analyzed by describing the results of responses to product use. The questionnaires required in this research include design expert assessment questionnaires, material expert assessment questionnaires, language expert assessment questionnaires, teacher and student response assessment questionnaires. From the results of the data contained in the validator expert questionnaire and teacher and student response questionnaires, it can be used to analyze data on the validity and practicality of the product that has been developed.

C. RESULTS AND DISCUSSION

Data from development research obtained from design validator experts, material validator experts and linguistic validator experts, as well as trial results obtained from teacher questionnaires, one to one tests, small groups and large groups. Next, it is analyzed which is useful for determining the level of validity and practicality of the product that has been developed. Data analysis of development results is described as follows:

a. Data Analysis and Validity

1) Design Expert Trials

Based on the results of the design validator expert's assessment of the module identifying elements of Contextual Teaching and Learning (CTL) based drama scripts which

are listed in table 4.3, the level of design validity can be calculated through the following formula and solution:

Known:

$\sum S = 27$

$n = 10$

Solusion:

$$V = \frac{\sum S}{n\,(c-1)}$$

$$V = \frac{27}{10\,(5-1)}$$

$$V = \frac{27}{10\,(4)} = \frac{27}{40} = 0{,}68\%$$

The results of the calculation above show the validity of the design after being converted to the 5 scale table as stated in table 4.3, so the product is included in the valid category

2) Material Expert Terials

Based on the results of the material validator expert's assessment of the module identifying elements of Contextual Teaching and Learning (CTL) based drama scripts which are listed in table 4.5, the level of material validity can be calculated using the following formula and solution:

Known:

$\sum S = 34$

$n = 10$

Solusion:

$$V = \frac{\sum S}{n\,(c-1)}$$

$$V = \frac{34}{10\,(5-1)}$$

$$V = \frac{34}{10\,(4)} = \frac{34}{40} = 0{,}85\%$$

The results of the calculation above show the validity of the material after being converted to the 5 scale table as stated in table 4.5, so the product is included in the very valid category.

3) Linguist Trial

Based on the results of the language validator expert's assessment of the module for identifying elements of Contextual Teaching and Learning (CTL) based drama scripts which are listed in table 4.7, the level of language validity can be calculated using the following formula and solution:

Known:

$\sum S = 33$

$n = 10$

Solusion:

$$V = \frac{\sum S}{n\,(c-1)}$$

$$V = \frac{33}{10\,(5-1)}$$

$$V = \frac{33}{10\,(4)} = \frac{33}{40} = 0{,}83\%$$

The results of the calculation above show the validity of the language after being converted to the 5 scale table as stated in table 4.7, so the product is included in the very valid

category. The conclusion from the validation calculation results for all components is included in the valid category. Based on the data above, the assessment of the design validator, material validator, and language validator on teaching materials identified elements of Contextual Teaching and Learning (CTL) based drama scripts in class VIII students at SMP Negeri B. Srikaton. The results of the calculations can be seen through the following description:

Known:

$\sum S = 94$

n = 30

Solusion:

$V = \frac{\sum S}{n\,(c-1)}$

$V = \frac{94}{30\,(5-1)}$

$V = \frac{94}{30\,(4)} = \frac{94}{120}$ = 78,3% **Table 4.16**

Validator Assessment Recapitulation

No.	Validator	Skor	Presentase	Kategori
1.	Desain	27	0,68%	Valid
2.	Materisl	34	0,85%	Very Valid
3.	Language	33	0,83%	Very Valid
	Total Number	**94**	**78,33%**	**Valid**

b. Practicality Data Analysis

1) Teacher Assessment Questionnaire

Based on the results of the Indonesian language teacher assessment questionnaire regarding the module for identifying elements of Contextual Teaching and Learning (CTL) based drama scripts which are listed in table 4.9, the level of practicality can be calculated using the following formula and solution:

Known:

$\sum f = 68$

N = 75

Solusion:

$P = \frac{\Sigma f}{N} X 100\%$

$P = \frac{68}{75} X 100\%$

P = 90, 66%

Judging from the results of the data calculations above, the assessment stage of the Indonesian language teacher questionnaire at SMP Negeri B. Srikaton. From the results of these data, it is stated that the module teaching materials identifying elements of CTL-based drama scripts have been categorized as "Practical Sangkat" with a percentage of 90.66%.

2) **Trials *One to One***

Based on the results of one to one trials carried out by 3 students on the module for identifying elements of Contextual Teaching and Learning (CTL) based drama scripts which are listed in table 4.11, the level of practicality can be calculated using the following formula and solution:

Known:

∑f = 104
N = 150

Solusion:

$P = \frac{\Sigma f}{N} X 100\%$

$P = \frac{104}{150} X 100\%$

P = 69,33% **(Praktis)**

3) **Trials *Small Group***

Based on the results of small group trials carried out by 6 students on the module for identifying elements of drama scripts based on Contextual Teaching and Learning (CTL) which are listed in table 4.13, the level of practicality can be calculated using the following formula and solution:

Known:

∑f = 214
N = 300

Solusion:

$P = \frac{\Sigma f}{N} X 100\%$

$P = \frac{214}{300} X 100\%$

P = 71,33% **(Praktis)**

4) Large Group Or Field Trials

The large group/field trial was tested on April 20 2024 which resulted in data from a questionnaire assessing student responses to the module being developed. The large group/field trial is a test of one class consisting of 33 students, as shown in table 4.15. Following are the calculation results:

Known:

∑f = 1.166
N = 1.650

Solusion:

$P = \frac{\Sigma f}{N} X 100\%$

$P = \frac{1.166}{1.650} X 100\%$

P = 70,66% **(Praktis)**

The conclusion from the practicality calculation results for all components is included in the practical category. Based on the data above, assessments from teacher practicality questionnaires, one to one trials, small group trials, and large group trials on teaching materials identified elements of drama scripts based on Contextual Teaching and Learning (CTL) in class VIII students at SMP Negeri B. Srikaton can see the calculation results through the following description:

Known:

∑f = 1.552
N = 2.175

Solusion:

$P = \frac{\Sigma f}{N} X 100\%$

$P = \frac{1.155}{2.175} X 100\%$

P = 71,35% **(Praktis)**

Table 4.16
Rekapitulasi Penilaian Validator

No	Validator	Skor	Presentase	Kategori
1.	Angket Guru	68	90,66%	Sangat Praktis
2.	*One to One*	104	69,33%	Praktis
3.	Kelompok Kecil	214	71,33%	Praktis
4.	Kelompok Besar	1.166	70,66%	Praktis
	Jumlah Keseluruhan	**1.552**	**71,35%**	**Praktis**

b. Discussion

Development research is a type of research that creates a product as an innovation in the field being studied. The product produced by the author is a module for identifying elements of a CTL-based drama script which raises KD 3.15 Identifying elements of drama (traditional and modern) presented in a stage performance or script. This product was tested in class VIII of SMP Negeri B. Srikaton, even semester. The following is an explanation and discussion of the development of the module for identifying elements of a CTL-based drama script:

1. Module Development Process Identifying Elements of CTL-Based Drama Scripts

The module for identifying elements of a CTL-based drama script was developed after the author carried out activities analyzing needs and objectives, learning analysis, and analyzing student characteristics. This analysis activity was carried out at SMP Negeri B. Srikaton in class VIII.6. The author conducted a needs analysis of teachers and students using interviews.

During the learning process, there are students who do not give feedback to the teacher. This is because the material presented is incomplete and requires other references, the language used is difficult to understand, and the teaching material is less interesting. So, students need teaching materials that contain complete, valid and practical material to support the learning process. Therefore, the author developed a module for identifying elements of CTL-based drama scripts. The development process starts from understanding the theory and how to create a module, discussing with the supervisor, designing the module, searching for and compiling material, and writing the module.

After the initial design of the module is complete, the module is validated by validators. The appearance of the module identifying elements of a CTL-based drama script after validation is not much different from the initial design. Improvements made to the module design are only in the position of the writing, color combination (dark >< light), image quality, and numbering on the concept map. Meanwhile, the material is outlining the structure of the drama script, numbering and EYD. Language changes were made only to the writing of numbers, neatness and the use of effective sentences.

2. Validity and Practicality of the Module for Identifying CTL-Based Drama Script Elements

The validity test of the module for identifying elements of a CTL-based drama script was carried out by providing an assessment questionnaire to the validator. This validation activity was carried out by three validators, including the design validator (Dr. Dodik Mulyono, M.Pd.), material validator (Inda Puspita Sari, M.Pd.), and language validator (Sri Murti, M.Pd). Based on the validation results, the module identifies elements of CTL-based drama scripts both in terms of design, material and language as valid. From the overall

presentation, the validity of the material and language is higher than the validity of the design. This is because the material and language in the module are in accordance with the validation instrument grid used by the author, while for the design there are still things that are not in accordance with the validation instrument grid, namely lack of motivation and inaccurate selection of illustrations and writing layout.

CTL in the module identifies elements of drama scripts which are applied as a function of developing knowledge. Initially, learning activities in class VIII of SMP Negeri B. Srikaton used teaching materials that had been provided by the government, so that everything discussed was general in nature. Meanwhile, the module for identifying elements of a CTL-based drama script raises values related to the surrounding environment. The values raised in the drama script are in the form of regional languages which are translated into Indonesian.

The most interesting element to be identified in the module for identifying elements of a CTL-based drama script is the element of theme. This is because the theme is the main point that students must identify. Identifying this theme requires students to read the drama script to the end, while identifying other elements can be done in a simpler way, for example looking directly into the drama script. The final point of the module is to identify the elements of a CTL-based drama script that are feasible and practical for use by students.

D. CONCLUSION

As a result of research development and discussion, the conclusion obtained is that the module identifies elements of drama scripts based on Contextual Teaching and Learning (CTL) which has been developed by the author in the form of mpdul teaching materials using drama scripts that exist around the students' environment, as a tool to help in providing examples of identifying script elements. drama. The material contained in the module is obtained from books, the internet and journals as references which are arranged systematically. The material presented in the module is in accordance with basic competencies.

1. The module design identifies elements of drama scripts based on Contextual Teaching and Learning (CTL) showing valid results although with several suggestions regarding the module that must be improved so that it can be used by students. After being updated according to the validator's suggestions, the module can be tested to get student responses.
2. Based on the overall validation of the module for identifying elements of drama scripts based on Contextual Teaching and Learning (CTL), it received a score of 78.33% which can be categorized as valid. Judging from each validation expert, the design validation results obtained 0.68%, which was categorized as valid. The results of material validation received a percentage of 0.85% with a very valid category. Meanwhile, the language validation results received a percentage of 0.83% with a very valid category.
3. The practicality of the module for identifying elements of drama scripts based on Contextual Teaching and Learning (CTL) is known from the teacher response questionnaire and student responses (one to one test, small group, and large group/field test). The results of the teacher response questionnaire assessment received a score of 90.66% in the very practical category. The results of assessing student responses from one to one trials were 69.33% in the very practical category, the results of small group trials were 71.33% in the practical category. Meanwhile, in large group trials or field trials, the percentage was 70.66% in the practical category. The overall results of the practicality trial obtained a percentage of 71.35% in the practical category. This shows

that the module for identifying drama script elements based on Contextual Teaching and Learning (CTL) is practical and can be used.

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Utilization of Artificial Intelligence in Analyzing Short Stories about Climate Change: A Case Study of Students' Work

Rita Inderawati, Sary Silvhiany, Fiftinova, Tita Ratna Wulandari, Dwi Maharrani, Sakdiah Wati
FKIP Universitas Sriwijaya

Abstract

Short story writing is one form of literary work that is studied and created by students in the Creative Writing course. This study aims to examine the use of artificial intelligence (AI) in analysing short stories created by the students with the theme of climate change. A total of 17 short stories written by students of the English Education study program at FTTE Universitas Sriwijaya were analysed to understand how AI can help identify themes, narrative patterns, and literary elements that are relevant to the issue of climate change. Using natural language processing technology, this study examines the ways in which AI can reveal deep meanings and new perspectives contained in literary texts. The methodology used includes automatic content analysis with an AI algorithm designed to recognize literary elements such as theme, characterization, setting, and plot. Data were collected from the results of the AI analysis. The results of the study show that AI can identify key themes such as environmental impact, ecological awareness, and climate change action with fairly high accuracy. In addition, AI is also able to detect narrative patterns and other literary elements that may be missed by human analysis. This study provides valuable insights into the potential and limitations of using AI in literary studies, especially in the context of important themes such as climate change. Implications include the development of more efficient and accurate literary analysis methods, as well as contributions to academic discussions on the impact of climate change in literary works. However, this study also found several limitations of AI, including difficulties in capturing emotional nuances and complex cultural contexts. Therefore, it is recommended to combine AI analysis with manual approaches to gain a more comprehensive understanding.

Keywords: artificial intelligence, AI, climate change based short stories, literary analysis, natural language processing

Introduction

Climate change is one of the greatest challenges facing humanity today. This issue not only affects the physical environment but also has a profound impact on social, economic, and cultural life. According to the IPCC (Intergovernmental Panel on Climate Change, 2021) report, rising global temperatures have triggered economic and social instability in various countries, especially in areas prone to natural disasters. In this context, literature plays an important role as a medium to express, critique, and disseminate understanding of climate change. The impacts of climate change not only include environmental damage, but also exacerbate economic inequality and affect the way of life of people in areas affected by increasingly frequent natural disasters. Literature has the power to convey complex and emotional messages through compelling narratives, and to depict the human experience of facing environmental change in depth. As stated by Clark (2015), ecological literature allows readers to dive into the impacts of environmental change in a personal and empathetic way, creating a bridge between scientific data and moral consciousness. Literary works often capture nuances and perspectives that may not be reflected in scientific data or policy reports.

Through stories, poetry, and other forms of narrative, writers can explore themes such as environmental vulnerability, social injustice, and hopes for a sustainable future in ways that resonate and personally affect readers.

In the context of higher education, Creative Writing courses play a vital role in training students to express their ideas creatively and critically. One of the main focuses of this course is short story writing, where students are encouraged to address contemporary themes relevant to global issues, including climate change. As Goodbody and Johns-Putra (2018) have noted, literary writing related to climate change contributes significantly to a broader understanding of this global challenge, as these narratives can influence readers' perceptions and actions. Short story writing not only allows students to hone their literary skills but also broadens their perspectives on pressing environmental issues.

By integrating climate change themes into their literary works, students not only produce artistic works but also contribute to broader discussions about how we can understand and respond to complex environmental challenges. Literature has also long been recognized as an important tool in raising environmental awareness. Clark (2015) asserts that literary works, through the various perspectives they present, can play a significant role in shaping society's views on pressing environmental issues. These students' works can serve as a tool to raise public awareness and stimulate critical thinking among readers, providing insight into how individuals and communities can adapt and act in the face of climate change.

With the advancement of technology, especially artificial intelligence (AI), there are new opportunities to improve the analysis of literary works. Natural Language Processing (NLP) technology has developed rapidly and has begun to be applied in various fields, including literary text analysis. Underwood (2019) stated that NLP allows researchers to analyze linguistic patterns and themes in literary texts on a scale that was previously unimaginable, providing deeper insights into these works. Although the use of AI in literary text analysis has been carried out in various genres, its application to climate change-themed short stories, especially student works, is still a rarely researched area. Therefore, there is a need to further explore how this technology can support a more in-depth and critical analysis of literary works that focus on climate change. NLP is one of the rapidly developing branches of AI and has been used for various applications, including literary text analysis. Currently, NLP technology is able to recognize and categorize themes, narrative patterns, and other literary elements with increasing levels of accuracy. Several studies have demonstrated the ability of AI to analyze classical and modern literary texts, but research that specifically analyzes climate change themes in educational literature is still very limited.

This research is important because it offers a new approach to teaching and analyzing literature. By utilizing AI, literary analysis can be done more quickly and in-depth, allowing educators and researchers to identify important themes and narrative patterns that may be missed in manual analysis. In addition, this research also makes a significant contribution to the academic discussion on how critical issues such as climate change can be integrated into education through literary works. The results of this study are expected to help in the development of more innovative and effective literature teaching methods, as well as raise students' awareness of pressing environmental issues.

This study aims to fill this gap by examining how AI can be used to analyze short stories about climate change written by students. Three of the 17 short stories from various students taking the Creative Writing course were analyzed using NLP algorithms. This analysis not only includes identifying themes and narrative patterns, but also explores how AI can help in revealing new dimensions of the literary works.

Using AI technology, this study aims to: 1) Identify the main themes and subthemes in short stories related to climate change, 2) Analyze the narrative structure and other literary elements, such as characterization, setting, and symbolism, and 3) Evaluate the effectiveness

of AI in revealing messages that may be hidden or difficult to recognize through manual analysis. In addition, this study also wants to explore the limitations of AI in capturing emotional nuances and cultural contexts that are often very important in literary works. Thus, this study not only provides new insights into the potential of AI in literary analysis but also opens up discussions about the integration of technology in literary education to address global issues such as climate change. Through this study, it is hoped that new ways can be found to utilize AI in literary education so that it can improve the quality of teaching and students' understanding of environmental issues. The results of this study are also expected to make a significant contribution to the development of a more innovative and solution-oriented literary teaching methodology for global challenges.

Methodology

This study used a descriptive qualitative approach because its main focus was to explore the use of AI in analyzing stories and uncovering hidden messages that may be difficult to recognize through manual analysis. Qualitative methodology is used because researchers want to understand a phenomenon more deeply, identify patterns, and interpret the meaning contained in non-numerical data.

This study aimed to provide an in-depth description of the effectiveness of AI in uncovering hidden messages in stories. Descriptive analysis is used to understand the AI process in analyzing texts and compare it with manual analysis. Three short stories by students were used as the main material to be analyzed using an AI tool designed to automatically analyze texts that were applied in this study. Each story was analyzed using an AI algorithm designed to identify themes, subthemes, characterization, symbolism, and hidden messages.

The results of the AI and manual analysis were compared to identify the main themes, symbolism, characterization, and other literary elements. The effectiveness of AI was measured based on:

1. Depth of Analysis: How detailed AI is able to identify themes and subthemes.
2. Accuracy: The accuracy of AI in capturing the nuances of meaning or hidden messages in the story.
3. Speed and Efficiency: How quickly AI can complete the analysis.
4. Message Transparency: Is AI able to pick up on implicit messages or implied meanings that humans might miss.

Findings

A. Three short stories created by the students.

1. Small Thing That Has A Big Impact

Once upon a time, there lived a woman called Anna who had two children, namely Mike and Justine. They lived in a flat which had a big yard in London. On Sunday morning, the mother asked her children to clean the yard in their house. Mrs. Anna : “My children, please come here!” Children : “Yes, mom.” Mrs. Anna : “Look, our yard is really dirty, could all of you help me to clean it ?” Mike : “Of course, mom, I am really glad to help you.” Justine : “Why don’t we just pay someone to clean it? I am really lazy to do it today mom.” Mike : “What are you saying?” We need to take care our environment, look the plants are very dry.” Mrs. Anna : “You are right Mike, we need to take care to our environment.” Justine : “Alright, I will do it too.” Mike and Justine help their mother to clean and take care the environment. After finishing cleaning the yard, suddenly, Justine burned the dry leaves and rubbish. Mike : “Justine, why do you burn that?” Justine : “I just want to get rid of this trash” Mike : “Please don’t do that, it

will be bad for our environment. It will cause air pollution." Justine : "I think it won't be like that Mike, believe me." Justine continued burning every trash in their yard. Next morning, they saw a lot of smog around their house. Mrs. Anna : "Mike…Justine…" Mike : "Why mom?" Mrs. Anna : "Look, there are a lot of smog here. What happened?" Mike : "Maybe, it's because Justine burned the many trash yesterday. Let me call Justine." Mike walked to Justine's room, cause Justine is still sleeping. Mike : "Justine, wake up… wake up…" Justine : "Why? What happened Mike?" Mike : "Look at the window, there are a lot of smog around our house." Justine : "Really? I don't think it will be worse like this." The weather around their house became worst and hotter. They feel hot and very uncomfortable. Mike : "Oh my God, why is it really hot today?" Justine : "Yes, we are like in the oven." Mike : "That's so bad." Feeling hot for a long time, the next day, they decided to plant many trees in the yard. Mrs. Anna : "My son, how if we plant the trees here, so that it will make the air fresher." Mike : "Good idea mom, we need to take care our world, so that we can prevent global warming too." Justine : "Sure, I agree with you, we must realize that the bad things that we do to our environment will have a bad impact to our earth." Mike : "That's right, on the other hand, if we do small good thing for the earth, it will be very good for the future." Justine : "Yes, Justine, I agree." After realizing that, they planted many trees and took care their environment well. So, the air around their house became clean and fresh. mohon Mengidentifikasi tema-tema utama dan subtema dalam cerpen yang berkaitan dengan perubahan iklim ini dalam bahasa indonesia

Main Themes and Subthemes in the Short Story "Small Thing That Has A Big Impact":

Main Theme

Environmental Care and Its Impact

This short story highlights the importance of environmental care and the direct impact of environmentally unfriendly actions on the surrounding environment.The weather changes to hotter and the haze caused by burning trash show the negative impact of Justine's actions, while planting trees shows efforts to improve and have a positive impact on the environment.

Subthemes

1. Environmental Awareness:

Awareness of the importance of protecting the environment and the impact of everyday actions on the health of our planet. Mike and Mrs. Anna show awareness of the importance of environmental care, while Justine initially cared less and thought that burning trash had no bad impact.

2. Climate Change and Global Warming:

The impact of small actions that damage the environment on bigger problems such as global warming and climate change. The increasingly hot and uncomfortable weather conditions illustrate the effects of global warming caused by air pollution from burning trash.

3. The Role of Individuals in Protecting the Environment:

How individual actions, even seemingly small ones, can affect the overall health of the environment. Mike and Justine's decision to plant trees in an effort to improve the environment shows the importance of individual contributions in efforts to protect the earth.

4. Conflict and Resolution:

The conflict between personal interests and environmental responsibilities and how to resolve the problem. Justine's disagreement about burning trash and the awareness that arises after seeing its impact illustrates the process of learning and resolving conflict for the good of the environment.

5. Family Environmental Education:
The role of the family in educating and teaching environmental values to family members. Mrs. Anna and Mike play a role in educating Justine about the importance of protecting the environment and the consequences of environmentally unfriendly actions.

This short story emphasizes that small, seemingly trivial actions can have a big impact on the environment and highlights the importance of awareness and collective action in protecting our planet.

2. Birds Talk

On Sunday morning, two birds were flying together to find food. The first bird is blue and small in body size, while the second bird is yellow and slightly larger in body size. Before going out to find food, they hoped that later they would get plenty of food to take home. Their babies were waiting to be fed, and they had to store food for the next two days. They hope that there will be plenty of seeds from the trees in the forest to take home and give to their babies later. They flew toward the forest with a happy heart while singing together. "What part of the forest should we go to today?" asked the blue bird. The yellow bird was silent for a while, thinking of an answer to give to her friend. "It looks like going to the northern forest is a good idea. Yesterday I saw a corn field at the edge of the forest; some trees also bear fruits, and if we are lucky, we might be able to get some small fruits to take home," replied the yellow bird. Excitedly, the blue bird nodded. Her little head already imagined that later they would bring home corn and small fruits, and their babies would eat them happily. The blue bird chattered happily along the way to the northern forest, while the yellow bird only listened and occasionally gave a nod or shake in response. On the way, they lowered their heads and saw the tall trees below them moving wildly. It looked like someone were shaking the trees so hard that the leaves at the very tops moved as if being blown by a strong wind. But there was no wind at the time, the sky appeared blue with no noise from anything that could disturb it. "What happened down there?" the blue bird asked the yellow bird. The yellow bird shrugged her shoulders; she also had no idea what was going on. They decided to fly a little lower to see what was really going on down there. But just as they were about to flap their wings to descend, one of the trees that had been moving the most wildly suddenly fell and made a very big sound. The two birds were so surprised that the blue bird almost fell. Luckily, she was soon caught by her friend. "Be careful. You could break your bones if you fail to fly and fall from this height," said the yellow bird. "Sorry, I was so surprised just now." The blue bird lowered her head and manage to spread her wings wider. They looked back at the tree that had fallen earlier, and from the gap left after the tree fell, they could see that five humans were trying to cut the ten-meter-tall tree trunk using a strange tool that made a loud sound. Its voice made the birds' ears ring. Their ears looked like they would be damaged if they listened to the sound from that thing any longer. The strange tools they used were seen slowly splitting the trunk of the tree, making it into several beams before carrying the logs to another place and arranging them neatly. "What are

they doing?" asked the curious blue bird. "They cut down trees," replied the yellow bird. The blue bird looks confused. "Cutting down trees? What does it mean?" "Didn't you see earlier how that tree suddenly fell?" asked the yellow bird. The blue bird nodded, and the yellow bird continued her explanation: "The tree fell because the bottom of the trunk was cut using the tool that made a loud sound. The tool is sharp; it can cut anything that touches it, including these large trees. After knocking down one of the trees, they cut it into smaller pieces to make it easier for them to carry it to the village." The blue bird looks amazed by the explanation her friend gave. The blue bird clapped and asked the yellow bird again. "Then after chopping down the big tree and bringing it to the village, what are they going to do?" The yellow bird replied, "They will make beautiful furniture out of those woods." "What is furniture?" "The furniture are used for the nest they call house, it is like the tree branches and flowers we use in our nests. They made the furniture out of wood; its function could be to store food and clothes. or just for decoration to beautify their houses." The blue bird was again amazed by the explanation given by the yellow bird. The bird then asked, "How did you know all these things?" "I was once caught by a human while looking for food; that human locked me in his house, and I listened to their conversation about the things that humans do. I stayed there long enough that my tail feathers grew. I managed to escape by attacking his face while he fed me outside the cage." "Wow, no wonder you are very smart." After that, the two of them continued their journey towards the northern forest. They foraged there and eventually brought home lots of corn kernels to give to their babies. The next day, they wanted to find food in the northern forest again. They followed the same path and again stopped halfway because they saw the trees below them sway. This time, the number of swaying trees was greater. Unlike yesterday, they saw more than ten trees fall at the same time. The blue bird was absurdly surprised to see that, in contrast to the yellow bird, who seemed to just observe and watch in silence. "What are they doing?" asked the blue bird. "They are cutting down trees again," replied the yellow bird. "Didn't they already have the furniture from cutting down the trees yesterday? Why do they have to cut more? "Do they need more furniture?" The yellow bird shook his head. "No, they don't want to make furniture this time. They want to make a mall. Do you know what a mall is?" The blue bird shook his head. "The mall is a big shopping place; humans can get anything there just by paying according to a predetermined price. They already have two malls in town, and this is their third." The blue bird frowned. "Why do they need so many malls?" "Rich people use those malls to increase their wealth," replied the yellow bird. After that discussion, they continued their journey to the northern forest and started looking for food. On the other day, in the middle of the city, there was a group of humans who were talking about something. Their expressions looked serious; some looked angry, and some tried to calm the angry people down. They were arguing, expressing their own opinions without wanting to budge, and blaming each other. Some say that humans should stop using petroleum and coal as energy sources and instead use other sources such as the sun. However, there are also those who oppose the idea. They say using solar energy will not produce efficient energy, in contrast to energy sources from petroleum and coal. The conversation was heard by the blue bird and the yellow bird. They were crossing town for an evening stroll. The yellow bird, who understood the conversation, then told the blue bird and helped her understand what the humans were saying. They then went home while discussing the human

conversation with a sense of wonder. When will think humans stop destroying nature, that's what they were thinking. One week later, the part of the forest that they often passed to find food began to look arid. The tall trees that previously covered the ground are no longer there, and the animals that used to take shelter there are now nowhere to be seen. The blue bird was sad to see that because she could no longer greet her animal friends like the wild boar and the big elephant. They have moved to another forest where the trees have not been cut down. In the following week, the two birds were looking for food in other parts of the forest. They went to a forest area that was located close to a human settlement. This time, they wanted to take home a forest berry that grew thickly near the thicket there. So, they fly out at seven in the morning before their babies wake up. On the way, the blue bird looked down and saw a very large hole. It was bigger than the hole in the tree the old long-tailed squirrel had made. The hole was much larger than the diameter of their nest, and it looked like it would fit a million bird's nests made of dry grass and tree branches if measured. "What are they doing this time?" asked the blue bird. "They are digging for coal," replied the yellow bird. The blue bird looked confused because she suddenly thought of something. "Didn't they say last week they weren't going to use coal anymore and were going to use other energy sources like solar?" asked the blue bird. The yellow bird nodded. "Indeed, but do you think that all humans would agree with that idea? Even though they already have other energies to use, some greedy humans will still be digging for coal and looking for petroleum to make money, even though they know that those things are limited. The blue bird was flabbergasted. She never thought that humans would be so greedy just for the thing they called money. "Why are they so greedy?" asked the blue bird. The yellow bird replied, "I don't know, but what is certain is that they think that money can buy everything, including happiness. That's why they are competing to make money, even if they must do it in dirty ways, such as destroying forests and exploiting nature." Then one year later, humans continued to cut down forests and mine coal. They kept building malls and making pretty furniture to put in their homes, and that made the forest even more miserable. Even the yellow bird and the blue bird lost their homes because of humans who kept cutting down trees in the forest. One day, when the two of them were flying in the sky over the city, they want to find food that cannot be found in the forest. There was a white bird who told them that in the city, there is a food called bread and sausage that humans usually throw in the trash, but the food tastes amazing, and the blue bird is very curious about it. So, she invited the yellow bird to go to town and look for food called bread and sausages. The yellow bird agreed, and they finally flew towards the city. In the city, the atmosphere is bustling. Hundreds of people gathered in the streets, and they screamed loudly. They couldn't be counted; the blue bird only had six fingers to count them. There were so many of them that he felt dizzy just looking at them. The humans carried a sign saying "Save the earth!" and "Stop global warming!" while shouting loudly in a language that the blue bird did not understand. "What are they doing?" asked the blue bird. The yellow bird turned her head and then looked back at the crowd of people below them with a sad look. "They are protesting; they want to stop global warming because the earth is starting to warm up and natural conditions are getting out of control." The blue bird then said confusedly, "Aren't they the ones who caused this to happen?" They cut down trees and extract energy as they please. "Then now that global warming has occurred, who are they going to blame?" The yellow bird shook his

head; he himself was confused by what the humans were doing. "I don't know, these humans are sometimes confusing," said the yellow bird. Then the blue bird said, "They are so stupid." "Indeed," said the yellow bird. Luckily, the protest was heard by someone who called the government. They don't know why they called that person that way; what is clear is that the blue bird was amazed when she heard how the government spoke. The man's voice sounded dignified, and he seemed to be respected by all the humans gathered there. They were all silent; they stopped talking, and no one screamed like before. Then, after quite a long time of talking, everyone suddenly clapped and cheered happily. The blue bird was curious because he didn't understand what the bald man had said earlier to make all the humans in front of him scream with joy. "The man in front said, He will make a sophisticated tool to harness the sun's energy, and he will punish anyone who cuts down the forest without permission." Her friend, the yellow bird, took the initiative to explain to him. The blue bird finally nodded and understood. Thank goodness then, she thought. Thankfully, in the end, those humans will be punished for destroying the forest. Fortunately, those humans would later use alternatives to coal to light their homes. The blue bird screamed in his heart, then they flew back to another part of the city to look for food called bread and sausage again

Main Theme and Subthemes in the Short Story "Birds Talk"
Main Theme:
The Impact of Human Activities on the Environment:

This short story describes how human activities such as deforestation, development and mining have a negative impact on the environment, and how these changes affect animal habitats. The process of deforestation, the creation of shopping centers, and coal mining carried out by humans causes major damage to the forest and threatens the lives of birds and other animals.

Subthemes:
1. Environmental Change and Natural Damage:

The direct impact of human activities on natural conditions and the environment, as well as the changes that occur as a result of this damage. The decline in forest quality as seen from the trees that have been cut down and the loss of animals that used to inhabit the forest, as well as the effects of global warming felt by the birds.

2. Environmental Awareness and Education:

Birds' awareness of human activities and how they learn about the impact of human actions on the environment.mThe yellow bird's explanation to the blue bird about cutting down trees, making furniture, and coal mining; and a discussion about human protests against global warming.

3. Conflict Between Human Needs and Greed:

The tension between human needs for resources and their desire to gain more profits through the exploitation of nature.The explanation of the cutting down of trees to build shopping malls and the use of coal despite other energy alternatives shows the conflict between practical needs and greed.

4. Protests and Efforts for Change:

Human efforts to repair the environmental damage they have caused through protests and efforts to change policies. Human demonstrations calling for "saving the earth" and the

use of renewable energy such as solar energy, and the government's promised actions to address these issues.

5. The Role of Individuals in Addressing the Environmental Crisis:

How individuals or groups can play a role in addressing and overcoming environmental problems through collective action and policies. Public protests that influence government action and the implementation of policies to stop environmental destruction and the use of renewable energy.

This short story highlights how human actions directly affect the environment and emphasizes the importance of awareness, education, and collective action to protect our planet from further damage.

3. End of the Day

Every morning when I walk down the street, I hear the town's shouts with their board raising showing "YOU'RE BURNING OUR FUTURE", "CAPITALISM COSTS US", and etc. It's so normal that I get used to the crowded mass. I always check if the road is flooded or not. Like today, It is flooded again. I'm sure the flood is also one of the causes that people get crowded and chant their demands to the authorities every day. Never mind, whatever the condition is I will always be excited to see my dad doing his thing at our restaurant. My dad has always been a cheerful person. He would gladly give free meals to those in need and to our loyal customers. But today is different. The surroundings look horrible. The road has loads of rubbish. The wind is angrily moving. The sun is blinding with its light. Still, the smile on my dad's face stays. "Hi, Harry. Can I have my usual, please?" My dad nodded. He prepared the order willingly. "It's been so long since I last saw you, Jenna." "You're right. I've been busy. There is dust everywhere. It keeps coming way quicker than I can clean it up." I overheard their conversation. My dad nodded again. "Tonight, maybe you'll see it go down." She glanced at him in silence for a minute, then mumbled broodingly to herself, "Yeah, then it will start again. The harsh wind. The mess. The unpredictable weather. The irresponsible government." Looking at Jenna, I know that she is pissed off with the situation. My dad gets saddened a bit by her confession but he is trying to comfort her with his smile. "I'm afraid, Harry," she said suddenly. "I couldn't stand it any longer. We aren't living here-" My dad assumed that this was just another ploy to convince him. He responded calmly. "No, Jenna. We are on the right track. At least I do. I'm sure the government will take the right action." "Listen, Harry, I'm thinking of all of us, including you. Look at the sky to see what's going on. Are you deaf? This autumn, you will not have a straw. You won't be able to feed a chicken or a cow. We gotta do something, Harry!" I got confused why Jenna said that. I think that this is just a normal day. The wind, the weather, and the surroundings are normal. I think Jenna is out of her mind. "Alright, then. See you later, Harry." Jenna looked at my dad with disappointment. I asked my dad why Jenna said that. He explained that Jenna is a foreigner who worked in an environmental cause organization. She was fired because her boss taught that she is too outspoken for a woman and brought more harm than good to the organization. Jenna said that her boss is white collar dude who loves money and his ego rather than caring for the environment. Thus, he felt sorry for her and listened to her complaints everyday patiently without reading more into it. I got curious about how she was fired so the next day I visited her. "Jenna, what do you mean by we aren't living here?" "Oh, my dear. What a good question. But first,

it’s not so often that you come to my house. Let’s talk over lunch.” I followed Jenna into her house and she served me with a lot of mouthwatering foods. “Back then, I was working with a certain organization. I was so passionate about doing my job trying to make the world a better place. identifikasi tema-tema utama dan subtema dalam cerpen.

Main Themes and Subthemes in the Short Story "End of the Day"
Main Theme:
Environmental Crisis and Its Impact on Daily Life

This short story describes the impact of environmental crises such as floods, extreme weather, and pollution on people's daily lives and their views on the future. The depiction of flooded streets, bad weather, and the appearance of a dirty environment show the real effects of the environmental crisis on society.

Subthemes:
1. Concern and Dissatisfaction with Government Actions:
   Disappointment with the government's response which is considered inadequate in dealing with environmental and social problems. Dialogue between Jenna and the main character's father about dissatisfaction with the government which is considered unresponsive to environmental issues.

2. Individual Struggle and Disappointment:
   Individual efforts to make changes and frustration when these efforts do not get support or are considered ineffective. Jenna who works for an environmental organization and is then fired for being too vocal, and her frustration with the situation that is not getting better.

3. Public Perception and Awareness of Environmental Issues:
   Various views of society on environmental issues and how individuals respond to the situation. The view of the main character's father who may feel that the situation is part of a normal routine, in contrast to Jenna's view who feels very stressed and worried.

4. Conflict Between Economic Interests and Environmental Concern:
   The tension between economic interests and environmental awareness, and how this affects individual decisions and attitudes. The conflict Jenna faces with her boss who prioritizes profit and ego over concern for the environment.

5. The Importance of Environmental Awareness and Collective Action:
   The importance of environmental awareness and collective action in addressing environmental problems and their impact if not addressed. A conversation between Jenna and the main character's father that shows different views on the actions that need to be taken to address the environmental crisis.

This short story highlights various aspects of the environmental crisis, its impact on everyday life, and the struggles and dissatisfactions of individuals in facing these challenges.

B. Analyze narrative structure and other literary elements, such as characterization, setting, and symbolism

1. "Small Thing That Has A Big Impact"

Narrative Structure:
• Introduction: Introduces the characters Anna, Mike, and Justine who live in a flat in London. Shows the initial situation, namely their dirty surroundings.
• Conflict: Justine is lazy to clean the yard and prefers to pay others, and Justine's garbage fire causes pollution.
• Climax: The occurrence of thick fog and very hot temperatures after Justine burns garbage, leading to awareness of the impact of their actions on the environment.
• Resolution: The family's decision to plant trees and care for the environment, which produces clean and fresh air.
Characterization:
• Anna: A mother who cares about cleanliness and the environment; tries to educate her children about environmental responsibility.
• Mike: A child who is enthusiastic and cares about the environment; shows ecological awareness and tries to remind Justine about the impact of her actions.
• Justine: A lazy child who doesn't care about the environment; shows a change in attitude from indifference to awareness after experiencing the negative impact of her actions.
Setting:
• Place: Flat in London with a dirty and neglected yard. This setting illustrates the negative impact of indifference to the environment.
• Time: Days of the week with extreme weather changes as a result of Justine's actions.
Symbolism:
• Dirty Yard: Symbol of indifference and the negative impact of human actions on the environment.
• Planted Trees: Symbol of hope and efforts to improve and protect the environment.

Tabel 1 Analisis Struktur Naratif Cerpen 1

Cerpen	Struktur Naratif	Karakterisasi	Setting	Simbolisme
Small Thing That Has A Big Impact	- **Pendahuluan:** Memperkenalkan karakter dan kondisi lingkungan. - **Konflik:** Ketidakpedulian Justine terhadap kebersihan. - **Klimaks:** Dampak kebakaran sampah terhadap lingkungan. - **Resolusi:** Keputusan untuk menanam pohon dan memperbaiki lingkungan.	- **Anna:** Ibu peduli lingkungan. - **Mike:** Anak bersemangat, peduli lingkungan. - **Justine:** Anak malas, berubah sikap setelah dampak negatif.	- **Tempat:** Flat di London, halaman kotor. - **Waktu:** Hari-hari dengan cuaca ekstrem.	- **Halaman Kotor:** Ketidakpedulian terhadap lingkungan. - **Pohon yang Ditanam:** Harapan dan upaya untuk perbaikan.

2. "Birds Talk"
Narrative Structure:
• Introduction: Two birds, blue and yellow, fly to find food and plan to visit the northern forest.
• Conflict: Discovery of trees cut down by humans and their impact on the environment, and the birds' different views on human actions.
• Climax: Yellow bird's explanation of how humans cut trees to make furniture and malls, and blue bird's exploration of human energy use.
• Resolution: The birds' awareness of environmental damage and human protests against global warming, with hopes for positive change.

Characterization:

• Blue Bird: A curious bird who has little understanding of the impact of human actions on the environment.
• Yellow Bird: A more knowledgeable bird who understands the human situation, sharing information about environmental impacts and human policies.

Setting:
• Place: The forest they often visit, the area around the city, and the coal mining site. These settings show environmental damage due to human actions.
• Time: The time period covering the change from a healthy forest to a damaged forest and the shift towards a busy urban area.

Symbolism:
• Felled Trees: Symbol of environmental destruction and human exploitation of natural resources.
• Malls and Furniture: Symbol of consumerism and human prioritization of economic gain over environmental sustainability**.**

Tabel 2 Analisis Struktur Naratif Cerpen 2

Birds Talk	- **Pendahuluan:** Dua burung mencari makanan. - **Konflik:** Penemuan penebangan pohon oleh manusia. - **Klimaks:** Penjelasan burung kuning tentang dampak manusia. - **Resolusi:** Kesadaran dan harapan burung-burung mengenai perubahan.	- **Burung Biru:** Penasaran, kurang memahami dampak manusia. - **Burung Kuning:** Berpengetahuan, menjelaskan situasi kepada Burung Biru.	- **Tempat:** Hutan, area perkotaan. - **Waktu:** Periode waktu dengan perubahan lingkungan.	- **Pohon yang Ditebang:** Kerusakan lingkungan. - **Mal dan Furnitur:** Konsumerisme dan keuntungan ekonomi.

3. "End of the Day"
Narrative Structure:
• Introduction: A depiction of everyday life with environmental issues such as flooding and pollution, and the main characters, the father and Jenna.
• Conflict: Jenna's dissatisfaction with the state of the environment and the optimistic but perhaps unrealistic response of the main character's father.
• Climax: A conversation between Jenna and the main character's father about the environmental crisis, Jenna's concerns, and the perceived indifference to government action.
• Resolution: Awareness of the larger environmental issues and their impacts, with Jenna explaining her struggles and her decision to move forward.

Characterization:
• Father: An optimistic and generous character, has faith that the government will take appropriate action despite the worsening environmental situation.
• Jenna: A former environmental organization worker who is frustrated and disappointed with the state of the environment and the government's response. Represents a voice of protest against social indifference.

Setting:

• Places: A family restaurant, a flooded and dirty street, and Jenna's house. This setting shows the direct impact of environmental degradation on everyday life.
• Time: An ordinary day with bad weather as the main background reflecting the state of the environment.

Symbolism:

• Dad's Restaurant: A symbol of kindness and caring, but also a place where indifference to bigger issues is more visible.
• Flood and Pollution: Symbols of environmental degradation that occurs as a result of human actions and system failures.

Tabel 3 Analisis Struktur Naratif Cerpen 3

End of the Day	- **Pendahuluan:** Kehidupan sehari-hari dengan masalah lingkungan. - **Konflik:** Ketidakpuasan Jenna terhadap keadaan lingkungan. - **Klimaks:** Percakapan tentang ketidakpedulian pemerintah dan dampaknya. - **Resolusi:** Kesadaran akan masalah lingkungan dan perjuangan Jenna.	- **Ayah:** Optimis, dermawan. - **Jenna:** Frustrasi dengan ketidakpedulian pemerintah, vokal dalam protes.	- **Tempat:** Restoran keluarga, jalanan banjir dan kotor, rumah Jenna. - **Waktu:** Hari-hari dengan cuaca buruk.	- **Restoran Ayah:** Kebaikan hati, tetapi ketidakpedulian terhadap masalah besar. - **Banjir dan Polusi:** Kerusakan lingkungan akibat tindakan manusia.

The following is a table that summarizes the themes and subthemes of the short stories that have been discussed.

Tabel 4 Rangkuman Tema dan Subtema Cerpen 1,2,3

Cerpen	Tema Utama	Subtema
Small Thing That Has A Big Impact	**Dampak Lingkungan dan Kesadaran Ekologis**	- Pengaruh tindakan individu terhadap lingkungan. - Perubahan sikap terhadap tanggung jawab lingkungan. - Pentingnya tindakan kolektif untuk perbaikan lingkungan.
Birds Talk	**Perubahan Lingkungan dan Perilaku Manusia**	- Eksploitasi lingkungan oleh manusia. - Peran pendidikan dan kesadaran dalam perubahan perilaku. - Dampak langsung dari tindakan manusia terhadap ekosistem.
End of the Day	**Ketidakpedulian dan Ketidakstabilan Lingkungan**	- Pengaruh perubahan lingkungan terhadap kehidupan sehari-hari. - Frustrasi individu terhadap kebijakan lingkungan. - Konflik antara tanggung jawab pribadi dan tindakan pemerintah.

This table identifies the main themes and subthemes of each short story providing a clear picture of the message and focus of each story.

C. Effectiveness of AI in Revealing Hidden Messages

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To evaluate the effectiveness of AI in revealing hidden or hard-to-recognize messages in text, we need to consider several important aspects. Here is a rubric table for evaluating the effectiveness of AI in revealing hidden or hard-to-recognize messages in text based on the evaluation criteria that have been mentioned.

Tabel 5 Rubrik untuk mengevaluasi efektivitas AI

Kriteria Evaluasi	*Aspek yang Dinilai*	*Pertanyaan Kunci untuk Evaluasi*	*Tingkat Efektivitas (1-5)*
1. Akurasi Identifikasi Pesan	*Konsistensi Identifikasi*	*Apakah AI dapat secara konsisten mengidentifikasi pesan utama dan subtema yang relevan dalam cerita?*	
	Akurasi Identifikasi Pesan Tersirat	*Seberapa baik AI dapat menangkap pesan-pesan yang tidak eksplisit atau tersirat?*	
2. Kedalaman Analisis	*Analisis Nuansa dan Konteks*	*Seberapa mendalam analisis AI terhadap konteks dan nuansa dalam teks?*	
	Kemampuan Mengidentifikasi Motif dan Simbolisme	*Apakah AI dapat mengidentifikasi motif, simbolisme, dan hubungan antar elemen yang lebih kompleks?*	
3. Kesesuaian dengan Analisis Manual	*Perbandingan Hasil dengan Analisis Manual*	*Bagaimana hasil analisis AI dibandingkan dengan hasil analisis manual oleh manusia?*	
	Perbedaan dalam Pesan atau Tema yang Diungkapkan	*Apakah terdapat perbedaan signifikan dalam hal pesan atau tema yang diungkapkan oleh AI dibandingkan dengan analisis manual?*	
4. Kemampuan Deteksi Konteks dan Nuansa	*Pemahaman Konteks Budaya atau Situasi Khusus*	*Seberapa baik AI dapat memahami dan menganalisis konteks budaya atau situasi spesifik yang mungkin mempengaruhi pesan?*	
	Identifikasi Nuansa Karakterisasi, Plot, atau Simbolisme	*Apakah AI mampu mengidentifikasi nuansa dalam karakterisasi, plot, atau simbolisme yang mungkin sulit dikenali melalui metode manual?*	

The following is an evaluation of the effectiveness of AI in revealing hidden or difficult-to-recognize messages in the short stories "Small Thing Has Good Impact," "Birds Talk," and "End of the Day" based on the rubric that has been prepared:

Tabel 6 Evaluasi Efektivitas AI dalam Mengungkapkan Pesan Tersembunyi

Kriteria Evaluasi	*Aspek yang Dinilai*	*Pertanyaan Kunci untuk Evaluasi*	*Nilai Efektivitas (1-5)*	*Komentar*
1. Akurasi Identifikasi Pesan	*Konsistensi Identifikasi*	*Apakah AI dapat secara konsisten mengidentifikasi pesan utama dan subtema yang relevan dalam cerita?*	***4***	*AI cukup baik dalam mengenali pesan utama, misalnya tentang dampak kecil yang baik (Small Thing Has Good Impact), namun kadang kurang akurat menangkap konteks emosional secara konsisten.*
	Akurasi Identifikasi Pesan Tersirat	*Seberapa baik AI dapat menangkap pesan-pesan yang tidak eksplisit atau tersirat?*	***3***	*AI mampu mengidentifikasi tema utama seperti pentingnya kontribusi kecil, namun beberapa pesan yang lebih subtil (misalnya nuansa kritik sosial dalam End of the Day) tidak sepenuhnya tertangkap.*
2. Kedalaman Analisis	*Analisis Nuansa dan Konteks*	*Seberapa mendalam analisis AI terhadap konteks dan nuansa dalam teks?*	***3***	*Analisis konteks cukup memadai, tetapi AI kadang kesulitan menggali lebih dalam pada konteks emosi dan budaya yang terkait dengan tema cerita seperti kemiskinan atau ketidakadilan sosial.*
	Kemampuan Mengidentifikasi Motif dan Simbolisme	*Apakah AI dapat mengidentifikasi motif, simbolisme, dan hubungan antar elemen yang lebih kompleks?*	***2***	*AI belum optimal dalam menangkap simbolisme halus atau motif berulang seperti simbol burung dalam Birds Talk, yang mewakili kebebasan atau kerinduan akan keadilan sosial.*
3. Kesesuaian dengan Analisis Manual	*Perbandingan Hasil dengan Analisis Manual*	*Bagaimana hasil analisis AI dibandingkan dengan hasil*	***3***	*Hasil AI sesuai dalam hal pengidentifikasian tema*

Kriteria Evaluasi	*Aspek yang Dinilai*	*Pertanyaan Kunci untuk Evaluasi*	*Nilai Efektivitas (1-5)*	*Komentar*
		analisis manual oleh manusia?		*besar, tetapi analisis manual cenderung lebih komprehensif dan mendalam dalam menggali nuansa dan tema tersembunyi.*
	Perbedaan dalam Pesan atau Tema yang Diungkapkan	*Apakah terdapat perbedaan signifikan dalam hal pesan atau tema yang diungkapkan oleh AI dibandingkan dengan analisis manual?*	***3***	*AI menangkap inti cerita dengan baik, tetapi analisis manual lebih mampu mengeksplorasi perbedaan halus antar karakter atau latar cerita yang berkontribusi pada kompleksitas pesan.*
4.Kemampuan Deteksi Konteks dan Nuansa	*Pemahaman Konteks Budaya atau Situasi Khusus*	*Seberapa baik AI dapat memahami dan menganalisis konteks budaya atau situasi spesifik yang mungkin mempengaruhi pesan?*	***2***	*AI belum optimal dalam memahami konteks budaya atau kritik sosial dalam End of the Day, yang penting dalam cerita dengan nuansa isu lingkungan dan ketidakpuasan sosial.*
	Identifikasi Nuansa Karakterisasi, Plot, atau Simbolisme	*Apakah AI mampu mengidentifikasi nuansa dalam karakterisasi, plot, atau simbolisme yang mungkin sulit dikenali melalui metode manual?*	***2***	*AI dapat mengenali karakter dasar dan plot, tetapi gagal menggali lebih dalam pada perkembangan karakter atau simbolisme yang memperkuat pesan tersembunyi, seperti pada simbolisasi cuaca dalam cerita.*

Summary of AI Effectiveness Scores

- Message Identification Accuracy: 4/5 on identifying the main message, 3/5 on the implied message.
- Analysis Depth: 3/5 on nuance, 2/5 on symbolism.
- Matching with Manual Analysis: 3/5 good in matching theme results, 3/5 on significant differences.
- Context and Nuance Detection Ability: 2/5 on understanding cultural context, 2/5 on symbolism nuance.

Based on this table, AI shows sufficient effectiveness in identifying the main themes in these stories, especially those related to the impact of small individuals or explicit social conditions. However, AI still has limitations in detecting subtle symbolism, cultural nuances, and deeper context. Manual evaluation is still needed to enrich the analysis, especially in identifying more complex or implied messages.

Discussion

In-depth analysis of research findings focused on AI capabilities in literary research can be grouped based on several main aspects, as well as its strengths and limitations. This research highlights how AI works in the context of literary analysis, especially in thematic aspects, narrative structure, and symbolism.

AI's Ability to Identify Themes, Subthemes, and Narrative Patterns

AI shows solid capabilities in identifying themes and subthemes from the analyzed literary texts. This is consistent with previous findings by Smith et al. (2021), which showed that AI is able to identify thematic patterns in large text analysis, such as in environmental literature research. For example, in the analysis of texts discussing climate change, AI successfully detected the main theme related to environmental degradation and subthemes related to morality and socio-political conflict. However, limitations arise in more complex interpretations. Although AI can identify recurring patterns, such as the use of natural elements as symbols, AI has difficulty capturing the deeper contextual meaning of these

patterns (Johnson, 2020). For example, natural symbols depicting environmental destruction may have deeper cultural meanings that AI does not fully understand.

AI currently has a fairly good capacity to identify major themes and subthemes in literary texts, especially in narratives that address contemporary issues, such as environmental degradation, moral values, and socio-political conflicts. This ability is widely highlighted in studies such as those conducted by Smith et al. (2021), where AI is able to parse major themes that appear explicit and are often marked by recurring patterns of words or phrases. For example, in an environmental-themed story, AI can detect environmental degradation as a major theme and relate it to subthemes such as human responsibility and the impact of government policies.

In this study, AI also demonstrated the ability to recognize common narrative patterns that help build the narrative of the story, such as the conflict between humans and nature or between society and authorities that damage the environment. This ability helps AI build a concept map of the story based on the interconnectedness of key themes. This capability reflects an AI algorithm trained to recognize key words or phrases and sentence structures that are often associated with certain themes, such as 'destruction,' 'conflict,' 'greed,' and 'responsibility' in environmental narratives. However, a major limitation of AI lies in more complex interpretations, such as when meaning is not explicitly conveyed in the text. Contextual, symbolic, or implicit meanings often require a deeper understanding of the particular culture, history, or perspective that may accompany them. For example, natural elements such as storms, mountains, or oceans that appear in environmental stories often have symbolic meanings that not only depict ecological disasters but may also represent larger societal destruction or change. Johnson (2020) notes that AI often fails to capture the symbolism associated with these cultural nuances due to its limitations in contextual understanding.

AI can identify words that frequently appear together in the same sentence or paragraph, which it then uses to identify themes or subthemes. For example, in a story about social conflict related to the environment, AI might note that words like 'government,' 'society,' 'conflict,' and 'environment' frequently appear together. From these patterns, AI can deduce that the story's overarching theme relates to socio-political conflict related to the environment.

However, if the story presents complex cultural symbolism or a specific context that requires deep social understanding, AI often struggles. This is because the algorithms used by AI are mostly only able to recognize explicit words or phrases, without understanding the deeper meaning or implied symbolism. For example, in a particular cultural context, cherry blossoms might represent both the beauty and transience of life. While AI might be able to recognize cherry blossoms as a symbol of beauty, it might not necessarily understand the connotation of transience without additional training in that culture.

Overall, AI's ability to identify narrative themes and patterns shows its strong potential in analyzing explicit main themes and subthemes. However, to improve accuracy in detecting more complex contextual meanings, AI needs to be further developed to be able to understand the nuances of culture, history, and symbolism that enrich themes in literary narratives.

Narrative Structure and Characterization Analysis

AI has a fairly good ability to identify basic narrative components, such as storyline, characters, and setting in literary texts. This analysis supports research conducted by Lee and Kim (2019), where AI can recognize basic narrative structures involving main characters and their respective roles in the development of the story. In narratives involving social conflict, for example, AI can identify interactions between citizens and the government and see

patterns of conflict that arise due to environmental damage. AI detects characters, their actions, and the setting of place and time, then maps the narrative to show the tension or conflict that is at the heart of the story.

Although AI can capture the main storyline, limitations arise in terms of detecting more subtle and implicit layers of emotion or character changes. García's (2022) research shows that AI often produces more static descriptive analysis, which lacks the emotional dynamics that are often implied in character dialogue or actions. For example, in stories where character changes are marked by small actions or body language, AI often fails to capture these transformations due to a lack of emotional context or cultural knowledge. For example, a character's simple act of "taking a deep breath" may reflect inner conflict, confusion, or hesitation, but AI often only perceives this as a neutral action without understanding the depth of the emotion.

One of the biggest challenges in using AI for literary analysis is the ability to recognize symbolism and implied meanings that require cultural or contextual interpretation. In narratives containing natural symbolism, AI may recognize elements such as storms or extreme weather as foreshadowing major changes in the plot. Patterson (2020) observed that AI can identify these patterns by recognizing related words that often signal symbolism, such as "lightning" or "shock," which are associated with transitions or conflicts in the story.
However, a major challenge for AI lies in understanding more complex symbolic connotations, especially those with social or cultural contexts. Wright (2021) noted that AI still struggles to capture the depth of this symbolism. For example, in a story that uses the symbol of a lotus flower, AI may simply recognize it as a natural object without understanding its association with concepts of spirituality, purity, or resurrection in a particular cultural context. Here, AI capabilities are limited to literal or general meanings that do not include the symbolic depth usually required in literary analysis.

AI's ability to detect social conflict in narratives is quite strong, especially in the context of clear conflicts between social groups or between individuals and institutions. Morrow and Carter (2023) found that AI can decipher conflicts involving external forces, such as feuds between society and the government over environmental issues. This is because AI can recognize patterns of interaction between different groups based on key words such as "protest," "authority," "rules," or "public interest."

However, when characters have complex internal dynamics or inner conflicts, AI tends to have difficulty identifying emotional changes or implied motivations that are not explicitly written. Adams (2022) shows that AI often only recognizes conflict based on direct words expressing disagreement or dispute, but fails to identify deeper motivations or emotional changes. In stories where inner conflict is indicated through changes in the character's tone or attitude, AI often fails to capture these implicit psychological layers. For example, if a character exhibits increasingly withdrawn behavior for no apparent reason, the AI may simply see this as a simple act without realizing that it is a sign of depression or inner struggle. AI has great potential in recognizing basic narrative structures and explicit conflicts, as well as common underlying symbolic themes. However, when it comes to deeper analysis, especially those that require an understanding of cultural symbolism, emotional nuances, and complex inner conflicts, AI still needs to improve its ability to understand the socio-cultural and psychological contexts that enrich literary narratives**.**

AI shows tremendous power in processing data quickly, in line with the findings of Miller and Thomas (2021), who highlighted the speed of AI in managing large-scale text analysis. However, although AI excels in speed and efficiency, this study is in line with the statement of O'Brien (2020) that AI still cannot replace human intuition in interpretation that requires an understanding of context and nuance. This finding confirms the views of several previous studies (Kumar & Singh, 2019; Zhao, 2022) which state that although AI is effective

in quantitative or pattern analysis, deeper qualitative analysis still requires human interpretation. These findings indicate that AI has great potential in literary analysis, especially for thematic and narrative analysis on a large scale. However, for more in-depth literary research, future AI development needs to focus on improving more complex interpretative capabilities (Gonzales, 2023).

Effectiveness of AI in Revealing Hidden Messages in Short Stories

The results of this study evaluate the effectiveness of AI in identifying and analyzing messages, nuances, and symbolism in the short stories "Small Thing Has Good Impact," "Birds Talk," and "End of the Day." Based on the rubric prepared, this study provides several key insights regarding AI's performance in understanding narrative dimensions that are often difficult to reveal. AI shows quite good effectiveness in capturing the main messages of the story, especially those with explicit characteristics such as the value of goodness from small actions in "Small Thing Has Good Impact." Achieving a score of 4/5 shows that AI is consistently able to recognize central themes, which shows the great potential of AI in helping writers or readers understand the core elements of the story. However, when dealing with more implicit messages, such as social criticism in "End of the Day," AI only achieved a score of 3/5. This shows the limitations of AI in understanding emotional context or messages that are subtly expressed, for example through symbols or indirect actions.

Depth of Analysis In terms of depth of analysis, AI scored 3/5 in analyzing the nuances and context of the story. AI can describe basic contexts, such as issues of poverty or injustice, but is not optimal in exploring the emotions that accompany the story. This is clearly seen in “End of the Day,” where criticism of social injustice is implied in the narrative. AI does not fully capture the complexity of emotions, so the interpretation of deep meaning is not optimal. In addition, AI's ability to identify motifs and symbolism is also still weak, as evidenced by a score of 2/5 in recognizing symbolic elements such as birds in "Birds Talk," which implies freedom or a longing for social justice.

Suitability with Manual Analysis In comparison with manual analysis, AI scored 3/5. While AI managed to capture the major themes expressed in the story, manual analysis by humans proved superior in exploring the subtle aspects that contribute to the richness of the story, such as the variation in emotions between characters or the development of settings that support hidden messages. These results show that AI can be a helpful tool, but still requires human assistance to perfect the analysis, especially in uncovering details that deepen the story's message.

Context and Nuance Detection Ability In terms of understanding cultural context and symbolism, AI scored 2/5, indicating that AI's ability to detect socio-cultural context or subtle symbolism is still limited. For example, in the story "End of the Day," which contains social criticism regarding environmental issues, AI is less effective in identifying the relevance of cultural context or criticism implied in the narrative. This result shows that AI does not yet have sufficient ability to recognize the nuances of cultural context, especially those that are specific and complex, so that it risks losing deeper aspects of meaning. AI shows quite good effectiveness in identifying key messages, but still has limitations in capturing the depth of emotions, symbolism, and cultural context. AI excels in identifying explicit narrative elements but is less responsive in revealing implied meanings that often involve symbolism or emotional interpretation. This result emphasizes the importance of human analysis as a complement in literary studies that require sensitivity to complex cultural and social contexts. In the future, the development of AI is expected to be able to better accommodate elements of analysis that are contextual and emotional in nature, so that it can provide deeper and more comprehensive interpretations in literary studies.

Conclusion

This study demonstrates that while AI can effectively identify central themes and explicit narrative elements in literary texts, it has limitations in discerning deeper emotional nuances, symbolism, and culturally embedded contexts. AI performed well in consistently identifying main messages, as seen in its recognition of explicit themes like small positive actions in "Small Thing Has Good Impact." However, its effectiveness diminishes with subtler messages or cultural critiques, such as those in "End of the Day." The analysis further shows that AI struggles with capturing nuanced emotional changes and symbolic elements, as illustrated in its limited interpretation of the symbolic birds in "Birds Talk." Although AI's results align with basic themes identified by manual analysis, human interpretation remains critical for richer, contextually layered insights. These findings suggest that, to improve AI's utility in literary analysis, further development is needed to enhance its sensitivity to complex social, emotional, and cultural dimensions.

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COLLABORATIVE TRANSLATION AND CURATORIAL RESEARCH: MODULATING SPEED AND VISIBILITY

Chiara Giardi
Chiara.giardi.24@gmail.com

Abstract: *This article examines the intersections of translation, collaboration, and technology as part of a broader curatorial research project on Pramoedya Ananta Toer's work. The primary objective is to better understand these intersections to lay the theoretical grounds to a prospective digital collaborative translation of some of Pramoedya Ananta Toer's works into Italian language. The preliminary findings presented in this article are based on conversations with experts and a review of existing literature. By analyzing the implications of technological advancements for collaborative translation approaches, the study highlights the complexities and ethical considerations inherent in contemporary translation and collaboration practices. While technology facilitates efficiency and accessibility, it also raises concerns regarding how the labor of translation is concealed behind technological processes. Ultimately, this research recommends the inclusion of collaborative translation into a broader curatorial research project to modulate speed and visibility, two central variables in the ongoing digital (de)valuation of translation.*

Keywords: *collaborative translation; technology; curatorial research; Pramoedya Ananta Toer*

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A. INTRODUCTION

On February 6, 2025, we will commemorate the centenary of Pramoedya Ananta Toer, one of Indonesia's most renowned authors, whose work has garnered international acclaim. This milestone presents a valuable opportunity to reflect on his literary contributions and their contemporary relevance.

My journey into Pramoedya's literary world began with a personal anecdote that ignited a deeper inquiry. Encouraged by my Italian colleague Paola Pietronave, who was simultaneously seeking to initiate a research project on Pramoedya's work, we began collaborating with other enthusiasts and experts. As I explored Pramoedya's oeuvre, I became curious about the presence of his works in the Republic of San Marino, my birthplace, a country of approximately 33,000 people. To my surprise, I discovered only one title, *Il fuggitivo* [*Perburuan*], published by AIEP, one of the few Sammarinese publishing houses. This serendipitous finding prompted me to reflect on the unusual journey of Pramoedya's literature and its availability in different contexts. In stark contrast, my subsequent search for the same book in Jakarta revealed significant barriers; accessing *Perburuan* was notably challenging, as it was available only in limited copies at the national library, impossible to borrow, and/or requiring special permissions. This discrepancy between accessibility in San Marino/Italy and Indonesia intrigued me: as a previously censored work (Karolides et al., 2011), was the issue solely about reprinting, or was it also a consequence of the book's content? During my next visit to San Marino, I contacted the publishing house, which informed me they were considering translating and publishing more of Pramoedya's works and expressed a willingness to meet.

Meanwhile, we began reflecting on how to turn the prospect of new translations into an opportunity to engage diverse audiences and ideally democratize the translation process. Given our previous experiences with the subject, collaborative translation emerged as an intriguing approach within a broader curatorial research project. By curatorial research, we refer to an inquiry into a specific subject that employs a variety of methods and strategies typically utilized by curators in diverse contexts. Like many other fields, curatorial studies have expanded from a narrow focus on exhibition-making within museums, galleries, and festivals to a more philosophical understanding of curating as "modes of becoming – research-based, dialogical practices in which the processual and serendipitous overlap with speculative actions and open-ended forms of production" (O'Neill & Wilson, 2015, p. 12). By focusing on community engagement and exhibitionary practices, such a curatorial project could illustrate not only the rich potential of Pramoedya's literature but also the challenges inherent in translating and disseminating his work across cultural and linguistic boundaries. We could start our research with *Il fuggitivo*, include other Italian translations, and progressively expand the web of connections to additional languages.

In fact, a quick Google Scholar search revealed that almost all academic research, often thesis, has concentrated on analyses of several English translations, mostly focusing on translation strategies and ideologies e.g. domestication and foreignization (Schleiermacher, as cited in Venuti, 2008) and did not venture so much into the historical and socio-political contexts of the translations e.g. how the works travelled and why, what was the purpose of translating them. The articles and thesis concentrated on the English translations of the following works: *Bumi*

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Manusia/*This Earth of Mankind* (Fenny Jesica, 2022 [thesis]; Lie, 2019 [thesis]; Siti Khodijah, 2015 [thesis]; Sodiq et al., 2022; Tumbole & Cholsy, 2022; Ulin Ni'mah Rodliya Ulfah, 2016 [thesis]; Wahyuningsih, 2023 [thesis]; Wiles, 2021); *Jejak Langkah*/*Footsteps* (Gina Istiqomah, 2019 [thesis]; Siti Yuliani, 2018 [thesis]); *Gadis Pantai*/*The Girl from the Coast* (Esriaty S. Kendenan, 2018; Mutiara Indah N., 2018); *Bukan Pasar Malam*/*It's not an All Night Fair* (Angga Aminullah Mansur, 2016); and *Inem* (Novita Dewi, 2019). I found only one project focusing on the French translation of *Perburuan*/*Le fugitif* (Miyondri, 2017). Moreover, Elisabet Titik Murtisari (2014) provides a brief outline of the early history of translation of Pramoedya's works, offering valuable insights to further this research.

As part of our group discussions, it emerged that concept of collective translation may resonate with Pramoedya Ananta Toer's collaborative approach to storytelling and literary creation. During his time as a political prisoner, Pramoedya often shared his narratives with fellow inmates, reading them aloud and engaging in discussions that enriched the storytelling process (Melawan Lupa Metro TV, 2019). Pramoedya's literary work is grounded in extensive research, some of which was conducted alongside his students at Universitas Res Publica, who actively participated in the collection, study, and discussion of relevant documents and materials (Hilmar Farid, 2006). Through these practices, Pramoedya cultivated a dynamic relationship between storytelling and scholarly inquiry, ultimately enriching the cultural and historical contexts of his writings.

Given the early stage of this research, this article aims to present its current state, vision, and mission for scholarly discussion and further critical inquiry. It makes a case for including collaborative research in a broader curatorial research project to better modulate speed and visibility in the translation process. First, the article will explore the history and recent advancements at the intersection of translation, collaboration, and technology, with a focus on digital collaborative translation. This examination is necessary to critically assess the agency of current technological infrastructures in collaborative translation. Second, this discussion will argue for embedding collaborative translation into a broader curatorial research project as this would help modulate two key variables in the division of labor in collaborative translation: speed and visibility. This context could facilitate a nuanced exploration of the complexities involved in translating across diverse languages and cultures. The combination of collaborative translation and curatorial research could highlight both the literary significance of Pramoedya's works and their urgent relevance in contemporary discourse, fostering appreciation for his contributions and advocating for ongoing engagement with his literature in various contexts, both in Indonesia and abroad. Ultimately, the article will speculate on how to concretely integrate translation within a curatorial research framework.

B. METHOD

Given the early stage of this research, this section will focus solely on the methods relevant to the main content of this article. In the concluding section, we will propose additional methods that could be employed in more advanced stages of the curatorial research.

This article is primarily based on a review and discussion of the literature investigating key themes pertinent to our research project. We explore the intersections of collaboration, translation, and technology within the current "digital condition" (Stalder, 2018), highlighting how collaboration and translation have historically been interconnected, as well as how technological advancements have impacted these relationships. In turn, these practices influence the development of technology such as Artificial Intelligence, which can be understood as an "imitation of the collective diagram of labour" (Pasquinelli, 2023, p. 6).

Furthermore, we examine the integration of collaborative translation and curatorial practice as a way to navigate the complexities of (re)presenting Pramoedya's work within diverse cultural and political frameworks. This initial review aims to contextualize our study within the broader discourse surrounding translation, collaboration and technology. Although we have begun mapping and analyzing various approaches to the translation of his work, it is too early at this stage to communicate any significant results from this exercise.

C. FINDINGS AND DISCUSSION

The preliminary findings from the ongoing literature review primarily concern the history and current developments at the intersection of translation, collaboration, and technology. Section 2 and 3, including the main thesis of this article, are heavily indebted to some conversations with Paolo Caffoni, a research associate and PhD candidate at the KIM research group on critical AI studies at Karlsruhe University of Arts and Design and specialist on matters of translation and technology.

Before discussing the relationship between translation and technology, it is essential to examine the concept of translation itself. While translation has been variously defined, a standard, common-sense definition might read as follows:

> Penerjemahan adalah sebuah proses pengubahan dari satu bahasa ke dalam bahasa lain, atau pengubahan dari suatu bentuk ke dalam bentuk lain. Penerjemahan selalu melibatkan sedikitnya dua bahasa yang berbeda, yang memiliki budaya yang berbeda pula, yaitu bahasa sumber dan bahasa sasaran. Penerjemahan juga melibatkan dua orang yang berbeda, yaitu penulis dalam bahasa sumber dan penerjemah. Meskipun melibatkan dua bahasa yang berbeda, dua budaya yang berbeda dan dua orang yang berbeda, makna atau pesan yang dialihkan dari bahasa sumber ke dalam bahasa sasaran harus sama (Armilia Sari et al., 2021, p. 89).

This definition centers on the transformation from one language or form to another, where the meaning or message remains unchanged.

However, this definition can—and indeed needs to—be unpacked and deconstructed. Does translation 'only' occur between two 'different' languages? Must it necessarily involve just two individuals, namely the writer and the translator? What does it mean that, although translation involves two different languages, two different cultures, and two different people, the meaning or message transferred from the source to the target language must remain the same? Once we begin to question such conventions using various critical and post-structural tools,

the notion of equivalence between source and target appears increasingly daunting, producing texts that, "given that there is no perfect equivalence of one language with another" (Rafael, 2016), are merely "uneven and imperfect approximations" (p. 114).

From a post-structuralist perspective, drawing on Derrida's concept of "différance" (Derrida, 1982, p. 1), Venuti (2008) defines translation as "a process by which the chain of signifiers that constitutes the foreign text is replaced by a chain of signifiers in the translating language which the translator provides on the strength of an interpretation" (p. 13). The texts, as chains of signifiers, are in continuous movement, as meaning is generated by difference rather than relying on a stable relationship with a signified. Therefore, the replacement executed by the translator is both temporary and tentative. In the best case, it will still resonate with the original (Benjamin, 1997, p. 159), but it will also take on a life of its own. Moreover, as chains of signifiers, the meaning of translation questions the necessity for two distinct languages and expands far beyond the initial common-sense definition. Since the chain of signifiers is never fixed, we may be translating all the time, even within the 'same' language.

1. On Translation and Collaboration

Returning to the initial definition of translation, the assumption of just two distinct actors—the writer and the translator—may be inadequate for many (if not most) translations. According to Cordingley and Frigau Manning (2017), "the popular image of the lonely translator is strikingly at odds with the reality of his or her work within the profession" (p. 1). In most cases, translation presupposes collaborations that can significantly influence the final shape of the translated text, involving various roles such as editors, proofreaders, publishers, and fellow translators. Historically, collaboration has been central to translation tasks, with well-researched examples like the School of Toledo, which, during the 12th and 13th centuries, translated many philosophical and scientific works from Arabic into Medieval Latin and Old Spanish (see Laurenti & Velardi, n.d. for an extensive bibliography on collaborative translation).

Indeed, Cordingley and Frigau Manning (2017) argue that it was only during the Renaissance that the aforementioned "popular image of the lonely translator" (p. 1) emerged. Renaissance theorists insisted on the necessity of an individual translator with a personal, coherent style. While pursuing this model, they also "repressed information on practices that did not fit" (Bistué, 2013, p. 1), such as prominent Medieval practices that involved "translation teams" and "multilingual translations." The concept of singularity in translation was further explored during the Enlightenment and especially developed alongside the "Romantic mythologizing of solitary genius" (Cordingley & Frigau Manning, 2017, p. 10). Despite the different realities of translators' work, the lonely translator is often granted an authorship comparable to that of other writers, albeit "second-order and simplistically representational" (Alfer, 2021). Although the translator is recognized as an author, their authorship remains subordinate to that of the 'actual' writer.

As Venuti (2008) has extensively argued within the Anglo-Saxon translation context, translators traditionally operate in the background, with their work intended to be invisible, facilitating communication between languages and

cultures without drawing attention to themselves. This invisibility often stems from a prevailing expectation of 'economic' equivalence between source and target texts, where translation is perceived merely as a service to be executed quickly, smoothly, and at minimal cost. In this paradigm, the translator's individual style and authorship are rarely acknowledged, reducing their role to that of a conduit rather than a creator: "the precise nature of the translator's authorship remains unformulated, and so the notion of authorial originality continues to stigmatize the translator's work" (p. 6). This ambiguous status is often mirrored in copyright law, with key documents like the Berne Convention of 1886 simultaneously granting and depriving translators of authorial rights (p. 8), thereby theoretically providing access to, but mostly restricting revenues from royalties. As the initial definition shows, the myth of the lonely translator has proved highly influential in the development of translation studies and remains widespread in common understandings of translation. This concept contrasts with a reality in which collaboration, in its many forms, is the norm rather than the exception. In Cordingley and Frigau Manning's (2017) words: "translating is singularly plural and plurally singular" (p. 22).

To counter the prevailing image of the lonely translator and to highlight the variety of practices that clearly do not fit that model, theorists have coined the term "collaborative translation." The term 'collaborative' was preferred in English scholarship for its positive connotation, whereas 'collective' may "suggest a notion of mass translation factories or production lines, far from the idealized political harmony permitted in such friendly compounds as 'theatre collective' or 'artists' collective'" (Cordingley & Frigau Manning, 2017, p. 3). Conversely, the adjective 'collaborative' may carry negative connotations in French, recalling the historical Collaboration during World War II (1940-1944). However, given the influence of global English on scholarship, 'traduction collaborative' is also becoming more popular (p. 3). This discussion not only clarifies the choice of terminology but also highlights the challenges of translation, where an ever-evolving socio-political context heavily influences the production and interpretation of any text.

The close relationship and almost mutual dependence of translation and collaboration have prompted Alfer, along with colleagues Cranfield and Katharani, to propose a dedicated term: "translaboration" (Alfer, 2021). This portmanteau blends translation and collaboration, emerging as a pivotal third space that emphasizes that translation is inherently a collaborative effort, while collaboration itself is viewed through a translational lens, as if collaboration always implied some kind of translation too. This framework ultimately deepens our understanding of how linguistic and cultural exchanges are constructed, revealing the interdependence of these processes across time.

2. On Translation, Collaboration, and Technology

In contemporary discourse, exploring translation and collaboration is inseparable from discussing technology and its pervasive impact. This article rests on the assumption that we exist within a "digital condition" (Stalder, 2018) "characterized by the dominance of computer networks as the key infrastructure for virtually all aspects of life" (p. vii). According to Stalder, the term 'digital'

> refers to historically new possibilities for constituting and connecting various human and non- human actors, which is not limited to digital media but rather appears everywhere as a relational paradigm that alters the realm of possibility for numerous materials and actors (p. 9).

As computer networks have become integral to daily life, translation and collaboration have also been significantly influenced. The following discussion highlights key developments that contextualize these evolutions.

2.1 Translation and Technology

The relationship between translation and technology has evolved notably, particularly under the influence of military developments and cryptography. Since World War II, increasingly sophisticated tools have been created to facilitate machine translation, crucial for processing large volumes of foreign language information for intelligence purposes. This reliance on machine translation emerged from a belief that it would reduce dependence on human translators, who were sometimes viewed as untrustworthy. For instance, during the US invasion of Iraq in 2003, a prevailing distrust of human translators led to their perception as potential double agents, encapsulated in the Italian idiom 'traduttori-traditori' [translators- traitors], underscoring the critical role technology could play in alleviating such concerns (Rafael, 2016, p. 115). This military backdrop not only accelerated advancements in machine translation but also established a reliance on technological solutions for real-time communication. In recent years, technologies capable of processing vast amounts of data, such as Artificial Intelligence (AI), have enabled the automation of numerous translation tasks, making them faster and more accessible. Tasks that once required extensive training in language acquisition can now be solved in fractions of seconds.

However, this reliance on AI raises significant concerns. AI systems, often trained on extensive datasets, tend to reproduce and reinforce existing power dynamics, stereotypes, and biases present in the data. According to Pasquinelli (2023) critical approach to AI must "question the virtuosity of algorithms that claim to be 'intelligent' while in fact amplifying inequalities, perpetuating gender and racial biases, and consolidating new forms of knowledge extractivism" (p. 10). The power and speed of AI can obscure the considerable amount of invisible work and resources required to develop and maintain these systems. Such machines not only consume natural resources but also rely on numerous 'ghost workers' to check and refine algorithms. As Pasquinelli (2023) notes, "collective knowledge and labour" are indeed "the primary source of the very 'intelligence' that AI comes to extract, encode, and commodify" (p. 12):

> the inner code of AI is constituted not by the imitation of biological intelligence but by the *intelligence of labour and social relations*. Today, it should be evident that AI is a project to capture the knowledge expressed through individual and collective behaviours and encode it into algorithmic models to automate the most diverse tasks: from image recognition and object manipulation to language translation and decision-making (p. 2).

As Babbage argued (as discussed by Schaffer in 1994), machines may appear intelligent because the labor surrounding them remains invisible. The automation and speed with which they execute tasks conceal the fact that their capabilities arise from the extraction and commodification of labor.

2.2 Collaboration and Technology

While translation practices have been significantly affected by technological advancements, the proliferation of collaboration tools has also transformed teamwork, especially in professional and educational settings. Institutions and companies increasingly adopt platforms like Google Workspace or Microsoft 365, which integrate data sharing across various applications (e.g., cloud repositories, email services and calendars) to facilitate collaboration among colleagues and students. Although these technologies offer notable benefits, such as streamlined workflows and enhanced communication, their development and maintenance are predominantly managed by a few tech giants. Many teams find themselves compelled to migrate to these platforms, which become the only viable options for maintaining comprehensive digital infrastructures. This reality engenders a dependency on commercial platforms that shapes the very nature of collaboration and the division of labor.

As users engage with these collaborative tools, they become part of a network where both human and non-human actors have agency (see Actor-Network Theory e.g. by Latour, 2005, also mentioned with regards to crowdsourcing in Jiménez-Crespo, 2017, pp. 119-120). While collaborative platforms ostensibly enhance productivity and connectivity, they also influence how individuals collaborate. They shape and discipline workflows and extend surveillance over the workers. These dynamics raise important questions about agency in collaborative spaces, where the affordances of technology can either empower or constrain human user agency, thereby shaping the collaborative experience. The increasing agency of non-human actors underscores the need to critically assess how these technologies impact collaboration practices.

2.3 Digital Collaborative Translation

As both translation and collaboration increasingly integrate with technology, so too does collaborative translation. Digital collaborative platforms, sometimes equipped with dedicated workflows, can support various translational projects. “Translational communities of practice” (Alfer, 2021, p. 21) can now share online spaces, potentially increasing accessibility for individuals from diverse geographies.

In this context, crowdsourcing has emerged as a central paradigm, allowing organizations to expedite translation processes while reducing costs (Jiménez- Crespo, 2017). In practice, crowdsourcing is employed across various translation contexts, from localizing software to translating in humanitarian contexts, creating dedicated online workflows that streamline collaborative efforts. These workflows leverage numerous digital tools enabling real-time collaboration and feedback, allowing multiple contributors to engage with a text simultaneously.

However, especially in commercial settings, this reliance on crowdsourced labor raises again ethical concerns, as it frequently involves underpaid workers whose contributions are essential yet undervalued. Crowdsourcing is effectively expanding the industry's business models, bridging the divide between free, volunteer translation and high-quality, expensive professional services (Jiménez-Crespo, 2017). However, it should not be seen as a new strategy employed by the language industry to reduce costs; in fact, globalization has long led to the relocation of much production to cheaper markets. Instead, crowdsourcing is merely a recent development in the ongoing exploitation of new technologies to minimize expenses or establish new business opportunities (p. 202). While it offers flexibility, geographical accessibility, and workload sharing, crowdsourcing can also reinforce the invisibility of translation by economically and socially devaluing it.

3. Translation in Curatorial Research: Modulating Speed and Visibility

As previously discussed, the human and non-human labor involved in translation has often been rendered invisible in the pursuit of automated, real-time solutions that project an image of ‘intelligence’. This invisibility aligns with the dominant paradigm in English translations, which seeks fluency (Venuti, 2008), where translations are meant to be so seamless that readers forget they are engaging with a translated text. Concurrently, advances in AI translation serve the ultimate goal of transparency, creating an illusion of “mechanical objectivity” (Daston & Galison, 1992, p. 98) by concealing human intervention. Speed, whether through machine translation, crowdsourcing, or a combination of both, plays a central role in obscuring human and non-human labor, maintaining low labor costs and thereby maximizing profit.

However, speed and (in)visibility may not be positive or negative per se: In situations where the social and political significance of a text requires careful consideration, slowing down the translation process can enhance the visibility of the relationships and contexts involved. This deliberate pacing encourages deeper engagement with the material and fosters a reflective community of practitioners who can collectively navigate the complexities of translation. Increased insight, participation, and opportunities for slowing down and taking detours invite audiences to recognize the translator's critical role in shaping meaning and cultural exchange. Conversely, there may be instances when expediency is essential for conveying urgent messages, in which case a collaborative approach can facilitate rapid yet thoughtful translations. Similarly, there may be good reasons for a translation to aim at invisibility through fluency, for example by preferring domestication instead of foreignization. The translator(s) may not want to be seen as authors in themselves or even fear that that visibility could somehow endanger them.

Ultimately, embedding collaborative translation within a curatorial framework allows modulation of speed and visibility based on the necessities of the curatorial practice in engaging communities, not primarily on commercial needs. Although curatorial practice itself is highly dependent on the economic viability of projects, this perspective may shed a different, more ‘interdisciplinary’ light on the translation process, elevating it from mere transactional work to a vital social and political act that fosters connections among cultural workers, translators, authors,

and audiences. By recognizing the contributions of translators, we promote a more inclusive and equitable understanding of translation that honors diverse voices and acknowledges the interplay of culture, power, and language. This approach enriches the translation process and empowers communities to engage deeply with the texts shaping their cultural landscapes.

3.1 How Would We Go About This? A proposal

This article, based on various conversations and a preliminary literature review, represents just one first step in a broader curatorial research project that aims to map, elaborate, and (re)present the translations of Pramoedya's works across various languages and contexts. Drawing on the developments in the field of curatorial studies beyond mere exhibition-making, we will adopt methods that prioritize community engagement, including:

1. **Mapping and Interviews**: Compiling details on translations, including publication information and translator backgrounds. Conducting semi-structured interviews with translators, publishers, and community members to explore motivations, challenges, and reception.

2. **Thematic and Contextual Analysis**: Identifying key patterns in translation practices, focusing on motivations, strategies, and challenges faced by translators; investigating sociopolitical factors influencing translation practices, including the role of human rights movements.

3. **Research Exhibition**: Curating temporary traveling exhibitions that not only present research findings but also generate a "research surplus" (Bjerregaard, 2020) by becoming 'laboratories' in themselves (Macdonald & Basu, 2007; O'Neill & Wilson, 2015; Sigfúsdóttir, 2021). This could include collaborative translation labs and various formats such as focus discussion groups, public interviews, and workshops in schools, as suggested by Akhmad Rizqi Turama et al. (2021).

4. **Harvesting and Publications**: Documenting and articulating insights in critical, reflective, and creative ways through formats that may not necessarily be text-based e.g., drawings, audio, and/or video recordings (Putra Hidayatullah, 2023). All data and materials produced during the process will circulate through public events and serve as the basis for a final digital and print publication.

Through this wide spectrum of curatorial research methods, the aim is not only to document past translations but also to stimulate ongoing interest in Pramoedya's literature for contemporary readers.

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D. CONCLUSION

As we navigate the complexities of translation in the contemporary digital landscape, it becomes increasingly clear that translation is not merely a linguistic exercise but a dynamic interplay of cultural, social, and technological factors. This article has explored the intersections of collaboration, translation, and technology as the groundwork for a curatorial research project on translations of Pramoedya Ananta Toer's works, especially in view of a collaborative translation of some into Italian. By recognizing translation as a collaborative act that involves multiple human and non-human stakeholders—authors, translators, editors, audiences, collaboration platforms, workflows, machine translation programs—we can appreciate the intricate web of socio-political relationships that shape the translation process. The discussion has underscored the critical role of technology in transforming translation practices, from machine translation to collaborative digital platforms. While these advancements offer unprecedented opportunities for efficiency and accessibility, they also raise ethical questions regarding extractive labor dynamics and the reproduction of inequalities. As we adopt new methodologies within a curatorial framework, we can modulate the speed and visibility of the translation, thus hopefully promoting through audience engagement a more critical understanding of translation.

Looking ahead, the proposed curatorial research project aims to map and present the translations of Pramoedya's works across diverse languages and contexts, fostering ongoing engagement with his literature. By centering our approach on community involvement and reflective practices, we can create spaces that invite deeper exploration of cultural exchange and the power dynamics inherent in translation. Ultimately, integrating collaborative translation into a curatorial research process aspires to redefine our understanding of translation from a transactional task to a social and political act, enriching our collective understanding of language, culture, and the narratives that connect us across boundaries.

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ANALYSIS OF POETRY COLLECTIONS WHAT IS THE COUNTRY? TOTO ST RADIK'S WORK USES A SEMIOTIC APPROACH

Santri Inda Pratiwi[1], Satinem[2], Juwati[3]
Universitas PGRI Silampari
Email: santriindahpratiwi@gmail.com[1], y.sartinem@yahoo.co.id[2], watiaja56@ymail.com[3]

Abstract: This research aims to determine the semiotics in the poetry collection What is the Country? Toto ST Radik's work consists of indirectness of expression (replacement of meaning, deviation of meaning, creation of meaning) and semiotic reading (heuristic reading, hermeneutic reading). The research method used is a qualitative descriptive method. The data collection technique used is library research. The library study technique is a technique carried out by searching for data, collecting data, analyzing data, and processing data as well as studying books and journals related to the research object. The data analysis technique is using work tables. The results of the research from 4 poems by Toto ST Radik show 61 data consisting of 9 data showing replacement of meaning 13 data showing deviations in meaning 9 data showing creation of meaning 15 data showing heuristic reading and 15 data showing hermeneutic reading. Data showing Replacement of meaning is usually caused by the use of figurative language, data that shows deviations in meaning can arise due to ambiguity, contradiction, and nonsence, data that shows the creation of meaning, usually seen in typographic games, data that shows heuristic reading based on linguistic elements by adding data conjunctions that shows hermeneutic reading. based on literary elements by understanding linguistic or standard meaning.

Keywords: ***Semiotics, Poetry.***

A. INTRODUCTION

Literary works are produced from someone's imagination or imagination which is expressed in writing in beautiful language and has deep meaning. Literary works are expressed through the moods and emotions felt by the author. Literary works arise from problems in life, philosophy and psychology, which occur both within the author and the surrounding environment. According to Komara (Nugroho & Ansyor, 2020) literary works are a form of telling stories about life through imaginative thoughts and contain aesthetics and values. Through literary works, authors can also conduct broader discussions about human life with various kinds of rules and norms in the literary work environment, one of which is poetry.

Poetry is an expression of the poet's heart or passion which is produced from the poet's imaginative mind, using a style of language arranged into a beautiful form of literary work. According to Riffaterre (Pradopo, 2020) poetry from the past until now has always experienced changes due to the evolution of tastes and aesthetic concepts which always change from period to period. Harun (2018) said that poetry is an

imaginative work that contains the thoughts, ideas, feelings and experiences of the author as a spokesperson for society in his time, conveyed in concise, concise, beautiful, connotative and symbolic language. Poetry can be used as a tool to convey information to the author, whether from thoughts, feelings, experiences and certain words of wisdom which are packaged densely and concentratedly in concise, beautiful and creative language. The information conveyed by the author in poetry is usually related to culture, politics, social and other aspects of human life. According to Asip et al, (2022) poetry has the characteristics of a concise form, connotative language, and distinctive typography.

A collection of poems What is a Country? by Toto ST Radik is the latest poetry collection published by Gong Publishing in 2022. This poetry collection consists of 51 poems with social and political themes that are directly related to power or the state. However, the researchers analyzed 4 poems, namely Poems of Dirty People, Hatred, Country Poets, and Nothing More. Toto ST Radik is one of the writers who wrote his poetry according to the places he visited. The writer known to many people as Pak Toto used a lot of parables in writing poetry. Readers must first analyze the meaning of the parable so they can understand the meaning of the poem written by Pak Toto. Therefore, researchers use a semiotic approach in analyzing the poem What is the Country? by Toto ST Radik because this poem always talks about something indirectly by hiding it in a sign.

Analyzing literature in the form of poetry is an effort to capture meaning and give meaning to the text. Siyoto & Sodik (2015) analysis is the process of breaking down data into smaller components based on certain elements and structures. Literary works are systems of signs that have meaning that use the medium of language. In literary works, the meaning of language is determined by literary conventions or adapted to literary conventions. The science that studies signs is called semiotics. According to Hoed (Nurgiyantoro, 2013) semiotics is a science or analytical method for studying signs. Pradopo (2010) said that semiotics is the study of systems, rules and conventions that allow signs to have meaning. Semiotics is a literary science that really tries to find conventions that allow Teeuw meaning (Ratih, 2016). Thus, language as a medium for literary works is a system of signs or signs, namely a system of signs that have meaning (Pradopo in Satinem, 2019).

In this study, researchers analyzed the poetry collection What is the Country? Toto ST Radik's work uses a semiotic approach by focusing on Michael Riffaterre's theory of indirectness of expression, heuristic reading, and hermeneutic reading. According to Satinem and Juwati (2023), indirectness of expression includes three things, namely meaning replacement caused by the use of metaphor and metonymy, meaning deviation caused by the use of multi-meaning literary language, and meaning creation caused by the use of visual forms. Heuristic reading is reading at the mimetic level. Heuristic reading is basically the first stage of interpretation that moves from the beginning to the end of a literary text, from top to bottom following a syntagmatic sequence. This first stage of reading will produce a series of heterogeneous meanings. Meanwhile, hermeneutic reading is the reading of literary works based on a second level semiotic system or based on literary conventions (Endraswara, 2011). At this stage, the reader can explain the meaning of the literary work based on the first interpretation. From the results of the first reading, the reader must move further to obtain a unified meaning.

Michael Riffaterre's theory is suitable for understanding the meaning of poetry. Riffaterre's semiotic theory puts forward a special method of understanding, namely by giving meaning to literary works as a system of signs, in other words producing the meaning of signs. Therefore, Riffaterre's semiotic theory is most appropriate to use in a collection of poems. What is the State? Toto ST Radik's work because its analysis leads to giving meaning to a literary work.

Based on the description above, the researcher conducted research with the title "Analysis of a Collection of Poetry What is a Country? Toto ST Radik's work uses a semiotic approach."

B. METHOD

The method used in this research is a qualitative descriptive method. This research procedure is based on the title chosen by the researcher, namely analysis of the poetry collection What is the Country? Toto ST Radik's work uses a semiotic approach, limited to 4 poems contained in the poetry collection Is the Country? namely Poems of Dirty People, Hatred, Country Poets, and Nothing More. The researcher will take steps by: reading with full understanding to understand the content and meaning of the poem which includes semiotics, data reduction for the process of focusing and paying attention in data transformation, data presentation for compiling the information carried out, and the final stage in analyzing the data, namely drawing conclusions. The data collection technique used by researchers is analysis of the poetry collection What is the Country? Toto ST Radik's work uses a semiotic approach. The data obtained will be analyzed qualitatively, that is, it is obtained and then presented in written form. The stages or steps to obtain valid data use several methods, namely reading the poetry collection What is the Country? Toto ST Radik's work with full understanding, taking notes from lines related to the meaning implied in the poetry collection What is the Country? the work of Toto ST Radik, understanding the semiotic study of Michael Riffaterre's theory of indirectness of expression (substitution of meaning, deviation of meaning, and creation of meaning), heuristic reading and hermenutic reading contained in poetry, choosing and selecting data according to the part of the data to be analyzed, describing the results analysis that has been presented in writing.

C. RESULTS AND DISCUSSION

Research Result

From the research results, Riffaterre's semiotic theory was found in the poetry collection What is the Country? Toto ST Radik's work, namely indirectness of expression which includes meaning replacement, meaning deviation, meaning creation, and semiotic reading which includes heuristic reading, hermeneutic reading.

1. Indirectness of Expression

a. Meaning Replacement

Changes in meaning in literary works are usually caused by the use of figurative language such as metaphor, personification, allegory, metonymy, and so on. Here is the quote:

“Like a chameleon, I can disguise anything” (01.2)

Quote 01.2 shows a metaphorical figure of speech that during life the author can change, sometimes becoming a good, bad and hypocritical person, depending on the people who come into his life.

“running city” (04.1)

Quote 04.1 shows the personification figure of speech that the word running city has an unreasonable meaning because cities cannot run like humans who live and have legs to run, meaning the author feels that not only humans can run but cities also run because people who are chasing a chair to dream not of leading the country but of accumulating their wealth for generations.

b. Deviation of Meaning

Deviations in meaning can arise due to three things, namely: ambiguity, contradiction, and nonsence. Ambiguity arises due to the use of literary language with multiple meanings. Contradiction, in the form of situational resistance. Nonsence, namely words that are linguistically meaningless. Here is the quote:

“as fast as the blink of an eye” (05.2)

Quote 05.2 shows the ambiguity that there are many secrets that occur in this life, the author feels that the life he has lived so far is full of secrets.

"but my tongue is increasingly arrogant and vicious" (05.4)

Quote 05.4 shows the contradiction that the words arrogant and cruel contain contradictory meanings. Arrogant and mean means that the more the author wants to become a better person, the more he brags about his achievements and insults other people's ugliness and even failures without seeing his own shortcomings.

c. Meaning Creation

The creation of meaning is usually very visible in the play of typography in poetry. This meaning creation usually does not have a clear meaning lingually, but when interpreted as a whole it turns out to have a deep meaning. Here is the quote:

“many times I wanted to be a saint” (09.1)

Quote 09.1 shows the homologue that the Poem of the Dirty People in stanzas 1, 2 and 3 has a parallel form and has the meaning of a holy person. In each stanza and first line the author writes the word saint, which means the author hopes to become a good person and this is repeated in every stanza and first line.

2. Semiotic Reading

a. Heuristic Reading

Heuristic reading is reading literature based on linguistic structure. Heuristic reading is the first reading stage that every poetry reader must pass. The reading stage moves from the beginning to the end of the text, from the top to the bottom of the page, and follows syntagmatic development. The input for the reader at this stage is the reader's linguistic competence which includes the assumption that language is referential (every word has its reference): it also includes the reader's ability to catch discrepancies between words in the form of grammatical deviations (catching that a word or phrase cannot be understood only literally and only can be understood if a semantic transformation is carried out; for example, by reading a word or phrase as a metaphor or metonymy. Reading input at this stage occurs only because the text is ungrammatical.

"I've always wanted to be a saint
but I'm getting dirtier and dirtier
like a chameleon, I can disguise anything
change shape and color
as fast as the blink of an eye” (001.1)

Quote 001.1 shows a heuristic reading of the poem "poems of dirty people" namely that many times I (want) (to) become (a) holy person (te) but I (instead) get

dirtier and (too) (increasingly) dirty like a chameleon, I (is) able to disguise (become like) anything (that can) change (an) shape and (also) color as quickly as the blink of an eye.

b. Hermeneutic Reading

The second stage of reading is called hermeneutic or retroactive reading. This reading is based on literary conventions. At this stage, the reader can explain the meaning of the literary work based on the first interpretation. From the results of the first reading, the reader must move further to obtain a unified meaning. Hermeneutic reading is done repeatedly, in order to obtain good interpretive power in expressing the broader language of the poem according to its meaning. This hermeneutic reading is related to literary conventions that provide meaning, including the convention of indirectness of poetic expression. Here is the quote:

"I've always wanted to be a saint
but I'm getting dirtier and dirtier
like a chameleon, I can disguise anything
change shape and color
as fast as the blink of an eye" (005.1)

Quote 005.1 shows a hermeneutic reading of the poem "poems of dirty people", namely that I often have the desire to be a good person and obey God, but I always sin and violate things that God doesn't like. Like a chameleon that changes whatever color it wants, that's how I am sometimes jealous, jealous and hypocritical.

Discussion

Semiotic Analysis contained in the collection of Poems What is a Country? by Toto ST Radik, the researcher found data which constitutes Riffaterre's semiotic theory of 61 data from four poems taken, namely Poem of Dirty People, Hatred, Poets of State Poetry, and Nothing More which is divided into three studies, namely indirectness of expression (replacement of meaning, deviation of meaning , and meaning creation), heuristic reading, and hermeneutic reading.

Based on the results of the analysis on indirectness of expression, the researcher found 31 quotations, 9 quotations on meaning replacement, 13 quotations on meaning deviation, and 9 quotations on meaning creation. In the poetry of dirty people, 3 meaning replacement quotes were found, 5 meaning deviation quotes, and 3 meaning creation quotes. In hate poetry, 2 meaning replacement quotes were found, 4 meaning deviation quotes, and 1 meaning creation quote. In the poet's poem, poetry, country, 3 quotes of meaning replacement were found, 1 quote of meaning deviation, and 2 quotes of meaning creation. In the poetry, there were no longer 1 quote for changing meaning, 3 quotes for distorting meaning, and 3 quotes for creating meaning. Meanwhile, based on the results of the analysis of semiotic reading, researchers found 30 quotations, 15 quotations from heuristic reading and 15 quotations from hermeneutic reading. In the poetry of dirty people, 3 heuristic reading quotes and 3 hermeneutic reading quotes were found. In hate poetry, 5 heuristic reading quotes and 5 hermeneutic reading quotes were found. In the poet's poetry, poetry, country, 2 heuristic reading quotes and 2 hermeneutic reading quotes were found. In poetry there are no longer 5 heuristic reading quotes and 5 hermeneutic reading quotes. The total number of citations is 61 citations.

D. CONCLUSION

Based on the results of discussions and research conducted by researchers in the poetry collection What is the Country? by Toto ST Radik. Researchers found indirect

expressions that showed meaning replacement, meaning deviation, and meaning creation. Researchers also found semiotic reading which shows heuristic reading and hermeneutic reading. Changes in meaning contained in the poetry collection What is the Country? Toto ST Radik's work is dominated by meaning changes caused by figures of speech or language styles such as metaphor, antithesis, simile, synecdoche and personification.

Distortion of meaning in the poetry collection What is the Country? Toto ST Radik's works are dominated by deviations in meaning caused by ambiguity and contradiction. Creating meaning in the poetry collection What is a Country? Toto ST Radik's work is dominated by the creation of meaning caused by homology, rhyme and typography. Heuristic reading in the poetry collection What is a Country? Toto ST Radik's work is dominated by heuristic reading which is based on linguistic elements by adding conjunctions. Hermeneutic reading in the poetry collection What is a Country? Toto ST Radik's work is dominated by hermeneutic reading which is based on literary elements by understanding linguistic or standard meaning.

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LITERATURE TOURISM BASED ON LUBUK LINGGAU FOLK STORIES: TOURISM LITERATURE STUDY

Satinem[1], Juwati[2], Widia Angelina[3]
Pendidikan Bahasa dan Sastra Indonesia, Universitas PGRI Silampari

Abstract: *The aim of this research is to uncover tourism literature based on the text content contained in Lubukinggau folklore. Meanwhile, the research method used is descriptive qualitative, using a tourism literature approach. The descriptive analysis technique is carried out by describing the existing facts followed by analysis. First, the data was described with the aim of finding out about tourism that was still active in the folklore being studied. The data collection technique in this research was using note-taking techniques. The library technique is carried out by collecting references according to the theory used. As for the results and discussion in the Silampari folklore: The myth of the Ulak Lebar Kingdom, this story comes from the foot of Sulap Hill, the pride of the Lubuk Linggau people. Therefore, the tourist destination is better known as the Bukit Sulap destination. Because the story takes place at the foot of Sulap Hill. Apart from that, at the top of Sulap Hill there is also a tomb which in this case is in accordance with folklore about the story of Dayang Torek and her baby and this meal is also often visited by the people of Lubuklinggau and its surroundings as a historical place. Furthermore, the name Bukit Sulap is currently also the name of a road called Bukit Sulat and Bukit Sulap Market which is located at the foot of Bukit Sulap.*

Key words: tourism literature, folklore

A. INTRODUCTION

Oral literature or folklore is part of a culture that grows and develops in society and is passed down from generation to generation orally as a common property. Oral literature is a reflection of the situation, conditions and manners of the supporting community. The growth and development of oral literature in people's lives is the growth of the dynamic movements of its heirs in preserving ancestral cultural values. According to (Danandjaja, 2022) folklore is part of a collective culture that is spread and passed down from generation to generation, traditionally in the form of writing or examples accompanied by gestures or reminder tools.

Thus, understanding folklore is important. According to (Hasanadi, 2017) the study of folklore is a strategic step in an effort to create a form of documentation of folklore texts so that their presence can be part of efforts to preserve folklore that is in extinction. Folklore is part of an old form of literary work that uses language as a medium.

It is known that literature has three areas, namely literary works, creators and audiences. Literary works have the potential to become a form of tourism that has the possibility of combining information and the author's creative process. From the perspective of the viewer or reader, they are involved through appreciation, interpretation, reinterpretation and recreation in various forms and ways of enjoying literature. In relation to tourism, literary reading has the opportunity to provide information about places, natural events and people. This is in line with the opinion of Jiang and Yu (Wibowo, 2020) stating that literature plays a role as pre-construction or pre-understanding which is the hope of literary tourism. Literature as a world of words conveys information in writing. Therefore, preconditions and preunderstanding can be achieved by reading literary works which will provide imaginative experiences.

In this regard, a concept or term emerged known as literary tourism. Literary tourism is a type of cultural tourism that is related to places, incidents and incidents originating from literary narratives, both oral and written. Literary tourism is also related to the legacy of

writers in the form of houses, places of birth, hometowns, travel routes, cemeteries, museums related to the history of the presence of writers (Anoegrajekti, 2020).

Likewise, Sedarmayanti (Sunarti, 2020) tourism is the totality of related elements (tourists, tourist destination areas, travel and industry) which are the impact of tourist travel from one area to another tourist destination area. According to (Nyoman, 2019) the presence of tourism as a new science in the field of literary studies follows the development of the tourism industry, especially literature as a source of inspiration in reconstructing a tourist destination. Furthermore (Artawan, 2020) also said that the novelty between analytical studies on literary works and tourism approaches advances new areas in the collaboration of literary studies and tourism studies which contributes to both fields and interdisciplinary studies of Humanities.

Tourism literature is a combination of two different elements. Tourism literature combines literary works with the world of tourism. According to (Artika, 2021) this relationship explains three things, namely 1) tourist objects are found in literary books, 2) a story (legend, myth, fiction, poetry, play) is identical to a tourist attraction, and 3) special In modern literature, writers and their legacies are used as tourist destinations.

Likewise, the folklore of Lubuk Linggau is set in a place that is currently growing into a tourist destination. The popularity of this tourist destination cannot be separated from the position of folklore. Folklore can provide a very beautiful picture so that it can attract tourists to visit the location where the story takes place. As seen in the Silampari folklore: The Myth of the Ulak Lebar Kingdom. This story comes from a country at the foot of Bukit Sulap, the pride of the people of Lubuk Linggau to this day.

Thus, it is clear that literary studies and tourism have an interesting relationship to be researched further. In the sense that both of them contribute to each other in terms of tourism, economics and literature. Thus, it is assumed that there is a need for other studies, especially on folklore texts, to determine the setting of places that indicate tourist destinations in folklore and the position of folklore in popularizing tourist destinations.

The scope of tourism literature studies according to Putra in (Anggaraputra, Bahar Pulung, 2022), is divided into four things. First, a study of literary works with the theme of tourism. Second, the study of places, figures and literary activities that contribute to the tourism industry. Third, the study of literary tourism activities, namely tourism activities that display attractions or icons originating from literary works or writers. Fourth, the study of literary works that have metamorphosed into other forms such as films, cultural events, festivals and others whose presence has a direct or indirect impact on tourism. Furthermore, Busby in (Putra, 2019) divided four components that are expected to be present in tourist destinations, namely: Attractions, Accessibility, Accommodation and Institutional Support.

Previous research was conducted by (Normalita, 2021) entitled Efforts to Develop Folklore-Based Literary Tourism Through Religious Tourism at the Mantingan Tomb in Jepara (Tourism Literature Study). (Amanat, 2019) entitled Folklore-based Tourism Destination Development Strategy (Mythical Pilgrimage: New Land for Indonesian Tourism). Next (Satinem, 2023) Tourism Literature Study of the Novel Ethile!Ethile by Beny Arnas through a Genetic Structural Approach.

Therefore, research needs to be carried out considering the importance of knowing the position of literature in tourism so it needs to be explored using a tourism literature approach. From the results of the research, it is hoped that many people will be aware of the connection

between literature and tourism and it is hoped that it can become an alternative tourist destination. It is hoped that this research can contribute to the development of tourist destinations as reflected in the Silampari folklore: The Myth of the Ulak Lebar Kingdom.

B. METHOD

The method used is descriptive qualitative, using a tourism literature approach. The scope of tourism literature studies according to Putra in (Anggaraputra, Bahar Pulung, 2022), is divided into four things. First, study literary works with the theme of tourism. Second, the study of places, figures and literary activities that contribute to the tourism industry. Third, the study of literary tourism activities, namely tourism activities that display attractions or icons originating from literary works or writers. Fourth, the study of literary works that have metamorphosed into other forms such as films, cultural events, festivals and others whose presence has a direct or indirect impact on tourism. The data source is folklore Myth: Ulak Lebar Kingdom. Meanwhile, data collection techniques include reading, listening and taking notes. The analysis technique uses Miles Huberman's interactive model in the form of reduction, presentation and drawing conclusions.

C. RESULTS AND DISCUSSION

The research results and discussion in the research refer to Putra's opinion in (Anggaraputra, Bahar Pulung, 2022), divided into four things. First, study literary works with the theme of tourism. Second, the study of places, figures and literary activities that contribute to the tourism industry. Third, the study of literary tourism activities, namely tourism activities that display attractions or icons originating from literary works or writers. Fourth, the study of literary works that have metamorphosed into other forms such as films, cultural events, festivals and others whose presence has a direct or indirect impact on tourism.

Thus, this research discusses literary tourism or literature as tourist objects found in Silampari folklore: The Myth of the Ulak Lebar Kingdom seen from the perspective of places, figures and literary activities that contribute to the tourism industry. Setting can be said to be the place where the character carries out an activity in the story. Usually, places that are used as backgrounds for folklore have their own uniqueness and become iconic tourist destinations. This is also illustrated in the folk tale entitled Silampari: The Myth of the Ulak Lebar Kingdom as in the following quote:

/The story comes from a country at the foot of Bukit Sulap, the pride of the people of Lubuklinggau to this day./ From this quote it is clear that at the foot of Bukit Sulap there is a tourist destination called the Bukit Sulap tourist destination. As shown in the following picture:

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Furthermore, in the quote /At the foot of Bukit Sulap, from the North West to the South flow the Kasie River and the Ketue River./Both rivers flow into the Kelingi River. This country later became the Kingdom of Ulak Lebar and was ruled by King Biku./ From this quote it appears that the Kasie river is mentioned. In this case, the Kasie River is a tourist attraction that is often visited by the people of Lubuklinggau, Musi Rawas and surrounding areas. As shown in the following picture:



However, on the way to pick up Dayang Torek's younger sister, a tragic incident occurred that happened to the baby and Dayang Torek. As seen in the following quote:

/The journey home from Sebudur and Dayang Torek was marked by the tragic event of the death of Dayang Torek's baby in Sebudur's hands. The baby was killed because it was thought that it would bring disgrace to the Ulak Lebar Kingdom. Dayang Torek did not accept this bitter reality. Dayang Torek then decided to go to the world of the gods and take

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her baby with her who had died. The magical incident that happened to Dayang Torek occurred at the top of Sulap Hill./

Based on the setting of the place where the events occurred in the quote above, it is clear that the Silampari folklore: The myth of the Ulak Lebar Kingdom is a story that originates from the foot of Sulap Hill, the pride of the Lubuk Linggau people. Therefore, the tourist destination is better known as the Bukit Sulap destination. Because the story takes place at the foot of Sulap Hill. Apart from that, at the top of Bukit Sulap there is also a tomb which in this case is in accordance with folklore about the story of Dayang Torek and her baby and this tomb is also often visited by the people of Lubuklinggau and its surroundings as a historical place. Furthermore, the name Bukit Sulap is currently also the name of a road called Bukit Sulat and Bukit Sulap Market which is located at the foot of Bukit Sulap. As shown in the following picture:



D. CONCLUSION

Based on the results and discussion, it can be concluded that the Silampari folklore: The myth of the Ulak Lebar Kingdom originates from the foot of Sulap Hill, the pride of the Lubuk Linggau people. The Bukit Sulap area is currently a tourist destination for Bukit Sulap, which is better known as the Bukit Sulap destination. Apart from that, at the top of Sulap Hill there is also a tomb which in this case is in accordance with folklore about the story of Dayang Torek and her baby and this meal is also often visited by the people of Lubuklinggau and its surroundings as a historical place. Furthermore, the name Bukit Sulap is currently also the name of a road called Bukit Sulat and Bukit Sulap Market which is located at the foot of Bukit Sulap.

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INNOVATIVE APPROACHES IN TEACHING POETRY APPRECIATION TO FOREIGN STUDENTS: CHALLENGES AND OPPORTUNITIES

Khalidatun Nuzula[1)], Hani Atus Sholikhah[2)]
khalidatunnuzula@fkip.unsri.ac.id;haniatussolihah@fkip.unsri.ac.id;
[1,2)]Universitas Sriwijaya

Abstract: This study aims to understand the innovative approach in teaching poetry appreciation to foreign students, especially from Thailand, who are taking the Poetry Appreciation Course at the Faculty of Teacher Training and Education, Sriwijaya University. Using a qualitative descriptive design, this study involved observation, interviews, and questionnaires to collect data. The innovative approach implemented includes the use of multimedia, gamification, and collaborative learning. The results of the study indicate that the use of multimedia technology and collaborative approaches can increase students' engagement and understanding of Indonesian poetry. Despite facing language and cultural challenges, students are able to appreciate poetry through the integration of visual and auditory elements, as well as group collaboration . The results of the thematic analysis identified key themes that reflect the challenges and opportunities in learning poetry appreciation, providing a basis for developing more effective and innovative teaching methods in the future. This study also produced poems that describe the experiences of foreign students during the learning process.
Keywords: poetry appreciation, innovative approaches, foreign students, challenges and opportunities

A. INTRODUCTION

Poetry appreciation plays an important role in foreign language education because poetry offers a unique way to understand and master language through various contexts. Poetry uses dense and rich language that can help foreign students improve their language skills significantly. Through poetry, students can learn about language structures, the use of metaphors, and nuances of meaning that are not always apparent in ordinary prose texts. (Sukini et al., 2018) . In addition, poetry often reflects the culture and values of the society that uses the language, thus helping foreign students understand the broader cultural context. (Setyorini, N. et al., 2023) .

Teaching poetry appreciation to foreign students can also improve their critical and creative thinking skills. Poetry often requires readers to reflect on deeper meanings and interpret complex symbols in each line of poetry (Syariel, 2016) . This process can stimulate critical and analytical thinking, which is very important in language learning (Ningtyas et al., 2023) . In addition, engagement with poetry can

encourage students' creativity in using language because they learn to play with words and language structures in innovative ways. (Latupeirissa, 2021) .

However, teaching poetry appreciation to foreign students also presents its own challenges. Based on the results of observations carried out in the Poetry Appreciation Course held at the Indonesian Language and Literature Education Study Program, FKIP Sriwijaya University, one of the main challenges is cultural and language differences that can affect students' understanding of poetry. The language of poetry is often full of idioms, metaphors, and cultural references that may be unfamiliar to foreign students. Therefore, teachers need to use innovative and adaptive approaches to help students overcome these barriers and truly understand and appreciate poetry.

Innovative approaches to learning, according to experts, include the use of new technologies and interactive methods that can increase student engagement and understanding. According to Daryanto (2017), the use of technologies such as multimedia, gamification, and e-learning platforms can make the learning process more interesting and effective. (Hattie, 2011) emphasizes the importance of collaborative learning that allows students to interact and learn from each other . In addition, (Kolb, 1984) argues that learning methods that involve direct experience and reflection, such as project-based learning, can help students develop critical and creative skills that are important for their future success. These approaches show that innovation in teaching methods can have a significant positive impact on education.

Therefore, in the practice of learning the Poetry Appreciation Course implemented at the FKIP Sriwijaya University, the researcher has used various innovative approaches that combine various technologies in learning and involve students of the Indonesian Language and Literature Education Study Program in an effort to build a better understanding for foreign students of poetry in Indonesia. In practice, foreign students will attend, listen, and provide evaluations related to the musicalization of poetry, because in this course students are not only expected to be able to understand poetry, but can also appreciate poetry and present it in musical form.

Based on the results of interviews conducted with Thai students who attended this course, these students often face obstacles in understanding Poetry Appreciation learning in class, especially because of the differences in the concept of poetry in Thailand and Indonesia. In Thailand, poetry tends to be freer in structure and often more direct in conveying meaning, while Indonesian poetry has a more complex structure with deep use of allusions and symbols. For example, Indonesian poetry often uses metaphors rooted in local culture that may be unfamiliar to Thai students, such as the use of natural symbols or Nusantara mythology. These differences make it difficult for them to understand the hidden meanings and nuances contained in Indonesian poetry, thus requiring a more in-depth and contextual learning approach to bridge these cultural differences and literary concepts.

On the other hand , this challenge also opens up opportunities for the development of more effective and engaging teaching methods. The use of

technology, such as multimedia and digital platforms, can help overcome language and cultural barriers by providing richer visual and audio contexts. In addition, a collaborative approach involving group discussions and creative projects can increase student engagement and make poetry learning more interactive and enjoyable. Thus, teaching poetry appreciation to foreign students not only enriches their learning experience but also prepares them to become more competent and creative language users.

This study aims to identify innovative approaches that can be used in teaching poetry appreciation to foreign students. By utilizing modern technologies, such as multimedia and digital platforms, as well as collaborative teaching methods, this study will explore various strategies that can increase students' engagement and understanding of poetry. These approaches are expected to help overcome language and cultural barriers that often pose challenges in teaching poetry to foreign students.

In addition, this study also aims to evaluate the challenges and opportunities that arise in the process of teaching poetry appreciation to foreign students. By identifying the obstacles faced, such as cultural differences and technological limitations, as well as the opportunities that can be utilized, this study will provide practical recommendations for teachers in designing and implementing more effective and interesting teaching methods. The results of this study are expected to provide significant contributions in the field of foreign language education, especially in teaching poetry appreciation.

B. METHOD

This study uses a qualitative descriptive research design to understand the innovative approach in teaching poetry appreciation to foreign students. According to Creswell (2013), qualitative descriptive design is very effective in understanding complex phenomena in the context of education. The subjects of the study were foreign students from Thailand who took the Poetry Appreciation Course at the FKIP, Sriwijaya University. Sugiyono (2015) stated that selecting the right subject is very important to obtain accurate and relevant data.

Data collection techniques used include observation, interviews, and questionnaires. Observations were conducted to directly monitor the learning process and interactions between students and lecturers. According to Patton (2015), observation allows researchers to obtain direct and authentic data. Interviews were conducted to explore students' understanding and experiences in appreciating Indonesian poetry, which is in line with Denzin and Lincoln's (2011) view on the importance of interviews in qualitative research. Questionnaires were used to obtain additional data regarding the perceptions and challenges faced by students while taking the course, as explained by Fraenkel and Wallen (2012) regarding the effectiveness of using questionnaires in collecting perception data.

The collected data was analyzed using thematic analysis techniques. Braun and Clarke (2006) explain that thematic analysis allows researchers to identify key themes that emerge from the data collected, thus providing in-depth insights into the

challenges and opportunities in teaching poetry appreciation to foreign students. The results of this analysis are expected to be the basis for the development of more effective and innovative learning methods in the future, as proposed by Merriam (2009) regarding the importance of data analysis for the development of educational theory.

C. FINDINGS AND DISCUSSION

An innovative approach in teaching Poetry Appreciation to foreign students at the Faculty of Teacher Training and Education, Sriwijaya University has shown interesting results. By using multimedia, gamification, and collaborative learning, the learning process becomes more interactive and interesting for students. In the first to third meetings in the Poetry Appreciation Course, students will be taught about the general concept of poetry, types of old and new poetry, and the characteristics of poetry. In the first meeting, students are introduced to the definition of poetry and the various elements that form poetry, such as rhyme, rhythm, and figurative language. The second meeting will focus on the types of poetry, both old poetry such as pantun and syair, as well as new poetry that is more modern and free. Students will be given examples of poetry from various periods and asked to analyze the characteristics of each type of poetry. In the third meeting, students will be given examples of texts and videos of poetry from famous figures such as Chairil Anwar and Sapardi Djoko Damono. After that, they will be given the opportunity to discuss the poem with their colleagues while trying to interpret the poem through the video display that is shown. This discussion is expected to help students understand more deeply the meaning and nuances contained in these poems. At the end of each meeting, students are given a quiz via Quiziz to determine their understanding of the discussion of poetry appreciation material that day.

In the fourth to seventh meetings, foreign students will study various poems in Indonesia related to folklore, to understand poetry from various contexts while also getting to know Indonesian culture. In the fourth meeting, foreign students study poetry inspired by the Nawang Wulan folklore. The students are given a poem text and a video showing the story. Next, the students are asked to discuss the results of their analysis with colleagues from the Indonesian Language and Literature Education Study Program. Class discussions will focus on the meaning and symbolism in the poem, as well as how this folktale reflects Indonesian cultural values. In the fifth meeting, students will study the poem Si Borong-Borong. In this meeting, students will explore poems related to the Si Borong-Borong folktale from North Sumatra. Through the text and video of the poem, students will be invited to understand the elements of this folktale and how the poem depicts the uniqueness of the North Sumatra regional culture. Group discussions will help students deepen their understanding. In the sixth meeting, students focus on a poem derived from the story

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of Dragonflies and Fish. Students will read the poem text and watch a video interpretation of this story. They will discuss the themes and messages contained in the poem, as well as how this poem reflects the interaction of humans with nature in Indonesian culture. In the seventh meeting, students reflect and discuss all the poems they have studied. Students conduct presentations that cover their understanding of the poems, as well as how these folktales help them understand Indonesian culture. This discussion aims to deepen their appreciation of Indonesian poetry and culture.

In the ninth to sixteenth meetings, foreign students at the FKIP Sriwijaya University learned to write poetry through various innovative approaches. Initially, they are introduced to the basics of poetry writing, use of multimedia, gamification, and collaborative approaches. Through multimedia technology, students explore examples of poetry and incorporate visual and auditory elements into their writing. Gamification makes the learning process more engaging with poetry competitions and challenges. Group collaboration encourages sharing of ideas and perspectives, while cultural reflection helps them incorporate elements of Indonesian culture into their work. Intensive workshops and in-depth revision sessions provided feedback and refinement to the poems written, until finally the students were able to create a poem entitled "FKIP", which describes their experiences and impressions while studying in Indonesia. This process ended with a presentation and publication of the poems that not only enriched their understanding of poetry but also increased their appreciation of Indonesian culture. Here is an example of a poem created by a student from Thailand:

FKIP	**Faculty of Teacher Training and Education**
Saya menerima beasiswa Darmasiswa *Saya punya kawan dari Amerika* *FKIP* *Belajar 10 Bulan di Palembang* *Belajar bahasa Indonesia* *Belajar UKBI* *Belajar Menulis Faktual* *Belajar Teater Melayu Palembang* *Belajar Sintaksis Bahasa Indonesia* *Belajar Sangat Sulit !* *Belajar Bahasa Dan Sastra Melayu Palembang* *Belajar Sangat Sulit !* *Belarjar Puisi Dan Pantun* *Belajar Sangat Sulit !*	I received a Darmasiswa scholarship I have a friend from America Faculty of Teacher Training and Education Study 10 Months in Palembang Learn Indonesian Learn UKBI Learn Factual Writing Learn Malay Theater Palembang Learn Indonesian Syntax Studying is so hard! Learn Palembang Malay Language and Literature Studying is so hard!

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Belajar Seni Tari Melayu Palembang *Bertukar pengetahuan* *FKIP* *Dosenya baik* *Temannya lucu* *Ngobrol asik* *Jika saya kembali ke Thailand, saya pasti rindu FKIP Palembang*	Learning Poetry and Rhymes Studying is so hard! Learn the Art of Malay Dance in Palembang Exchange knowledge Faculty of Teacher Training and Education The lecturer is good His friend is funny Have a nice chat If I go back to Thailand, I will definitely miss FKIP Palembang

This poem reflects a rich and challenging learning experience, but also full of fond memories for a Thai student. The student expressed the difficulties in learning various aspects of Indonesian culture and language, but also appreciated the opportunity to exchange knowledge and experiences.

Based on the results of interviews with students, it was found that the use of multimedia helps students to better understand the meaning and expression in poetry. Gamification, which involves game elements in learning, makes the learning process more fun and competitive. Collaborative learning allows students to discuss and share their interpretations, which ultimately improves their understanding of poetry. This is in line with Alfiansyah's statement (2024) which states that innovative and collaborative learning can improve students' analytical abilities.

Challenges in this teaching include significant language and cultural barriers. Indonesian, with all its figures of speech and metaphors, is often difficult for foreign students to understand. This can actually still be seen from the poetry created by the students. There are still no figures of speech that can be used to beautify the language of the poem. However, the message that is a form of appreciation has been seen. In addition, cultural differences also add to the complexity of understanding Indonesian poetry, which is often rooted in a specific cultural context so that this section has not yet appeared in poetry developed by foreign students.

However, this innovative approach also opens up great opportunities. Students become more engaged and motivated in the learning process. Their understanding of poetry increases, and they also develop other skills such as critical thinking, teamwork , and communication skills. With the right strategy, these obstacles can be overcome and the opportunities can be maximized.

This study shows that an innovative approach in teaching Poetry Appreciation to foreign students at FKIP Sriwijaya University has great potential to succeed. Despite the challenges, this approach is able to change the learning process to be more interactive, interesting, and effective. These results can be the basis for the development of better learning methods in the future.

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Discussion

Facing language challenges, effective strategies include the use of bilingual resources and in-depth explanations by lecturers on the figurative meanings and metaphors in poetry. Open discussion and Q& A sessions also greatly help students to clarify their confusion. For example, in a poem written by a student from Thailand, phrases such as “Learning is Very Difficult!” reflect the challenges in understanding the concept of Indonesian poetry which is often full of cultural nuances and metaphors.

To overcome cultural barriers, teaching can include explanations of relevant cultural and historical contexts, as well as comparisons with cultural elements familiar to Thai students. For example, understanding the elements of Palembang Malay culture can provide additional insights that help in appreciating poetry and pantun.

In terms of technology, providing better access to digital tools and resources is essential. The use of a stable and responsive e-learning platform will support learning processes involving multimedia and gamification. Additional training for lecturers in the use of technology will also ensure that they can maximize the benefits of these digital tools.

The long-term potential of this innovative approach is significant. Students not only learn to understand poetry, but also develop critical and creative skills that they can apply in other contexts. The collaborative experience also builds communication and teamwork skills , which are invaluable in academic and professional settings.

In comparison with previous studies, this research shows that the innovative approach has higher success in attracting students' interest and improving their understanding. Despite technical and cultural barriers, the right strategies can overcome these problems and bring positive results. On the other hand , previous failures often occurred due to a lack of adaptation to the specific needs of foreign students, indicating the importance of a more personalized and contextual approach to teaching.

Thus, this study concludes that although the challenges in teaching Poetry Appreciation to foreign students are quite complex, a well-designed innovative approach can transform these challenges into opportunities for richer and more meaningful learning. Implementing effective strategies to overcome language, cultural, and technological barriers has been shown to increase student engagement and understanding, while providing long-term benefits in their skill development. These results can be a basis for developing better learning methods in the future.

This research makes an important contribution to the field of education, particularly in developing more adaptive and innovative methods for teaching international students. The approach used can serve as a model for other institutions facing similar challenges in teaching literature and language to students from diverse cultural and linguistic backgrounds.

D. CONCLUSION

The conclusion of this study shows that an innovative approach in teaching Poetry Appreciation to foreign students at FKIP Sriwijaya University, especially through the use of multimedia, gamification, and collaborative learning, is effective in increasing student engagement and understanding. While there are complex challenges related to language, cultural and technological barriers, a well-designed strategy can overcome these obstacles and capitalize on the opportunities that exist. The results of this study not only provide deeper insights into effective teaching methods, but also highlight the importance of a more adaptive and contextual approach in teaching foreign students. Thus, this study makes a significant contribution to the development of better and more innovative learning methods for the future.

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BUGIS POEMS IN THE VIEW OF *SULAPA' EPPA'* WITH THE STUDY OF HERMENEUTICS

Muliadi[1], Sitti Rahmawati[2], dan Sitti Rabiah[3]
Fakultas Sastra Universitas Muslim Indonesia, Makassar
muliadi.muliadi@umi.ac.id

Abstract: Sulapa' eppa' or rhombic quadrilateral describes human existence (head, hands, and feet). Sulapa' eppa' means lempu, acca, magetteng, and barani. Syair or poetry is a literary work that is wordless, including Bugis poetry, but has a dense and deep meaning. Bugis poetry as a literary work contains various character values and therefore needs to be studied to understand and implement its values in a more dignified life in the midst of the erosion of our nation's moral values. The method used to reveal character values in Bugis poems is hermeneutics. Hermeneutics is an approach or method used to understand a message of character values contained in a poem. The Bugis poems to be studied are those sourced from the book LATOA an Analytical Painting of the Political Anthropology of the Bugis People by Mattulada and from Electronic Media/Internet. In this paper, a maximum of five poems will be selected to be studied using a hermeneutic approach. With the hermeneutic approach, the character values contained in the poems are expected to be revealed because every poem created by its creator is believed to have a certain message.

Keywords: Sulapa' Eppa', Poetry, Character Values, and Hermeneutics

A. INTRODUCTION

Mattulada (1995:8-9) symbolizes sulapa' eppa'/ sulapa' eppana taue (the quadrangle of the human body), namely the head, hands, and feet. In the human head there is a human control center. In the human head there is a brain/mind, ears, nose, teeth, lips, tongue, and mouth (sauang) where sounds (sadda) come out. Sadda (sounds) arranged will give birth to ada (word) when the word ada is added to a certain article, such as E, it becomes adae. In Bugis language there is an expression adae mi riputongeng (only words that are considered true, only words that are held). Arung Matoa Matinrowa Rikannana (ruled at the end of the 16th century or the beginning of the 17th century) stated that sulapa' eppa' has the following meanings: lempu/honest, acca/intelligent, barani/brave, and magetteng/wise/generous (https://www.kompasiana.com). These four meanings must be a requirement for a leader.

Poetry is also called verse. Poetry is the densest and most beautiful literary work. In this study, researchers are more likely to use the word poem than poetry because what will be studied is an old type of poetry. This is also adjusted to the term proposed by Mattulada in his book entitled LATOA One Analytical Painting of the Political Anthropology of the Bugis People. Syair/poetry utilizes words as sparingly as possible with the widest possible understanding. In the Big Indonesian Dictionary (KBBI) poetry is a variety of literature that is bound by rhythm, matra, rhyme, arrangement of stanzas and stanzas. Poetry can also be defined as compositions in the form of aphorisms and careful diction. In other words, literary works (especially poetry) always appear different from other literary works. Poetry offers multi-interpretable meanings or gives rise to diverse appreciations. The diversity of appreciation is based on the horizon of expectations for the connoisseurs or readers. Readers who have a qualified horizon of expectations will be able to give a good and ideal appreciation.

Poetry is the recording and interpretation of important human experiences, composed in the most memorable form of language. That is why poetry is the most core literary statement because all elements of literary art are crystallized in it (Pradopo, 2009:12). Poetry is a literary work that represents the actions and thoughts of the creator or poet after struggling with the world, both the outside world and in his/her inner world (Muliadi, 2017a:1095). The values born from the results of his contemplation are very diverse, such as philosophical, aesthetic, ethical, and religious values. Much earlier, Amir (Muliadi, 2017b: 53) stated that good literary works at least fulfill the integrity and integration of values, namely religious values, philosophical values, aesthetic values, and ethical values.

Poetry as a literary work certainly has a language form and structure, a product of sign engineering, positioned as a secondary existence, which is born from the writer (Muliadi, 2018: 400). This understanding is based on the fact that in the process of the birth of literary works, ideas have preceded signs, so that the form and structure of language as a secondary existence cannot be separated from the speaker, namely the poet. Consequently, poetry is born not because of its own will, but because of the will and expectations of the writer/poet. Poetry as a typical linguistic form and structure is also a secondary existence. This means that poetry exists not because of its own will, but because of the will and expectations of the poet. In the context of the poem's realization or existence, the poet has the position and role of creator. In that context, the process that the poet follows when realizing or giving birth to poetry is understood as a creative process or a process of metamorphosing his will and expectations. This is known because the existence of will and hope in the idea space or inner space of the poet cannot be called a poem if it has not been written down in typical language.

Hopes and desires manifest and exist in the space of ideas or the poet's inner space as a result of the reciprocal relationship of space and time of excess and inanity. This is understood because ideas exist after the poet's sensory function touches and interprets another signal of existence, namely the context. Without context, ideas in inner space never exist because context always exists before the poet. In the reciprocal event, space and time beyond are natural and socio-cultural phenomena that are deliberately interpreted and placed in the space of experience and knowledge, in the empirical realm of the poet. On the other hand, time and space are wishes and expectations that are deliberately constructed in the poet's idea space to be realized in the form and structure of poetry as formal objects, or objects of sign engineering (artificial sign). In every poetic existence, space and time can be recognized as something that is explicit and highlighted, namely words/groups of words, sentences, and paragraphs, while the existence of space and time can be recognized as implied, namely the content, theme, message (intention), and or thoughts that are deliberately inscribed by the poet.

The poems that will be selected in this study are poems with sulapa' eppa' nuances, namely: lempu (honesty), acca (scholarship), magetteng (sturdy, firm), and barani (courage) found in the book LATOA One Analytical Painting of the Political Anthropology of the Bugis People by Mattulada and from the internet. Thus, their poems are interesting to study. Poems as part of literary works certainly contain messages about the character values of the Bugis-Makassar people and therefore need to be studied to be disseminated to the reading public. Messages can be studied through words, groups of words (phrases), stanzas, arrays, and sentences.

Poetics of the Past

Past or traditional literary works/poems were created without the author being known. In other words, traditional poems are anonymous. Anonymous is defined as something that is not known to its owner or author. It belongs together with its supporting community. So, literary works (poems) are created without the creator being known.

Poets of the past always hid their identity. He or they considered that what they created belonged to us all. This principle became a guideline for the writers of the past or for our ancestors in ancient times. With this principle, literary works easily spread in the community through oral transmission because of the shared ownership factor. The shared ownership factor provides the motivation to protect it together. The poems that will be used as objects of study are poems whose authors are unknown. They were selected from books (LATOA) and the internet.

Poet's Position in Society and Culture

As it is understood that poetry is an expression of human thoughts and feelings, both orally and in writing (Sudikin in Muliadi, 2024: 38). Literature is not a simple object, but a complex and complicated object (Wellek & Austin, 1995: 27). When viewed in terms of the medium of expression, literary works include another part of culture, namely language. In this position, language is the main tool for cultural inheritance, especially about values (Spradley, 1997: 11). Kluckhohn (Louse, 1987: 84) asserts that culture without language is unthinkable. Liliweri (Muliadi, 2024: 38) states that language is a very important cultural component that influences human acceptance, feelings, and tendencies to act in response to the surrounding world.

The existence of literary works from the past until now is always related to the supporting community. Literature cannot be separated from society. According to Pradopo (2009: 122), poets or writers are an integral part of society. Therefore, literary works contain cultural aspects even though literary works are produced by an author (Ratna and Hasan in Muliadi, 2024: 39). Therefore, understanding literary works is impossible without knowledge of the socio- culture behind the creation of these literary works (Pradotokusumo, 2005: 78). In this understanding, literary works are created to be enjoyed, absorbed, understood, and utilized by society (Damono, 1979: 1)). Such an understanding directs that there is an attachment between writers (authors), literature, and society with all its socio-cultural dynamics (Hutomo, 1993: 9). In this position, the relationship between literary works and their authors may be as a means of projection of themselves or their groups, or perhaps also as a fulfillment of personal instincts (Budiman in Muliadi, 2024: 40).

When an author produces his work, it means that he has recognized his public (Kuntowijoyo, 1999: 139). This illustrates the strong interaction between authors and society. The author is the inheritor of a collective culture and cannot

escape from shared symbolism (Darma, 2004: 69). Therefore, it is justifiable that literature has two characters, namely universal and local at the same time (Mulyana, 2004: 7). Literature is universal because it speaks of love and happiness as the right of every human being. Poetry is local because it is based on local characteristics and time.

Understanding Character Values

The word value is synonymous with the word value in English, valere in Latin, and valoir in Old French, which is generally called worthiness or goodness (Iskandar, 1998). When viewed in a certain context, value becomes something phenomenal and very distinctive in human life. Phenomenal because not everyone agrees to define value uniformly and very distinctive because not necessarily everyone gives the same assessment of an observed object. For example, two women are offered a nice bracelet made of gold. The first person may find it beautiful and immediately want to have it, while the second person may find it not beautiful because of the model, so she is not interested in having it.

The word value is the degree, quality, quality, level, nature of the height of thought, religion, and society (Gazalba, 1998: 33). This means that value is something that is high and valuable, important and very necessary for human life. Value is something that is considered valuable by humans or human groups (Al- Qarni, 2008: 178). Meanwhile, Ali ibn Abi Talib stated that human value is found in the good deeds he does. This means that human knowledge, manners, worship, generosity, and morality are the true value of a person and not his face, gayah and position. This is in accordance with (QS. Al-Baqarah: 221) which means, “Indeed, a believing slave is better than a polytheist, even if he attracts you.”

Literary works-including poetry is the form and structure of language-are products of sign engineering, positioned as a secondary existence, which is born from writers after struggling with the world, both the outside world and the inner world (Muliadi, 2017). This understanding is based on the fact that in the process of the birth of literary works, ideas have preceded signs, so that the form and structure of language as a secondary existence cannot be separated from its author, namely the writer. Consequently, literature (poetry), both oral and written, is not because of its own will, but because of the will and expectations of the writer.

Local wisdom/character values in Law No.32/2009 on Environmental Protection and Management says that local wisdom is noble values that apply in the community's life system, including protecting and managing the environment

sustainably. The concept can be understood that local wisdom must be maintained and preserved because it contains values that are considered good and beneficial to their respective supporters. Each region or area has local wisdom values that differ from one another, but the goal is the same, namely for the sake of peace, order, and harmonious relationships because of the value guidance that is considered capable of being an adhesive between them. For example, among the Bugis-Makassar people, children/people passing in front of parents who are talking must bow and lower their hands as a sign of politeness. If this is not done, then the child is considered not to have the custom of politeness and the parents feel humiliated by the child's behavior.

B. METHODS

This research is classified as qualitative research because the data is in the form of verbal data, namely in the form of quotations of words, phrases/groups of words, and sentences, arrays or stanzas in poetry according to the needs of the research focus. For the purpose of obtaining the data, the researcher acts as a human instrument (key instrument) by doing repeated and in-depth reading of the data source. The action was carried out to obtain, identify, classify, analyze, and interpret the data (Prasanti, 2018).

The method used to reveal the character values contained in Bugis poems is the hermeneutic method. Ricour's hermeneutic method (Muliadi, 2017: 1095) seeks to interpret data in the form of words, groups of words, arrays, or stanzas in poetry. In applying Ricour's hermeneutics, three stages are taken, namely: 1) the symbolic stage or understanding from symbol to symbol (semantic understanding), 2) the stage of giving meaning by symbols and careful exploration of meaning (reflexive understanding), and 3) a truly philosophical stage, namely thinking by using symbols as a starting point (existential understanding).

Below will be presented Bugis poems with sulapa' eppa' nuances as the focus of this paper. The nuances of sulapa' eppa' in question are: macca (scholarship), lempu (honesty), barani (courage), and getteng (principle/consistency).

C. FINDINGS AND DISCUSSION

1) Macca (Scholar)

Macca is synonymous with the words clever, smart, intelligent, shrewd, scholar, and intellect. There are various synonyms of the word acca/macca, the most acceptable of which is cendikia/intelek. The word cendikia comes from the Sanskrit word, which is only understood as something positive and or always

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implies the word wisdom. Meanwhile, the words pandai, pintar, cerdas, lihai can have both positive and negative meanings, so they do not fit with macca because the word macca in the Bugis-Makassar concept is not understood in a negative sense (Rahim, 1992: 153). The word acca/macca (scholar) correlates well with the word lempu (honest). This can be seen in the Bugis message: aja nasalaiko acca sibawa lempu; naia riasennge lempu' makessinngi gau'na, patujui nawanawanna, madeceng ampena, namatau ri Dewatae (Do not separate the word cendikia with honesty, which is said to be honest good behavior, correct thoughts, polite behavior, and fear of God.

Bugis poetry that is nuanced macca (scholar):

Macca is synonymous with the words clever, smart, intelligent, shrewd, scholar, and intellect. There are various synonyms of the word acca/macca, the most acceptable of which is cendikia/intelek. The word cendikia comes from the Sanskrit word, which is only understood as something positive and or always implies the word wisdom. Meanwhile, the words pandai, pintar, cerdas, lihai can have both positive and negative meanings, so they do not fit with macca because the word macca in the Bugis-Makassar concept is not understood in a negative sense (Rahim, 1992: 153). The word acca/macca (scholar) correlates well with the word lempu (honest). This can be seen in the Bugis message: aja nasalaiko acca sibawa lempu; naia riasennge lempu' makessinngi gau'na, patujui nawanawanna, madeceng ampena, namatau ri Dewatae (Do not separate the word cendikia with honesty, which is said to be honest good behavior, correct thoughts, polite behavior, and fear of God.

Bugis poem with macca (scholar) nuances:

/mapanre ritu jemmang/

/pada ati goari/

/to-mate nasuro/

Translation:

the clever man chamber

heart

a dead person who was told to

Semantically /mapanre ritu jemmang/ the person is a true scholar, /pada ati goari/ has a heart of stone, /to-mate nasuro/ the dead are told. The word /mapanre ritu jemmang/, refers to the presence of the first person who states that he/she is a clever person, who has a conscience /pada ati goari/ because he/she can utilize

inanimate objects to state a point /to-mate nasuro/. The interesting thing about this poem is the connotation of the word /pada ati goari/ bilik heart. Berhati bilik can be understood as a person having a chambered heart. The liver is one of the important organs in the human body. Its function is to help the body's metabolic process and produce bile that helps the digestive process. The liver is also understood as the feeling that arises in the heart towards what is felt or thought (in KBBI). Thus, the liver plays an important role in everyone. A good or pure heart will have a good influence, while a bad heart will have a negative impact. People used to say ask your conscience, which means that conscience always directs humans to good things. The word bilik/bili is a room or small room in the house and if it is associated with the heart, it means that the heart is inside the human being that is not visible, just like the rooms of the house that are not visible from outside the house, but have an important role.

The phrase /to-mate nasuro/ the dead are told to is denotatively irrational because dead people cannot do things. However, after being associated with connotation understanding, a rational understanding emerges, for example, a person who is given a heart-shaped carving shows that the person loves or loves the person who is given the carving, people write a letter to someone or to a certain group to convey something. The medium of carving and the medium of letters are all inanimate objects that can mediate between the giver and the receiver.

Reflexively, if I/we understand that there are people who are clever, then there are also people who are not clever. People who are not smart are also commonly referred to as stupid people. In the world of reality, there are people who are smart and there are also people who are stupid (less smart) and from this a relationship is born, namely there are those who are taught and those who teach. Such a relationship is interpreted as the relationship between teachers and students. Teachers and students need each other, no one is called a teacher if there are no students, no one is called clever if there are no less clever, no one is called rich if there are no poor.

Existentially, a smart person always has a way out of problems, every problem has a solution, there is no dead end for him. In relation, to acca (clever person) in Bugis understanding is a person who has wisdom and policy based on conscience (bilik heart) because policies based on conscience are understood to bring something happy or reconciling. That is why the concept of to acca in the view of Bugis people/tribes is always directed to good things, not to negative things for the benefit of themselves or their groups. This is in accordance with the concept of pesse. Pesse is a feeling of deep pity or pity if someone gets a disaster, let alone in his family environment (even other people who are afflicted with disasters he also feels it).

2) The word Lempu' (honest)

Lempu is synonymous with the word honest. Lempu is also one of the principles in sulapa' eppa'. Lempu for the Bugis tribe is understood as one word and one deed and if so, it will bring harmony in relationships and or silaturrrahim will be maintained. Conversely, if words and actions are not in line, it will cause disharmony or even break the relationship of silaturrahim because it is important to maintain the values contained in the word lempu'. In the KBBI, lempu' (honest) is a person who has a straight heart, does not lie, is sincere, and is sincere. The word to lempu (honest person) is one who can be trusted, one who does not disappoint.

Bugis poetry that is nuanced with lempu' (honesty) aja muala

tanengngen narekko tania tanengengnu

aja muala barang narekko tania barangnu, tania pusakanu

aja mupessui tedongnge pole ri kandangna narekko tania tedongnu don't take

plants that are not your plants,

do not take things that are not your things, nor your your

inheritance,

do not take out buffaloes (from their cages) that are not your buffaloes. (Kajalaliddong

in Rahim, 1992:145)

Semantically, if seen from the denotation side, the above lines can be understood easily. However, if examined from the connotation side, then the array contains a very deep meaning about lempu (honesty) / aja muala tanengngen narekko tania tanengengnu / do not take plants that are not your plants, /aja muala barang narekko tania barangnu, tania pusakanu/ do not take things that are not your things, nor your pusak, / aja mupessui tedongnge (pole ri kandangna) narekko tania tedongnu/ do not take out buffaloes (from their cages) that are not your buffaloes. Seeds of plants that are growing on other people's lands (gardens or rice fields) should not be taken without asking permission from the owner of the land. Goods (even if they are damaged) should not be taken without asking permission from the owner. Buffaloes in a stable should not be taken out of someone's stable before asking permission from the owner.

Reflexively, none of the seeds of plants, goods and buffaloes can be taken without asking permission or consent from the owner. For example, mangoes, coconuts, durians and others that fall from their trees should not be picked up before asking permission from the owner. This indicates that honesty (lempu) is needed in life. To malempu (honest people) are needed everywhere and anytime and are always a dream or hope because they are believed to bring peace and justice in life.

Related to to malempu (honest people) is the story of Imam ash-Shafi'i (rahimahullah) when he was on his way to Mecca because he wanted to study with Imam Malik (rahimahullah). Before leaving with the caravan that he would follow, he (Syafi'i) who was still a child asked for advice from his mother that give me mother's advice as provisions on our journey to study Allah SWT. His mother ordered Syafi'i that you should never lie. After that, he set out with the caravan from his area to Mecca. On the way, he and the caravan were intercepted by a group of robbers and their goods were robbed and when he was asked by the robber, hey little boy (Syafi'i) what are you carrying and he replied that I brought 400 dirhams of money, but the robber did not believe the little boy's words then he sent him away. After all the caravan handed over their luggage, the Chief Robber asked his men that have you stripped everything? The robber's men replied that they had, sir, except for a little boy who wanted to make fun of us that he said he was carrying 400 hundred dirhams. The Chief Robber told his men to call the little boy and asked, he said you brought 400 dirhams of money huh? So the little boy (Syafi'i) answered yes sir. Tuan said where, so he took out the 400 dirhams from under his shirt. The master said to the little boy why are you telling the truth, so he replied that my mother forbade me to lie. With this event, the chief robber was

moved, shedding his tears, and at that moment the robbers realized, and did not want to do it again.

Existentially *to malempu* in the principle of *sulapa' eppa'* is a prerequisite for someone who will accept the mantle of leadership because it is believed that leaders who have the nature of honesty will create a sense of justice in society. People who feel needed fairly by their leaders, then the community/people will be obedient and ready to sacrifice when needed. This is also in accordance with the proverb that: the just king is worshipped, the despotic king is refuted. This means that if the king is fair to all his people, the king will be loved by his people and when he comes down to his people, he will be greeted with overwhelming joy. Conversely, if the king is despotic to his subjects, then the people will hate him and if he comes down to the people then the people will welcome him with demonstrations of rejection as a form of dislike. Related to that, a dishonest king is said in Ugik's pappaseng that naia arung mangkauke nadek lempukna, padatoi barakna saloe nadek waena (Such a dishonest ruling king, like a river that has no water) (Amin, 2015: 2). That is, a river that has no water shows no signs of life because the river itself is synonymous with water. If such a river would be abandoned by people, people would look for another place to live.

3) Kata *barani* (courage)

The word barani (courage) is also one of the principles of *sulapa' eppa'* (quadrilateral rhombus) that a leader must have. The nature of barani for Bugis people is a trait needed by a person who is given the mandate as a leader. Leaders who dare to make decisions for the benefit of their people are needed because it is brave leaders who can advance the people. A brave leader in *sulapa' eppa'* principle is a leader who has intelligence, honesty, and firmness/policy. That is, decisions taken by courageous leaders are always based on in-depth thinking from various aspects so that the results will get far greater benefits than harm.

Bugis poem with *barani* (courageous) nuances

/Narekkopurani kupalebba layarna lopikku/

/napuratoni kugunciri/

/lebbi moi tellengnge naiya reweE/lisuE/ (Bugis) if my

boat's sails are up

my course is set

it is better to sink than to turn back

/takunjunga' bangung turu'/

/nakugunciri' gulingku/

/kuallengi talangnga natoalia/ (Makassar) my

screen has been raised

I have set my course

I choose to sink rather than recede

Semantically /Narekkopurani kupalebba layarna lopikku/ (if my boat's sails are up), /napuratoni kugunciri/ (my steering wheel is attached), /lebbi moi tellengnge naiya reweE/lisuE/ (it's better to sink than turn). Denotationally, from the first to the third array, the meaning can be easily understood because it uses words that are commonly used in society or also called lexical words (normative meaning). However, when viewed connotatively, it will give rise to certain added values, namely showing the process of careful consideration of various aspects before stepping / sailing. For example, the ship's body, sails, rudder, navigation equipment, sawi members, supplies during the trip must all be carefully checked so that no important equipment and or important needs are forgotten.

Reflexively to *barani* (brave people/brave leaders) in the *sulapa' eppa'* principle are people/leaders who have thought about various things before taking a step so that their steps are successful and successful because they are accompanied by sincere intentions for the benefit of the people around them or the people they lead. The Bugis-Makassar people almost never cancel their departure for sailing/traveling when the day and time of departure has been determined because for them it is considered as pemali (tabuh) to withdraw the words that have been issued from their lips and especially if they have boarded the vehicle or boat. In the Makassarese language there is a proverb: /takunjunga' bangung turu'/, /nakugunciri' gulingku/, /kuallengi talangnga natoalia/ (I have raised my screen, I chose to sink rather than recede).

Existentially to barani (courageous person) based on the semantic and reflexive understanding above, it can be understood that courage is a praiseworthy and appreciated attitude for the supporters of these values because it is considered to be able to protect their citizens/people. The courage referred to here is courage that has been based on careful consideration and thought and not courage without comprehensive consideration and thought. In the Bugis paseng (Amin, 2015:47), it is said that molaie laleng namatikek (always taking careful steps in work).

4) The word *Getteng* (Firm)

Getteng (firm), tau/to getteng (firm people) means to be precise or faithful to one's beliefs, or to be strong and resilient in one's stance, to hold something tightly. A paseng data that contains the value of getteng (firm) is presented below, as follows.

Narekko balio ada, issengngi gauk situru-e adek-e, enrengnge sarak-e, kua-e rapangnge, then mattongengi adanna tau-e naia mupatettongngi pabali ada. If you are going to answer the words, you will have to answer the words, the words, the words, the words, the words, the words.

This means: if you are going to answer something, know what is in accordance with custom and religious law, such as the law of analogy that can overcome the opponent's words, that is what you use as a basis for answering people's words. Moreover, if you answer someone's words inappropriately, that person will laugh at you and think that there are no more smart people in the country.

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Semantically the word narekko balio ada (if you are going to answer words), issengngi gauk situru-e adek-e (know what is in accordance with custom). Denotationally it is easy to understand, but connotationally the word/phrase contains various understandings, the word/phrase (if you are going to answer words), such as must be careful, must be thought through, must not just answer, but must be in accordance with custom.

Reflexively, the paseng above contains a group of words that act out the word getteng (firm/consistent) to the existing rules, namely narekko balio ada, issengngi gauk situru-e adek-e (if you are going to answer words, know what is in accordance with custom). This means that in the paseng there is consistency that everyone should not speak according to their will, but must be based on certain considerations that provide a sense of togetherness and peace for all.

Existentially, the phrase narekko balio ada, issengngi gauk situru-e adek-e requires caution in speaking so as not to cause offence to the interlocutor and everything that is revealed must be accountable as a form of getteng (firm) and this is in line with Tociung's words that firmness/consistency includes the characters: a) do not break promises; b) do not betray agreements; c) do not cancel decisions, do not change agreements; d) if speaking and doing, do not stop before completion (Rahim, 1992: 161).

D. CONCLUSION

Based on the results of the discussion of Bugis poetry or paseng by pairing *sulapa 'eppa'* binoculars (quadrilateral rhombus), in which there are values that are needed in life wherever and whenever it remains a human need because it contains four character things, namely: acca (scholar), lempu (honest), barani (brave), and getteng (firm/consistent).

In the discussion, scholarship, honesty, barani, and getteng have a very strong correlation between one character and another. Toacca (scholarship) is related to tolempu (honesty). If acca and lempu are embodied in a person, it will give birth to the meaningfulness of life that is idolized and or coveted because it will give birth to a sense of justice and peace in life in the universe.

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CREATIVE SHORT STORY WRITING: MEDIA FOR INHERITANCE OF LOCAL ORAL TRADITIONS

Sudartomo Macaryus[1], Novi Anoegrajekti[2], Sri Harini Ekowati[3], Shafruddin Tajuddin[4], Siti Gomo Attas[5], Miftahulkhairah Anwar[6], Tri Kusnawati[7], Nofia[8]
[1]FKIP Universitas Sarjanawiyata Tamansiswa Yogyakarta
[2,3,4,5,6,7,8]FBS Universitas Negeri Jakarta
[1]sudartomo@ustjogja.ac.id; [2]novi.anoegrajekti@gmail.com

Abstract

Short stories as works of fiction have the potential to be a medium for storing values and local phenomena. The preservation of local values and phenomena verbally in writing opens up opportunities to be inherited and developed across generations. This paper aims to explain the creative writing process based on local phenomena carried out by the participants *of the* literary creative writing workshop, especially by the participants from Banyuwangi. Banyuwangi holds a variety of phenomena that are formulated in the form of stories, events, circumstances, and objects. The art of gandrung tradition inspired Hasnan Singodimayan who wrote it into a novel *Kerudung Santet Gandrung*. The murder of witch doctors became the source of inspiration for Intan Andaru to write the novel *Perempuan Bersampur Merah*. The story of Sri Tanjung who died tragically inspired Aekanu Hariyono to defend himself by digging into various stories inscribed in temple ornaments in East Java. Through this exploration, Aekanu Hariyono to write the book *Ini Banyuwangi: Sri Tanjung Hidup Kembali,* it was written using six languages, Indonesian, Using, Javanese, English, French, and Spanish. Through the process of reading, observation, and participation, the results show that through creative writing activities based on locality, various local values and phenomena will be stored and inherited and have the potential to be developed across generations.

Keywords: short stories, inspiration, locality, creative writing, oral tradition

Introduction

Banyuwangi, located in East Java Province, is one of the regions that holds unique cultural characteristics. The ancestral cultural heritage, manifested in various forms of oral traditions such as rituals, customs, traditional arts, folklore, architecture, traditional clothing, and culinary arts, is still preserved and continuously developed to this day. This ancestral cultural heritage has received systemic attention from the local government of Banyuwangi Regency.

Various cultural activities in the community, including new creations, are unified under the umbrella of the *Calendar Banyuwangi Festival* (CBF), a schedule of selected cultural events held throughout the year (Anoegrajekti, 2016). This schedule is published on the official website of the Banyuwangi Regency government and can be accessed by the global community. Therefore, people can choose the events they are interested in attending. CBF was first launched in 2012 and continues to this day, as illustrated in the following figure.



Figure 1. Poster of CBF in 2012 (left) and the Poster of CBF in 2024 (Source: https://www.banyuwangibagus.com/2024/03/jadwal-lengkap-banyuwangi-festival-2024.html)

The government's attention strengthens the community, cultural practitioners, entrepreneurs, and the Blambangan Arts Council to intensively enhance creativity and innovation in the field of arts and cultural activities. The development of various arts based on oral traditions also serves as a means to reinforce the cultural identity (Anoegrajekti, 2014; 2019; Macaryus et al., 2023) of the Banyuwangi community, particularly in terms of preserving and developing traditional arts packaged using modern aesthetic principles, such as in the form of modern festivals while still involving the local community and traditional art practitioners.

One of the development directions is to support the growth of tourism, which has become a key driver of development in Banyuwangi Regency. Therefore, the government is improving infrastructure and opening opportunities for investors to develop businesses related to tourism in Banyuwangi. The government also organizes spaces for the expression of local culture presented in a modern manner, such as fashion, as seen in the Gandrung Sewu festival held annually since 2012 and the Banyuwangi Ethno Carnival since 2011. Meanwhile, the community and cultural art practitioners are enhancing the quality of their performances through new creations and innovations, such as costumes, makeup, stage design, lighting, and sound systems.

The Medium of Oral Tradition Inheritance

Creative writing, as its name suggests, gives the writer the freedom to develop and express their creative abilities in written form. Creative ideas tend to be personal. In 1982, Pamusuk Eneste published the book *Proses Kreatif: Mengapa dan Bagaimana Saya Mengarang*. He compiled the writing experiences of Indonesian literary figures such as S. Tadir Alisyahbana, Subagio Sastrowardoyo, A.A. Navis, Trisnoyuwono, Wildan Yatim, Nh. Dini,

Budi Darma, Ajip Rosidi, Putu Wijaya, Yulius R. Siyaranamual, and Arswendo Atmowiloto (Eneste, 1982).

The writing experiences of the authors gathered by Eneste reveal a tendency that the creative process in literature is personal. Nh. Dini draws inspiration from her enjoyment of welcoming the night because it brings stories. Arswendo began his work and publications in mass media as an expression of his admiration for a girl who was the star at his school. Budi Darma had a strong imagination, which became the foundation of his writing, allowing him to present unexpected characters and events.

Theoretically, within the structuralist approach, a literary work is viewed as an autonomous, coherent, and complete product (Teeuw, 1980; Humaini, 2020). This theoretical concept has generated a large number of studies and publications. However, from a different perspective, Eneste argues that a literary work is, of course, inseparable from its author (Eneste, 1982). This view is based on the fact that the birth of a literary work is a product of the writer, who has diverse backgrounds, interests, knowledge, experiences, education, work, and thoughts.

In relation to the preservation of oral tradition, short stories hold great potential to inspire indirect inheritance strategies. The emergence of local phenomena through dialogues between characters and events in short stories, on one hand, creates distance from the reader. On the other hand, the reader may be moved to delve deeper into the cultural phenomena highlighted in the story. This aligns with Marcuse's (1978; 2020) view that art, including literature, does not bring about change, but has the potential to move people (readers) to initiate change. This statement is evident in the inspirational work Uncle Tom's Cabin, written by Harriet Beecher Stowe, which shook America and even gained the attention of the president (Stowe, 1852). In Indonesia, there is Max Havelaar, which tells the story of the people oppressed by foreign colonizers and the even more brutal "local colonizers" (Multatuli, 1868).

Methods

This qualitative research uses an ethnographic method, beginning with literature-based data and supplemented by field data (Spradley, 1997; 2016). The research focuses on the creative process, exploring various local phenomena, such as traditional arts and rituals practiced by the supporting communities. The exploration is conducted by utilizing literary sources such as news articles, books, and research papers. The primary literary data consists of short stories written by authors from Banyuwangi, which reflect a local foundation. Field data was obtained through in-depth interviews and participant observation.

The literary and field data serve as mediums for tracing and interpreting various local cultural phenomena depicted in the short stories. The emergence of cultural phenomena formulated in the form of lexicons and their explanations assumes that the short stories were written based on the local knowledge of the authors. Furthermore, the short stories, as a series of events, present conflicts between characters (Widyastuti, 2021). These conflicts represent the interpretation of cultural phenomena raised as the theme (Putri & Rofiq, 2022), suggesting a level of understanding and appreciation of the cultural phenomena.

Results and Discussion

1. The Short Story "Memeluk Gembrung"

The short story "Memeluk Gembrung" was written by Anggiek Aditya Pamungkas (AAP). "Memeluk Gembrung" suggests an imaginative activity performed by a character with a deep passion for and love of the world of music. Gembrung is a musical instrument used in the Burdah art form. This Islamic-themed art, which is gradually becoming less popular, is brought to the forefront as the theme of the short story.

"Memeluk Gembrung" introduces the traditional art of Burdah from Banyuwangi, accompanied by the gembrung musical instrument. It also highlights other cultural traditions, such as sholawat, mocoan, coffee, and the casual, familiar greetings among close friends. The character "Aku" calls Cholis by the nicknames Njing and Dogless. Burdah performances and other cultural arts in Banyuwangi are more frequent after the month of Ramadan. This is related to the month of Syawal and various family events, such as circumcisions, weddings, or village purification ceremonies.

Sholawat and *mocoan* are Islamic-influenced traditional arts. Mocoan is derived from the Lontar Yusuf, which narrates the life journey of Prophet Yusuf. Coffee is a common beverage served to guests, especially men. The greeting "njing" is a shortened form of the word "anjing" (dog), indicating that the friendship is very close. The nickname "dogless" also reflects this closeness, referring to a person's characteristics. The nickname "dogless" is used to indicate that Cholis enjoys talking a lot without much substance.



Figure 2. The musical instrument gembrung in a burdah performance (Source: https://menaramadinah.com/74190/ngabu-burit-buka-puasa-bersama-diiringi-seni-burdah-gembrung.html)

Figure 2 shows the traditional art of Burdah accompanied by the musical instrument used in the performance, namely the gembrung. The term "gembrung" appears to be an onomatopoeia based on how the community perceives the sound of the instrument when played, as seen in the following data.

> "Brung… brung… brung… brung…" Terdengar suara pukulan *Gembrung* di waktu menunaikan sholat isya', membuyarkan konsentrasiku, aku menoleh ke belakang, bergegas menuju sumber suara *gembrung* itu, suara itu berasal dari teras Pak Rohman. Aku melihat Dogless sedang memukul *Gembrung* untuk selaraskan. Aku yakin dia berniat buruk dalam hal ini, dan tampaknya sudah direncanakan matang-matang. Karena dia melakukan di saat orang sedang sibuk beribadah. Ibunya pun aku yakin juga sedang melakukan ibadah sholat isya' di mushola, makanya dia melakukan ini (Anggiek Aditya Pamungkas, "Memeluk Genbrung").

> "Brung… brung… brung… brung..." The sound of the Gembrung drums echoed during the *Isha* prayer, breaking my concentration. I turned around and quickly headed toward the source of the sound, which was coming from Mr. Rohman's porch. I saw Dogless playing the Gembrung, trying to get the rhythm right. I was certain he had ill intentions in doing this, and it seemed well-planned, as he was doing it precisely when people were busy worshipping. I was sure even his mother was performing the *Isha* prayer at the mosque, which is why he chose this moment (Anggiek Aditya Pamungkas, "Memeluk Genbrung").

"brung, brung, brung, brung" is an onomatopoeia representing the sound of the gembrung musical instrument. The tendency to name things using onomatopoeic principles is common for several traditional musical instruments from Banyuwangi, such as kluncing, kendhang, and kecrek. With the sound of the accompanying instrument "brung, brung, brung," Burdah is also commonly referred to as gembrung.

The excerpt above also highlights the character's potential to create dynamics and conflict in the short story "Memeluk Gembrung." Cholis' act of playing the gembrung shows his positive interest in traditional arts. However, on the other hand, he plays the gembrung during the evening isya' prayer, which could lead to conflict as it disturbs people who are performing their prayers. It would be more dramatic if the character "Aku" did not explicitly state that Cholis had "niat buruk (Eng: bad intentions)", allowing the readers to autonomously judge the act.

> Waktu sudah memamerkan melebihi pukul 18.30, Pak Rohman memulai latihan dengan gaya instruksinya, kami pun memperhatikan dengan seksama. Dengan tempo yang sangat cepat hentakan musik *Burdah* pun menggema. Dengan semangat Dogless memukul *Gembrung*, sedangkan aku melantukan *sholawat* nabi. Sesekali Pak Rohman menginstruksikan berhenti lalu menjelaskan, ada beberapa tempo pukulan dan nada yang aku lantukan ada yang terlambat bunyi, sehingga dapat mempengaruhi estetika gema dari kesenian *Burdah* itu. Begitu dan seterusnya. Tak terasa waktu sudah menunjukkan pukul 21.30, sebelum mengakhiri, Pak Rohman pun memberikan beberapa evaluasi untuk latihan malam ini. Setelah itu, kami bersepuluh berpamitan, karena di antara kami besok juga harus berkerja dan masih ada yang sekolah juga (Anggiek Aditya Pamungkas, "Memeluk Genbrung").

> The time had passed 18:30 when Mr. Rohman began the practice with his usual style of instruction, and we all paid close attention. The rhythm of Burdah music echoed with a fast tempo. Dogless enthusiastically struck the Gembrung, while I chanted the Prophet's *shalawat*. Occasionally, Mr. Rohman would instruct us to stop and explain that some of the drumbeats and the notes I was chanting were slightly off, which affected the aesthetic resonance of the Burdah performance. This continued on and on. Before we knew it, it was already 21:30. Before wrapping up, Mr. Rohman gave us a few evaluations for tonight's practice. Afterward, the ten of us bid farewell, as some of us had to work or attend school the next day. (Anggiek Aditya Pamungkas, "Memeluk Genbrung")

The data above shows that the traditional art of Burdah is appreciated by young people. The statement " harus bekerja dan masih ada yang sekolah (Eng: have to work and some are still in school)" indicates that they are still of a productive and adolescent age. The younger generation's interest in this traditional art ensures that Burdah will continue to thrive in the community. In the short story, the struggle of the group

members who are practicing has a performance target, which is for the wedding of the main character's older sister. This also informs the readers about one of the occasions for which Burdah is performed, namely weddings.

2. The Short Story of "Langit Biru Pulau Merah"

The short story "Langit Biru Pulau Merah" by Dwi Nur Hidayati revolves around the natural environment of Banyuwangi. Pulau Merah, with its large waves, is ideal for surfing. Along the road leading to this beach, there are dragon fruit plants on both sides, which during the harvest season, become a destination for agro-tourism.



Figure 3. A mountain in the middle of the sea is a distinguishing feature of Pulau Merah Beach (left), along with the large waves that have the potential to delight surfers (Research Team Documentation, October 6, 2024)

"Pantai ini benar-benar indah*. Podo koyok riko.*"

Mustahil! Aku diam membisu. Tak dapat percaya dengan apa yang baru saja kulihat dan ku dengar. Saat ini aku tak ubahnya seperti patung yang hanya diam dan melongo melihat orang yang ada di depanku saat ini.

"Duduklah di sini. Kita nikmati panorama langit laut pulau ini."

Pinta lelaki itu seraya tersenyum ke arahku. Aku tak kuasa menolak permintaanya. Lelaki yang kehadirannya sudah lama kunantikan. Lelaki yang selalu berusaha mengenal dan belajar budaya Osing, tanah kelahiranku. Lelaki yang selama ini namanya tak pernah luput dari doa-doaku. Lelaki yang selalu memenuhi isi hati dan pikiranku. Lelaki yang kuperkenalkan kepada kedua orang tuaku sebagai calon imamku. Dan saat ini, ia hadir hadir di sini, tepat di sebelahku setelah sekian lama kami tak pernah bertemu (Dwi Nur Hidayati, Langit Laut Pulau Merah).

English Translation:

"This beach is truly beautiful. Just like you."

Impossible! I stood frozen, unable to speak. I couldn't believe what I had just seen and heard. At this moment, I was no different from a statue, standing still and staring in astonishment at the person in front of me.

"Sit here. Let's enjoy the view of the island's sea and sky together."

The man requested with a smile in my direction. I couldn't refuse his request. He was the man I had long been waiting for, the man who always tried to learn and understand the Osing culture, the culture of my homeland. The man whose name has never left my prayers, the one who constantly fills my heart and mind. The man I introduced to my parents as my future husband. And now, here he is, sitting right next to me after all this time we hadn't seen each other.

(Dwi Nur Hidayati, *Langit Laut Pulau Merah*)

3.

"Nah sekarang coba perhatikan gambar di layar..." bu intan menunjukan beberapa gambar tentang beji anantaboga. “apakah ada pertanyaan mengenai gambar yang ibu tayangkan?”

“bu tempat peribadatan yang ibu tayangkan apa ada dalam satu Lokasi?” tanya Dewi

“ya benar Dewi, tempat peribadatan tersebut berada dalam satu Lokasi ada yang bisa menyebutkan tempat peribadatan agama apa saja yang ada pada Gambar?” tanya bu Intan

“ Islam, Hindu, Budha,Kristen, Katolik bu” Jawab Joni “ya benar sekali Joni, anak-anak gambar yang ibu tayangkan merupakan Beji Anantabogha symbol Toleransi antar umat beragama di Indonesia, beji anantabogha berada di kecamatan Glenmore di bangun di Kawasan Hutan Pinus terdapat pohon beringin yang menyerupai pura tirta empul Gianyar Bali sebagai tempat peribadatan umat Hindu, terdapat pula jejeran guci yang mengalirkan air dilengkapi dengan patung dewa di sekitarnya, selain itu terdapat pula patung Budha, Bunda Maria, Yesus kristus, Dewi Kwan Im, serta Mushola sebagai symbol enam agama. beji Anantaboga secara khusus di bangun untuk menggambarkan kerukunan antar umat beragama yang ada di Banyuwangi. Dimana agama Islam, Kristen, Katolik, Hindu, Budha, dan Konghuchu dapat hidup berdampingan dengan bangunan tempat ibadah yang di bangun secara berdampingan tanpa menimbulkan penolakan dari agama lain. Kita sebagai penerus bangsa harus dapat melanjutkan dan meneruskan, nah sekarang adakah yang bisa mencontohkan kebiasaan di sekitar kita yang merujuk pada Toleransi antar umat beragama?” (Fatma Finta Pratiwi, Hutan Toleransi Wisata Religi “Simbol Toleransi Puri Antaboga”).

English Translation:

"Now, take a look at the images on the screen..." Ms. Intan showed several images of Beji Anantaboga. "Does anyone have any questions about the images I just displayed?"

"Ma'am, are the places of worship you showed all located in one place?" Dewi asked.

"Yes, Dewi, the places of worship are indeed in one location. Can anyone name the religions these places of worship belong to?" Ms. Intan asked.

"Islam, Hinduism, Buddhism, Christianity, and Catholicism, ma'am," Joni answered.

"That’s absolutely right, Joni. Children, the images I just showed are of Beji Anantaboga, a symbol of religious tolerance in Indonesia. Beji Anantaboga is located in Glenmore District, built within a pine forest area. There is a banyan tree resembling the Tirta Empul temple in Gianyar, Bali, which serves as a place of worship for Hindus. There is also a row of jars with flowing water, accompanied by statues of deities around them. Additionally, there are statues of Buddha, the Virgin Mary, Jesus Christ, Dewi Kwan Im, as well as a prayer room (mushola), representing six religions. Beji Anantaboga was specifically built to depict the harmony between religious communities in Banyuwangi. Islam, Christianity, Catholicism, Hinduism, Buddhism, and Confucianism coexist with adjacent places of worship, without causing conflict with

one another. As the next generation, we must continue this tradition of harmony. Now, can anyone give an example of practices in our community that reflect religious tolerance?"

(Fatma Finta Pratiwi, Hutan Toleransi Wisata Religi "*Simbol Toleransi Puri Antaboga*")

Biar Gendhing berkutat dengan pikirannya sendiri, sedari tadi ia bimbang akan keputusannya. Sakit rasanya jika ia memberikan sedikit dukanya kepada sang ibu. Walau demikian Ibu tetap menerimanya dengan dada yang lapang.

Satu dua hingga tiga langkah, tak terasa tibalah ia di tujuannya, gubuk tua dengan atap pelepah pisang. Sederhana namun banyak kenangan berharga. Tangannya memegang gagang pintu, membuka lebar pembatas antara teras dengan ruang tamu. Matanya menelisik mencari keberadaan orang yang sedang ia cari, sosoknya tidak terlihat. Namun ia yakin bahwa ibunya tidak akan meninggalkan rumah tanpa berpamitan dengannya.

"Emak, kulo sampun dugi, panjenengan teng pundi?. " teriak gendhing. Tak ada sahutan dari dalam rumah, Gendhing memiliki prakarsa menuju kamar sang Ibu. Sebaik saja sampai, rupanya pintu tak dikunci, di ruangan ini Gendhing melihat ibunya meneteskan air mata sembari memeluk fotonya, tetesan air mata itu tidak pernah ia lihat sebelumnya. Detik itu pula seolah sembilan pisau membelah hatinya, berlari ia memeluk sang ibu, pecah sudah tangisanya. Gendhing yang tegar jiwanya telah mati.

"Kulo nyuwun pangapuro menawi enten kesalahan bu. Apa yang menyebabkan panjenengan bersedih hingga saya ikut merasakan penderitaan yang sama? "Tutur Gendhing tulus (Fitria Nuraini, Bunga Tidur).

Segera Oong menghamburkan uang ke arah penonton walau uangnya dalam bentuk kertas. Tanpa hitungan semua warga mengarahkan pandangannya ke arah uang yang terbang. Tidak mempedulikan besar kecil tua muda laki perempuan, yang terpenting adalah mendapatkan sebanyak-banyaknya uang tersebut. Mumpung uang yang dijadikan *sembur utik-utik* ini adalah uang kertas berwarna-warni. Hujan manusia karena pelangi uang datang.

….

Gemuruh riuh kemeriahan pesta khitanan Hanif masih terdengar sampai musala. Atim Abu masih di dalam kekhusyukannya menghadap Sang Pencipta. Gerakan salat yang pelan seakan berisyarat betapa nikmat Atim berdialog dengan Tuhannya.

Setiap doa dalam salat tak lupa dipanjatkan doa untuk warganya. Atim Abu sangat berharap salat berjamaah walau hanya untuk sekali di sisa waktu umurnya. Mungkin saja sebelum ia mengucapkan salam tanda salatnya selesai, pundaknya yang rapuh ditepuk seorang makmum.

Di rakaat terakhir salatnya, Atim mengembangkan senyum tipis sembari meneteskan air mata seolah doanya didengar dan dikabulkan. Sampai pada sujud terakhir, napasnya berat, tak sanggup ia merapalkan doa. Pandangannya sudah bukan lagi sajadah kusut berwarna biru yang ia temui selama ini. Matanya tak bisa dibuka. Bangun dari sujud pun sudah tidak mampu. Tuhan menginginkan Atim sujud lebih lama. Selayaknya "Kun Fayakun", Atim bergeming dalam sujudnya dan tidak pernah mengakhiri salatnya (Moh. Bakhtiar Kusumahadi, Atim Abu Mati: Corong Berbunyi Kembali).

English Translation:

Let Gendhing be lost in his own thoughts, as he had been wavering in his decision for some time. It pained him to burden his mother with even a fraction of his sorrow. Nevertheless, his mother accepted it with an open heart. With one, two, then three steps, he suddenly found himself at his destination—a small hut with a roof made of banana leaves. Simple, but filled with precious memories. His hand grasped the door handle, opening the barrier between the porch and the living room. His eyes scanned the room, searching for the person he had come to find, but she was nowhere to be seen. However, he was sure his mother wouldn't have left the house without saying goodbye.

"Mom, I'm here. Where are you?" Gendhing called out. There was no response from inside the house. Gendhing decided to head to his mother's room. When he arrived, he found the door unlocked. Inside, he saw his mother shedding tears as she hugged his photo. Tears he had never seen before. In that moment, it was as if nine knives were slicing his heart. He ran to embrace his mother, and his tears finally burst forth. Gendhing, the steadfast soul, was gone. "I ask for forgiveness if I've made any mistakes, Mother. What is it that makes you so sad that I can feel the same sorrow?" Gendhing spoke sincerely.

(Fitria Nuraini, *Bunga Tidur*)

….

Immediately, Oong threw the money towards the audience, even though it was just paper money. Without hesitation, all the villagers turned their attention toward the flying money. It didn't matter whether they were young or old, rich or poor, male or female; the only thing that mattered was grabbing as much of the money as possible. After all, the money showering down, known as *utik-utik*, was colorful paper bills. A rain of people descended as the rainbow of money fell.

...

The roar of celebration from Hanif's circumcision party could still be heard at the prayer room. Atim Abu remained absorbed in his devotion to the Creator. His slow prayer movements seemed to signal how much he cherished his dialogue with God.
With each prayer, he never forgot to offer supplications for his fellow villagers. Atim Abu longed for a congregational prayer, even if it was only once in the remaining days of his life. Perhaps, before he finished his prayer with a closing greeting, a fellow worshiper would touch his frail shoulder.

In the final *rak'ah* of his prayer, Atim smiled faintly as tears fell, as though his prayers had been heard and answered. As he reached the final prostration, his breathing grew heavy, unable to utter his final prayers. His gaze was no longer fixed on the wrinkled blue prayer mat he had seen so many times before. His eyes could no longer open. He could not rise from his prostration. God wanted Atim to remain in that position a little longer. Just like "Kun Fayakun," Atim froze in his prostration and never finished his prayer.

(Moh. Bakhtiar Kusumahadi*, Atim Abu Mati: Corong Berbunyi Kembali*)

Dalam suasana dimana pandangan dipenuhi warna hitam gelap. Terdengar suara alat ukur jantung berbunyi. Disaat itu Hanif mulai sadar dari pingsannya, ternyata ia sedang berada di rumah sakit. Tapi, bukan itu yang membuat Hanif terkejut, melainkan ia melihat Syifa sedang tertidur diatas perutnya. Dengan cahaya matahari pagi menyorot rambut *bajang* Syifa. Hanif terus memperhatikannya, ia terpesona akan

kecantikannya. Dari mulut merah, kulit sawo matang yang indah, hingga bulu mata yang lentik, ia dibuat tak bisa melepaskan pandangannya. Ketika Syifa terbangun, Hanif tak bisa berkata apapun untuk mengucapkan terimakasih. Tentu, Hanif berfikir jika ia dislamatkan olehnya.

"Syifa. Terim....." Hanif memberanikan diri.

"*Gak* Nif. Aku bukan tokoh utama yang nyelametin kamu." dengan spontan Syifa menyela.

Terbingung dengan ucapan itu, Hanif bertanya "Terus, siapa orang yang jadi pelaku utama aku bisa ke sini?."

"*Wingi*, Temenku Silvia tiba-tiba datang kerumah. Rambut dia berantakan, tangannya berlumuran darah. Dia juga tiba-tiba megang tangan aku dan dia bawa aku ke tempat kejadian, disana aku langsung telfon ke nomer ambulan. Kamu harus cepet-cepet makasih ke dia, dia juga yang bayar semua penanganan mu di RS" Jawab Syifa (Muhammad Reihan Rafsanzani, Cinta Tanpa Suara: Romansa Desa Budaya Seblang).

English Translation:

In a scene where everything was engulfed in darkness, the sound of a heart monitor beeped. At that moment, Hanif regained consciousness, realizing he was in a hospital. But it wasn't the hospital that shocked him; instead, he saw Syifa asleep on his chest, her hair glowing under the morning sunlight. Hanif couldn't take his eyes off her; he was mesmerized by her beauty—from her red lips, her lovely brown skin, to her long eyelashes. He was captivated, unable to look away. When Syifa woke up, Hanif couldn't find the words to thank her. He thought she had saved his life.

"Syifa. Thank you..." Hanif mustered the courage to speak.

"No, Hanif. I'm not the one who saved you," Syifa quickly interrupted.

Confused by her words, Hanif asked, "Then, who's the one who brought me here?"

"Yesterday, my friend Silvia suddenly showed up at my house. Her hair was a mess, and her hands were covered in blood. She grabbed my hand and took me to the scene. I immediately called the ambulance from there. You should thank her quickly—she's the one who paid for all your hospital treatment," Syifa explained.

(*Muhammad Reihan Rafsanzani, Cinta Tanpa Suara: Romansa Desa Budaya Seblang*)

Conclusion

Acknowledgement

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ODHONG-ODHONG ORAL LITERATURE LEARNING AT THE JUNIOR SCHOOL LEVEL IN THE PAKPAK BHARAT DISTRICT

Rehan Halilah Lubis[1], Yulino Indra[2], M. Ridwan[3]
Sri Kusuma Winahyu[4], Pradicta Nurhuda[5]
The National Research and Innovation Agency[1,2,3,4,5]

ABSTRACT: *The Odhong-Odhong is an oral tradition from the Pakpak tribe, historically sung by incense farmers to alleviate loneliness during extended periods of work in the forest. It is a song sung by incense farmers to ward off feelings of loneliness while working in the forest for days to harvest incense. However, this tradition is fading, particularly among the younger generation and even the farmers themselves. This study explores the preservation of Odhong-Odhong by integrating it into school curriculums through role-playing techniques, shifting the focus from merely analyzing lyrics to learning oral traditions as a means of cultural preservation. Using a qualitative method, the research involved 20 students participating in role-playing activities over a month, outside regular class hours. Data was collected through direct observation and interviews with trainers. The results show that teaching Odhong-Odhong using role-play enhances student and teacher attitudes, increases motivation, and fosters creativity and innovation in literature teaching. The findings highlight the need for revitalizing Odhong-Odhong in schools to pass on Pakpak culture to future generations.*

Keywords*: oral literature, odhong-odhong, junior high school level, Pakpak Bharat Regency*

A. INTRODUCTION

The Law Number 24 of 2009 regarding the National Flag, Language, Emblem, and National Anthem, specifically Article 42, emphasizes the importance of developing, guiding, and protecting regional languages and literature. Additionally, the North Sumatra Province Regional Regulation Number 8 of 2017 prioritizes the Indonesian language and the protection of regional languages and literature to prevent their erosion and extinction over time.

The two points mentioned above align with the statement made by Sonni P. Berutu, the Chairman of the Pakpak Bharat Regency DPRD. He mentioned that many Pakpak tribes have disappeared due to pressure from other tribes seeking new settlements, which has led to the erosion of local customs and culture. He emphasized the importance of preserving Pakpak history, ethnicity, customary land, customs, and culture from being lost to immigrants. Sonni believes that the Pakpak tribe embodies a spirit of tolerance.They welcomed immigrants with open arms to live alongside them. However, they were concerned that this could threaten their traditional identity and cause it to slowly disappear. In response to this concern, Sonni, with full support from the Regent of Remigo Yolanda Berutu, issued Regional Regulation (Perda) Number 3 of 2016 on July 11, 2016, regarding the Preservation and Development of Pakpak Culture. The aim of this regulation is to protect, preserve, and strengthen all local wisdom, customs, and culture of the Pakpak tribe.

North Sumatra is renowned for its rich literature and oral traditions. Each region in North Sumatra has its own folklore, fairy tales, proverbs, myths, and songs. The Pakpak tribe, a Batak ethnic group, is primarily located in the northern part of Sumatra Island. They are spread across various regions in North Sumatra and Aceh, including Dairi Regency, Pakpak Bharat Regency, Humbang Hasundutan Regency, Central Tapanuli Regency, as well as parts of Aceh Singkil Regency and Subulussalam City.North Sumatra

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The odhong-odhong oral literature is a traditional song from the Pakpak tribe. It was traditionally sung when individuals were far from their families and taking incense. However, nowadays, odhong-odhong is mainly performed by the local government at cultural festivals. Although the Pakpak people still have knowledge of the odhong-odhong oral literature, only certain individuals are capable of singing it. Additionally, the cultivation of frankincense trees, which used to be a major commodity in Pakpak Regency along with cloves and coffee, has decreased. The number of frankincense farmers has also declined, and they are mostly elderly. As a result, the traditional practice of singing odhong-odhong while taking incense is fading away.

The oral tradition of odhong-odhong is sung by incense farmers to ward off loneliness in the middle of the forest. They spend almost a month pressing incense after finishing planting rice. There is no standard for the lyrics of the odhong-odhong song, as the lyrics are in accordance with the hearts of incense farmers. The lyrics of odhong-odhong songs usually contain expressions of longing for family or lovers, as well as prayers and hopes to comfort the heart. According to the researcher's initial observations, people of all ages in the area are familiar with the odhong-odhong oral literature, but they no longer know how to sing it. Although documentation of odhong-odhong oral literature has been completed, it has never been incorporated into the school curriculum, so school children are unable to sing it. The younger generation, particularly at the school level, has shown no interest in odhong-odhong. The song is considered unimportant to learn because they are not interested in becoming incense farmers, and the number of incense trees is declining.

Currently, the literature learning system in the North Sumatra region is facing a dilemma. Many teachers do not comprehend written or oral literature, and the focus is on rote reading material. This approach does not enhance students' imagination abilities, resulting in rigid and tedious teaching and learning activities. Aside from the issues mentioned earlier, community leaders, traditional leaders, and office holders are concerned about the decline of regional oral traditions and literature. This decline is a result of changes over time and advancements in technology. The influence of external cultures on society, particularly on young people through technology, is contributing to the disappearance of these traditions and literature. However, it's important to note that oral traditions and literature hold valuable lessons and wisdom that should be passed down to the younger generation. The importance of learning odhong-odhong oral literature in schools is driven by the concerns of literary activists and teaching staff. This effort aims to pass on oral literature to the younger generation. Therefore, the research focuses on applying the odhong-odhong oral literature learning model at junior high schools in Pakpak Bharat Regency. Through learning odhong-odhong oral literature, students can also explore other oral literature such as the ritual of taking incense, folklore about the origin of the incense tree, milangi crying songs, and regional languages.

A significant amount of research has been conducted on odhong-odhong, which are songs accompanied by incense. One such research is titled "Pakpak Simsim Ethnic Songs in North Sumatra: Concept, Behavior, and Form" by Togatorop (2018). Togatorop's findings indicate that Pakpak singing is a tangible manifestation of behavior rooted in the concepts of Pakpak society. The perception of these songs is closely tied to traditional

norms, and their appropriateness is determined by adherence to traditional values, as well as the time, place, and context in which they are performed.

Furthermore, the research titled "Oral Literary Tradition in North Sumatra" (Brakel-Papenhuyzen, 2010) examines the traditions of the Batak tribe in North Sumatra, including the Pakpak tradition. Brakel-Papenhuyzen's research results describe a traditional way of life based on agriculture and dependence on forest products, which always involves rituals in the form of song, dance, music, and other oral traditions, including storytelling. This literary tradition is closely related to social context, natural information, and religion. The study also mentions "odhong-odhong" as a song that farmers sing when collecting incense. The next research is titled "Frankincense Forest Management in Siempat Rube sub-district, Pakpak Bharat Regency: A Descriptive Study of Traditional Wisdom" (Silalahi, 2022). This research delves into oral traditions associated with the incense forest in Pakpak Bharat Regency..

In addition to the study of odhong-odhong oral literature, there has been research on role-playing learning models. One such study is titled "Improving Children's Speaking Ability through Micro-Role Playing" by Susanti (2017). The research findings indicate that micro role-playing can enhance children's speaking abilities. Another similar study, "Role Playing Techniques in Short Story Appreciation Learning" by Ismayani (2017), demonstrates a significant difference in student learning outcomes in appreciation before and after the use of role-playing techniques. Similarly, the study "Improving Children's Speaking Skills through Culture-Based Role Play" by Fika et al. (2019) suggests that implementing role-playing activities can enhance children's Indonesian speaking abilities.

The previous research focused on the lyrics of the odhong-odhong, associated with Pakpak cultural characteristics. In contrast, this study examines the odhong-odhong from the perspective of learning oral traditions as a means of preserving Pakpak culture. Previous research did not explore teaching the odhong-odhong oral tradition in educational institutions, nor did it use a role-playing model for learning. Without being taught in schools, the odhong-odhong tradition could disappear. This research will outline how the odhong-odhong oral tradition can be taught in schools using a role-playing model.

This study utilized a descriptive qualitative method to describe the process of teaching and learning activities using a role-playing model. The research involved 20-25 students and was supervised by three individuals: a maestro or writer (cultural activist), a dance teacher, and a supervising teacher serving as a student supervisor. The activities took place for one month outside of class hours and outside the classroom. Data collection techniques included direct observation and interviews with trainers, with the goal of describing the development of teaching and learning activities. The results of teaching and learning activities were described along with additional data from open tests on students to assess their understanding of the odhong-odhong oral tradition. In addition to interviews, students were asked to provide feedback on their attitudes towards oral literature.

The data collection process begins with direct observation to understand students' characteristics, interests, and knowledge of oral traditions. Teachers also provide valuable information about the educational environment, particularly local content learning. This is done to determine the appropriate learning model for introducing odhong-odhong oral literature. Additionally, consultations were conducted with writers and traditional leaders regarding Pakpak oral literature to ensure a proper understanding of the odhong-odhong oral tradition. The process was attended by 24 students consisting of three male students portraying odhong-odhong, five female students as wives and lovers who went to the forest, and sixteen students as dancers to enliven the performance. Every student has a role in learning the odhong-odhong oral tradition. For one month, teaching and learning

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activities of this oral tradition were carried out with the guidance of writers, dance trainers, and accompanying teachers.

B. METHODS

The relationship between oral tradition and oral literature is inseparable. Oral literature is generally part of the oral tradition. For example, in the oral tradition surrounding birth, there are marhaban songs and rituals for Muslim communities. Wedding traditions are often accompanied by rhymes and sayings, while death rituals may involve humming or wailing that is sung..

Roger and Pudentia define oral tradition as a part of folklore that includes various forms of customary knowledge and ideas passed down orally from one generation to another. This encompasses folklore, legends, myths, and complete native systems of cognition such as kinship. The content of oral tradition is used as a historical example, for implementing laws, customary regulations, and treatment (Endraswara & Hum, 2013). Hutomo (1991) supports Roger and Pudentia's view by stating that oral tradition consists of (1) oral literature, (2) traditional technology, (3) folklore outside the palace or metropolitan city, (4) aspects of religion and beliefs not within the formal boundaries of major religions, (5) folk arts outside palace centers and metropolitan cities, and (6) regulations or customs (Hutomo, 1991). Hutomo identifies several characteristics of oral traditions: 1) They are cultural expressions that are spread through spoken word, 2) They originate from communities that do not use written language, 3) they depict cultural traits of a society, serving as a living record of the past while also incorporating new elements reflective of social changes, 4) they are of unknown authorship and are considered public property, 5) they often have a poetic, repetitive structure designed to aid in memory retention and preservation of authenticity, 6) they prioritize imagination and fantasy over factual accuracy and societal acceptance, 7) multiple versions of the same oral tradition may exist, 8) they are conveyed in a spoken language style, may contain dialect, and are sometimes pronounced incompletely (Hutomo, 2019).

Sibarani (2012) explained that oral tradition refers to spoken language, as opposed to written language. It consists of shared knowledge within a community and includes multiple versions that have been passed down through generations. The oral traditions we encounter often exist in different versions of the same story. Pudentia (Sumitri, 2016) explains that oral traditions are discourse systems that are not written down. Traditional expressions as oral traditions can always be linked to a series of stories (folklore). Sometimes, expressions are spoken within a folklore, while at other times, several expressions are found in a folklore containing specific values and messages.

Oral tradition is a cultural practice that emerged from humans' desire to meet their life needs, encompassing behavior, lifestyle, economy, agriculture, kinship systems, social stratification, religion, myths, and more (Mattulada, 1997). To address these needs, it's essential to establish binding regulations. Therefore, traditions are upheld by the community across generations or passed down from parents to younger generations as a way of life. Tradition is a crucial part of culture, binding society and ensuring orderliness through the inheritance and transmission of norms, customs, rules, and treasures.

Koentjaraningrat defines culture in at least three forms: (1) as a complex concept that includes values, norms, regulations, and more; (2) as a complex pattern of human behavior in society; and (3) as objects created by humans (Mattulada, 1997). Society, as a group of people, is guided by traditions and customs that embody mutually agreed values and norms. These traditions and customs, as cultural legacies from the past, continue to evolve and adapt to the present while preserving their inherent values and norms. The past serves as a foundation for ongoing development and renewal. Koentjaraningrat

emphasized that society inherits the past through (1) traditions and customs as values and norms regulating society's behavior; (2) advice from ancestors passed down orally from generation to generation; (3) the role of elders as group leaders with greater ability to conquer nature; (4) leaving evidence to all members of community groups in the form of historical objects; and (5) belief in spirits and ancestral spirits, including oral history (Mattulada, 1997).

The opinion presented suggests that oral literature is an integral part of the oral tradition. Oral literature, which consists of literary works created by past communities, serves as a guide to life as it embodies the values and norms of life. Traditions play a significant role in governing society as they provide guidelines for interaction and behavior. These traditions are considered obligatory. Given the involvement of oral literature in upholding these traditions, it becomes challenging to distinguish oral traditions from oral literature.

Learning odhong-odhong oral literature by using the role-playing model will indirectly involve other forms of oral literature, such as the nangen oral literature and the ritual of taking incense, which includes bringing food called *pelleng* and *nditak*.

C. RESULT AND DISCUSSION

Role Playing Learning Model

The role-playing learning model involves actively engaging students in teaching and learning activities, with the teacher or supervisor serving as a facilitator and motivator. Role-playing activities can take place outside the classroom, allowing students to express themselves and use their imagination. According to Gilstrap and Martin, role-playing is a recreational activity that involves historical events, future scenarios, present situations, or imaginative settings (Moore, 2014). Participants take on the roles of different individuals, aiming to gain a better understanding of the characters they portray.

Role-playing is an active form of play that involves behavior and language to mimic real-life situations (Syafriani, 2012). Children engage in pretend play to imitate experiences from their daily lives. Role-playing activities help children develop social skills, learn procedures, experiment, and improve their communication abilities. Macro role-playing occurs when children take on the role of a specific character or object (Syafriani, 2012). In this type of play, children choose the roles they want to act out. According to Rumilasari, macro role-playing involves collaborative play where two or more children participate in roles together (Rumilasari et al., 2016). Similarly, Madyawati describes macro role-playing as children taking on a role and embodying a specific character or object (Madyawati, 2016). Laird & House suggest that role-playing provides direct experiential learning (Flanning, 2011). Role-playing is a group activity that involves physical enactment and pretending to be someone else in order to learn new skills or gain a deeper understanding (Simsarian, 2003).

Based on the opinion above, role-playing learning is a teaching method in which teachers design activities to enable students to take on the roles of other people or certain objects. Through this method, students are trained to embody the characteristics of different characters in a story. Role-playing activities can help to enhance students' imagination and creativity. This learning model can involve multiple students working together as a cohesive unit. Without realizing it, engaging in role-playing activities can foster positive social attitudes, as role play often conveys a specific message or moral. By assuming different roles, students can more easily grasp and understand these messages.

Learning Process of the Odhong-Odhong Oral Tradition using a Role Playing Model

The role-playing model was chosen to capture students' attention. Initially, teaching the odhong-odhong oral tradition involved training students to sing. However, this approach seemed rigid and dull, making it less effective. The challenge for students in singing odhong-odhong arises when they try to follow the song's melody. Even though the odhong-odhong script text can be created independently, the singing tone or melody still has its own unique characteristics.

The presence of these obstacles led the trainer to alter the learning strategy by incorporating role-playing. Prior to the training, the children were given a brief introduction to merkemenjen, or incense harvesting, which encompassed the oral literature of odhong-odhong. Instilling knowledge about odhong-odhong oral literature is conducted as a means to cultivate positive attitudes towards oral literature and its practical benefits in life.

To learn oral literature using the role-playing method, follow these steps: 1) deliver odhong-odhong oral literature material, 2) create a study group, 3) give responsibility to students according to their duties, 4) train for one month, 5) stage the performang.

The trainer begins by presenting oral literary material. Learning the odhong-odhong song is closely linked to other oral literature, such as the Nangen oral literature, the legend of the incense tree, the ritual of taking incense, and traditional dances. The trainer must prepare learning materials for the odhong-odhong oral literature and other related oral literature. The materials prepared by the supervisor should include an introduction to the odhong-odhong song, the ritual of taking incense, materials for the ritual, equipment for taking incense, as well as information about the benefits of understanding oral literature in life, particularly in relation to caring for frankincense trees.

In the first step, the trainer needs to capture the students' attention. In this activity, the trainer acts as a facilitator for the students. The delivery of material should be engaging for the students. The trainer's ability to motivate students to learn oral traditions is crucial. Students' interest in oral traditions can lead to positive outcomes. If this step fails, it can impact the subsequent steps.

Secondly, form a study group. The study group was divided into three parts: the first group consisted of 3 men who played the role of incense farmers, the second group comprised of 5 women who portrayed the roles of wives, lovers, and people, and the third group included 16 individuals who acted as entertainers (dancers) and complemented the performance. When creating a study group, a trainer must be able to identify students' interests and talents in order to place them in the right study group, which will result in more enjoyable learning. Identifying students' interests is important to facilitate subsequent learning. One technique for identifying student interests is testing their singing ability. This selection process aims to choose the students' roles in ongoing activities. The results of the singing selection identified two men and one woman with dancing abilities. This information is also used to group students based on their roles and dancing skills.

The first group consisted of three men who worked as incense farmers and were trained to sing the odhong-odhong song. This song was composed by one of the men to express different roles: a husband missing his wife and children, a man longing for his lover and wishing to marry soon, and a man playing the flute. The group discussed creating a scenario for the activity of gathering incense, starting with a scene of leaving the house for the incense forest. The trainer was responsible for training the actors and refining the scenario to make it more engaging. In addition to practicing, the first group's task was to create the lyrics for the odhong-odhong song and develop a scenario. Both the song lyrics and dialogues were in regional languages. This activity aimed to foster students' imagination.

The second group consisted of five women. They were trained not only as performers, but also as wives and lovers who sing nangen songs (songs to put children to sleep and songs of longing). These five women were tasked with creating a scenario in the form of a dialogue about the activities of a housewife whose husband left her in the forest. The scenario involved a dialogue about how to care for a sick child. They also portrayed healers who could cure illnesses and mothers who always gathered in the yard. One of the students even composed a lullaby and a song expressing longing for her husband. The scenarios were created using regional languages under the guidance of the trainer.

The third group, consisting of sixteen people, presented traditional dance performances including the offering dance, menapu kopi (coffee picking) dance, as well as tatak garo-garo (bird dance) and tatak loading page (rice harvest dance). The students in this group were divided into two groups to perform two dances each. This dance group was created to accommodate students who were not interested in participating in drama.

Third, the trainer assigned tasks to each group. The first and second group students were instructed to create a drama script according to the trainer's guidance and specifications. After completing their scripts, the two groups discussed combining their texts. The first and second group texts must be interconnected and form a cohesive unit. The drama script is divided into four acts. The first act depicts the atmosphere at home while preparing the Merkemenjen equipment and the ingredients used in the ritual, such as pelleng (a dish consisting of yellow rice and fish) to be offered to the incense tree, and nditak (rice flour sprinkled on the incense tree when starting to cut the trunk of the tree incense). The first half also includes a dialogue between the wife and husband.

In the second half, the story is about men who work as incense farmers. They gather and walk hand in hand towards the incense tree. The men must have the same determination and cleanse their hearts because this will have an impact on the results achieved. Throughout this part, the farmers are always seen joking around while carrying supplies to harvest incense. When they arrive in the forest, they clean the grass around the incense tree while asking permission from the forest residents to avoid wild animals.

In the third act, a wife stays at home waiting for her husband while their sick child cries. Neighbors come to help, some calling a healer and others trying to comfort the child. After the child recovers, the husband puts the child to sleep while singing, which is a tradition called *bernangen*.

In the third act, three men arrive in the middle of the forest with the intention of crushing the trunk of an incense tree. They place food called *pelleng* under the incense tree, offer prayers, and hope that the tree will produce lots of incense resin. To make the frankincense tree good and white like rice flour, the frankincense farmers sprinkle rice flour called *nditak* while climbing the tree. They then start singing odhong-odhong on top of the incense tree.

The "odhong-odhong" song is performed twice. First, it is sung by a married man. Second, it is sung by men who are not yet married. After the performance, the men return home with incense and are greeted by their wives. The welcome is accompanied by dancers as a complement to the performance.

Fourth, practice for one month. Learning activities that utilize the environment can create a pleasant learning atmosphere. Students can choose a place to study that they like. The location of students who sing "odhong-odong" is around the trees, while the location of students who sing "nangen" is in the school hut or gazebo. If the school does not have places to practice that are in accordance with the story scenario, students can choose a location that they consider comfortable and able to foster inspiration. Students who practice dancing can do it in class or in an open space.

Fifth, performance. This learning activity ends with a performance. Performance is important as a means of popularizing oral literature. The performance must be adjusted to the story scenario. The setting of the place, time, atmosphere, and costumes must be considered. The atmosphere of the performance must be able to arouse the imagination of the audience so that the message of oral literature is conveyed. The setting of the place must depict the atmosphere at home and in the forest. The setting of the time is adjusted to the atmosphere of day or night. The setting of the costume is also adjusted, whether as an incense farmer, a housewife, or a healer. The costumes are adjusted to the local cultural clothing. Likewise, the makeup of the players' faces is also a concern. A good performance can be used as motivation for students, educators, schools, and local government. With the performance, oral literature can be re-devloped through role-playing learning. Oral literature learning can also be used as a competition between schools. If this continues, the almost extinct oral tradition can grow again.

The teaching and learning process using the role-playing model can help students develop positive attitudes towards oral traditions. A questionnaire showed that students understand the oral traditions of odhong-odhong, nangen, the ritual of taking incense, and traditional dances in the Pakpak tribe. The role-playing learning model is enjoyable for students and does not overwhelm them. Students gain an understanding of oral traditions through their involvement in acting out oral literature. This helps them understand the philosophical values contained therein.

Learning using the role-playing model can be an example for literary learning activities. Oral literature learning should not be carried out by presenting knowledge that can bore children. The teacher's ability to create a fun learning atmosphere is a challenge to achieving learning objectives. One solution to learning oral traditions can be done with the role-playing learning model.

Based on the performance results, teachers, students, and the government have all expressed a positive reception. Both educators and government officials are eager to see this initiative continue and hope it will help promote other oral traditions. The government is encouraging schools to adopt a learning system that emphasizes oral traditions and aims to foster the development of local content learning. Through local content learning, the values of local wisdom can be instilled to help shape students' characters as intended.

According to the research findings, the role-playing learning model can help to promote positive attitudes towards oral literature among students, teachers, and the government. The role-playing approach actively engages students without burdening them with boring memorization tasks. Teachers, who serve as facilitators and mentors, need to have adequate resources to develop teaching materials on oral literature. Schools can collaborate with writers and cultural figures to create teaching materials on oral literature for use in schools. Additionally, stakeholders in the community should provide opportunities for students and young people to express their creativity, ensuring the sustainability of oral literature.

It is expected that all elements of society will come together to support the preservation of oral literature through education. Implementing a curriculum for oral literature in schools is essential. The government should work with writers, cultural and religious figures, and researchers to create books based on local wisdom. Oral literature lessons should be integrated into the local content curriculum in schools. If there is no local content curriculum in place, schools can offer literary activities as extracurricular options.

D. CONCLUSION

The Odhong-Odhong is an oral tradition from the Pakpak tribe, originally sung by incense farmers to combat loneliness during long periods of incense harvesting in the forest. The lyrics of these songs reflect the emotions and experiences of the farmers, but the tradition has declined in popularity, particularly among younger generations, raising concerns about its potential extinction. This study aims to preserve Pakpak culture by introducing Odhong-Odhong into school curriculums through role-playing techniques, shifting the focus from merely analyzing lyrics to learning oral traditions. Using a qualitative method, the research involved 20 students in role-playing activities conducted outside regular class hours. Data was collected through direct observation and interviews. The findings show that teaching Odhong-Odhong through role-playing fosters positive attitudes and increases motivation among both students and teachers. It also enhances creativity and innovation in literature teaching, which has traditionally been rigid and theoretical. This approach offers students more freedom of expression and highlights the importance of passing down Pakpak cultural traditions to future generations. The research underscores the need for revitalizing Odhong-Odhong in schools to ensure its preservation.

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A COMPARISON OF INDONESIAN AND COSTA RICAN MYTHICAL STORIES: AN ETHNOPEDAGOGICAL STUDY ON INDONESIAN LANGUAGE FOR FOREIGN SPEAKERS (BIPA) PROGRAM STUDENTS

Hani Atus Sholikhah[1)] , Mulyadi Eko Purnomo[2)] , Khalidatun Nuzula[3)] , Hastari Mayrita[4)]
[1)]haniatussolihah@fkip.unsri.ac.id; [2)]mulyadiekopurnomo@fkip.unsri.ac.id;[3)] khalidatunnuzula@fkip.unsri.ac.id; [4)]hastari_mayrita@binadarma.ac.id
[1,2,3)]Sriwijaya University[4)] UNiversitas Bina Darma

Abstract: Myths as teaching materials in Indonesian language learning for foreign students (BIPA), preservation of local culture can be applied. For foreign students learning Indonesian, ethnopedagogics becomes an additional tool for their study. This research uses a qualitative method and compares mythical stories from South Sumatra (Indonesia) and Costa Rica. This method also uses literary structuralism and ethnopedagogical approaches. Data were collected through documentation and interviews with foreign students from Costa Rica who attended reading lectures at Sriwijaya University's Darmasiswa Program. For data analysis, content analysis techniques with literary structuralism were applied to four stories that became the subject of the study: La Segua (Costa Rica) and Antu Banyu (Palembang, Indonesia). Furthermore, ethnopedagogical studies were used to study these four stories. The results show that (1) La Segua and Antu Banyu stories have similarities in terms of theme, plot, setting, and mandate, and (2) there are differences in terms of theme, character, and characterization. Moral, educational, cultural, and social values are the local wisdom values that are similar among these four stories, after this comparison was done through an ethnopedagogical study.
Key Words: Mythical Stories, Reading Materials, Ethnopedagogical, BIPA.

Introduction

Along with the increasing role of Indonesia in the international arena in the fields of economy, culture, and politics, Indonesian is increasingly in demand by foreign speakers. This is shown by the increasing interest of foreign students to join the Indonesian Language for Foreign Speakers (BIPA) program in various educational institutions at home and abroad. Data from the Language Development and Guidance Agency of the Ministry of Education and Culture shows that the number of BIPA program participants abroad continues to increase from year to year. This is especially true in the Southeast Asia, Europe, and Australia regions.

Suhartono's (2019) study found that the main reasons for foreign students to learn BIPA are academic and professional needs, especially for those working in business, diplomacy, and tourism. This is in line with Prasetya's (2020) research findings, which found that the ability to communicate fluently in Bahasa Indonesia is a great advantage for expatriates or foreign employees working in Indonesia. Understanding the local language helps BIPA students adapt to Indonesian culture and society (Wulandari, 2020).

BIPA learning faces many problems, especially in terms of cultural recognition. Indonesian is considered difficult to learn as a second or foreign language due to many factors. These include significant cultural differences between the student's home country and Indonesia, as well as linguistic elements such as vocabulary and grammar. Haryanto (2020) found that most BIPA students have difficulty understanding typical Indonesian terms and expressions related to local culture.

A culture-based approach is very important in BIPA learning. According to Rahmawati (2021), teaching that incorporates cultural elements, such as folklore, myths, and local wisdom, can help students master the language faster. This method is called ethnopedagogy and emphasizes language teaching by considering the relevant cultural context. It is especially important in the context of myths because this topic is considered interesting and unique (Sartini, 2022). As shown by the research of Setiawan (2019) and Rahman (2020), BIPA students who use this learning method show an increase in cultural understanding and language skills. In addition, Susanto's (2022) research shows that students who learn with culture-based teaching materials show increased encouragement and active engagement in class.

BIPA learners must not only learn the language, but they must also learn to understand and appreciate the cultural context behind language use. This suggests that the ethnopedagogical approach is a useful approach to integrating educational and cultural elements. Ethnopedagogy emphasizes that in the learning process, understanding local culture and local wisdom is very important. In a study conducted by Sutrisni in 2018, ethnopedagogy in BIPA teaching seeks to overcome the differences between formal education and cultural values that exist in society. Ethnopedagogy provides opportunities for students in BIPA to learn the language in a relevant context. That is, by using ethnopedagogy in BIPA learning, students not only gain better language skills, but they also gain a better understanding of Indonesian culture.

This paper will discuss how the myths of Antu Banyu from Palembang and La Segua from Costa Rica correlate with the learning of BIPA and its benefits for students. The focus of the research is ethnopedagogy and its application in BIPA learning.

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Research Methods

This study was conducted using qualitative methods, using literary structuralism and ethnopedagogical approaches. Data were collected through documentation and interviews with international students from Costa Rica who attended reading courses in Sriwijaya University's Darmasiswa Program. Semi-structured interviews were conducted to find out how students understood the myths in the stories of La Segua and Antu Banyu**.** In addition, interviews were also conducted to find out how students see the use of myths in language learning. Students' experiences in learning myths and how it helps them understand language and culture will also be discussed in these interviews.

The researcher used literary structuralism content analysis technique and ethnopedagogical approach on the object of research, the story of La Segua and Antu Banyu. Data collected from documents and interviews were reduced to focus on important aspects related to students' understanding of the myths of La Segua and Antu Banyu stories and their influence on their language learning. Once the data was reduced, the researcher would categorize the data based on what they knew about the myth in addition, perceptions, such as understanding of the myth, reactions to the subject matter, and the influence of the myth on cultural and language understanding. The data was interpreted through the coding process. After the data is categorized, interpretation is done to find out how myths affect comprehension in BIPA learning.

Comparison of La Segua and Antu Banyu Mythical Stories

La Segua from Costa Rica and Antu Banyu from Palembang are two mythological creatures that share the commonality of being fearsome entities, yet they come from different cultures and reflect unique values and moral messages within the local community. Here is a comparison between these two mythical stories.

Comparison of Theme Aspects

La Segua originates from a mystical theme that describes a mythical creature that often appears as a beautiful woman to attract men. The story often serves as a moral warning to men who are overly attracted to the physical beauty of women without respecting them.

Meanwhile, Antu Banyu is a mystical theme depicting a water spirit that originates from the mythology of Palembang, South Sumatra, Indonesia. It is believed to inhabit rivers, especially the Musi River, and lakes, and often appears to frighten or harm people near water, especially children or those who are not careful around rivers.

Comparison of the Aspects of the Mandate

The story of La Segua carries a clear moral message of loyalty and respect for women. It warns men not to be attracted only to the outward appearance of women, but also to value them as complete individuals. The story teaches the importance of respectful behavior and avoiding temptations based on physicality alone.

Meanwhile, the story of Antu Banyu serves more as a warning of the dangers of water, especially at night. The story of Antu Banyu warns people to be careful when around rivers or lakes, and not to play around or be careless near water. The moral message is more related to safety and awareness of the dangers of nature.

Comparison of Background Aspects

La Segua stories take place mostly on the mainland. La Segua usually appears on rural roads or outside cities in Costa Rica, at night. She is often seen by motorists riding alone, especially men passing by in remote areas. Although the story is not related to water locations, La Segua appears more often on dark and desolate land.

In contrast, Antu Banyu stories are specifically associated with rivers, lakes and other bodies of water. In Palembang, the Musi River is where Antu Banyu is believed to appear frequently. Its appearance is always near or in the water, and it attacks people who are around the water, especially at night or when water conditions are considered dangerous.

Comparison of Character and Characterization Aspects

The characters in La Segua have the distinctive character of punishing men who are seduced by their beauty and are only interested in their external appearance. She uses the deception of beauty to lure men who do not respect women or only pursue physical pleasure.

Antu Banyu, on the other hand, is more evil and has no clear moral motive like La Segua. He attacks people around rivers or lakes, especially those who swim alone or are in the water at night. Antu Banyu's main goal is to harm people who are careless around the water, often causing them to drown.

Extrinsic Comparison

La Segua serves as a moral warning to men who often act disrespectfully or carelessly towards women. The messages behind this myth often touch on aspects of modesty, respect, and caution in judging someone based on appearance alone.

Antu Banyu is the guardian of nature, especially water. Palembang people believe that Antu Banyu must be respected so that the water remains clean and does not bring disaster. This belief influences people's attitudes towards water sources and

the natural environment around them, emphasizing the importance of preserving nature.

Mandate Comparison

La Segua, the message of the La Segua myth is for people not to be deceived by external appearances and to always be careful in making decisions, especially regarding desire or temptation. The story also teaches the importance of respect for women.

Antu Banyu, the myth of Antu Banyu, carries a message to protect nature, especially water sources, so that they remain sacred and do not damage them. Palembang people believe that maintaining the balance of nature is an obligation, and Antu Banyu will give a warning or punishment to those who damage the water ecosystem.

Ethnopedagogical Values in the Mythical Stories of La Segua and Antu Banyu

Ethnopedagogy uses an educational approach that connects tradition, culture and local wisdom in the teaching and learning process, with the aim of instilling cultural values that exist in a community. In this context, we can analyze mythical stories such as La Segua from the Latin American tradition and Antu Banyu from the Nusantara (South Sumatra) tradition as a tool to educate the younger generation through folklore that is full of cultural values.

Ethnopedagogical Studies on the Mythical Story of La Segua

La Segua is a mythological figure from Central America, particularly in Costa Rica, in Latin America. Stories about La Segua often serve as a moral warning against bad behavior, especially against men who like to degrade women or are seduced by lust. It is said that La Segua is a beautiful woman who transforms into a creepy monster, often haunting men who are careless or disrespectful of women.

1. A moral warning**,** this myth teaches about the importance of respecting others, especially women, and avoiding bad behavior such as arrogance and frivolity.
2. Loyalty and ethics in relationships, this story is often aimed at men who are seduced by external beauty and forget important moral values.
3. Fearful of the unknown, this myth also teaches the importance of vigilance and not being easily seduced by worldly temptations.

Ethnopedagogical Studies on the Antu Banyu Myth Story

Antu Banyu comes from the folklore of South Sumatra. He is known as a water spirit or creature that is often considered the ruler of the river. This myth is often used as a way to remind children to be careful when playing around rivers or waterways.

Antu Banyu is believed to harm people who behave badly around the river or who do not respect the forces of nature.

1. Safety and caution, this myth teaches the importance of safety and caution, especially in potentially dangerous natural environments such as rivers.
2. Respect for nature**,** this mythical story teaches the importance of respecting the power of nature and not destroying the environment.
3. Self-control and vigilance, children are taught not to act recklessly, especially in a wild environment.

Utilization of La Segua and Antu Banyu Stories in BIPA Learning

Utilizing the mythical stories of La Segua and Antu Banyu in BIPA (Indonesian for Foreign Speakers) learning can provide a more contextual and interactive learning experience. Folktales or myths can be used to teach language in a fun way while introducing cultural aspects to foreign learners. Here are some ways in which the stories of La Segua and Antu Banyu can be utilized in BIPA learning.

Teaching Vocabulary and Language Structure

These mythical stories contain typical traditional vocabulary, idioms, and phrases, so they are very useful for introducing new vocabulary and deepening students' understanding of sentence structure in specific cultural contexts. La Segua, teaching words such as "ghost," "woman," "scary," "mystery," "temptation," and terms related to relationship etiquette. Antu Banyu, teaching vocabulary related to nature such as "river," "water," "spirit," "safety," "caution," as well as idioms related to local wisdom. In the context of BIPA, lecturers can utilize these stories to introduce thematic vocabulary such as nature, morals, and mythology, while helping students understand word relationships in Indonesian language structures.

Cultural Competence

The use of folktales such as Antu Banyu and La Segua will help foreign students understand different aspects of Indonesian and Latin American culture. Teaching culture is an important component of language learning, as language and culture are closely intertwined. Antu Banyu discusses the culture of the archipelago, particularly in relation to belief in nature and nature spirits. This can be used to introduce the concept of environmental awareness and the relationship of Indonesian people with their natural surroundings. La Segua, this story allows BIPA students to understand how Latin American culture has a role in warning about morality, especially in relation to social relationships. Students can be invited to discuss the comparison between their culture and the culture reflected in this story, so that they not only learn the language, but also understand the cultural context.

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Development of Speaking and Storytelling Skills

Folktales offer many opportunities for speaking practice. After learning the story, students can be asked to summarize, retell, or act out scenes from the story. This not only improves speaking and listening skills, but also trains their ability to construct more complex sentences. *Role Play,* students can play the role of a character from the story of La Segua or Antu Banyu. This can help them improve their verbal communication skills in Indonesian while engaging emotionally with the characters. *Cultural presentations,* students can be given the task of comparing the story of La Segua or Antu Banyu with a folktale from their country, then presenting it to the class. This practises speaking skills while providing cross-cultural insights.

Reading and Comprehension Practice

The stories of La Segua and Antu Banyu can also be used as interesting reading material in text comprehension exercises. Lecturers can prepare story texts in a level of difficulty that is adjusted to the level of students, then ask comprehension questions or summarize the story. Text Comprehension Tasks: Lecturers can provide the texts of La Segua or Antu Banyu stories, then ask for word meanings, implied meanings, or invite students to discuss the moral values contained in the story. Text Discussion: After reading, students can be invited to discuss how these stories are relevant in modern social contexts. This discussion expands students' analytical skills while using the Indonesian language.

Value and Moral Learning

These mythical stories contain important moral values, so BIPA lecturers can use them to teach not only the language, but also the values that exist in Indonesian and other local cultures. Through moral discussions, students can develop argumentative skills in Indonesian. La Segua, can teach about the importance of respect for others and warn against worldly temptations. Antu Banyu, teaches awareness of natural hazards and respect for the power of nature, which can be related to current environmental issues.

Use of Visual and Audio Media

To support students' understanding, lecturers can introduce visualizations of the story through pictures, videos or audio. This will help students understand the story better while enriching their learning experience. *Listening to Audio Stories,* Lecturers can use audio or video storytellers telling the story of La Segua and Antu Banyu to practice students' listening skills. Students can be asked to note down the key points of the story.

Discussion

These mythical stories have in common that they convey moral messages and teach ethics through stories rooted in local culture. La Segua teaches the importance of respecting human relationships and avoiding worldly temptations, while Antu Banyu emphasizes safety and a harmonious relationship with nature. Both stories also function as a means of social control, where they are told to regulate behavior within the community. In relation to ethnopedagogy, it is emphasized that teaching that incorporates local cultural values will provide a more meaningful education. According to Kaivola and Melén-Paaso (2007), ethnopedagogy promotes the integration of local wisdom in learning so that the teaching and learning process can be more relevant and significant to students.

In BIPA teaching, this approach can be applied by introducing folktales or myths of La Segua and Antu banyu that not only contain aesthetic elements of language, but also moral values, ethics, and social understanding. Students can increase their multicultural awareness by comparing the themes and principles of the stories. They can also be trained to think critically about how myths reflect societal values and how culture influences the way stories are told (Perry, 2019). This can enhance their ability to think critically and analytically and improve their ability to cooperate and communicate (Halimah, 2021; Sari, 2019; Putri, 2018).

Both stories also contain moral values that can be introduced to students as part of character education. La Segua teaches the importance of respect in human relationships and the dangers of worldly temptations, while Antu Banyu provides lessons on vigilance and respect for the forces of nature. The integration of moral values in language learning is not new. As Lickona (1991) states, character education is an integral part of good learning, and folklore is one of the best vehicles for conveying these values.

The application of myths in LIPA learning has many benefits, but also some problems. According to Farah (2022) and Aulia (2023) some educators face difficulties to incorporate myths into the existing BIPA curriculum. BIPA students benefit from listening to mythical stories from various cultures. Research by Jaya (2020) and Siti (2030) found that it helps them understand different perspectives and increases their tolerance for diversity. Putra (2020) found that students can be more interested in learning the language through creative activities inspired by mythical stories.

Conclusion

The results of ethnopedagogical research on the mythical stories of La Segua and Antu Banyu in BIPA learning conclude that this approach helps foreign speakers introduce language and culture. The stories are original texts that teach social, cultural, and moral values. BIPA students' learning experience is more profound and significant due to the integration of ethnopedagogy in language learning.

BIPA learning can use the mythical stories of La Segua and Antu Banyu by offering an interesting and effective way to improve students' language skills while introducing in-depth cultural aspects. Students not only learn the language but also build awareness of the culture behind the language by understanding the values contained in the mythical stories.

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Digital humanities in literary studies: A study in Thailand.

Nik Abdul Rakib Bin Nik Hassan

Nusantara Studies Center, Thailand.

Email: nikrakib@gmail.com

Digital humanities

Digital humanities is the meeting point between humanities disciplines such as literature, linguistics, media studies, film studies, and communication with computer science with the aim of studying the use of digital tools in aspects of the humanities as well as how the humanities influence the development of computer science and technology.

With studies conducted in digital humanities being interdisciplinary. For example, raw data such as from the archaeology branch is converted into digital data through various processes such as scanning or recording which can then be analyzed through machine learning or visualized with a graphical interface.

History of digital humanities.

To be known, digital humanities is a relatively new term for a fairly long-standing endeavor. It began in 1949, when Roberto Busa, S.J. collaborated with IBM to create the Index Thomisticus. This was an index verborum that indexed all the words in the works of Thomas Aquinas, totaling 11 million words. It was a significant first step in merging computing technology with the humanities. Many scholars see digital humanities as having developed alongside the development of computer technology in the mid-20th century, around 1946.

The 1970s and 1980s were a time of consolidation of text analysis methods and the development of structured electronic text and multimedia archiving along with increasing storage and processing capabilities.

The scale of literary publishing poses its own challenges. A literary reviewer might read ten or twenty novels published in a year. But can he or she formulate a representative assessment of literary development. Twenty novels compared to how many thousands. A literary reviewer might set himself or herself up as a specialist in a genre. But how many thousands of books are published in that genre and how many dozens can he or she actually read each year.

So, how to draw conclusions about the development of a particular genre in literature as a whole based on such a small sample. What about the need to conduct a literature review in an age that produces literature at lightning speed while the speed of human reading remains the same as it was a hundred years ago. All of these matters can be summarized in one question. how to conduct a representative literary review in the face of this flood of information.

Studies conducted within the digital humanities have been criticized as exclusive due to the small number of academics from different racial, ethnic, and gender backgrounds and the nature of the studies which are still focused on the context of the United States.

Digital humanities have also been criticized for tending to lack cultural criticism which is the foundation of the humanities. In addition, some of the results of studies from digital humanities are considered not friendly to the deaf and blind, including those who are colorblind.

The status of digital humanities research in Thailand

Digital humanities is a field of study. There has been a lot of evolution. Since the introduction of computers and computational science. It has been used in humanities data analysis since the 1940s in technologically advanced countries such as the United States and the United Kingdom, computational science and computers play a role in research and knowledge transfer. Literature continues to create academic associations that specialize in developing infrastructure systems Basics for working in Digital Humanities Development of humanities data standards including the development of specialized academic journals. Integrating the humanities with computational science and computers provides knowledge. in many humanities fields into something that can be understood and understood more easily but this is from the perspective of the general public. Digital humanities needs to be based on this important for literary, spatial, social, and cultural contexts.

In the Thai context although academics in the humanities have used computers and scientific methods. Computational methods are used in research and there are technology researchers who choose to use the humanities context as a problem in developing methods and digital tools have been around for some time, but academic work in this field has been published.

Initial findings from a survey of Thai digital humanities research suggest that there is movement. Scattered and lacking systematic management at the same time, it is necessary to prioritize Humanities as a science We value openness and diversity. In this section we present a framework. Guidelines for supporting research in the field of digital humanities with the idea of sustainable development. In Thailand, digital humanities work is still in its very early stages and is limited to the documentation of literary materials and cultural heritage in digital form. This documentation initiative has not been equipped with a reflective dimension in an effort to place the digital documentation as part of the research process. In other words, the perspective of digital humanities in Thailand does not depart from the need for socio- humanities studies, but is more oriented towards the practical need to collect basic data on the diversity of types of tangible and intangible cultural heritage.

Digital Humanities Working Process

The use of the digital Humanities framework as a perspective for the study and management of literature and cultural heritage requires an understanding of the flow and working methods of digital Humanities.

In a study of digital literature, it is stated that the sources used to study literature on electronic media have been found to be classified into 4 categories, namely:

1) Type of website,
2) Type of novel application,

3) Type of serial drama.
4) Type of social media
as shown in the following chart, namely several websites were found, where the websites found used were the fictionlog.co website, the Good Kids website. (www.dek-d.com), the Pantip website (www.pantip.com), www.story.niyay.com, www.thaiwriter.net, www.thaipoetsociety.com/ or http://www.tunwalai.com, Web 2.0, http://www.thaiboyslove.com, anowl website (read), Hongsamut.com website.

The appeal of digital literature is strange and dissimilar because digital literature is not just about text or content but also about the design of reading experiences that rely on digital systems for communication, which is something that challenges our traditional sense and understanding of literature as a book, a paper, or a book. It seems that anything can be literature.

Therefore, those who want to work in the field of digital literature must also have basic knowledge of 'computer programming' or 'coding' to communicate with computers.

It can be said that it is another charm of digital technology plus creativity, which has led to a new approach to literature that creates color and reaches a new generation of readers in a contemporary way.

Digital Humanities in Thailand What can digital humanities do?
Looking at the relationship between digital humanities and the world of work, an academic expert in Thailand sees it as Digital humanities is not specific to one profession. But it is a project-based work in a more integrated way, such as those who originally worked in libraries, archives, or museums. They may only be interested in how to store information and present it for service.

But digital humanities helps develop it. Once there is information, how to process it to make it more useful. For those interested in linguistics and literature, they may learn more and become literary developers, perhaps analyzing literary data.

If we can use different tools to understand different contexts. and can cross over to work in other fields. But that doesn't mean that those who only study humanities are inferior. Because many humanities studies are not digitally related.

The beauty of the humanities is that they are classic. They are not, like some fields of knowledge, dated. At the same time, new critiques are constantly emerging. Those with traditional humanities skills have the advantage of having a deep knowledge of them. But if we want to engage in conversations around digital issues, we need to learn more.

The demand for digital humanities is still very high.

Professions open to digital humanities students include web designer, information developer, data journalist, editor, digital literary publisher, software engineer, digital archiving service provider, clerk.

Digital humanities from other countries to Thailand

Overseas, many universities have developed curricula. or opened groups of majors and

minors in digital humanities Producing graduates who have critical thinking skills. Understanding society and culture including complex digital analysis. Usually consists of basic knowledge subjects of science and technology subjects such as theories and concepts. Development of digital tool databases and research methods At the same time, there are humanities subjects.

Which can be chosen according to specific interests in Thailand, such as literature, archaeology, folklore, history, geography, philosophy, politics, religion, foreign languages, and sociology, etc. There are also short online courses in MOOCs (Massive Open Online Course) run by several universities in Thailand. Where interested people can learn how to use digital tools to manage information in work or daily life.

For Thailand there is no institution that provides digital humanities courses directly. Most often, it is the development of integrated courses between humanities, literature, Fine Arts, Archaeology, Computer Science, and digital media offered at the Faculty of Humanities, Chulalongkorn University Offers a minor in languages and information technology. Focus on developing a workforce with knowledge and skills in the field of computer linguistics. Including the opening of a digital humanities minor where students can choose courses from various departments related to digital humanities. Khon Kaen University, a digital humanities research group at the university has been established. which collaborates with academics in the fields of information science and humanities literature, culture, etc.

In addition to teaching or researching at universities in Thailand also have institutions for literary, art, cultural and technological movements, such as the Watcharayan Digital Library. which is prepared by the private sector. Documents are adapted so that computers can read and process their contents (Machine Readable Format). There are also many institutions that store or digitize data. Including creating various electronic databases. Here I will present some libraries that can be studied literature that has been digitized.

Thammasart University, TU Digital Collection has provided digital literature and several old documents such as literary manuscripts and so on. Likewise with The Foundation For The Promotion of Social Sciences and Humanities Text Books Project in Bangkok. This foundation has digitized several translations of Malaysian, Filipino and Indonesian literature. Even so, it is very limited for regional literary studies.

There is no direct digitization of Indonesian/Malay language literature in Thailand. For Indonesian and Malay literature researchers, they must access the Malaysian and Indonesian websites. Several web pages that provide digital literature such as in Malaysia, Dewan Bahasa dan Pustaka Malaysia, writers have downloaded more than 700 literary books from these sites. But it is no longer provided. It seems different from Indonesia, because Indonesia is more fertile than overseas countries. For example, at the Ministry of Education, Culture, Research and Technology, literary and other books have been digitized and can be accessed and books can also be downloaded. By being open to anyone and being able to access it, Indonesian literary books and Indonesian literary figures can be recognized by literature enthusiasts and others in overseas countries. Personally, the author is very impressed with Indonesian digital literature. With this

digital literature, it has given an opportunity for Indonesian/Malay literature enthusiasts in Thailand to get to know Indonesian literary figures such as Ajip Rosidi, Willibrodus Surendra Broto (WS Rendra), Sutan Takdir Alisjahbana, Chairil Anwar, Pramoedya Ananta Toer and several other names.

We in Southern Thailand need to use literature, including digital literature, as a tool for community service. For example, if there are friends from Malaysia, Indonesia and other countries who want to visit the writer's place, the writer has free accommodation and simple food and drink at the writer's house. Both poets, writers and cultural figures. They must write not with flowers, but with arousing the spirit of Malay youth in Patani, Southern Thailand in a more advanced direction.

This is an example of gurindam from Patani, Southern Thailand:

Wahai pemuda tahuilah
bangsa Adat resam Melayu
dijaga Wahai pemuda
sedarilah hati Nusa bangsamu
dan jatidiri

Wahai pemuda janganlah sia-sia
Bangsa serumpunmu menuju udara
Wahai nusaku pemuda tentukan
Jangan pemuda hanya memimpikan

Wahai pemuda janganlah
tertidur Nanti nusamu akan
termundur Wahai pemuda
menuju kemajuan Timbailah
segala ilmu pendidikan

Wahai pemuda menuju kemenangan
Timbailah segala ilmu perekonomian
Wahai pemuda carikanlah keberkatan
Membakti tenaga untuk kemasyarakatan

Thank you.

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DIGITIZATION OF LONTAR BALI: A CASE STUDY OF THE LONTAR HERITAGE BELONGING TO I MADE SUARSANA IN BANJAR CENGKILUNG, PEGUYANGAN, DENPASAR, BALI

I Wayan Nitayadnya[1], Sang Ayu Putu Eny Parwati[2]
[1,2]Research Center of Manuscript, Literature, and Oral Tradition (PR MLTL) BRIN
Email: iway026@brin.go.id[1]; sang001@brin.go.id[2]

Abstract: *Digitization of lontar is not just an effort to keep the heritage of science from lontar to digital form, but as a medium to socialize or publish the essence of its knowledge. So far, the digitalization results have rarely been fully published but are limited to titles, number of pages, and summaries. This paper will describe the digitization of lontar that has been carried out on the lontar heritage belonging to the I Made Suarsana family in Br. Cengkilung, Peguyangan, Denpasar,Bali.There search problem formulation of this research is about the condition of the lontar heritage in the house of I Made Suarsana, the digitization process, manuscripts are digitized, and the benefits after the digitization process. This research is qualitative with observation, interview, and digitization methods. The results found that there are 37 titles of the an cient lontar belonging to the I Made Suarsana family invery worrying condition. Lontar has been preserved with an anti-fungal and termite repellent. Eleven manuscripts have been digitized, including wariga, usada, tutur, itihasa, geguritan, kekakawin, kidung, and others. The benefits of the digitization activities are felt not only by lontar owners but also by the public community.*
Keywords*:lontar; digitization; heritage; benefits*

A. INTRODUCTION

Lontar is a heritage of manuscripts that are rich in value and a record of ancestral knowledge in the past.All cultural elements can be found in the heritage of lontar scripts,suchas language, knowledge systems, social systems or social organizations, systems of living equipment and technology, lively hood systems, religious systems, andarts. Thiss hows that the heritage left by Balinese an cestors in the form of lontar contains complete knowledge about life. Therefore, the existence of lontar is very important to be preserved because the lontar civilization will be a bridge that connects past, present, and future civilizations (Widiantana, 2023). In fact, Suardiana emphasized that helontar scriptis a cultural product rich in meaning that has raised the image of Balinese tradition in the midst of the civilization of the world community. The lontar script in Bali has a long journey and is in line with the value of history, religion, philosophy, medicine, literature, and other sciences. Until now, the inheritance of the lontar tradition in Bali continues from generation to generation in an atmosphere of spirituality and purity of conscience. The Balinese people believe that lontar is not just a manuscript or text that contain sordinary knowledge or information,but lontar is avehicle where Sang Hyang Aji Saraswati resides as a source of knowledge (Wirawan, Suyoga, dan Utami., 2022).

Lontar as a reading material is very sacred by some Balinese people because it is seen as containing sacred content, including in the process of making it as well as through the sacralization process. This causes the object to be irapproachable or understood rationally. Muhammad (2013) revealed that sacred nessis the basic idea of religion, belief, myth,and dogma explains the characteristics of objects and the treatment they should be treated so that religious rituals and ethics are developed from belief in the sacred. It is not surprising that the basis of this belief causes lontar to be highly respected and placed in a sacred place or temple. In addition, reading lontar is seen as a sacred, archaic, and sacred-religious activity. A person who will engage in the lontar is required to have adequate moral-spiritual and religious knowledge and must be purified (initiated) innately. At least it has been performed *pawintenan alit* (the simplest level of ritual/purification ceremonies). A person who has studied lontar is expected to be able to control himself,especially interms of *brata* with a

number of taboos in it, be it in the form of food, drinks, and other related things, so that *tan kacakra de* (cursed) Hyang Saraswati (Geria, 2010; Tim Penelitian dan Pencatatan Kebudayaan Daerah. 1985; Dewi, 2021).

Ironically, the existence of lontar in Bali, especially those that are stored privately as the heritage of their ancestors, the state of the physical media is very worrying and very susceptible to damage, such as the palm leaf media is fragile and moldy, the letters cannot be read, and the palm sheet is cut for something. According to Razak, there are at least two main factors that cause damage to the lontar or manuscript, namely internal factors and external factors. Damage due to internal factors, including due to manuscript materials/media, printing ink, adhesives, and so on; Manuscripts made of animal skin, thrown, or paper will gradually become brittle and decompose.This is due to temperature in stability,the strength of light,and its careles storage. Meanwhile, damage due to external factors can becaused by human factors and non-human factors. Human behavior factors can be caused by improperuse and treatment of manuscripts, for example negligence in caring for manuscripts, vandalism, and lack of knowledge in handling manuscripts.Meanwhile,non-human factors consist of sources from:

(1) Inappropriate air temperature and humidity that results in moldy manuscripts or wavy surfaces of manuscripts due to fluctuations in air temperature. This also affects during the rainy season which can result in wet manuscript so that the information in them will be damaged.

(2) Manuscript damage is also caused by biota (rodents, fungi, and insects), for example, termites, bookworms, and cockroaches. Fungi and microorganisms will make the manuscript dirty and decompose quickly. (3) Lighting factor, both sunlight and electric lamp. Improper light will cause damage to the paper or manuscript, such as the fading of the writing, cover, color of the printed material, and the paper or palm become brittle and lose its strength. (4) Unsuitable furniture and equipment will affect the condition of the manuscript, such as its placement is too tight,the position of the manuscript is stacked densely and vertically, and the tools used to move the manuscript from one place to another is not suitable. (5) Natural disasters and calamities can cause damage to a large amount of manuscripts in a short period of time (Zakiyyah, *et al*., 2022; Hendrawati, 2018).

The lontar collection, which totals 37 titles belonging to the family of Mr. I Made Suarsana, Br. Cengkilung, North Paguyangan, Denpasar, Bali, is inquite a worrying condition. Although the lontar is highly sanctified and placed in a place with religious nuances, some of the lontar's physique seems to have been damaged, such as the palm leaves becoming brittle and easily broken, the surface ofther on tarismoldy so that the letters cannot be read, the palm sheet is incomplete, and the merger of several saucy lontar into one, a storage klop that does not meet safety requirements. These lontar collections are only handed down and read on certain days, especially Saraswati holidays with certain rituals with out maximum maintenance. Departing from this, the Research Center for Manuscripts, Literature, and Oral Traditions, BRIN in collaboration with the Postgraduate Program of Warmadewa University Denpasar and the State Hindu University (UNHI) of Denpasar carried out preservati on activities for the lontar collection in the form of manuscript digitization activities. The digitization of manuscripts belonging to Mr.I Made Suarsana's family will be carried out on November 20-25, 2023. The activity was carried out as an effort to minimize the threat of loss of information contained in the manuscript; physically save the manuscript; It helps to accelerate the acquisition of information about the manuscript. This is in line with Fathurrahman's opinion that manuscript preservation includes two aspects, namely physical preservation of the manuscript and preservation of the text in the manuscript. Physical preservation of manuscripts is in the form of conservation and restoration activities that aim to help maintain the physical form of manuscripts so that they remain intact as they are original and not damaged, while text preservation in manuscripts is in the form of digitization,cataloging,and philological research activities. The text

preservation of this manuscript is carried out by making copies into other forms or media. This is done with the aim of still being able to preserve the content of the manuscript even though the physical damage to the manuscript (Amin, 2011; Hendrawati, 2018).

There search problem is about the condition of the lontar heritage in I Made Suarsana's house, how the digitization process is, what lontar is digitized, and how the benefits are after digitization.The purpose of this study is to reveal the condition of the lontar, the number and type of lontar; uncovering the preservation process in the form of digitalization; describe the types of lontar that have been digitized; revealing the benefits after digitalization is carried out. So, in essence, the digitization activities carried out are mainly aimed so that manuscripts containing important and very expensive information are not quickly damaged and the results can be used for longer not only by the manuscript owner but also by the public community.

The preservation of Balinese manuscripts using information technology has been extensively researched. Kesiman dan Dermawan (2021) in his article AKSAL ont: Application of Transliteration of the Balinese Lontar script with the LSTM model describes the application of transliteration of the Balinese Lontar script towards the Latin/Roman alphabet. The image of the Balinese lontar script that is the input for this system is the image of the Balinese Lontar script from the text written on the digital image of the original ancient manuscript of the Balinese Lontar, not from the Balinese script print educing a font on a computer.Laras (2021) in his article "Digitization of the Lontar Manuscript Museum of the Customary Village of Dukuh Penaban, Karangasem District, Karangasem Regency, Bali revealed the results of digitization of Balinese manuscripts in the collection of the Lontar Manuscript Museum of the Traditional Village of Dukuh Penaban in 700 titles with various contents, such as medicine, genealogy or history, architecture, leadership, culinary, games, agriculture, and literature. Syamsudin danValentino (2022) in his article entitled The Role of the Ubud Castle Website in Efforts to Preserve the Ancient Manuscripts of Ubud Bali' revealed the launch of the Purikauhanubud.org website which was specially created to be a means of publishing the history of Ubud Kauhan Castle, the lontar manuscript owned by Ubud Castle, the records of Ubud Kauhan Castle, and Ubud as well as news of activities about Ubud Castle. Wirawan et al. (2022) in their article Geliat Lontar Museum Di Era Milenial out lines strategies to attract the millennial generation to the lontar museum needs to be achange in the mindset of museum managers, involving the community or professionals to help manage museum activities, making changes starting from the display to the physical shape of the building such as the existence of IT equipment so that visitors can be more interactive, to provide Instagramable cafes that visitors can enjoy, as well as programs that are made according to the current era.

The description of the literature review shows that the flow of technology has changed and play edarole invarious human life orders, including in the aspect of cultural heritage. This is in line with Al Maadeed's opini on that digitized terminology has become more popular since the explosion of information technology and almost all aspects are represented by digital, as well as the process of saving ancient manuscripts. This research will also utilize technology in an effort to preserve culture in the form of lontar belonging to the I Made Suarsana family.This research hopes to minimize the threat of loss of information contained in the manuscript, save the physical nature of the manuscript, and help accelerate the dissemination of information about the content of the manuscript.

B. RESEARCH METHODS

This research uses qualitative methods, which reveal a situation or an object in its context, finding meaning or adeep understanding of a problem at hand that appears in the form of qualitative data, in the form of pictures, words, and events, andina “naturalsetting.” (Yusuf, 2017). Meanwhile, the research data sources consist of primary data and secondary data. Primary data is in the form of manuscripts that are stored and belong to the family

collection of I Made Suarsana. Secondary data were obtained from books, magazines, scientific articles, news, internet sources, and direct observation at the research location. In the data collection stage, observation and interview methods were used.The observation method is used to collect information about the existence of manuscripts, starting from the number of manuscripts, the physical condition of the manuscripts, how to handle the manuscripts, how to read them,ritual procedures, and so on. Data collection related to this used documentation techniques in the form of photos and audio visuals and recording techniques. The interview method was used to extract information about the history of the existence of the manuscripts, the handling carried out for their preservation, the taboos that must be implemented, and the impact caused when the owner violates the taboos, and others.

The manuscripts were processed using the digitization method. The manuscript digitization process is divided into three main stages, namely (1) the pre-digitization stage (initial procedure) is a preparatory stage before the digital object retrieval process is carried out, (2) the digitization stage is the act of transferring the format of a medium to a digital format,which begins with the process of retrieving digital objects, and (3) the post-digitization stage, this stage focuses more on how these digital objects are presented and can be accessed by the public. For more details, the mapping of each stage can be seen in the following table.

OperationalProceduresintheDigitalMediaTransferProces

Procedures	Digitalization	Data Preservation	Data Processing
1. Inventory and selection of library materiala 2. Survey of the physical condition of library materials 3. Evaluate and analyze metadata 4. Determination of digital file format & Selection of object retrieval method (*capture*)	1. Equipment libration 2. Object capture (digital cameras, canners, conversion tools) 3. editing 4. File conversion 5. File Compilation 6. Convert to text format (*searchable*) 7. Input meta data and upload digital objek 8. Multimedia packaging in offline	1. Masterfile collection 2. Data copy creation (*backup* data) 3. Data Migration 4. Refreshing media storage 5. Data Emulation 6. Addition of technical metadata 7. Convertto analog format	1. Digital object management and access system

Source:Hendrawati, 2018

The final stage of the entire research process is the presentation of data analysis. The results of data analysis are presented in the form of scientific articles. The method used at this stage is the informal method known as the narrative presentation method.

C. FINDINGSANDDISCUSSION

Conditions and Types of Manuscripts

The lontar collection owned by I Made Suarsana's family is a legacy of his ancestors that has been cared for whole heartedly for decades. Now then umber of lontar manuscripts that are still stored in the family is 37 pcs. He said that ten years ago he had more than a hundred lontar manuscripts, but many of them were borrowed and not returned.The rest are still stored and placed in a sacred room with special treatment. If you want to read the contents of the lontar-lontar, it must be accompanied by certain rituals. Infact, on Saraswati day, all the lontar manuscripts are taken down to be cleaned and ritualized. According to Balinese Hindu beliefs, the holiday is a commemoration of the descent of knowledge which is celebrated every six months based on the calculation of the Caka year. The Balinese believe the sacred books are the medium of the worship of God in its manifestation as a symbol of intelligence or knowledge. On that day, Hindus take down all sacred libraries, such as books, lontar, and inscriptions to be offered.

The condition of the lontar is quite alarming, as some of the physical lontar appear to have been damaged,the lontar leaves are fragile and easily broken, the lontar surface is moldy so that the letters cannot be read, the lontar sheets are incomplete, and the merging of several pcs of lontar into one, storag eshell that does not meet the security requirements. This does not mean they do not care about their ancestral heritage, but rather that they do not have enough knowledge to care for and preserve the lontar. Simple care and rituals are not enough to maintain the strength of the manuscripts. The condition of the lontar as describe dabove can be seen in the following documentation.





Sourcs:ResercerDoc.2023

The documentation shows that lontar which has been around for decades, even hundreds of years, is vulnerable to damage. It is certainly unfortunate when that happens. Lontar as an ancestral heritage is rich in value and is a record of ancestral knowledge in the past needs to be preserved so that it is not damaged and destroyed. It is the responsibility of its heirs and therest of the community.The wealth of information on knowledge and local wisdom of the past is reflected in the lontar collection of I Made Suarsana.When categorized,there are 13 types, namely *babad, palakerta, geguritan, kakawin, kidung,mantra astawa, kanda, parwa, sasana, satwa, tutur, usada,* and *wariga*. This can be seen in the following table.

Table1.Types of Lontar Manuscripts from the I Made Suarsana Family Collection

No.	Types of Manuscripts	Number of Manuscripts
1.	Lontar Babad	2 Manuscripts
2.	Lontar Palakerta	1 Manuscript
3.	Lontar Geguritan	3 Manuscripts
4.	Lontar Kakawin	2 Manuscripts
5.	Lontar Kidung	5 Manuscripts
6.	Lontar MantraAstawa	1 Manuscript
7.	Lontar Kanda	1 Manuscript
8.	Lontar Parwa	1 Manuscript
9.	Lontar Sasana	3 Manuscripts
10.	Lontar Satwa	1 Manuscript
11.	Lontar Tutur	7 Manuscripts
12.	Lontar Usada	5 Manuscripts
13.	Lontar Wariga	5 Manuscripts
	Total	37 Manuscripts

The table illustrates that the knowledge contained in the lontars is diverse, ranging from historical knowledge, religion and ethics (*sasana, tutur*, and *palakerta*), literature (geg*uritan, kakawin, kidung, kanda, parwa,satwa*),medicine,and astronomi cal knowledge.Therefore,the existencef lontar is very essential to preserve because lontar civilization will be a bridge that connects past, present, and future civilizations. One of the effort stop reserve these manuscripts is through digitization.

Manuscript Digitization Process

Digitization is a planned activity through three main stages, namely the pre-digitalization stage or initial procedure,the digitization stage,and the post-digitalization stage. The initial procedure or pre-digitalization is the preparation stage before the digital object retrie
val process is carried out. The digitization stage is the act of transferring the format of a media to a digital format, which begins with the process of taking digital objects. Finally, the post-digitization stage is stage thatf ocuses more on how the digital object is presented to the public.

The most important initial step indigitizing manuscripts is to approach the community tha towns the manuscripts. This is a challenge for researchers when digitizing manuscripts.The phenomenon that emerges today is that the owners of the manuscripts still lack trust in the government in the effort to preserve the manuscripts. In some places there are many refusals from the manuscript owner to save the information content. Their fear is based on their experiences related to the promises of responsible people who only want to reap profits. Therefore, researchers as mediator stothe community should know how tor egain publictrust. Researchers must coordinate with stakeholders, such as libraries, museums, tourism offices, and manuscript-loving communities.This is important to do in order to embrace the community through a cultural approach (Hendrawati, 2018).

There search teams uccessfully approached and coordinated with I Made Suarsana and his family. After understanding the importance of manuscript digitization activities, they were very open to providing their manuscript collection for digitization.

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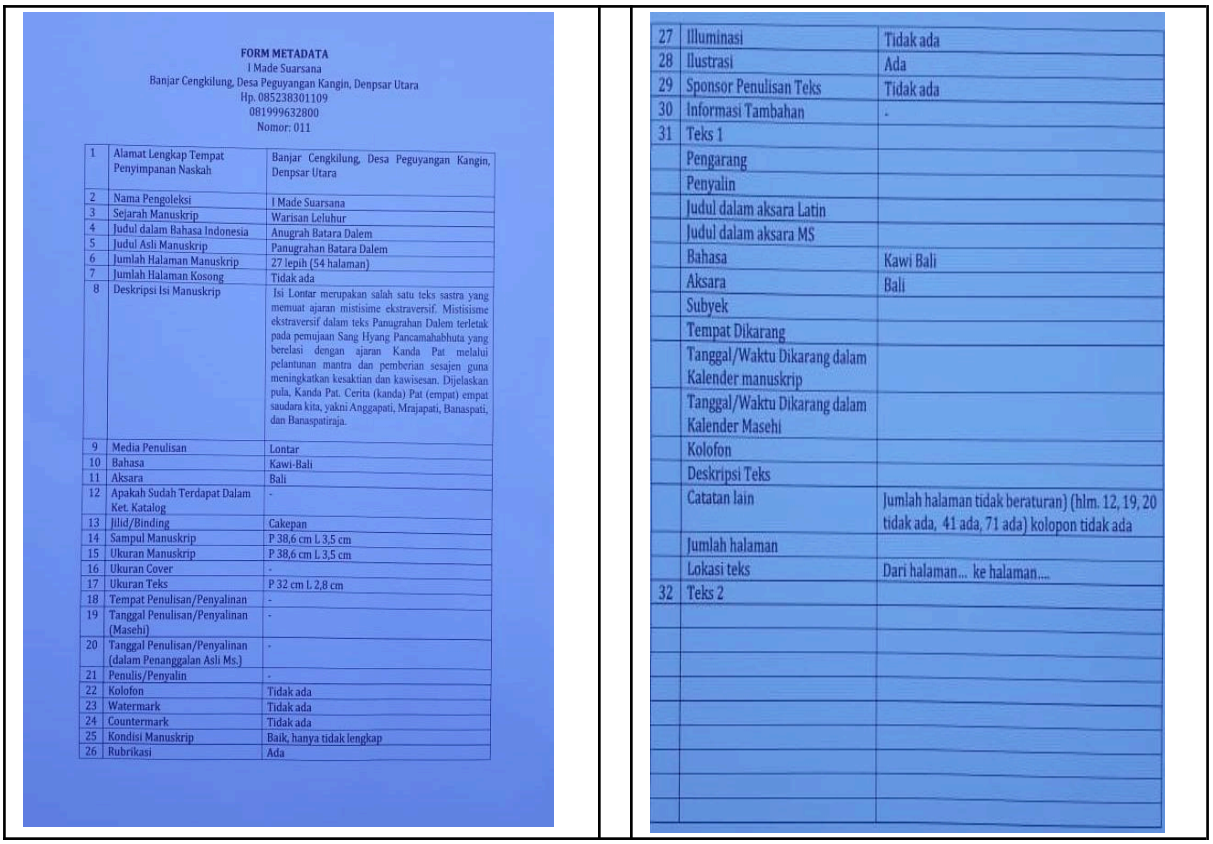


Doc:Approac hand coordination with collection owners

After obtaining permission from the owner of the manuscript, the manuscript that will be digitized is prayed for in a Hindu manner. The ritual was carried out as a form of asking permission from God and the ancestors who had inherited the manuscript so that it would be given ease and blessing. Furthermore, the implementation of initial procedures in manuscript digitization includes the process of inventorying and selecting manuscripts to be digitized, surveying the physical condition of the manuscript media, checking whether the paper condition is strong, fragile or very fragile, identifying descriptive metadata of the manuscript, as well as determining the digital file format and selecting the method of object capture. In this case, the research team selected manuscripts that were suitable for digitization with careful consideration, such as the physical condition of the manuscripts that were still intact, strong, and complete. However, the manuscripts that were worthy of digitization were over grown with fungus so that the characters were difficult to read. In connection with that, the manuscripts were first cleaned with lemongrass oil to get rid of the fungus and sprinkled with roasted candlenut powder to make the characters clearer. The next step is filling in the metadata form. The obstacles that occur in the field often find ancient manuscript collections that do not have complete descriptive data, there is notitle, manuscript number, while themedi a transfer officers do not under stand the meaning of the script written, even the manuscript owner does not know the title and content of the manuscript.The team was very for tunate to beassisted by traditional leaders who have knowledge of culture, literature, and religion in filling in the metadata manuscripts description.



The metadata form will capture information about the name of the owner of the manuscript and its address, the title of the manuscript in the original language and its translation, the size of the manuscript, the history of the manuscript, a description of the content, and so on.An example o the metadata form can be seen below.



FORM METADATA

I Made Suarsana
Banjar Cengkilung, Desa Peguyangan Kangin, Denpsar Utara
Hp. 085238301109
081999632800
Nomor: 011

1	Alamat Lengkap Tempat Penyimpanan Naskah	Banjar Cengkilung, Desa Peguyangan Kangin, Denpsar Utara
2	Nama Pengoleksi	I Made Suarsana
3	Sejarah Manuskrip	Warisan Leluhur
4	Judul dalam Bahasa Indonesia	Anugrah Batara Dalem
5	Judul Asli Manuskrip	Panugrahan Batara Dalem
6	Jumlah Halaman Manuskrip	27 lepih (54 halaman)
7	Jumlah Halaman Kosong	Tidak ada
8	Deskripsi Isi Manuskrip	Isi Lontar merupakan salah satu teks sastra yang memuat ajaran mistisime ekstraversif. Mistisisme ekstraversif dalam teks Panugrahan Dalem terletak pada pemujaan Sang Hyang Pancamahabhuta yang berelasi dengan ajaran Kanda Pat melalui pelantunan mantra dan pemberian sesajen guna meningkatkan kesaktian dan kawisesan. Dijelaskan pula, Kanda Pat. Cerita (kanda) Pat (empat) empat saudara kita, yakni Anggapati, Mrajapati, Banaspati, dan Banaspatiraja.
9	Media Penulisan	Lontar
10	Bahasa	Kawi-Bali
11	Aksara	Bali
12	Apakah Sudah Terdapat Dalam Ket. Katalog	-
13	Jilid/Binding	Cakepan
14	Sampul Manuskrip	P 38,6 cm L 3,5 cm
15	Ukuran Manuskrip	P 38,6 cm L 3,5 cm
16	Ukuran Cover	-
17	Ukuran Teks	P 32 cm L 2,8 cm
18	Tempat Penulisan/Penyalinan	-
19	Tanggal Penulisan/Penyalinan (Masehi)	-
20	Tanggal Penulisan/Penyalinan (dalam Penanggalan Asli Ms.)	-
21	Penulis/Penyalin	-
22	Kolofon	Tidak ada
23	Watermark	Tidak ada
24	Countermark	Tidak ada
25	Kondisi Manuskrip	Baik, hanya tidak lengkap
26	Rubrikasi	Ada
27	Illuminasi	Tidak ada
28	Ilustrasi	Ada
29	Sponsor Penulisan Teks	Tidak ada
30	Informasi Tambahan	-
31	Teks 1	
	Pengarang	
	Penyalin	
	Judul dalam aksara Latin	
	Judul dalam aksara MS	
	Bahasa	Kawi Bali
	Aksara	Bali
	Subyek	
	Tempat Dikarang	
	Tanggal/Waktu Dikarang dalam Kalender manuskrip	
	Tanggal/Waktu Dikarang dalam Kalender Masehi	
	Kolofon	
	Deskripsi Teks	
	Catatan lain	Jumlah halaman tidak beraturan) (hlm. 12, 19, 20 tidak ada, 41 ada, 71 ada) kolopon tidak ada
	Jumlah halaman	
	Lokasi teks	Dari halaman... ke halaman....
32	Teks 2	

Doc: Manuscript description metadata format

The last step in the manuscript pre-digitalization stage is determining the digital file format. The digital file format used is in accordance with the preservation master quality standards, namely file formats that have high resolution, large size dimensions and file types that are not compressed. At the stage of digitizing manuscripts or the process of taking pictures of manuscripts that need to be considered is the quality of the files produced must have the quality of the preservation master standard. In this regard, the steps taken are below.

a. Selection of a file format that has the best image quality, such as RA Wor TIFF format with a resolution that is adjusted to the size of the original document.
b. Exposure settings for shooting manuscripts, taking into account the level of focus, sharpness, and compatibility with the color of the original document.
c. Completeness of the manuscript file that is transferred to the media, it is necessary to check the arrangement of the pages, as well as the completeness of the manuscript pages.
d. Checking the final quality of theres ulting file.

After taking digital objects or photographing the manuscript, the editing process, file conversion, file compilation, conversion of image files into text format, creation of flipping book documents, and packaging of digital manuscripts are continued. There sulting digital files include preservation master files (RAW or TIFF file types, high file quality, raw files), archive file files (digital files that have high quality but have undergone editing stages, for example TIFF files), derivative file files which are access files and packaging files with light file resolution, so as not to hinder access to information, for example JPEG and PDF file.




Doc:Taking pictures of manuscripts

The number of manuscripts that were successfully digitized was eleven. There are some manuscripts that are suitable for digitization, but dueto limited time and money,the digitization activity will be carried out again on another occasion. Inaddition, from the existing manuscript collection, some manuscripts are not suitable for digitization, such as mixed manuscript sheets, partially cut or incomplete manuscripts, letters that cannot be displayed, and so on.

Table2.Title of Digitized Manuscript

No.	Title of the Manuscript
1.	Tatulak Sasab, Merana, lan Bebai
2.	Anugrah Batara Dalem
3.	Kadyatmikan
4.	Tutur Usada
5.	Adi Parwa
6.	Anggastya Prana
7.	Aji Kreket
8.	Babad Bali Raja
9.	Ala Ayuning Ngewangun Umah Manut Sasih
10.	Bhatara Turunke Bali
11.	Bubuksah Gagakaking

The final result of the media transfer process from manuscript to digital format is a digital manuscript file stored in the archives of the Research Center of Manuscript, Literature, and Oral Tradition (MLTR), BRIN.After further processing, the soft copy will be submittedto the owner of the manuscript, the library of Warmadewa University Postgraduate Program, the library of Universitas Hindu Indonesia Denpasar (UNHI), and each researcher. One important thing to note intrans ferring manuscript media is permission to publish digital manuscript files. If the manuscript towner is not willing for the manuscript to be published online, the manuscript is only stored internally so that it cannot be accessed by the public. On the other hand, if the manuscript owner allows it, the manuscript is free to be published so that information about the manuscripts can be enjoyed by the community.

Benefits of Post-Digitization of Manuscripts

Manuscript digitization is an effort that aims to prevent damage to the manuscript so that through these activities the manuscript can survive for a long period of time. In addition, this activity is also an activity to save the physical and information value contained in the

manuscript, overcome space constraints, and can accelerate the acquisition of important information regarding the contents of the manuscript. Documents that have been storedonCDs or have been put online are easily accessible to everyone,both from close and far distances.

So, digitizing manuscripts has enormous benefits not only for the manuscripts itself but also for the manuscript owners and the general public.

Eleven manuscripts that have been digitized are felt by the owner of the manuscripts, namely I Made Suarsana. According to him, this activity can protect the original source, it can also provide convenience for the owner to be able to read the manuscript only through a cellphone or laptop device, including if there are other people who want to know the contents of his lontar, just give a link or softcopy. For the general public, such as literature lovers, researchers, culturalists, lecturers, and students, the result sof digitizing this manuscript can be used for various purposes. For example, manuscript lovers who like *matembang* (singing) in *mabasan* (verbal) activities do not need to carry books or lontar because access to these manuscripts is easy too pen or obtain. Students who are working on course work related to the manuscripts can easily obtain it.

D. CONCLUSION

The lontar collection belonging to the family of I Made Suarsana, Br. Cengkilung, North Paguyangan, Denpasar, Balineed serious handling to preserve it because the object sare now in very poor condition.The physical condition of the lontar in that place has been damaged and if left unchecked, it will get worse. The lontars need to be preserved so that they can be utilized by the community because they contain important knowledge about life. A total of 37 lontars have been successfully digitized asmanyas 11 titles. These are Tatulak Sasab, Merana, lan Bebai, Kadyatmikan, Anugrah Batara Dalem, Tutur Usada, Adi Parwa, Anggastya Prana, Aji Kreket, Babad Bali Raja, Ala Ayuning Ngewangun Umah Manut Sasih, Bhatara Turun ke Bali, and Bubuksah Gagakaking. There are several manuscripts that are suitable for digitization, but duet otime and costconstraints, the digitization will be done again on another occasion. The benefits of digitization are not only felt by the owners but also by the general public. Lontar owners straight to open the lontar from its shell when they want to read it, just open a cellular phone or laptop and the contents of the lontar can be presented and read.

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STUDENT'S RESPONSE TO THE USE OF FOLKLORE E-MODULE BASED ON LOCAL WISDOM

Sayama Malabar[1], Sitti Rachmi Masie[2], Arip Mulyanto[3]
[123]Universitas Negeri Gorontalo
Sayama.malabar@ung.ac.id; sittirachmi@ung.ac.id; Arip.mulyanto@ung.ac.id

Abstract: *This study aims to determine students' response to using e-modules based on local wisdom in learning folklore in class X of S.M.A.N. 1 Batudaa Pantai, Gorontalo Regency. The research method used was descriptive, with 22 students. Data was collected using an online questionnaire/questionnaire instrument through the Google Forms platform, which contained 10 questions with 5 answer choices. The content of the questionnaire consists of four indicators, namely interest in the display of teaching materials, student understanding, student response when learning using technology, and working on questions independently. The collected data was analyzed using the Likert scale. The analysis showed that the student's response to the e-module was very positive, with an average score of 82.45%. This indicates that e-modules based on local wisdom are practical and effective in increasing student participation and engagement. As a form of digital-based literary learning, this e-module plays an essential role in providing relevant and engaging materials, combining aspects of education and cultural preservation, and has the potential to be an innovative learning alternative for high school students in the context of culture-based learning. In conclusion, this e-module has the potential to become a supplement to factual digital teaching materials, the latest and practical.*

Keywords: *student response; Folklore; local wisdom; e-module.*

A. INTRODUCTION

Technological developments have impacted the education sector, especially regarding competencies, learning media, teaching methods, and assessment systems ((Erni, 2023). Technological advances significantly impact the world of education because technology is in harmony with the progress of science. Various innovations that have emerged significantly impact human life, facilitate various activities, and significantly benefit society (Mahesa et al., 2024). The continuous development of information technology has become a key driver in the renewal of education and learning (Hartatiana & Wardani, 2024). In responding to the technological era, teachers must adjust technology-based learning media, especially using e-learning modules (Noortyani et al., 2021).

With today's rapid technological development, the provision of modules as a learning resource is no longer limited to printed modules but is also available in a digital format known as e-modules. One of the main benefits of using e-modules is reducing paper usage, making them more environmentally friendly. However, to access it, a computer device or mobile phone is required (Hadianto & Festiyed, 2020). E-modules are self-study materials systematically arranged in small units to achieve specific learning goals. Presented electronically, e-modules make it easier for teachers and students to understand the material because it has images, audio, and video (Noortyani et al., 2021). This e-module is an innovative support for teacher learning by providing various multimedia resources and opportunities for users to be more flexible in their use (Marco- Bujosa et al., 2017).

Along with technological developments, in addition to positive impacts, negative impacts arise in the form of the erosion of local wisdom values. The decline of these values in the community's life affects the manners and behaviour of individuals, especially students (Inanna, 2018). With the rapid globalization, the character of Indonesian students has become more vulnerable to outside influences. Electronic modules based on local wisdom are expected to help students master the material, form strong characters, and overcome these challenges (Maulana et al., 2024). This is important so that local wisdom is still introduced to the community, especially students, as learning materials that can help them remember and understand local wisdom from their region and other regions (Mahesa, et al., 2024). Therefore, awareness of the importance of integrating local wisdom into teaching materials is crucial (Hartatiana & Wardani, 2024). Indonesian government regulations that emphasize local wisdom as part of the curriculum show how important it is to preserve and apply local wisdom in the learning process in schools (Oktavianti., & Ratnasari, 2018). Through e-modules based on local wisdom, it can instil students' cultural awareness of local values.

Initial observations were made at the Teluk Tomini area school of S.M.A. Negeri 1 Batudaa Pantai by providing a *need assessment* to assess whether the school has adapted and can apply technological developments based on local wisdom in the world of education. From the results of field observations, the school has not used teaching materials that support students in learning independently and has not utilized technology such as e-modules. In addition, the teaching materials used have not been integrated with local wisdom, especially Indonesian teaching materials, which are the focus of observation. Teachers and students only use Indonesian textbooks from the central government without developing them according to local wisdom. The modules used by students are conventional or printed modules from the centre, considered less effective, especially in the era of rapid information technology advancement. One of the materials is to explore cross-era stories in the form of folklore that do not originate from the Gorontalo area but from other regions, such as the story *of Wayang* from Java, *Hikayat Si Miskin* from South Sumatra Island, *Hikayat Sa-ijaan and Ikan Todak* from South

Kalimantan. Meanwhile, Gorontalo folklore, *such as Lahilote, The Origin of Lake vdszvazcsa Limboto*, and other folklore, contains the value of local wisdom that high school students in the Tomini Bay Area, Gorontalo Province, need to.

This condition is contrary to the purpose of the independent learning curriculum, as stated by Zulfikri (2022), that in implementing the Independent Curriculum, educational institutions have the flexibility to add local content determined by the local government by the wisdom or characteristics of the region. This can be done through three options: first, making local content a separate subject; second, integrating it into the entire subject; and third, through the project to strengthen the Pancasila student profile. In the independent learning curriculum, teachers should update teaching materials, add references, and adjust to the learning needs of students based on local wisdom. Therefore, it is necessary to develop more contextual teaching materials. According to Utari, et al., (2016), One way to contextualize learning is by introducing local wisdom values.

Therefore, the learning to be developed in this study is literary learning about cultural preservation through folklore based on local wisdom. With the development of this e-module, it is hoped that it can also help teachers' complaints about the lack of learning media they use in the learning process, especially folklore materials based on local wisdom (Simarmata et al., 2023). The Electronic Folklore module can also be used as integrative learning, namely learning that is associated with local wisdom and diversity to increase cultural literacy (Maulana et al., 2024).

Students and teachers urgently need the development of Indonesian e-modules based on local wisdom. This is based on initial interviews with students and teachers who hope to develop Indonesian teaching materials into an electronic module based on wisdom, especially folklore materials. The need for e-modules for learning based on local wisdom has been described by many previous researchers, such as the results of research by Simarmata et al. (2023) that the Folklore module based on local wisdom is very effective and practical to use in the learning process, with the student response rate reaching a score of 83.74%. Research by Lisnawati (2021) showed that the analysis of students' needs preferred colourful modules with pictures and contained assignments in the form of multiple choice. From the questionnaire given, 72% of students liked the assignment that involved narrating and writing down the content of the pictures provided by the teacher. Siregar et al. (2023) stated that the folklore e-module received a positive response from students based on a questionnaire filled out by several students. Digital teaching materials are needed for materials, language, and the presentation of learning media (Heryana et al.,2024). Therefore, innovation in learning by utilizing technology is needed, namely through developing digital modules or e-modules based on local wisdom. The development of this e-module can be an alternative learning resource that makes it easier for students to learn. The e-module developed in this study uses the Canva and Heyzine Flipbook applications so that it is easily accessible to students. Based on the description above, this study aimed to describe the students' response to the development of e-modules of folklore based on local wisdom for students of class X of S.M.A. Negeri 1 Batudaa Pantai.

B. METHOD

The research method used in this study is descriptive. The research sample consisted of students in class X of S.M.A. Negeri 1 Batudaa Pantai, which comprised 22 students. The data was collected using an online questionnaire/questionnaire instrument through the Google Forms platform, which contained 10 questions with 5 answer options consisting of: strongly agree (score 5), agree (score 4), neutral (score 3), disagree (score 2), and strongly disagree (score 1). The questionnaire was prepared based on research needs to assess student responses. The questionnaire's content

includes student responses to the e-modules introduced in learning, which consists of four indicators: interest in the display of teaching materials, student understanding, student responses when learning using technology, and working on questions independently. The collected data was analyzed using the Likert scale. The questionnaire grid of student responses can be seen in table 1 below.

Table 1. Student Response Questionnaire Grid

Indicator	Item Number
Interest in the display of teaching materials provided by educators.	1,2,3
Ask if students have difficulty understanding learning materials.	4,5,6
Students feel happy and interested in learning using technology.	7,8,9
Repeat assignments independently or copy other friends' answers if they cannot answer practice questions.	10

(Adopted from Devi,2019:40)

Table 1 outlines four indicators in the student response questionnaire: interest in displaying teaching materials, student understanding, student response when learning using technology, and working on questions independently.

The following formula can calculate the analysis of the questionnaire calculation:

$$\% \text{ Result} = \frac{\sum \text{Questionnaire Results}}{\sum \text{Highest Score of Questionnaire}} \times 100\%$$

(Source: Ridwan, 2016)

The response results are measured through the calculation of the Likert scale according to the following table:

Table 2. Criteria for Student Response to the Use of E Module

Valuation	Value Scale	Rating Results
Very Practical	5	80% - 100%
Practical	4	60% - 80%
Quite Practical	3	50% - 60%
Impractical	2	20% - 50%
Very impractical	1	10% - 20%

C. RESULTS AND DISCUSSION

The development of Indonesian e-modules based on local wisdom was carried out to help students adapt to technology in learning high school class X folklore material in the Tomini Bay Area, Gorontalo Province. The E-Module is designed using *the Canva* and *Heyzine Flipbook applications* that can be accessed by teachers and students both at school and at home. E This module is a solution to the problems of teachers and students related to contextual teaching materials based on local wisdom with an attractive display through electronic media. The e-module is visible in the following view.

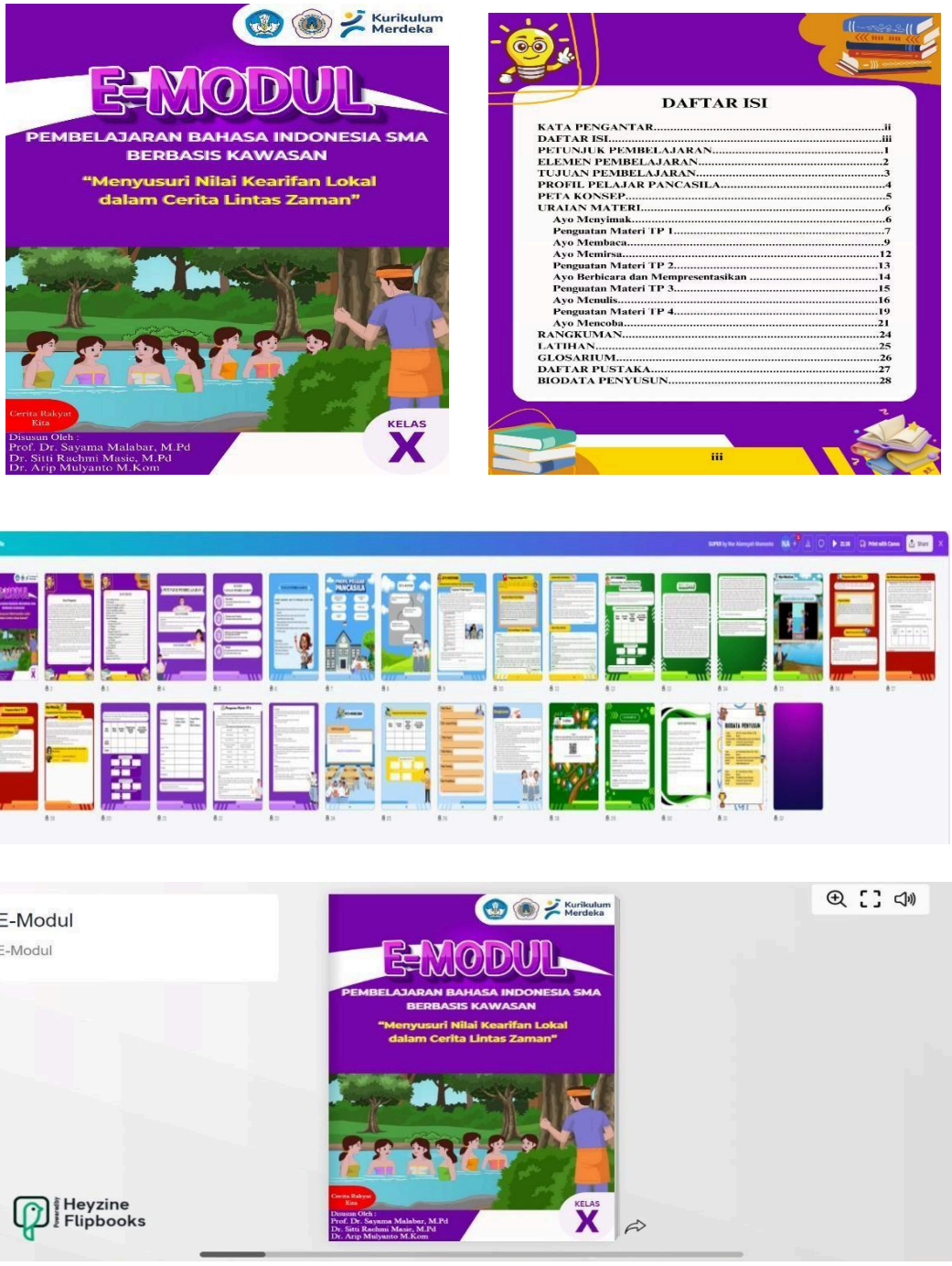


Figure 1. Display of the e-Module of Folklore Based on Local Wisdom

The E-Module developed is an effort to preserve local wisdom in the Tomini Bay Area, Gorontalo Province. The location chosen as a sample is S.M.A. Negeri 1 Batudaa Pantai Gorontalo Regency. This E-Module has several images, videos, audio links, and quizzes to attract students' interest in learning Indonesian, especially folklore material. The folklore in the teaching materials through this e module is the Folklore of the Origins of Lake Limboto, Lahilote, Panipi War, and Adolo Honesty. The folklore comes from Gorontalo, which has the values of local wisdom of the Gorontalo people. This E-Module is complementary material about Hikayat/Folklore in the learning outcomes of High School Class X. In addition, this module includes an interactive evaluation of the process and results for each material completion, as well as a quiz page that utilizes the *Wordwall site*.

The results of this study show the results of students' responses to the use of folklore e-

modules based on local wisdom from the aspect of interest in the display of teaching materials provided by educators, difficulties when understanding learning materials, and interest in learning using technology. Modelling or copying other friends' answers if they cannot answer practice questions. The response in this study is related to students' interest in the module's content. Twenty-two students in class X filled out the assessment of the level of practicality. The instrument used was a questionnaire comprising 10 statements that included aspects of interest in displaying the e-module, difficulties in understanding the learning material, student responses when learning using technology, and independence in answering practice questions. Student responses are described in graphs based on the distribution of online questionnaires with the following explanations.

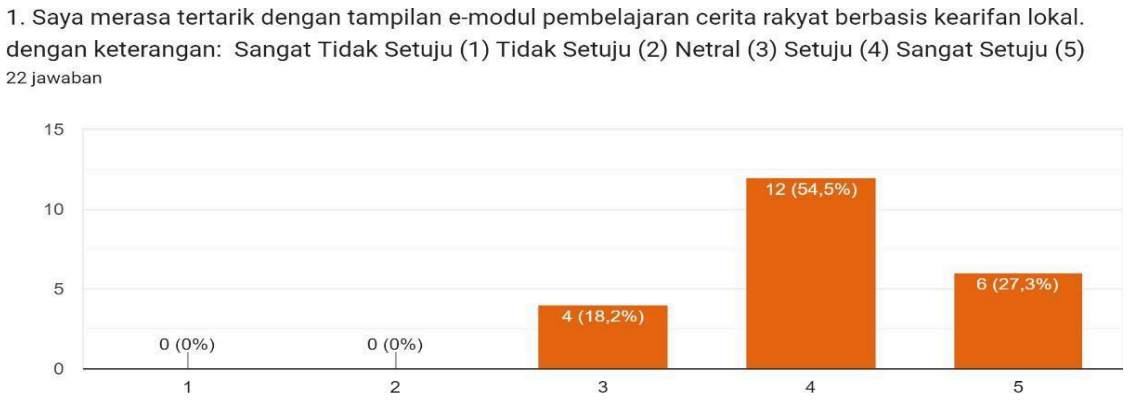


Figure 2. E-Module Display Response

The results of Figure 2 show that in students' responses to the e-module of folklore learning based on local wisdom, the majority gave a positive response to the display of the e-module, with 54.5% of students stating "Agree" and 27.3% stating "Strongly agree." Meanwhile, 18.2% of students were neutral, and no one gave a negative response. Overall, 81.8% of students were interested in the display of the e-module, indicating that the visual aspects and presentation of the material in this e-module already supported learning effectively. However, the percentage of neutral students indicates room for improvement, especially in increasing the attractiveness of e-modules for all students. This data reflects that students have accepted the development of e-modules based on local wisdom, but further evaluation is needed to optimize its impact on all student groups. This aligns with research by Fajried et al. (2024), which shows high student interest in folklore by displaying the e-module based on local wisdom to increase reading interest. The E- Module developed has a design with an attractive appearance through *covers*, cultural colours, and audio and video of Gorontalo folklore, which follows the achievements of Indonesian learning, especially fairy tales/folklore materials for high school class X. In designing the e-learning module, it is necessary to pay attention to the display of the graphic aspects of the module to increase students' interest and motivation (Ramadhani & Ketut Mahardika, 2015).



Figure 3. E-Module Design Response

Figure 3 shows the students' responses to the statement regarding the visual design of the folklore e-module based on local wisdom; most students responded positively to the visual aspect of the e-module. 59.1% of students stated "Agree," and another 27.3% stated "Strongly agree," indicating that most students found the design of this e-module attractive. Meanwhile, 13.6% of students were neutral, and no students expressed disapproval. These results show that 86.4% of students are satisfied with the visual appearance of the e-module, which reinforces the critical role of design in attracting students' interest and supporting learning. However, the existence of a neutral response indicates an opportunity for further improvement in the visual design to make it more appealing to all students. In the context of this study, the data strengthens the argument that the attractive visual design of the e-module can positively influence student perception. This is supported by research by Sakinah Hakim (2023) that shows that using appropriate designs can increase students' motivation to learn the material more enthusiastically. In addition, visual support through the use of videos and images can also strengthen students' understanding (Nia et al., 2022).



Figure 4. Response to E-Module Layout and Format

Figure 4 shows that displayed students' responses to statements regarding the layout and format of the e-module, the majority of students gave positive responses, with 54.5% stating "Agree" and 31.8% stating "Strongly agreeing," indicating that the majority of students felt that this e-module helped them understand folklore based on

local wisdom. As many as 13.6% of students were neutral, and no one responded negatively. From this data, it can be seen that 86.3% of students feel that the layout and format of the e-module are effective in supporting their understanding. These results indicate that the design and structure of the e-module play an essential role in facilitating the understanding of the material. However, the neutral response shows that there is still room for improvement in this aspect so the layout and format can be more optimal for all students. In this study, the results corroborate that the layout design and format of the e-module significantly influence student understanding so that it can be the focus of further evaluation and development. Suyoso and Nurohman (2014) stated that web-based electronic modules in the mobile version format are proven to improve students' understanding of the material, which can affect student learning outcomes.



Figure 5. Student Comprehension Response to E-Module

Figure 5 shows that most students positively responded to the ease of understanding folklore material based on local wisdom through e-modules. A total of 40.9% of students stated "Agree," and 27.3% stated "Strongly agree," indicating that most students felt helped in understanding the material. Meanwhile, 31.8% of students were neutral, with no one responding negatively. From this data, it can be concluded that 68.2% of students feel that the e-module effectively conveys material clearly and easily understood. However, with a neutral response, there are indications that some students may have difficulty understanding the material, so the material's presentation can be improved to be more inclusive. These results reinforce the argument that local wisdom-based e-modules are essential in facilitating student understanding, although further evaluation is needed to improve their effectiveness for all students. The electronic module effectively encourages student initiative, cooperation, creativity, and understanding (Niu & Zhang, 2017).

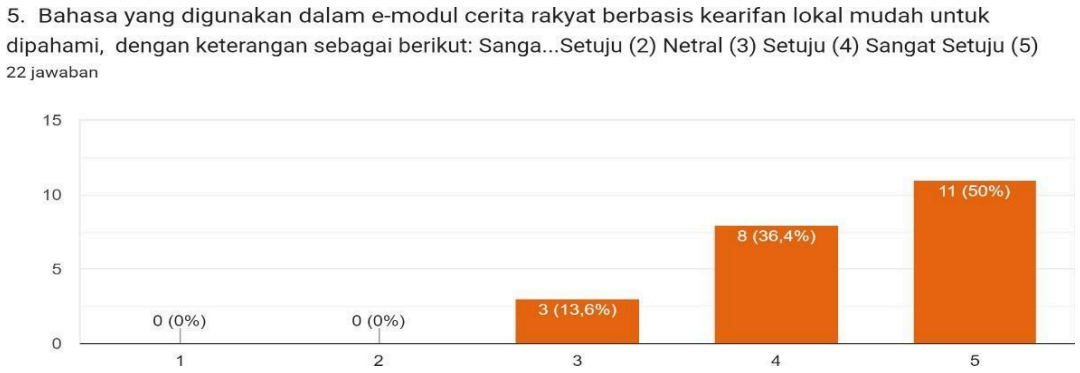


Figure 6. E-Module Language Response

Figure 6 shows that the student's responses to the ease of understanding the language in the folklore e-module were based on local wisdom, and most students responded positively. As many as 50% of students stated "Strongly agree," and 36.4% stated "Agree," indicating that most students felt that the language in the e-module was easy to understand. Only 13.6% of students were neutral, and no one gave a negative response. This indicates that 86.4% of students consider the language in the e-module to be effective in helping their understanding. Simple language in e-modules plays an essential role in supporting learning. However, the neutral response from a small percentage of students indicates room for improvement, so the language used is more inclusive and understandable to all students. These results support the argument that using easy-to-understand language is a crucial element in the success of e-modules. E-modules as digital literacy media use language that is easy for students to understand and are equipped with images, videos and audio to increase students' literacy levels (Gufran & Mataya, 2020).

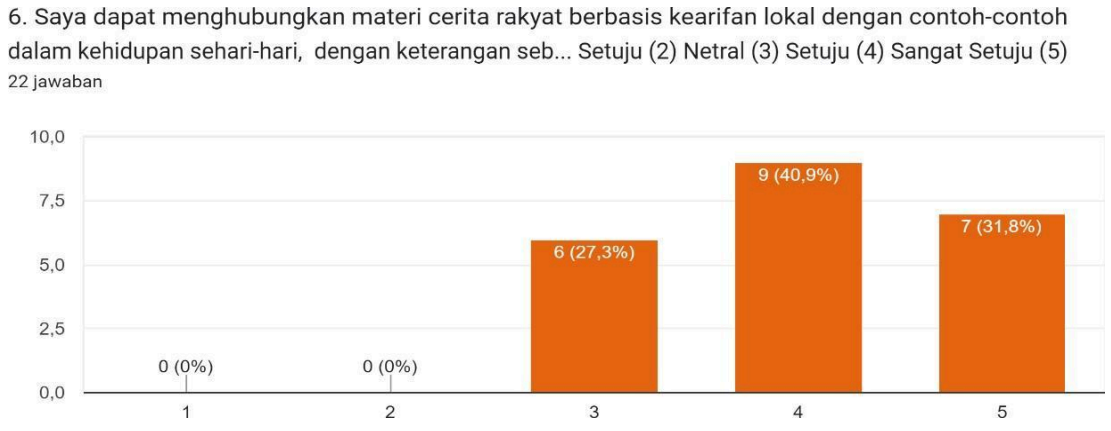


Figure 7. Response to the Relationship between E-Module Materials and Student Experience

Figure 7 shows the students' response to the statement that they can connect folklore materials based on local wisdom with daily life; most students responded positively. 40.9% of students stated "Agree" and 31.8% stated "Strongly agree," indicating that most students felt able to relate the e-module material to their daily experiences. As many as 27.3% of students gave a neutral response, with no students giving a negative response. From this data, it can be concluded that 72.7% of students feel that the e-module has succeeded in facilitating the relevance of the material to their lives. However, the neutral responses from some students indicate an opportunity to improve the presentation of the material to make it more easily relevant to the experience of all students. These results support the argument that local wisdom-based e-modules effectively improve understanding through relevance to daily life, although further evaluation is needed to ensure the impact is more evenly distributed. Contextual teaching materials can make it easier for students to connect the material with daily life experiences to make learning more meaningful (Trianto, 2008).

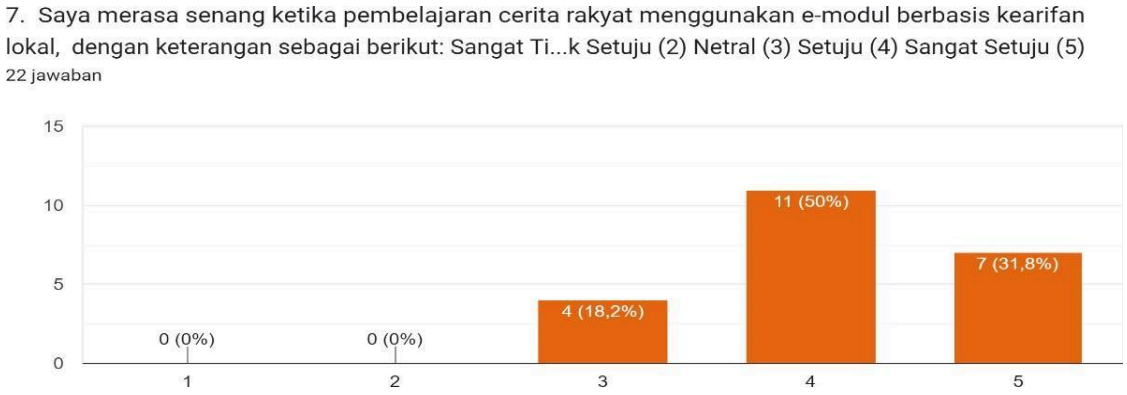


Figure 8. Student Admission Response to E-Module

Figure 8 shows the students' responses to the statement that they feel happy when learning using e-modules based on local wisdom; most students responded positively. 50% of students stated "Agree," and 31.8% stated "Strongly agree," indicating that most students were satisfied and happy with this e-module. As many as 18.2% of students responded neutrally, and no one expressed disapproval. From the data, it can be concluded that 81.8% of students feel happy during the learning process using e-modules, indicating that this e-module effectively creates a fun learning atmosphere. However, the neutral response from some students indicated that there was room for further improvement in the presentation of the material to improve the satisfaction and learning experience of all students. In the context of the research, these results support the argument that e-modules based on local wisdom can increase students' interest and comfort as the results of this study are in line with (Dwiyanti et al., 2021) that the use of web- based e-modules in online learning is effective in helping students enjoy learning, stimulate learning motivation, and achieve learning goals.



Figure 9. Response to Interest in E-Modules

Figure 9 shows that most students responded positively to the statement that using e-modules based on local wisdom makes folklore learning more enjoyable. 54.5% of students stated "Agree," and 40.9% stated "Strongly agree," meaning that almost all students feel that this e-module has succeeded in increasing the attractiveness of learning. Only 4.5% of students responded neutrally, and no students responded negatively. From this data, it can be concluded that 95.4% of students consider e-modules based on local wisdom to play an

essential role in making learning more engaging, showing the effectiveness of e-modules in creating a positive learning experience. However, the neutral response from a small percentage of students indicates that there is potential for improvement to ensure that all students can feel the appeal of the e-module. These results support the argument that e-modules based on local wisdom significantly increase students' interest in learning folklore, although further evaluation is needed to optimize their effectiveness. E-modules are a digital learning tool that can create a fun learning experience that can attract students to learn folklore material (Indrawati et al., 2023)

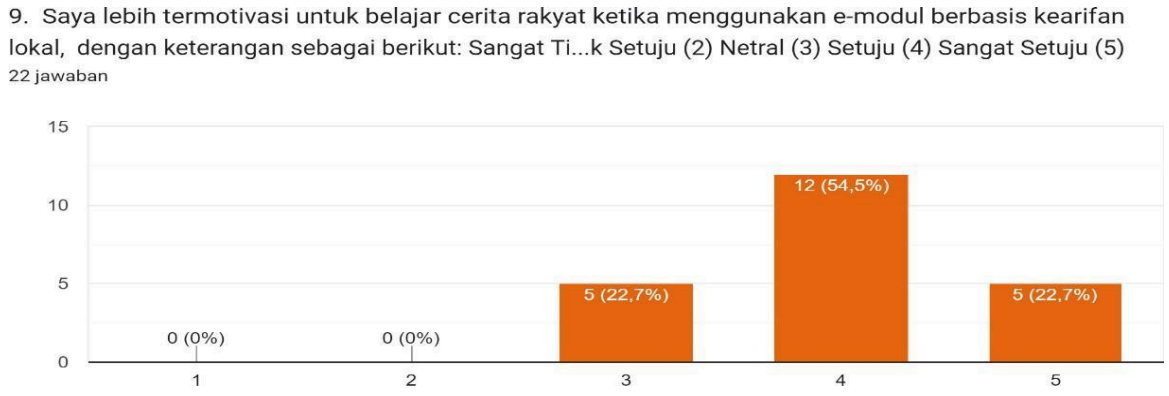


Figure 10. Students' Motivational Response to the E-Module

Figure 10 shows that most students responded positively to the statement that they feel more motivated to learn folklore when using e-modules based on local wisdom. 54.5% of students said "Agree," and 22.7% said "Strongly agree," indicating that most students felt more motivated by using this e-module. 22.7% of students responded neutrally, and no one expressed disapproval. From this data, it can be concluded that 77.2% of students feel motivated to learn folklore through e-modules based on local wisdom, indicating that this e-module positively impacts students' learning motivation. However, with neutral students, there are indications that improvements are still needed to increase motivation among all students further. These results support the argument that e-modules based on local wisdom can increase learning motivation; as outlined in the study by Syafitri and Kurniawan (2023), electronic modules are innovative tools that can increase student learning motivation.

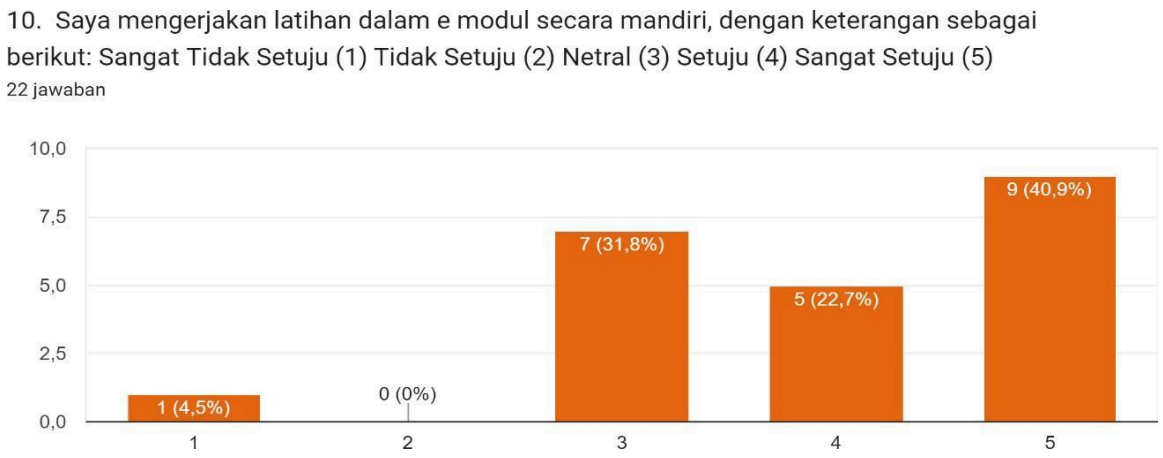


Figure 11. Student Independence Response Promotes Exercise

Figure 11 shows that most students responded positively to the statement that they were working on the exercises in the e-module independently. A total of 40.9% said, "Strongly agree," and 22.7% said, "Agree," indicating that more than half of the students felt capable of doing the exercises independently. A total of 31.8% of students gave a neutral response, while 4.5% of students stated "Strongly disagree." From this data, it can be concluded that 63.6% of students are confident in doing exercises independently, indicating that e-modules based on local wisdom are pretty effective in encouraging independence. However, a neutral response indicated that some students still needed additional support, and one student who disagreed might face individual obstacles. In this study, the results show the need for further evaluation to increase the effectiveness of e-modules in supporting student independence. The e-module provides a self-paced study guide that allows students to learn to their best and achieve all the necessary competencies. As a learning medium, e-modules include materials, videos, methods, limitations, and evaluations arranged systematically and attractively to achieve competency goals. E-modules must also meet standards of flexibility, updating, and ease of use (Widodo et al., 2024).

The results of the practicality level of the e-module used based on the student's responses showed a percentage of the practicality index of 82.45%, which falls into the category of very practical, as shown in the following table 3.

Table 3. Results of the Student Questionnaire

No.	Statement	% of Respondents' Answers
1	I was interested in the display of the e-module for learning folklore based on local wisdom.	81.8 %
2	The e-module of folklore based on local wisdom provided has a visually appealing design	82.7 %
3	The layout and format of the e-module made it easier for me to understand folklore based on local wisdom	83.6 %
4	I easily understand the folklore material based on local wisdom conveyed through e-modules	79.1 %
5	The language used in the folklore e-module based on local wisdom is easy to understand	87.3 %

6	I can relate folklore materials based on local wisdom with examples in daily life	80.9 %
7	I feel happy when learning folklore uses e-modules based on local wisdom	82.7 %
8	The use of e-modules based on local wisdom makes learning folklore more interesting	87.3 %
9	I am more motivated to learn folklore when using e-modules based on local wisdom	80.0 %
10	I am working on the exercises in the e-module independently	79.1 %
	Average Percentage	**82.45%**

Table 3 above shows that the students' responses to using e-modules in learning folklore materials based on local wisdom are considered very practical. This can be seen in table 1.2, which shows a percentage of *82.45%.* The details of the results of some specific statements are as follows: (1) Students are interested in the appearance of the e-module of learning folklore based on local wisdom with a percentage of 81.8%, (2) The e-module of folklore based on local wisdom given has a visually appealing design of 82.7%, (3) The layout and format of the e-module make it easier for students to understand folklore based on local wisdom reached 83.6%, (4) Students can easily understand folklore material based on local wisdom delivered through e-modules with a percentage of 79.1%, (5) Students' interest in Indonesian lessons increased with a percentage of 87.3%, (6) Students can relate folklore materials based on local wisdom with examples in daily life.with a percentage of 80.9 %, (7) Students feel happy when learning folklore using e-modules based on local wisdom.with a percentage of 82.7 %, (8) The use of e-modules based on local wisdom makes learning folklore more enjoyable with a percentage of 87.3 %, (9) Students are more motivated to learn folklore when using e-modules based on local wisdom.with a percentage of 80.0 % (10) If students cannot answer practice questions in the folklore e-module, students tend to imitate their friends' answers with a percentage of 79.1%. Thus, the overall results of the students' responses can be seen in the following table 4.

Table 4. Overall Student Response Results

No	Aspects	Valuation (%)	Criterion
1	Student Response	82.45%	Very Practical

The data in table 4 shows that the students' responses to using e-modules in learning folklore based on local wisdom were considered very practical, with an overall assessment of 82.45%. This shows that students feel that this e-module is effective in helping them understand the material, attract interest, and increase learning motivation. Overall, this e-module has succeeded in meeting students' learning needs in a way that is more interactive and relevant to the local context, so it can be said to be very practical and feasible to be applied in the teaching and learning process. This aligns with research by Nafiah (2020), which shows that modules integrated with local wisdom values are efficient for students to use so that this product can be tested and developed for a broader range of skills, subjects, and research subjects. Regional literature materials based on local wisdom in e-modules have received a positive response from students and are worthy of dissemination to the younger generation and the community (Oktarina et al.,2024).

D. CONCLUSION

The Indonesian e-module based on Gorontalo local wisdom developed in this study is considered very practical after being applied in class X of S.M.A. Negeri 1 Batudaa Pantai. The overall score of the student practicality questionnaire was accumulated, and a percentage of 82.45% was obtained in the convenient category. Thus, it can be concluded that the Indonesian language module, especially folklore material that integrates the values of Gorontalo local wisdom in the Tomini Bay Area, is acceptable, easy to use, and beneficial for students and teachers at S.M.A. Negeri 1 Batudaa Pantai. However, each research has limitations, so there is a need for improvement of the e-module and further research that complements the research on developing the Indonesian e-module with other materials. This e-module is considered adequate as teaching material and is essential in expanding students' horizons about local culture in the Tomini Bay Area, Gorontalo Province. With the percentage of positive student responses, this e-module significantly improves students' understanding of the richness of local culture and enriches their overall learning experience.

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A COMPARATIVE STUDY OF THE COMPREHENSION OF LOCAL WISDOM VALUES IN HYPERTEXT FICTION BETWEEN STUDENTS OF UNIVERSITAS NEGERI MAKASSAR AND CHATGPT

Juanda[1], Sulastriningsih Djumingin[2], Azis[3]
[123]Department of Indonesian Language and Literature, Faculty of Languages and Literature, Universitas Negeri Makassar, Indonesia
Email: juanda@unm.ac.id

Abstract: *This study compared the understanding of local wisdom values between Makassar State University students and the ChatGPT AI language model. The study aimed to assess the difference in understanding between these human and non-human participants. The research participants comprised 165 Makassar State University students and one AI ChatGPT chatbot program. The instrument used was a test containing questions related to local wisdom. The analysis technique used was quantitative descriptive analysis. The results showed that ChatGPT had a higher and deeper understanding of local wisdom values than students. ChatGPT excelled in all variables measured, including Local Wisdom (Overall), Thick Description, Cultural text, Symbolism, and Cultural Interpretation. It indicates that ChatGPT has an excellent ability to identify, analyze, and interpret local wisdom values. AI, such as ChatGPT, can effectively study local wisdom, providing significant advantages in cultural understanding. This research has important implications for education and the use of technology in the study of local wisdom, opens up opportunities for the integration of AI in the learning process and cultural research, and demonstrates the potential of AI in enriching methods and approaches in the study of culture.*

Keywords*: AI-based Learning; ChatGPT; Digital Literature; Human-AI Interaction; Local Wisdom*

A. INTRODUCTION

Indonesia has a wealth of local wisdom values that are spread throughout the country. These values are reflected in various aspects of community life, ranging from customs, culture, language, and social interaction. Hofstede's cultural values (power distance, collectivism, achievement and assertiveness, gender egalitarianism, long-term orientation, uncertainty avoidance, and teamwork preference) by considering a multilevel data structure (Şahin et al., 2024; Stackhouse et al., 2024; Zambrano-Monserrate & Tarupi-Montenegro, 2024). This local wisdom serves as a guide to life that regulates the relationship between humans and God, fellow humans, and the surrounding nature (Pornpimon et al., 2014, p. 626). Preparing countries for economic competitiveness and contributing to the preservation of national cultural heritage are two demands that education systems worldwide must meet today (Witte, 2000, p. 223). This diversity of values enriches the nation's culture and becomes an identity that distinguishes Indonesia from other countries. In the context of education, introducing and understanding local wisdom is an essential step in preserving cultural heritage while building the character of the younger generation rooted in the nation's noble values.

However, the digital era has brought significant changes in Indonesian society's mindset and behavior. Rapidly developing information and communication technologies have changed how people access and consume information. The pattern of social interaction has also been transformed from direct and face-to-face to virtual. These changes impact social and cultural aspects and challenge the sustainability of local wisdom values passed down from generation to generation. Thus, adaptation efforts are needed so that these values remain relevant and acceptable to generations living in the digital era.

Digital literature has emerged as a compelling new medium for introducing localwisdom values, especially in higher education. Literary works presented in digital form, such as e-books, blogs, and interactive stories, have great potential to attract the younger generation (Zambare, 2005, p. 3). Students can explore and understand local wisdom values through digital literature more interactively and engagingly. In addition, digital literature allows multimedia integration, such as audio and visual, enriching the learning experience and making the material more vivid. Deep education enables learners to acquire systematic knowledge, critical spirit, and creative thinking (Liu et al., 2024, p. 1). In this context, the role of digital literature is crucial to ensure that local wisdom values can still be passed on and appreciated by younger generations.

Artificial Intelligence (AI) is a tool that can support recognizing and understanding local wisdom values through digital literature. After attending the course, the participants seemed to feel more comfortable using the GenAI tool (Tzirides et al., 2024). The increasing use of Advanced Natural Language Processing (ANLP) models, particularly ChatGPT-4, presents educational opportunities and challenges (Clegg & Sarkar, 2024). With advanced data analysis capabilities, AI can assist in developing content that matches students' needs and interests (Joo & Park, 2024; Kinder et al., 2023; Olari & Romeike, 2024; Wang et al., 2024). AI can be used to assess students' reading preferences and recommend relevant works of digital literature (Abusitta et al., 2024; Bedington et al., 2024). In addition, AI can also serve as a tutor that provides additional explanations or answers students' questions related to the local wisdom values contained in literary works. AI literacy for technology education emphasizes technological and scientific knowledge (e.g., knowledge of what AI is, how to recognize AI, and systems thinking) and socio- ethical technical understanding (Galindo-Domínguez et al., 2024; Ojha, 2024; Olari & Romeike, 2024; Stolpe & Hallström, 2024). Thus, AI acts as an enabling technology and a partner in a more effective and efficient learning process.

Several studies on AI learning have been conducted (Juanda & Afandi, 2024; Ngo, 2023; Petrič, 2024; Tarchi et al., 2024). Research shows that ChatGPT is significantly better at summarizing and understanding Indonesian history texts than university students, except for the MCT_Score aspect, where Makassar State University students are slightly ahead (Juanda & Afandi, 2024). Furthermore, findings proved that using ChatGPT in source-based writing (SBW) tasks was educationally valuable. However, they showed limited use due to ethical concerns and did not improve the integration of conflict information (Tarchi et al., 2024). In addition, research shows that using ChatGPT for information retrieval and explanation is a strong predictor of academic performance. However, problematic use may improve grades but be detrimental to student competence (Petrič, 2024). In addition, research evidence shows that students generally favor using ChatGPT for learning but are concerned about the quality of sources, the accuracy of citations, and the use of idioms, with potential solutions including source verification and usage guidance (Ngo, 2023). Based on the above findings, a comparison of the understanding of local wisdom values between students and ChatGPT has not been conducted.

Therefore, this study compares the understanding of local wisdom values in short stories between university students and ChatGPT. This research significantly contributes to education and technology by revealing the understanding of local wisdom values through digital literature. By comparing the understanding between students from various ethnic and cultural backgrounds with the capabilities of AI, especially ChatGPT-4, this research not only enriches the literature on the effectiveness of digital literature in higher

education but also evaluates the potential of AI as a tool in learning. The results of this study are expected to provide new insights for educators and educational technology developers in integrating technology with local materials, as well as encourage the utilization of AI to improve the quality of learning cultural values in a modern context.

B. METHOD

This study involved 165 Makassar State University students from various ethnic and cultural backgrounds. The non-human participant used in this study was ChatGPT-4, a language model developed by OpenAI. ChatGPT-4 was used to examine and assess the understanding of local wisdom values in the same short story as human participants. Comparing the results between human participants and ChatGPT-4 will provide an overview of each's ability to understand the value of local wisdom.

The data collection technique used a test instrument to evaluate the value of local wisdom in short stories. The short stories used in this study are "*Ngaben Sederhana*" (A Simple Ngaben) oleh Sugianto (2024), "*Pulang Tanpa Kampung Halaman*" (Going Home Without a Hometown) oleh Ahmad (2024), "*Laut Mengambil Cintaku*" (The Sea Took My Love) oleh Piran (2022), dan "*Ikan Sungai Bejoe*" (Fish of Bejoe River) oleh Rahman (2020). The collected data were analyzed using quantitative descriptive techniques to describe the pattern of understanding of local wisdom values between the two groups of participants. The software used in data analysis is Jamovi version 2.4.8, which helps process and present research results statistically.

Table 1. Participant characteristics

Demographics	n	Percentage	Cumulative
Gender			
Male	28	16.97%	16.97%
Female	137	83.03%	100.00%
Age			
< 19 years old	31	18.79%	18.79%
19 – 21 years old	95	57.58%	76.36%
22 – 24 years old	23	13.94%	90.30%
25 – 27 years old	10	6.06%	96.36%
> 27 years old	6	3.64%	100.00%
Study Program			
Indonesian Language and Literature	82	49.70%	49.70%
Indonesian Language and Literature Education	47	28.48%	78.18%
Indonesian Language Education (Postgraduate Program)	8	4.85%	83.03%
Physics ICP	8	4.85%	87.88%
Physics Science	1	0.61%	88.48%
Teacher Professional Education (*Pendidikan Profesi Guru*-PPG)	19	11.52%	100.00%
Domicile			
Rural	96	58.18%	58.18%
Urban	69	41.82%	100.00%
Ethnic			
Bali	2	1.21%	1.21%
Bima	2	1.21%	2.42%
Bugis	63	38.18%	40.61%
Buton	1	0.61%	41.21%

Jawa	6	3.64%	44.85%
Kaili	1	0.61%	45.45%
Makassar	71	43.03%	88.48%
Mandar	6	3.64%	92.12%
Mongondow	1	0.61%	92.73%
Selayar	1	0.61%	93.33%
Sunda	2	1.21%	94.55%
Toraja	9	5.45%	100.00%

C. FINDINGS AND DISCUSSION

Table 2 displays descriptive statistics for the five variables measured in this study: Local_Wisdom, Thick_Description, Culture_Textual, Symbolism, and Cultural_Interpretation. Each variable has a total sample size (N) of 166. The mean or average presented is the middle value of each variable equipped with a 95% confidence interval (95% CI). Local_Wisdom has a mean of 51.0 with a standard deviation (SD) of 20.0 and a standard error (SE) of 1.55, indicating significant variation in students' understanding of local wisdom values. Thick_Description has a mean of 46.0 with SD 20.9 and SE 1.62, which also shows a similar variation to Local_Wisdom.

Table 2. Descriptive statistics

Variables	N	Mean (CI 95%)	SD	SE
Local_Wisdom	166	51.0	20.0	1.55
Thick_Description	166	46.0	20.9	1.62
Culture_Textual	166	48.2	24.0	1.86
Symbolism	166	63.1	27.4	2.13
Cultural_Interpretation	166	48.1	22.6	1.76

The Culture_Textual variable had a mean of 48.2 with SD 24.0 and SE 1.86, indicating that understanding of cultural texts had slightly more significant variation than the previous two variables. Symbolism shows the highest mean of 63.1 with SD 27.4 and SE 2.13, indicating that Symbolism has the most variation in understanding among students. Finally, Cultural Interpretation has a mean of 48.1 with SD 22.6 and SE 1.76, indicating that cultural interpretation also has significant variation. Overall, this data shows considerable variation in students' understanding of various aspects of local wisdom, with Symbolism being the most variable.

This study compared the understanding of local wisdom values between Makassar State University students and the ChatGPT AI language model. The analysis showed that ChatGPT consistently showed a higher understanding of each measured variable. On the Local Wisdom (Overall) variable, ChatGPT scored 93.75, much higher than the average student score of 50.70. It shows that ChatGPT has a very good ability to identify and understand local wisdom compared to students. ChatGPT has a more comprehensive and in-depth understanding of local wisdom values than Makassar State University students. A comparison of understanding of local wisdom values is presented in Table 3 below.

Table 3. Local wisdom comprehensive comparison between UNM students and ChatGPT

Variables	ChatGPT-4o	Students
Local Wisdom (Overall)	93.75	50.70

Thick Description	85.71	45.80
Culture Textual	100.00	47.88
Symbolism	100.00	62.86
Cultural Interpretation	85.71	47.88

On the Thick Description variable, which involves an in-depth understanding of the cultural context, ChatGPT demonstrated an exceptional performance with a score of 85.71, while students achieved a score of 45.80. This significant difference underscores ChatGPT's ability to provide a more detailed and in-depth description of the cultural phenomenon than the students' understanding. ChatGPT's prowess in processing and analyzing information from multiple sources is a key factor in this result.

ChatGPT achieved a perfect score of 100.00 for the Culture Textual variable, compared to students who only scored 47.88. This shows that ChatGPT has an outstanding ability to understand and analyze cultural texts. This ability reflects ChatGPT's strength in accessing and processing information from various texts, which gives it a significant advantage over students' comprehension.

Regarding Symbolism, ChatGPT also achieved a perfect score of 100.00, while students scored 62.86. It shows that ChatGPT has an excellent ability to identify and understand symbolism in a cultural context. Symbolism often involves a deep understanding of implied meanings and complex cultural contexts, which ChatGPT can process very effectively.

On the cultural interpretation variable, ChatGPT scored 85.71, while students scored 47.88. Cultural interpretation requires the ability to relate various cultural elements and understand their context and meaning. These results show that ChatGPTs have better interpretative skills than students due to their broad access to information and ability to analyze data holistically. This is also illustrated in Figure 1 below.

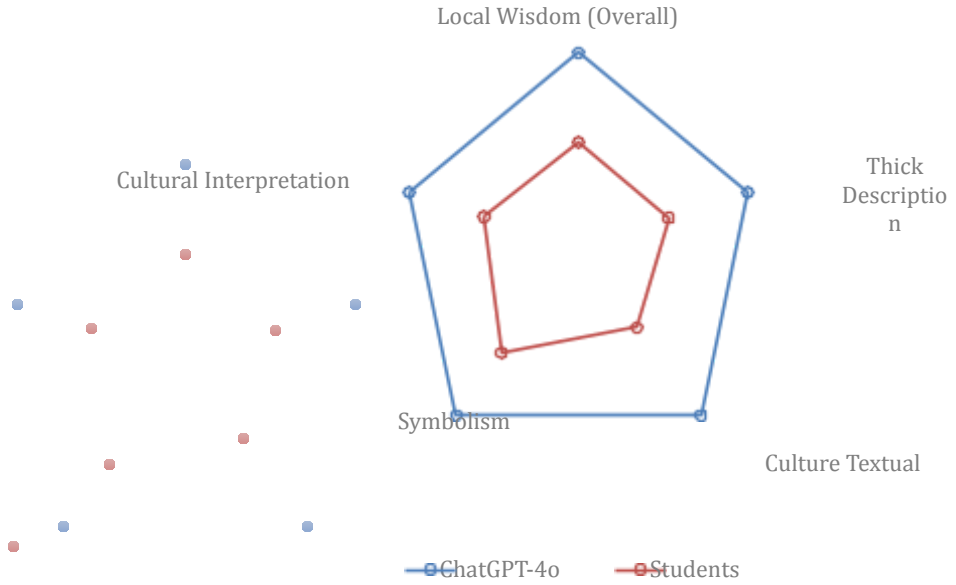


Figure 1. Comparison of understanding of local wisdom values between chatgpt-4.0 and makassar state university students

Based on the study's results, ChatGPT's comprehension of local wisdom values is superior to students whose score ChatGPT obtained is 93.75, while students only obtained

a score of 50.70. ChatGPT outperformed students due to its analytical capabilities, which are supported by access to multiple data sources and advanced natural language processing algorithms. ChatGPT can identify and understand the context and details of the text with high accuracy, thanks to its extensive training using a broad and diverse dataset. In addition, its ability to provide consistent and structured answers helps ensure a deeper and more thorough understanding of the local wisdom values in the text. It is in line with Juanda and Afandi (2024), who found that ChatGPTs were significantly better at summarizing and understanding Indonesian history texts than university students, except for the MCT_Score aspect, where Makassar State University students were slightly ahead. In addition, Petrič's (2024) findings also revealed that using ChatGPT for information retrieval and explanation is a strong predictor of academic performance. However, problematic use may improve grades but be detrimental to student competence. The increasing use of Advanced Natural Language Processing (ANLP) models, particularly ChatGPT-4, presents educational opportunities and challenges (Clegg & Sarkar, 2024). With advanced data analysis capabilities, AI can assist in developing content that matches students' needs and interests (Joo & Park, 2024; Kinder et al., 2023; Olari & Romeike, 2024; Wang et al., 2024).

D. CONCLUSION

ChatGPT had a higher and deeper understanding of local wisdom values than Makassar State University students. ChatGPT excelled in all variables measured, including Local Wisdom (Overall) with a score of 93.75 compared to 50.70 for university students and in-depth ability in Thick Description with a score of 85.71 compared to 45.80. ChatGPT also demonstrated an excellent understanding of the Culture Textual and Symbolism variables, scoring 100.00 in both variables, far surpassing the students' scores of 47.88 and 62.86, respectively. In addition, in terms of Cultural Interpretation, ChatGPT scored 85.71, showing better interpretative ability than the students who only achieved a score of 47.88. It indicates that ChatGPT has an excellent ability to identify, analyze, and interpret local wisdom values. The use of AI, such as ChatGPT, can be an effective tool in the study of local wisdom, and the analytical capabilities and broad information access of AI provide significant advantages in cultural understanding.

This research carries significant implications for the field of education and the integration of technology in the study of local wisdom. By showcasing that ChatGPT surpasses university students' comprehension capabilities, this research paves the way for incorporating AI technology in the learning process and cultural research. ChatGPT can serve as a powerful tool for students and researchers to enhance their understanding of local wisdom values through comprehensive text analysis and rich interpretation. The primary contribution of this research is to underscore the potential of AI in transcending the limitations of human understanding of complex cultural phenomena, thereby enriching methods and approaches in cultural studies.

Future research is recommended to explore more deeply the interaction between students and AIs such as ChatGPT in the process of cultural learning, including the effectiveness of using AIs as learning tools in different cultural contexts. Other aspects that need to be studied further are how AI can be customized to better accommodate specific local nuances and contexts, as well as the impact of using AI on the development of students' critical and analytical skills in understanding local wisdom. Research also needs to pay attention to the ethics of using AI in cultural studies, ensuring that this technology is used responsibly and does not replace the important role of formal education and hands-on experience in understanding cultural values.

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TIK TOK APPLICATION AS A MEDIA FOR LEARNING LITERATURE BASED ON CHARACTER EDUCATION IN ROKAN HULU FOLK SONG IN THE DIGITAL ERA

Rita Arianti[1],Yundi Fitrah[2], Nazurty[3], Ade Kusmana[4]
Universitas Jambi

Email: ritaarianti935@gmail.com[1] ; yundi.fitrah@unja.ac.id[2]*;
nazurtysuhaimi@gmail.com ; ade.kusmana@unja.ac.id

Abstract: *This research aims to describe the use of literary learning media based on character education in Rokan Hulu folk songs in the digital era. This type of research is qualitative research with descriptive methods. Data collection techniques use observation, interviews and documentation. The research results show that (1) there is a need for interesting learning media innovations in learning Indonesian literature that can answer the challenges of the digital era and the era of society 5.0; (2) the use of the tik-tok application as a literary learning medium based on character education in Rokan Hulu folk songs can shape the character of generation Z; (3) pThe use of the Tik-Tok application as an interactive learning medium can help students understand teaching material and preserve folk songs that are almost extinct. The conclusion of this research is that the use of the Tik-tok application as a literary learning medium based on character education values in Rokan Hulu folk songs is able to create interesting and enjoyable learning, more effective and efficient learning, shape students' character, and is able to re-preserve regional culture that is almost extinct .*

Keywords: *Tik-tok application; Character building; Folk Songs; Digital Era*

A. INTRODUCTION

The digital era is an era that utilizes electronic media in all aspects of life. The current digital era has led to very rapid developments in the world of information and communication technology. The 21st century is often called the digital era, an era of very rapid development of computer and internet technology (Lestari, 2018). The influence of digital media also extends to the world of education, so teachers must utilize digital media to attract students' attention to learning. The arrival of the era of society 5.0 will certainly have an influence on young people, both positive and negative (Bintari, D, P., Masyithoh, D., & Pratiwi, D, 2021). This rapid development is marked by the emergence of social media which is popular among society. The influence of globalization really requires teachers to innovate learning media so they can adapt to technological advances. Teachers carry out digital era transformation to improve the quality of learning processes and outcomes through effective and efficient media. The information medium that can be used is the internet. Technology and knowledge in the digital era feel like an inseparable bond in human life (Setiana, L, N., & Wardani, O, 2021).

The internet is a medium that is really needed at this time in order to obtain fast and clear information. In today's fast-paced and dynamic digital era, literature learning must also be able to keep up with technological developments

(Septiari, W, D., Marmoah, S., Nurhasanah, F., & Wicaksana, M, F., 2023). In the world of education, the internet is also needed to access meaningful and interesting learning materials in the digital era. In the digital era, getting information quickly can be done in a short time via print or electronic media (Rohmadi, 2018). Teachers must be able to choose interesting and fun learning media so that students are interested in learning. Technological advances that are fast-paced and innovative, as well as creative, require people to appear and beskilled at following the pace of development of new media (Budiyono, 2020). Teachers can choose learning media to innovate learning to make it more interesting to improve the quality of education. In this field, information technology has become the basis of human life (Hanum, F., Harahap, N, J., Hsb, E, R., & Hasibuan, M, N, 2023). Teachers must be able to choose and utilize digital-based learning media so they can keep up with the times and technology. The development of science and technology always demands to be more creative in everything (Rohmiasih, C., Rohmiati, C., & Sartika, 2022). One of the media that can be used is an application *Tick-Tok.*

Application *Tik Tok* is a Chinese social network and music video platform which was launched in September 2016. Tiktok is a medium that people often use to interact (Khilyaturahmah, I., Romadona, D, A, D., Dewi, M, L., Ningsih, N. K., & Utomo, A, P, 2023). Tiktok is a medium that people often use to interact. This application gives its users the opportunity to make short music videos of their own creativity. Application *Tik Tok* is the most popular and popular application compared to applications *YouTube, WhatsApp, Facebook Messenger, and Instagram.* According to tekno.kompas.com news, there are 10 million active application users *Tik Tok* in Indonesia. User *Tick-tock* The majority in Indonesia are millennial children, known as generation Z. This Tik-Tok application was blocked in Indonesia on July 3 2018. The Ministry of Communication and Information has monitored the use of this application for one month and then found many complaint reports from users of this application. . Incoming reports reached 2,853 reports. There is a lot of negative content for children that needs to be considered for broadcast, so in August 2018 the Tik-Tok application can be downloaded again. The benefits of Era Society are improving and maximizing human life by utilizing technology to face problems in the future (Fitria, M., Arsanti, M. & Hasanudin, 2022).

Based on the number of users reaching more than 10 million in Indonesia, the majority of whom are school age children (students), it can be found that the application *Tik-Tok* has become the most popular application and attracts the interest of school-age children or the millennial generation. In an era where information is available instantly and learning approaches are increasingly diverse, Indonesian literature remains an invaluable source of knowledge ((Sudarsih, 2024). Application *Tik Tok* can be used to become an interesting, innovative and fun learning medium for students. Application *Tik Tok* Teachers can make it into a medium that increases students' understanding of literary learning material, especially folk songs. The Tik-Tok application allows teachers to design it as a learning medium for listening, speaking, reading and writing skills. For listening skills, teachers can use Tik-Tok by uploading short videos about Rokan Hulu folk songs based on character education. Character education is the effort and efforts made to build the character of students so that they realize normative values (Sukarno, 2020).

The decline in students' character values today is due to the increasingly rapid influence of globalization. Learners in the digital era have characteristics that are very different from the era when educators or teachers lived in their era (Suwandi, 2022). The influx of western cultural influences into Indonesia through social media has a great influence on character formation students through education. Education is used as a guide for humans to act, in education contains life values in an effort to shape humans to become noble individuals (Fatah, A., & Herwani, 2022). To overcome this, teachers need to create teaching material content containing character education values. One of the contents that contains moral values in the form of character education in Riau Province is the folk song Rokan Hulu. Folk songs are rhythmic and musical sounds that are strung together to produce a beautiful harmony. Folk songs or *folk song* is a type of anonymous literature, the creator is unknown. Therefore, folk songs become the collective property of certain communities. This oral tradition itself is one of the forms that contains the dynamics of life experienced by the ancestors that were passed down from generation to generation as a guide to life known as oral tradition (Nurhasanah & Zuriatin, 2018).

Rokan Hulu folk songs contain character education values that can be role models for students. Folk singing is a genre or form of folklore consisting of words and songs, which circulate orally among members of certain collectives, has a traditional form, and has many variants (Apriani, E., & Pamuji, S, 2018) One of the provinces in Indonesia that still has a lot of local culture in the form of oral literature is Riau Province, especially Rokan Hulu. Rokan Hulu is one of the districts in Riau province which is characterized by regional language and literature which is still preserved and developing. Utilization of Rokan Hulu folk songs as content *Tik Tok* can create interesting learning and preserve the culture of the Rokan Hulu region. The purpose of this research is to describe the use of applications *Tik Tok* based on character education in Rokan Hulu folk songs on literature learning in the digital era.

B. METHODS

The type of research used is qualitative research which produces descriptive data. The type of research used in this research is qualitative research because this research aims to understand social phenomena through holistic descriptions and increase deeper understanding (Latief, 2020). Qualitative research methods are called naturalistic research methods because the research is carried out in natural conditions. The descriptive method can be interpreted as a problem solving procedure that is investigated by describing the situation or object of research based on visible facts or as they really are (Fatikhasari, R, I., & Rahmawati, L, 2023). The stages in this research are problem discovery, finding solutions, and implementing solutions. The subjects of this research were 25 class VII students of State Middle Schools. Data collection techniques include observation, interviews and documentation techniques. The data obtained was analyzed using the Miles and Huberman theory, starting from data reduction, data exposure, data verification and data conclusions (Latuconsina, S, n.d.). The analysis steps are seen in the following picture (1):

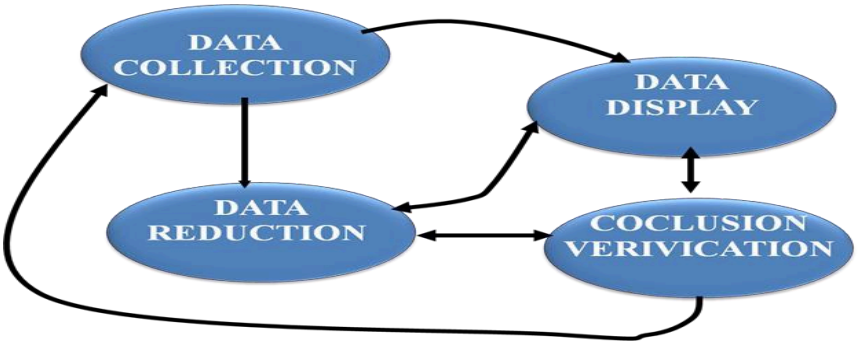


Figure 1. Stages in data analysis

The process stages of data analysis are: (1). data reduction, at the data reduction stage a number of process activities are carried out, namely: summarizing data, taking basic and important data, categorizing, and discarding unused data; (2) *data display*, at the data display stage, the activity process is carried out, namely: presenting data in the form of short descriptions, charts, relationships between categories, flowcharts and the like. What is most often used to present data in qualitative research is narrative text; and (3) *conclusion verification*, there is a conclusion verification stage where the activity process is carried out, namely drawing conclusions and verifying.

C. FINDINGS AND DISCUSSION

1. Application *Tik Tok* as a Literary Learning Media

Listening learning is currently less popular with students because the learning media is less interesting and students do not understand the teaching material. So that learning is more meaningful and attractive to students in this digital era, teachers need to innovate learning media. Through listening skills, each individual will obtain information according to what is needed (Nafi'ah, I, Z. & Mujianto, 2021). One of the media that teachers can use is applications *Tik-Tok* because this application is very popular and is in demand by all generations, from young to old. This is a great opportunity for teachers to attract the attention of students, the majority of whom like applications *Tik Tok.* This application can attract students' attention to listen, especially with the addition of Rokan Hulu folk song content in the form of short videos. The content presented has been packaged by the teacher by including the folk songs bukoba and Kasih Amai and Pipik Uban from Pasir Pengaraian Rokan Hulu. This folk song also contains character education values that can shape students' character in a better direction. Students are more interested in listening to Tik Tok media presentations compared to being shown live with recordings in front of the class. Learning to listen before using the media *Tik Tok* very monotonous, students are not focused, and students' listening scores are low. The teacher tries to use the application *Tik Tok* to improve student activities and learning outcomes.

The stages in this research are problem discovery, solutions, and solution implementation. The problem discovery stage is that the teacher makes observations to find the reasons why students are not interested in listening to literature, especially folk songs, then identifies the problem. The problem in this research is that students are less focused on listening, students are not interested in listening to literature, students do not understand the teaching material well, students are not active in learning, and the class is monotonous so that many students are sleepy when listening learning takes place. To overcome this problem, teachers look for solutions to improve the process and learning outcomes of students' literary listening skills. The technique chosen by the teacher is to use application media *Tik Tok* in learning to listen to the content of Rokan Hulu folk songs. The teacher made a video of folk songs in the form of a short video about

Rokan Hulu folk songs taken from bukoba performances and other folk songs. These videos are uploaded by teachers to *Tik Tok* and used as a literary learning medium. The folk songs chosen are songs that are based on character education values, are almost extinct, have cultural values and local wisdom that are starting to be forgotten.

The next stage of implementing the solution is that the teacher provides an explanation of the concept of folk songs, types of Rokan Hulu folk songs, the concept of character education values, and types of character education values. Then the teacher determines one of the folk singing videos that has been uploaded to the application *Tik Tok* as a learning medium for listening to literature; students watch videos of folk songs from *Tik-Tok* which the teacher plays; students began to be invited to concentrate on listening to the video of the folk song; and after listening, students are asked to determine the character education values contained in the Rokan Hulu folk song. Based on teacher observations in class after using the application *Tik Tok* it is easier for teachers to direct students in listening; students concentrate more on listening to literature; and students' learning styles are more diligent and responsible for the independent tasks given by the teacher. Furthermore, at the end of the lesson the teacher provides an assessment of the results of the students' listening learning, the teacher provides reinforcement for the learning; and together the students conclude the results of that day's learning.

2. The Values of Character Education in Bukoba Folk Songs and Kasih Amai and Pipik Uban Rokan Hulu

Folk songs are songs sung by the community and handed down by word of mouth. Folk songs are oral literature that is passed down from generation to generation orally. Folk singing serves as entertainment, educational media, and children's play. Folk singing is one type of oral tradition that consists of several sentences that circulate in a traditional oral form (Munandar., Murafad,Sidu., 2020: 1). Folk songs contain moral values and good character. This value has been embedded in the souls of our ancestors and is conveyed through folk songs so that it is known to the younger generation. Folk songs also contain advice, sayings and sayings which can serve as a guide for the current generation Z in acting and behaving in accordance with religious values, traditional norms and Pancasila. Character education is character formation carried out by teachers for students to have a soul that is obedient, religious, honest and responsible in all things. Character education can also be interpreted as a system of instilling character values in school members which includes components of knowledge, awareness or will, and actions to implement these values, both towards God Almighty (YME), oneself, others and the environment. , as well as nationality so that we become human beings (Efendi., Rinja.,& Ningsih, 2020).

To analyze the educational values in bukoba, researchers refer to the opinion of (Winataputra, Udin, S., & Setiono, 2017) which divides the types of character education values into 26 types, but based on the results of research on Rokan Hulu folk songs, they only found 19 types of educational values. Characters are religious, positive thinking, intelligent, nationalistic, disciplined, mutual cooperation, sincere, integrity, honest, compassion, hard work, caring, humble, polite, responsible, confident, tolerant, fair. In Koba Rokan Hulu there are character education values that can be a guide for students, namely:

a. Mutual cooperation

Mutual cooperation is one of the characteristics that is still inherent in the life of Indonesian society. In general, mutual cooperation is contained in Pancasila in the third principle which reads Indonesian Unity. Mutual cooperation is an activity carried out together with full togetherness and kinship to realize a common goal. Furthermore, mutual cooperation is an attitude of being aware of common interests and carrying out activities with other people to achieve common goals Winataputra, Udin, S., & Setiono, 2017). The following is a quote that contains the value of mutual cooperation character education.Data 79

Pusako mamak kami turun tumurun
Bosiaplah ulubalang ompek puluh urang bokoju siang malam
Cukoik dengan boreh bokehnyo
Kobou sulubanhan kan dipotong

(Our mamak's inheritance is passed down from generation to generation
Get ready for forty people to work day and night
Enough with rice and accessories
The buffalo is in the same cage that will be slaughtered)

Data quote 79 above contains the value of mutual cooperation character education which is marked by the sentence " ***Bosiaplah ulubalang ompek puluh urang bokoju siang malam" (***get ready hulubalang forty people work day and night). The character of getong royong was carried out by the hulubalang of the Kuala Ledong kingdom belonging to Panglima Awang's father who worked day and night to prepare the departure of his king's son to the state of Galang. The quote above shows the words "prepare forty commanders to work day and night" meaning that there is a spirit of mutual cooperation and cooperation within the Hulu Balang to help Commander Awang. This quote contains the value of mutual cooperation which is reflected in the attitude of the forty commanders of Panglima Awang who were ready to work day and night to follow Panglima Awang to sail to Galang country to deliver Anggun Cik Suri branded cloth. This song quote contains a moral message that the attitude of mutual cooperation has been applied by our ancestors from the past and needs to be instilled in the next generation. An attitude of mutual cooperation will be able to resolve problems quickly because it is done together and in a family manner. The younger generation needs to have a cooperative attitude in doing things so that heavy things can become lighter if they are completed together.

b. Nationalist

Nationalist feeling is a conscious attitude of the nation; appreciate diversity; united commitment; and ready to defend the country Winataputra, Udin, S., & Setiono, 2017). People who have a nationalist nature have high fighting power for their life, their country and their homeland. A sense of nationalism increases the sense of nationality in a person. The following is a quote from the song the people of Panglima Awang's bukoba which contains the values of nationalist character education.

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Data 59

Tahan jorek di dahan boringin
Ngonai lah balam dengan borobah
Tobayang kilek di dalam comin

Alam kito olah borubah
Sokiro dapek alam budaya kito
Janganlah sampai kito ubah

(Hold the noose on a banyan branch
Entangled balam with barodah
Imagine a flash in the mirror
Our nature has changed
If possible, our culture Don't let us change it)

Data quote 59 above contains the value of nationalist character education which is marked by the sentence ***sokiro dapek alam budaya kito, janganlah sampai kito ubah*** **(**if we understand our cultural nature, let's not change it). The people of Galang have a nationalist character. The quote above shows the phrase "we must not change our culture," meaning we must not change our own culture and must love our own nation's culture. This quote contains the values of nationalist character education, namely that there is a moral message from parents to their children to love their own culture and not change the existing culture even though nature has now changed. The quote from the folk song contains the meaning that the younger generation must have a sense of nationalism and love for their homeland towards their own culture. As far as possible, this culture should never be changed, continue to uphold the Malay cultural values that have existed since ancient times, handed down by our ancestors. Times have changed, but cultural values should not be changed so that the younger generation becomes a generation that is strong, civilized and has noble character.

c. Tough

Tough is a person who is strong, sturdy, determined to stand firm, persistent and never gives up. Resilience is needed to achieve success. A person who is able to face and fight problems wisely will become a successful and successful person. Basically, a strong personality can be attributed to people who do not feel weak about something that is happening and happening to them. Furthermore, tough is hard to beat; strong; reliable and very strong (regarding establishment and so on); steadfast and enduring (suffering and so on) and strong. The following is an excerpt from a folk song which has educational values for strong characters

Data 64

Mundonga kato itu munampa pao bujang silamat
Usah disoboik lancang kuning
Sodangkan bosampan kito putangguhkan
"akukan tangguh bak kato urang"

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(Hearing that word slapped Silamat's bachelor thigh
Don't call it Lancang Kuning
Meanwhile, we are holding on to boating
"I'm tough like people say."

Data quote 64 above contains the value of strong character education which is marked by the sentence " ***Sodangkan bosampan kito putangguhkan (***while we postpone boating). The strong character of Bujang Silamat, the bodyguard of Commander Awang, was able to accompany his master by boat to the land of Galang. The quote above shows the words "we will strengthen the boat" which means that with the boat we will be strengthened to go to meet Anggun Cik Suri. In this quote, it is explained that Bujang Silamat had a tough character because he was able to go with a canoe to the country of Kuala Galang with the commander, Commander Awang. Commander Awang and his commander-in-chief did not need to doubt his toughness. The message contained in this quote is the need for us to have a tough nature in fighting for something we want to achieve. Resilience will emerge when self-confidence is high and we are committed to carrying out the tasks that have been assigned to us.

d. Care

The value of caring is a person's attention to others as a form of affection. Concern is not only in the form of words but also actions towards other people and the environment. The following is a quote from the folk song Kasih Amai and Pipik Uban which contains the value of caring:

Data 93

Amai… Amai baok aku pui ku ladang
Bukankah kinin musim mumaka
Janji Amai kan betu potang
Indu konak bawok anakku ku ladang
Takuiklah aku tubaka badan anak
Isuklah baru musi mumorun

(Mother...Mother...take me to the field
Isn't it baking season?
Mother promised that first
Don't want to take my child to the fields
I'm afraid my child's body will burn
Tomorrow will be re-burning season)

Data quote 93 above contains the value of caring character education which is marked by the sentence " ***Takuiklah aku tubaka badan anak"*** (I'm afraid my child's body will burn). The caring character is possessed by mothers who are afraid and concerned about their children's condition if they go to the fields. The quote above shows the words "I'm afraid my child's hands will burn." This means that there is a form of mother's concern for her child as a form of affection. This quote explains that the mother's concern and concern for her child's

safety during the season of burning the fields. This is a form of mother's care and concern for her child so that the child is fine and does not suffer any disasters in the fields. The mother was worried that her body would burn, so she forbade her son from joining her in the field during the burning season. The moral message from the quote above is that a mother cares for a child who does not want to be prevented from going to the fields with his parents. Mothers always try to keep their children safe as a form of love for their children. As a child, you must follow your parents' messages to be safe in life.

3. Value of Students' Listening Skills after Using the Application *Tik Tok*

Application usage *Tik Tok* based on Rokan Hulu folk songs in literature learning can improve students' listening skills. Application *Tik Tok* can attract students' attention in learning, make students concentrate more, and make students' understanding of the values of character education in the folk songs Bukoba, Kasih Amai and Pipik Uban clearer and more precise. The following is a comparison of the listening skill scores of class VII students at SMP Negeri 1 Rambah before and after using the application *Tik Tok.*

Table 1 Comparison of Literature Reading Scores for Class VII Students of SMP Negeri 1 Rambah

No.	Student Code	Before You Tube Media Use			After Using You Tube Media		
		Accuracy of Character Education Values	Synopsis of Folk Songs	Value	Accuracy of Character Education Values	Synopsis of Folk Songs	Value
1.	IS	3	2	62,5	4	3	87,5
2.	AI	3	2	62,5	3	3	75
3.	NOT	3	2	62,5	3	4	87,5
4	CK	3	2	62,5	4	3	87,5
5	CNK	2	2	50	3	3	75
6	CN	3	3	75	3	3	75
7	JD	3	2	62,5	4	4	100
8	LTS	2	2	50	3	4	87,5
9	THEM	3	2	62,5	3	3	75
10	BE	2	2	50	4	3	87,5
11	MRS	2	2	50	4	3	87,5
12	MDF	3	3	75	4	4	100
13	MR	2	3	62,5	3	3	75
14	MZ	2	3	62,5	4	3	87,5
15	MZK	3	3	75	3	4	87,5
16	AND	2	3	62,5	3	3	75
17	NV	2	3	62,5	3	3	75
18	NRH	3	2	62,5	3	3	75
19	NS	3	3	75	4	4	100
20	TOH	3	4	87,5	3	4	87,5
21	S	3	3	75	3	3	75

22	SR	2	3	62,5	4	4	100
23	AND	3	4	87,5	3	3	75
24	ZFF	3	2	62,5	3	3	75
25	AR	2	2	50	4	3	87,5
	Amount	65	64	1612,5	85	83	2107
Average value				64,5			84,28

Information :
1=Poor 3=Good
2=Fair 4=Very Good

Based on table 1, it shows that there is a significant comparison in the value of students' folk singing listening skills before using application learning media *Tik Tok* after using the application *Tik Tok*. Before using the application *Tik Tok* namely, the accuracy value of character education values from 25 students was 65, increasing to 85 after using the media *Tik Tok*; and the value of the explanation of the synopsis of students' folk songs increased from before the use of media *Tik Tok* totaling 64 to 83 after media use *Tik Tok*. The average student score increased from 64.5 before media use *Tik Tok* to 84.28 after media utilization *Tik Tok*. It can be concluded that the use of media *Tik Tok* can improve student learning outcomes; students' interest in learning increases; class is not monotonous. The following is a video of the Rokan Hulu folk song in the media *Tik Tok* as a medium for students' listening skills.

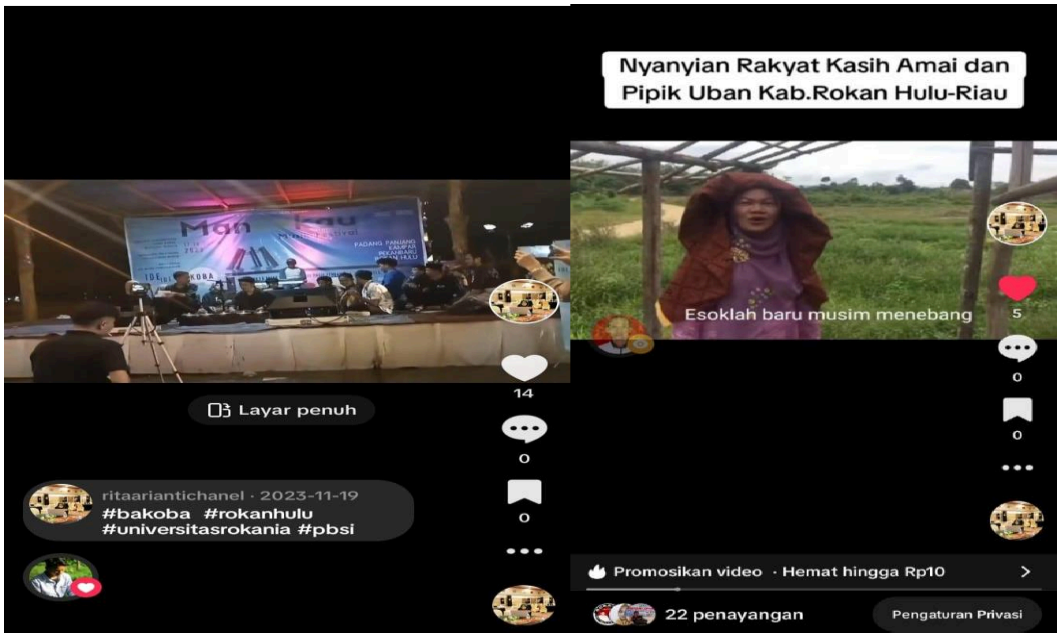


Figure 2. Example video *Tik Tok* Folk Songs that Students Watch

D. CONCLUSION

Based on the research results, it can be concluded as follows: (1) in the digital era you can use applications *Tik Tok* as a literary learning medium to improve the quality of learning; (2) Application benefits *Tik Tok* as a medium for

learning literature is to attract students' attention, shape students' character better, help students understand the values of character education in folk songs, create fun classes, and preserve regional culture that is almost extinct; (3) before use of the application *Tik Tok* in literature learning, students' listening scores are low, students are not active in learning, and the class is monotonous, but after using applications *Tik Tok* students are interested in listening to literature, are more focused on listening, and students can more clearly and precisely understand the values of character education in folk songs, and students love their own regional culture more.

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DEVELOPMENT OF LITERARY LEARNING MATERIALS CONTAINING LOCAL WISDOM VALUES OF LEMBAK ETHNIC FOLK STORIES AT KARANG JAYA SENIOR HIGH SCHOOL

Agung Nugroho[1], Jamaludin[2], Fadli[3], Riska Setiawati[4]
PGRI University of Silampari, South Sumatra, Indonesia
Email: agungaryonugroho886@gmail.com , hjamaludin6868@gmail.com , fadli243@gmail.com , Rsikasetiawati08@gmail.com

Abstract: *The general objective of this study is to develop literary teaching materials containing local wisdom values of Lembak ethnic folklore that are in accordance with the needs of teachers and students of Karang Jaya State High School. Specifically, the objectives of this study are (1) To determine the need for the development of literary teaching materials containing local wisdom of Lembak ethnic folklore for students and teachers, (2) To design literary teaching materials containing local wisdom of Lembak ethnic folklore, (3) To determine the validity and practicality of literary teaching materials containing local wisdom of Lembak ethnic folklore, (4) To determine the responses of teachers and students to literary teaching materials containing local wisdom values of Lembak ethnic folklore. The method used is research and development (R&D). The teaching material development model used is 4D, defining (define), designing (design), developing (develop) and disseminating (disseminate). The trial design includes (limited design test and limited and extensive subject test). Data collection techniques use interviews, questionnaires (questionnaires and responses). Data analysis techniques include questionnaire data analysis, expert validation data analysis, and practicality data analysis (responses of teaching material users). The data for this study are test and non-test data. Based on the results of the validity test from the three validators, namely language, material, and media experts, the results obtained from the language experts were 0.97 with the category "High" then from the media experts the results were 1.04 with the category "High", while from the material experts the results were 1.21 with the category "High". Then the results obtained from the practicality test of teachers and students obtained an overall average score of 93.1% with the category "Very Practical". Meanwhile, based on the results of the student effectiveness test, the results of the student effectiveness test assessment were obtained with a Normalized Gain score of 0.33 with the classification "Medium".*

Keywords: *Teaching materials, literature, folklore, Lembak ethnicity.*

A. INTRODUCTION

Literature learning in high school is directed at improving student competency in terms of knowledge, attitude, and skills. (Latifah, 2019) explains the purpose of education is to lead students to achieve understanding that can be expressed orally, in writing or through a positive framework of thinking. Students are required to understand literature so that they can emulate the values contained therein. Literature learning has an important role in developing character and implementing the values contained in literature in this case the Lembak ethnic folklore. Literature is a means and an effective medium in

instilling values, especially the values of local wisdom of folklore that are inherent in society.

Folklore is a story that tells the life of the local community passed down by word of mouth. Folklore is anonymous so that it has its own version according to the storyteller, but does not reduce the values contained therein. Literature learning is directed at usefulness and beauty so that the learning atmosphere must be pleasant and able to instill values in it, one of which is the value of local wisdom of concern for the environment and nature. In folklore, there are many values of environmental sustainability so that it is worthy to be conveyed to students, to form concern and a sense of love for nature. Based on the results of the identification of needs including: curriculum analysis shows that literature learning is in the even semester of the 2024/2025 academic year. In the analysis of teaching resources and teaching materials for teachers and students, it is known that literature teaching materials do not yet show local wisdom, which is in accordance with the students' environment. The teaching materials used do not clearly explain literature, because the explanation is centered on literature as a whole, so that the concept needs to be improved. Analysis of the learning process shows that students are not yet motivated to learn, this is evidenced by the failure to achieve classical completeness with KKM 72 in literature material. Meanwhile, the analysis of the needs of teachers and students in general shows that students of Karang Jaya State High School want teaching materials that are in accordance with the students' environment, so that they are better received. Based on the initial identification, it was also found that teachers had difficulty obtaining the latest literature related to literary references, so that the teaching materials used were not well received. Based on the identification results, the development of literary teaching materials and examples containing local wisdom values of environmental care were carried out.

Teaching materials are the most important component in the teaching and learning process. Based on the identification results of teacher and student needs, it is known that the learning outcomes of Indonesian language in literature material in SMA Negeri Karang Jaya students are still low. The need for learning innovation in the form of creative and innovative teaching materials is greatly needed to improve literature learning. Innovative teaching materials will shape students' cognitive, affective and psychomotor abilities in the teaching and learning process. The role of teachers is very important in the process of developing these teaching materials, so that learning is more meaningful.

Creative and innovative literary teaching materials are very helpful in the teaching and learning process for both teachers and students in the classroom. The existence of teaching materials makes students more interested in learning the material taught by the teacher. In line with the opinion of Kitao, et al., (Yaumi, 2013) that "Teaching materials are seen as materials provided by learning needs that include textbooks, videos and audiotapes, computer software, and visual aids". Furthermore, Prastowo (2011) argues that teaching materials are all materials (both informative, tools, and texts) that are arranged systematically, which display a complete figure of the competencies that will be mastered by students and used in the learning process with the aim of planning and reviewing the implementation of learning. In this case, literary teaching materials containing local wisdom values of the Lembak Ethnic folklore will be written. Based on Law Cultural Advancement No. 5 of 2017 Objects of Cultural Advancement include oral

traditions, manuscripts, customs, rites, traditional knowledge, traditional technology, art, language, folk games, and traditional sports (Indonesian Arts Coalition, 2017).

The use of Lembak Ethnic folklore in literature learning is very beneficial for the meaning of the learning process and outcomes. Students gain learning experience and appreciation for the values of local wisdom of Lembak Ethnic folklore. Rohani and Pratama (2021) said that the model of integrating local wisdom in learning can enrich these folklores which in turn can also develop and strengthen national culture which is the peak of local culture and developing ethnic culture. More specifically, in this study, the development carried out was the integration of local Lembak Ethnic folklore into literary materials based on the results of identifying the needs of students and teachers.

Research on the development of teaching materials related to literary material is relevant to the research, Afreni, et al., (2022) with the results of the design of the development of an effective cooperative learning model in learning Indonesian, especially in the material of acting out drama for students of SMA Swasta Taman Siswa Medan, where before the development process it was in the sufficient category and then increased to good after the development process. Furthermore, Mikaresti and Yusra (2018) with the results of teaching materials for drama courses with an approach containing local wisdom values, the problem of being suitable for use with generally good results. Based on relevant research, the difference lies in the substance of the content of the material, in the research conducted centered on the development of literary teaching materials containing local wisdom of Lembak ethnic folklore that are in accordance with the needs of teachers and students of SMA Negeri Karang Jaya. Another motivating factor in this research activity is gaining teaching and learning experience to find steps in writing more innovative teaching materials in accordance with the learning objectives in high school, namely developing students' potential to become people who believe and fear God Almighty, have noble character, are healthy, knowledgeable, capable, creative, independent and become democratic and responsible citizens (Hasbullah, 2015). The display is presented as attractively as possible and easy for students to understand, so that students will be motivated and can increase their learning creativity in literary materials. Based on the background above, a study was conducted with the title "Development of literary teaching materials containing local wisdom values of Lembak Ethnic Folk Tales at Karang Jaya State High School".

B. METHOD

The development of this teaching material uses the type of Research and Development (R&D) development, which is a research method used to produce certain products and test the validity and effectiveness in their application. Gay (Hamzah, 2019:1) states that development research is an effort to develop a product for use, not to test theories. Meanwhile, Seals and Richey (Hanafi, 2017:134) state that development research is a systematic study of the design, development and evaluation of programs, processes and learning products that must meet the criteria of validity, practicality, and effectiveness. Products in the realm of education are not only about how teaching materials are developed, for example textbooks or educational films that are in accordance

with the subject matter, but also include the development of learning procedures and processes, for example the methods used during learning and organizing learning.

Based on the expert opinion above, development research is a development method used to produce a product by testing the product through a process of validity, practicality, and effectiveness as an effort to solve problems faced in the learning process. The development in this case is to develop literary teaching materials containing local wisdom values of Lembak ethnic folklore for high school students.

1. Research Procedure

Definition stage (define)

The definition stage is useful for determining and defining needs in the learning process and collecting various information related to the product to be developed.

Design Stage (design)

After getting the problems from the definition stage, the next step is the design stage. This design stage aims to design teaching materials that can be used in literary materials in Indonesian language learning in high school.

Develop Stage (develop)

This development stage aims to produce revised literary teaching materials based on expert input and trials with students.

Dissemination Stage (disseminate)

After limited trials and instruments have been revised, the next stage is the dissemination stage. The purpose of this stage is to disseminate literary materials containing local wisdom values of Lembak ethnic folklore. In this study, only limited dissemination was carried out, namely by disseminating and promoting the final product of literary teaching materials containing local wisdom values of Lembak ethnic folklore to teachers and students of Karang Jaya State High School.

2. Data Collection Techniques

Data collection techniques are the most important step in research, because the main purpose of a study is to obtain data. Sugiyono (2017: 101) said that in developing data collection, it can be done by observation, interview, documentation, questionnaire and test (Writing Drama text). Data collection techniques are used to obtain the data needed in the study, the techniques that will be used in this study are observation, interview, documentation, questionnaire and test.

3. Qualitative Descriptive Data Analysis

This qualitative data collection was obtained from the interview process with teachers, observation of learning at school and validator suggestions. Data analysis is used to group information from quantitative data in the form of responses, criticisms and suggestions for improvement and revision of development products.

The data analysis technique used in this study is Miles & Hubarman's data analysis technique regarding data triangulation (Sugiyono, 2016:337). These data were obtained before the researcher conducted the research, precisely when conducting the second stage of needs analysis at SMA Negeri Karang Jaya and at the implementation stage. 4. Quantitative Descriptive Analysis This data processing analysis is used to determine the feasibility of the product and student responses to the teaching materials being developed. This data was obtained from questionnaire data at the design validation research stage and trial usage. There are two types of questionnaires in quantitative descriptive used by researchers in conducting research. The selected categories for the validation questionnaire are (a) scale 1, if the assessment of the product is very bad/very inappropriate with the assessment criteria, (b) scale 2, if the assessment of the product is

not good/less appropriate with the assessment criteria, (c) scale 3, if the assessment of the product is good/in accordance with the assessment criteria, (d) scale 4, if the assessment of the product is very good/very appropriate with the assessment criteria (Arikunto, 2006:56). The following will discuss in detail the two types used.

5. Analysis of Student Response Questionnaire Data

The data obtained from the results of the student response questionnaire were analyzed using quantitative data to determine student responses and the feasibility of the product that had been developed. In the student response questionnaire, the answers will be measured using the Guttman scale. The Guttman scale consists of two categories, namely values and scores. The answer yes gets a score of 1 and the answer no gets a score of 0. The questionnaires that have been filled out by students are analyzed and presented. Sugiyono (2016) the average expert validation percentage of each component.

C. RESULTS AND DISCUSSION

1. Results of Analysis of Lembak Ethnic Folktales

Based on the table above, it can be concluded that the local knowledge value of Lembak ethnic folktales has a total of 17 citations from 11 subtitles contained in Lembak ethnic folktales. In the subtitle Bujang Jawe Kebayan Bulan it is found in quote 001 page 19, 002 page 20, 003 page 22, in the subtitle Bujang Rantau Kanayan there is local

knowledge of animal species in quote 004 page 20, 005 page 25, 006 page 25, in the subtitle Raje Bujang Bujang there is no value of local knowledge of animal species, in the subtitle Pematang Nio Ijau it is not the value of local knowledge was found, in the Ka Jogel subtitle no local knowledge value was found, in the Raden Papak subtitle there was quote 006 page 72, in the Raden Sih Koneng subtitle no local knowledge value was found, in the Puyang Kurap subtitle there was quote 007 on page 108, 008 page 118, in the Karya Cilik subtitle there was no local knowledge value. Subtitle Bujang Jawe Kebayan Bulan 011 page 20, subtitle Bujang Rantau Kanayan quote 012 page 32, Pematang Nio Ijau quote 013 page 54, Bujang Rantu Kanyan quote 013 page 23, subtitle Raden Papak there is local knowledge of plant species in quote 014 page 75, The Origin of Dusun Padu Raksa is quote 015 page 164, Raje Bujang is there quote 016 page 36, 017 page 37.

Local cultural values there are 54 quotes in the subtitle Pematang Nio Ijau there is quote 018 page 54, Bujang Rantau Kanyan quote 019 page 18, Raje Bujang quote 020 page 30, Pematang Nio Ijau quote 021 page 58, Raden Papak quote 022 page 76, The Origin of Dusun Padu Raksa quote 023 page 164, Bujang Jawe Kebayan Bulan quote 024 page 20, Bujang Rantau Kanayan quote 025 page 22, 026 page 23, 027 page 23, 028 page

25, 029 page 26, Raje Bujang 030 page 31, 031 page 30, 032 page 33, 033 page 34, 034 page 36, Bujang Jawe Kebayan Bulan quote 035 page 20, Pematang Nio Ijau quote 036 page 55, Ka Jogel quote 037 page 62, Raden Papak 038 page 66, 039 page 67, 040 page 68, 041 page 68, 042 page 69, 043 page 71, 044 page 73, 045 page 74, Raden Si Koneng quote 046 page 88, 047 page 89, Puyang Kurap quote 048 page 111, 049 page 116, 050 page 111 051 page 114, 052 page 119, Karya Cilik 053 page 126, 054 page 130, Ka Jogel quote 055 page 26. Raden Papak is quoted on quote 056 page 74. Cilik's work contains 057 quotations, page 131. Bujang Jawe Kebyan Bulan contains 059 quotations, page 20.

Raje Bujang, quotation 060, page 34. Pematang Nio Ijau, quotation 061, page 56, 062, page 46, 063, page 58. Ka Jogel, quotation 046, page 61, 065, page 62 . Raden Papak quote 066 page 76. Raden Si Koneng quote 067 page 88. Bujang Jawe Kebayan Bulan 069 page 20, 070 page 20. Puyang Kurap quote 071 page 119. Local skills there are 5 quotes subtitled Bujang Rantau Kanyan quote 072 page 23. Bu jang Jawe Kebayan Bulan quotes 073 page 15, 074 page 20. Ka Jogel 075 page 62. Origins Dusun Padu Raksa 076 page 164. Local resources have 3 quotes subtitled Bujang Rantau Kanyan quote 077 page 23, Pematang Nio Ijau 078 page 54. The Origin of Dusun Padu Raksa quote 079 page 147. Local Social Processes have 12 quotes subtitled Bujang Jawe Kebayan Bulan quote 080 page 16, 081 page 17, 082 page 20, 083 page 20. Bujang Rantau Kanayan quote 084 page 22. Raje Bujang 085 page 29, 086 page 33. Raden Papak 087 page 68, 088 page 67. Raden Si Koneng quote 089 page 90. Puyang Ringworm quote 090 page 110. Karya Cilik quote 091 page 123. 2. Results Development of Teaching Materials In this research and development, the researcher produced a product, namely literary teaching materials containing local wisdom values of Lembak ethnic folklore at Karang Jaya High School. The development of these teaching materials uses a 4-D development model consisting of several stages, namely the definition stage (define) , planning stage (design), development stage (develop), dissemination stage (disseminate). The following is an explanation of the stages, as follows:

Definition Stage (Define)

The definition stage is carried out with the aim of determining and defining the needs in the teaching and learning process in the classroom. Here is an explanation of the steps taken:

a. Initial Analysis

At this stage, an interview was conducted with the Indonesian language subject teacher of Karang Jaya State High School. From the results of the interview, it was obtained the results are in the form of data on problems experienced when studying Indonesian language subjects. The following are the details of the initial analysis results:

1) Analysis of teaching materials

There are problems that occur at SMA Negeri Karang Jaya, namely the lack of variation in teaching materials in class, where students only listen and pay attention to the teacher's explanation, so that students quickly get bored in learning and lack of interest in learning in the learning process, making students less active in learning.

2) Curriculum analysis

The curriculum used at SMA Negeri Karang Jaya is the Independent Curriculum where the learning system is diverse and the independent curriculum also allows teachers to implement fun learning.

b. ***Student Analysis:*** At this stage it is used to obtain information about the characteristics of students who will be taught. Where the characteristics of class X students at SMA Negeri Karang Jaya are where students prefer local stories. Class X students have varying levels of ability from high, medium, and low levels of ability.

c. ***Task analysis:*** Task analysis is an activity in understanding tasks in learning with the aim of knowing the outline of the contents of the material in the teaching materials. The teaching materials contain prose material at the high school level. Assignment in individual form, where students are asked to answer questions that have been provided.

d. ***Concept Analysis:*** Concept analysis is the main stage in compiling and forming

a concept that is appropriate to the folklore material seen from the mapping of teacher's books and student books. Where the concept map on folklore material is seen from the mapping of teacher's books and student books, namely in Indonesian language learning.

e. ***Formulation of Learning Objectives:*** After obtaining data from the task analysis and concept analysis stages, the data from the results can be used as a reference in formulating learning objectives. The goals to be achieved after studying folklore material.

Design Stage

The design stage is the stage that produces an initial picture of the teaching materials to be developed. The following is an explanation of the steps taken at this stage:

a. ***Compilation of Benchmark Reference Tests:*** Compilation of benchmark reference tests in the teaching materials developed, namely the instruments used in the form of tests that will be the benchmark for students' initial abilities. The compilation of this test is in the form of pre-test and post-test questions.

b. ***Format Selection:*** The selection of formats in the teaching materials for literature containing local wisdom values of the Lembak ethnic folklore at SMA Karang Jaya includes a section on instructions for using the teaching materials, an opening such as a main title, greetings, and the contents of the material regarding the folklore material.

c. ***Initial Design:*** The initial design of the teaching materials for literature containing local wisdom values of the Lembak ethnic folklore at SMA Karang Jaya is arranged in accordance with the Indonesian language learning material which is illustrated through images related to the folklore material. The learning devices that are arranged can be seen from the teaching materials for literature containing local wisdom values

Lembak ethnic folklore at Karang Jaya High School. Designing literary teaching materials containing local wisdom values of Lembak ethnic folklore at Karang Jaya High School using a Canva application.

1) Making Research Instruments

The instruments used as tools in collecting data in this study consist of validity test instruments, practicality tests, and effectiveness tests, which are described as follows:

a) Validity Test Assessment Instrument

The instruments used as validation test tools include 3 questionnaires, namely language, material, and media validation. The scores used in this questionnaire are 1,2,3,4, and 5, with information on each number 1 (Very Bad), 2 (Not Good), 3 (Enough), 4 (Good), 5 (Very Good). The following is a description of the eligibility of the 3 validator experts:

(1) ***Language Eligibility:*** Language eligibility aims to check the grammar in the literary teaching materials containing local wisdom values of the Lembak ethnic folklore at SMA Karang Jaya, whether it is in accordance with EYD or not. The use of appropriate, good, and correct language makes it easier for students to understand the material contained in the literary teaching materials containing local wisdom values of the Lembak ethnic folklore at SMA Karang Jaya. There are 12 statement points on the eligibility of the Language.

(2) ***Material Eligibility:*** Material eligibility aims to see the completeness of the content and so on in the literary teaching materials containing local wisdom values of

the Lembak ethnic folklore at SMA Karang Jaya. The assessment of the material validation test consists of two aspects, namely the aspect of content eligibility and the aspect of presentation eligibility. There are 11 statement points on the eligibility of the material and the aspect of presentation eligibility.

(3) ***Media Eligibility:*** The eligibility of the teaching materials aims to determine the eligibility of the literary teaching materials containing local wisdom values of the Lembak ethnic folklore at SMA Karang Jaya for the products being developed. There are 17 statements on the suitability of teaching materials.

b) **Teacher and Student Response Questionnaire**

This teacher and student response questionnaire was created based on the assessment instrument in the teaching material on literature containing local wisdom values of Lembak ethnic folklore. In this teacher and student response questionnaire, there are 8 statements each that can be reviewed from several aspects of relevance, ease and language. The scores used by students have 2 answer choices for respondents consisting of SS (Strongly Agree) and TS (Disagree). The scores used in the teacher questionnaire are 1,2,3,4, and 5, with information on each number 1 (Very Bad), 2 (Not Good), 3 (Enough), 4 (Good), 5 (Very Good) while the student questionnaire uses a score of 0 (Disagree), and 1 (Agree).

c) **Effectiveness Questions**

The creation of these student effectiveness questions consists of 20 pre-test and post-test questions, these questions are made by referring to literary teaching materials containing local wisdom values of Lembak ethnic folklore used in learning.

Develop Stage

This stage aims to produce a product in the form of literary teaching materials containing local wisdom values of Lembak ethnic folklore at Karang Jaya High School which has been tested for validity and practicality, then revised based on criticism and suggestions from the validator and the results of the practicality trial in class X of SMA Negeri Karang Jaya.

a. Validation of Literary Teaching Materials Containing Local Wisdom Values of Lembak Ethnic Folktales

At this stage, the initial design was submitted to experts to undergo a validity test. Validation in this study was carried out on 3 lecturers at Universitas PGRI Silampari. The 3 validators provided an assessment of the questionnaire that had been given.

1) ***Linguist:*** The researcher conducted validation by a linguist in September 2024 with a language validator. This validation is useful for obtaining data related to assessments, suggestions or comments so that the media has the correct language accuracy and suitability based on EYD assisted by an assessment instrument, namely a questionnaire. There are 12 statements from this language validation instrument with 5 indicators being assessed. Based on these calculations, it can be seen that in the validation test on linguists, it obtained a high classification with an average score of 0.97 so that the literary teaching materials containing local wisdom values of Lembak ethnic folktales at SMA Karang Jaya are categorized as valid and can be used in learning.

2) ***Media Expert:*** The researcher conducted media expert validation in September 2024 with a media validator. The purpose of this validation is to obtain data in the form of assessments, suggestions, and comments on the feasibility of a literary teaching material containing local wisdom values of Lembak ethnic folklore at SMA Karang Jaya assisted by a validation questionnaire sheet. There are 17 statements from the media expert. Based on these calculations, it can be seen that in the media expert

validation test, the classification was high with an average score of 1.04 so that the literary teaching material containing local wisdom values of Lembak ethnic folklore at SMA Karang Jaya is suitable for use. 3) Material Expert: The researcher conducted material expert validation in September 2024 with a material validator. This validation is useful for determining the suitability of the material in the literary teaching material containing local wisdom values of Lembak ethnic folklore at SMA Karang Jaya with the curriculum applied to class X students of SMA Negeri Karang Jaya. There are 11 statements from the Content Feasibility Assessment Aspect and 3 statements from the presentation feasibility assessment aspect. Based on these calculations, it can be seen that in the validation test, the material expert obtained a high classification with an average score of 1.21 so that the literary teaching materials containing local wisdom values of Lembak ethnic folklore at Karang Jaya High School are categorized as valid and can be used in learning.

b. **Development Trial**

1) Teacher Practicality Test

The teacher practicality test or teacher response was carried out with Indonesian language subject teachers to find out whether the literary teaching materials containing local wisdom values of Lembak ethnic folklore that had been developed were in accordance with the aspects to be assessed. This teacher response was carried out by providing an educator response questionnaire containing 8 statements. Through this questionnaire, the results of the practicality of the developed media were obtained. Based on these calculations, it can be seen that in the teacher practicality test, the category was very practical with an average value of 87.5%, so that the literary teaching materials containing local wisdom values of Lembak ethnic folklore at Karang Jaya High School are categorized as very practical and can be used in learning.

2) Small Group Trial

The researcher conducted a small group trial in September 2024, a student practicality test or small group trial was conducted on 6 students with different abilities. The six students were shown literary teaching materials containing local wisdom values of Lembak ethnic folklore at Karang Jaya High School. After that, students were given a student response questionnaire and students filled out the questionnaire according to each student's response. Based on these calculations, it can be seen that in the small group trial, the category was very practical with an average value of 97.91%, so that the literary teaching materials containing local wisdom values of Lembak ethnic folklore at Karang Jaya High School were categorized as very practical and could be used in the learning process.

3) Large Group Trial

The researcher conducted a large group trial in September 2024. The large group trial was conducted in 1 meeting with all class X students of Karang Jaya State High School. The large group trial was conducted by giving pre-test and post-test questions with 20 multiple-choice questions on the same folklore material. At this stage, the teacher conducted learning based on the independent curriculum. The pre-test questions were given before participating in learning activities, with the aim of finding out students' initial abilities related to the material that would be delivered. Then after that, to measure students' abilities in understanding the material and by showing literary teaching materials containing local wisdom values of Lembak ethnic folklore at SMA Karang Jaya being developed, post-test questions were given to students. Based on these calculations, it can be seen that in the large group trial, the N-Gain category was moderate with an average score of 0.33 so that literary teaching materials containing local wisdom values of

Lembak ethnic folklore at SMA Karang Jaya were categorized as effective and could be used in the learning process.

c. Literary Teaching Materials Containing Local Wisdom Values of Lembak Ethnic Folklore

Validation of literary teaching materials containing local wisdom values of Lembak ethnic folklore at SMA Karang Jaya was carried out by three validators, the language validator, and the media validator.

Dissemination Stage

The dissemination stage is the final stage of the process of developing literary teaching materials containing local wisdom values of Lembak ethnic folklore at SMA Karang Jaya to facilitate students' ability to understand Indonesian language learning. At this dissemination stage, literary teaching materials containing local wisdom values of Lembak ethnic folklore at SMA Karang Jaya are distributed to Indonesian language subject teachers.

Presentation of Trial Data

The presentation of trial data at this stage is carried out after the literary teaching material product containing local wisdom values of Lembak ethnic folklore at SMA Karang Jaya has been validated by the 3 validators, namely, language validator, material, media validator, and continued by conducting small group trials, large group trials (field test), and teacher responses. Below are the characteristics for the assessment of literary teaching materials containing local wisdom values of Lembak ethnic folklore at SMA Karang Jaya which are reviewed in terms of valid, practical, and effective effects.

Validity Test (Expert Validation)

Presentation of data obtained for the validation test from language expert validators, material expert validators, and media expert validators. The following is a presentation of data obtained for the validation test from language, material, and media experts:

a. ***Language Expert Validation Results:*** Based on these calculations, it can be seen that the validation test on language experts obtained a high classification with an average score of 0.97 so that literary teaching materials containing local wisdom values of Lembak ethnic folklore at SMA Karang Jaya are categorized as valid and can be used in learning

b. ***Material Expert Validation Results:*** Based on these calculations, it can be seen that in the material expert validation test, it obtained a high classification with an average score of 1.21 so that the literary teaching materials containing local wisdom values of Lembak ethnic folklore at Karang Jaya High School are categorized as valid and can be used in learning.

c. ***Media Expert Validation Results:*** Based on these calculations, it can be seen that in the media expert validation test, it obtained a high classification with an average score of
1.04 so that the literary teaching materials containing local wisdom values of Lembak ethnic folklore at Karang Jaya High School are categorized as valid and can be used in learning.

Teacher and Student Practicality Test

The practicality test is a trial or assessment of practicality obtained from the teacher and student response questionnaire made for the literary teaching materials containing local wisdom values of Lembak ethnic folklore that were developed. The trial was conducted on 6 students with high, medium, and low ability levels. Through the questionnaire filled out by the teacher and students, the researcher can find out the

practicality results of the product being developed. The following is a presentation of the data obtained for the teacher and student practicality test:

Teacher Practicality Test: Based on these calculations, it can be seen that in the teacher practicality test, the category is very practical with an average value of 87.5%, so that the literary teaching materials containing local wisdom values of Lembak ethnic folklore at Karang Jaya High School are categorized as very practical and can be used in learning.

a. ***Student Practicality Test:*** Based on these calculations, it can be seen that in the small group trial, the category is very practical with an average value of 97.91%, so that the literary teaching materials containing local wisdom values of Lembak ethnic folklore at Karang Jaya High School are categorized as very practical and can be used in the learning process.

4. Effectiveness

This effectiveness assessment is obtained through the results of the pre-test and post-test tests carried out on the literary teaching materials containing local wisdom values of Lembak ethnic folklore that were developed, then the final and average scores were calculated for each test. The pre-test and post-test data are calculated using the N-gain formula, after which the N-gain results will be classified to determine the level of effectiveness of the pre-test and post-test data, so that the effectiveness of the literary teaching materials containing local wisdom values of Lembak ethnic folklore can be known. Based on these calculations, it can be seen that in the large group trial, the N-Gain category was moderate with an average score of 0.33 so that the literary teaching materials containing local wisdom values of Lembak ethnic folklore are categorized as effective and can be used in the learning process.

5. Results of Data Analysis

The results of the data analysis in this study are a description of the results of the data analysis carried out to test the validity, practicality and effectiveness of the literary teaching materials containing local wisdom values of Lembak ethnic folklore at Karang Jaya High School in Indonesian language learning developed by researchers. The results are presented as follows:

Validation Data Analysis (Validity Test Results)

The results of the validation data analysis can be obtained from the calculation of the questionnaire that the researcher has designed and assessed by experts. The following is a presentation of the results of the validation test data (validity test) on the literary teaching materials containing local wisdom values of Lembak ethnic folklore at Karang Jaya High School.

a. ***Language Expert:*** In this study, the language validator to provide an assessment of the language contained in the literary teaching materials containing local wisdom values of the Lembak ethnic folklore at SMA Karang Jaya. The results of the calculations based on the questionnaire that has been filled in and calculated using the Aiken's V formula with a total of 12 statement items. From these calculations, it can be seen that the results of the language validation test assessment with a V value of 0.97 with a high classification can be said to be valid.

b. ***Material Expert:*** In this study, the material validator to provide an assessment of the language contained in the literary teaching materials containing local wisdom values of the Lembak ethnic folklore at SMA Karang Jaya. The results of the calculations based on the questionnaire that has been filled in and calculated using the Aiken's V formula with a total of 11 statement items. Based on these calculations, it can be seen

that the results of the material validation test assessment with a V value of 0.95 with a high classification can be said to be valid.

c. ***Media Expert:*** In this study, to provide an assessment of the media contained in the literary teaching materials containing local wisdom values of the Lembak ethnic folklore at SMA Karang Jaya. The results of the calculations based on the questionnaire that has been filled in and calculated using the Aiken's V formula with a total of 17 statement items. Based on these calculations, it can be seen that the results of the teaching material validation test assessment with a V value of 1.04 with a high classification can be said to be valid.

Practicality Data Analysis (Practicality Test Results)

The results of the practicality data analysis obtained on literary teaching materials containing local wisdom values of Lembak ethnic folklore were obtained from the practicality test of teachers and students. For the student practicality test, a small group trial was conducted. The teacher and student practicality sheets consisted of 8 statements with 6 positive statements and 2 negative statements. The following is a description of the analysis of the results of the practicality test data for literary teaching materials containing local wisdom values of Lembak ethnic folklore:

a. Teacher Practicality Test

The results of the teacher's practicality analysis were carried out by the Indonesian language subject teacher with good results. On this teacher's response sheet, there are 8 statements. The literary teaching material containing the local wisdom values of the Lembak ethnic folklore at Karang Jaya High School includes indicators of interest, ease and language, in the teaching material developed, a score of 35 was obtained with a maximum score of 40. The literary teaching material containing the local wisdom values of the Lembak ethnic folklore is included in the practical category because it makes it easier for teachers to convey messages or materials to be studied, and also the teaching material developed is in accordance with the material to be studied in class and is suitable for use in small group trials. Based on these calculations, it can be seen that the results of the teacher's practicality test assessment were obtained with an average score percentage of 87.5% with a very practical classification.

b. Student Practicality Test

The group trial (small group) was carried out with 6 students in class X of Karang Jaya State High School. The trial subjects consisted of students with different abilities. After learning using literary teaching materials containing local wisdom values of Lembak ethnic folklore, students were asked to fill out a student response questionnaire sheet containing 8 statements, filling in or assessing the questionnaire based on what students felt when learning using literary teaching materials containing local wisdom values of Lembak ethnic folklore.

In this practicality questionnaire, it includes indicators of interest, ease and language, in the teaching materials developed, a score of 47 was obtained with a maximum score of 48. Where indirectly the teaching materials developed are included in the practical category where literary teaching materials containing local wisdom values of Lembak ethnic folklore at Karang Jaya High School can attract students' attention, make students more enthusiastic in learning, make it easier for students to understand the material, the use of images is in accordance with the Indonesian language material, and also the teaching materials developed use good and correct language, after that the product developed can be used in large group trials. Based on these calculations, it can be seen that the results of the student practicality test assessment were obtained with an average score of 97.9% with a very practical classification.

c. Results of Accumulated Practicality

Analysis of the scores obtained in the teacher and student practicality test, it is known that the overall score is 82 with the percentage obtained being 93.18% with these results, the literary teaching materials containing local wisdom values of Lembak ethnic folklore at SMA Karang Jaya can be classified as very practical.

Effectiveness Data Analysis (Effectiveness Test Results)

The results of the effectiveness data analysis were carried out on 20 grade X students of SMA Negeri Karang Jaya. To determine the effectiveness of the use of literary teaching materials containing local wisdom values of Lembak ethnic folklore at SMA Karang Jaya, a pre-test was given before using literary teaching materials containing local wisdom values of Lembak ethnic folklore and a post-test after using literary teaching materials containing local wisdom values of Lembak ethnic folklore.

In learning using literary teaching materials containing local wisdom values of Lembak ethnic folklore at SMA Karang Jaya, a score was obtained 1165 with an average pre-test of 58.25 in this case many students experienced incompleteness in answering questions. After conducting the pre-test, students were given directions by using literary teaching materials containing local wisdom values of Lembak ethnic folklore, making students enthusiastic and active in learning. After learning to use the teaching materials, students returned to work on the post-test questions with the same questions and obtained a score of 1445 with an average post-test score of 72.25. So it can be concluded that literary teaching materials containing local wisdom values of Lembak ethnic folklore at Karang Jaya High School with a percentage of student scores with a benchmark at the School KKM of 70 have effectiveness with an average post-test score of 72.25 with the category "Good". The results of the large group effectiveness test (field test) of students. Based on these calculations, it can be seen that the results of the student effectiveness test assessment were obtained with a Normalized Gain score of 0.33 with a moderate classification.

6. Final Product Revision

The literary teaching material containing the local wisdom values of the Lembak ethnic folklore at Karang Jaya High School has passed the validation test stage from 3 validators, namely language, material, and media/Layout experts. This development research produces a final product according to suggestions and input starting from trials on validators, trials on teachers and students to obtain the level of practicality of use for teachers and students, then tested on students to see the learning outcomes of class X students of Karang Jaya State High School. After improvements were made to the developed product according to suggestions and input from experts and responses from teachers and students.

After carrying out various stages, the final product that has been completed in this development obtained validation results carried out with a score of 0.97 from language experts with a high classification, 1.21 from material experts with a high classification, and 1.04 from media experts with a high classification, practically obtaining an average score of 93.1% categorized as "Very Practical" and the results of the student effectiveness test assessment were obtained with a Normalized Gain score of 0.33 with a "moderate" classification. Based on the obtained scores, the literary teaching materials containing local wisdom values of Lembak ethnic folklore at Karang Jaya High School can be used without revision as an alternative teaching material for Indonesian language learning to attract students' attention in learning.

D. CONCLUSION

The results of the validity of the literary teaching materials containing local wisdom values of Lembak ethnic folklore developed through filling out the validity questionnaire carried out by the validator, so that the average data obtained was 0.98 so that it can be interpreted that the literary teaching materials containing local wisdom values of Lembak ethnic folklore at Karang Jaya High School have met the requirements for validity testing with a high category. The results of the practicality of the literary teaching materials containing local wisdom values of Lembak ethnic folklore at Karang Jaya High School which were developed were obtained based on the questionnaire filled out by teachers and students when the learning process was about to end. For data collection of the practicality test, the teacher got an average score of 87.5% with the category "Very Practical". Then for the small group trial, an average score of 97.91% was obtained with the category "Very Practical". Based on the results of the trial, the literature teaching materials contain values. The local wisdom of the Lembak ethnic folklore that was developed has met the practicality requirements with a very practical category. The effectiveness results on the test contained 20 questions filled in by students. To collect data on the effectiveness test on students, an average pre-test score of 58.25 was obtained, then the post-test questions with the same questions and obtained an average post-test score of 72.25. And the results of the student effectiveness test assessment were obtained with a Normalized Gain score of 0.33 with a moderate classification.

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DEVELOPMENT OF PROCEDURE TEXT TEACHING MODULE BASED ON CULTURAL LITERACY IN STATE SENIOR HIGH SCHOOL 5 LUBUKLINGGAU

Inda Puspita Sari, Cekman, Virry Grinitha, Bagas Apriyansyah, Eryan Zaira, Siti Romlah
PGRI University of Silampari, South Sumatra, Indonesia
Indashop21@gmail.com. Man798156@gmail.com. Virry.grinitha71@gmail.com

Abstract: This study aims to develop a valid, practical and effective teaching module for procedural text based on cultural literacy at SMA Negeri 5 Lubuklinggau. The type of research used is R&D with the ADDIE model. The subjects of the study involved validation experts, teachers, and students of class X of SMA Negeri 5 Lubuklinggau. Data were collected through observation, interviews, questionnaires and tests. The instruments used included questionnaire sheets and multiple choice questions. The results showed that the developed product had validity with an average score of 0.89. The analysis of the practicality assessment by educators and students showed practical criteria with a score of 96.15%. Furthermore, the analysis of the effectiveness assessment produced an average N-Gain score of 0.72 in the high category. Based on the results of this study, it can be concluded that the teaching model for procedural text based on cultural literacy in Indonesian language learning for class X of SMA Negeri 5 Lubuklinggau is proven to be valid, practical, and effective, so it is suitable for use in Indonesian language learning in that class.

Keywords: Teaching module, procedural text, development

A. INTRODUCTION

Learning is a process of interaction between students and teachers and learning resources in a learning environment. The role of the teacher is not merely to provide information but also to direct and provide learning facilities so that the learning process is more adequate (Sagala, 2012:61). Learning Indonesian in schools emphasizes four skills that must be mastered by students, namely listening skills, speaking skills, reading skills, and writing skills. These four skills are closely related, interrelated with each other. With the presence of these four skill components, it is expected that students can express themselves actively, one of which is through writing skills.

Writing skills require other language skills that are interrelated with each other, so writing is a fairly complex skill. Writing is a productive and expressive activity (Tarigan, 2008:3). Furthermore, Cahyani (2012:59) "Writing is an activity of lowering or depicting graphic symbols that describe a language that is understood by someone so that other people can read the graphic symbols." Based on this opinion, writing is an activity in pouring out a writing that is easy for others to understand. Writing can also be categorized as the most complex language skill. Therefore, in writing, a person needs the ability to listen and read in absorbing and collecting information that will be poured into writing. Therefore, it is undeniable that writing is seen as a very difficult language skill for students. Students need a more complex competence, not only related to mastering the theme that will be discussed or studied, one of which is the material in writing procedural texts properly and correctly.

Writing procedural texts emphasizes how to process language with good and correct systematics. Octapriani, (2014:36) Procedural text is a text that explains the steps completely and clearly on how to do something. What is meant by the goal here is the final result to be

achieved. Winarsih, (2015:124) Three categories of discussion in the contents of a procedural text are as follows: (1) Text containing how to use tools, objects or other similar devices. (2) Text containing how to do an activity. (3) Text containing certain habits or traits.

Based on the results of the needs analysis of students and Indonesian language teachers conducted on May 15, 2023, at SMA Negeri 5 Lubuklinggau in the curriculum analysis, it was found that the material for writing procedural texts was in class X of SMA in the even semester with the aim of students practicing their ability to write coherently and systematically for various contexts and purposes through simple procedural text writing exercises. Based on the analysis of teaching resources, it is known that the procedural text material in the textbooks used by teachers and students uses monotonous text examples and is not yet oriented towards digital literacy.

In the analysis of classroom learning activities, it is known that student learning outcomes have not reached the KKM, which is 75 in the procedural text material. The factor that causes the low learning outcomes of the Indonesian language is the lack of innovation in the development of learning carried out by teachers in terms of teaching resources. Based on the results of the identification of teacher and student needs, information was obtained that students have difficulty writing procedural texts in general because there are no innovative teaching materials with an approach that leads to the 4.0 century, namely digital literacy.

Updating teaching materials includes updating the appeal, updating materials and examples with more communicative language, and adjusting to the conditions and needs of students. In the teaching materials there is a description of the material about knowledge, experience, and theory specifically used by teachers and students with the aim of making it easier to understand a number of materials outlined in the curriculum (Kosasih, 2020:01). In this case, the teaching materials in question are teaching materials for writing procedural texts based on cultural literacy. Trianto and Heryani (2021:5) said that literacy has an impact on improving the quality of human resources, political life, social welfare, as well as improving the economy and culture. The literacy referred to in this case is cultural literacy in accordance with the independent curriculum, so that students are motivated in learning activities and love the culture of their homeland. Cultural literacy is the ability to understand and behave towards Indonesian culture as a national identity. Meanwhile, civic literacy is the ability to understand the rights and obligations of citizens. Thus, cultural and civic literacy is the ability of individuals and society to behave towards their social environment as part of a culture and nation (Ministry of Education and Culture, 2017:3). Cultural and civic literacy is important to master in the 21st century. Indonesia has a variety of ethnicities, languages, customs, traditions, beliefs, and social strata. As part of the world, Indonesia is also involved in the global development and change arena. Therefore, the ability to accept and adapt, and act wisely towards this diversity is something absolute.

The developed teaching materials contain texts that are in accordance with the needs of students and teachers as a medium or means of increasing cultural literacy in students and teachers. Teaching materials for writing procedural texts are developed in the form of modules according to the demands of the independent curriculum, so that teaching materials can be used as independent learning resources. The cultural literacy approach provides product specifications and characteristics for students, so that they can motivate teaching and learning activities. The teaching materials that will be developed are in the form of e-modules for learning to write procedural texts.

A module is a form of teaching material that is packaged in an organized and systematic manner, which contains all planned learning experiences and is designed to help

students master specific learning objectives. The module functions as an independent learning tool, so that students can learn individually according to their speed (Daryanto, 2013: 9). This teaching module contains learning achievements, Pancasila student profiles, teaching materials, activity descriptions, learning objectives and other components in the structure of the independent curriculum module. As a teaching material, in the module for writing procedural texts, the material presented should be more focused on the text, so that the cultural literacy of students and teachers increases. The independent curriculum emphasizes literacy for students as one of the steps to strengthen the Pancasila Student Profile. Trianto and Heryani (2021:96) explain that literacy is the ability to utilize language and thinking skills through all media and information technology effectively for functional purposes in all areas of life. It is explained that literacy is an unusual field, crossing the realms of education, anthropology, literature, language, linguistics, psychology, sociology, cultural studies, and daily life practices. From this it is clear that the cultural literacy-based module will have a significant impact in accordance with the achievements of the independent curriculum and the specific objectives, namely the Pancasila student profile. Through the teaching module for writing procedural texts based on cultural literacy, students are not required to memorize facts but should encourage students to construct experiences in their own minds. Learning will be meaningful if students experience what they learn, not what they know because knowledge grows and develops through experience. Understanding develops deeper and stronger if it is always tested with new experiences. Research in the field of education, especially research related to the development of teaching materials, has been widely carried out by other researchers. Saputa and Harahap (2022:249) with the results of developing teaching materials with the jigsaw model were able to have a positive effect on learning to write procedural texts. Furthermore, Wijayanti and Rustanto (2015:94) with the results of interactive teaching materials for the competence of producing complex procedural texts that contain politeness for students. Several studies that can be used as comparative materials for the problems to be developed as well as relevant research that has been tested for practicality and validity. Similarities in previous studies are the components of character education in the products developed in this case in the form of the Pancasila Student Profile.

Through the teaching module for writing procedural texts based on cultural literacy, students are not required to memorize facts but should encourage students to construct experiences in their own minds. Learning will be meaningful if students experience what they learn, not what they know because knowledge grows and develops through experience. Understanding develops deeper and stronger if it is always tested with new experiences. Research in the field of education, especially research related to the development of teaching materials, has been widely carried out by other researchers. Saputa and Harahap (2022:249) with the results of developing teaching materials with the jigsaw model were able to have a positive effect on learning to write procedural texts. Furthermore, Wijayanti and Rustanto (2015:94) with the results of interactive teaching materials for the competence of producing complex procedural texts that contain politeness for students. Several studies that can be used as comparative materials for the problems to be developed as well as relevant research that has been tested practically and for its validity. Similarities in previous studies are the components of character education in the products developed in this case in the form of the Pancasila Student Profile.

B. METHOD

1. Development Model and Procedure

The development model in this study uses the ADDIE development model. Where there are five stages in the implementation of ADDIE development, namely Analysis,

Design, Development, Implementation, Evaluation. The instructional stages of the ADDIE model used in the implementation of development are as follows:

a) AnalysisThis stage is the stage where researchers analyze and collect data on problems or phenomena, as well as needs that exist at SMA Negeri 5 Lubuklinggau. In this analysis stage, there are two important aspects for researchers, namely performance analysis and student needs analysis.

b) Design. After analyzing the problems that arise, researchers seek solutions by identifying what content will be included in the media being developed. The design stage focuses on formulating learning objectives, determining the material to be taught, and compiling interactive multimedia designs in a structured manner.

c) Development. Development is a continuation of the design stage, where the planned product is further developed to achieve learning objectives. At this stage, the researcher works on the design of the product that has been created, namely a learning module in the form of interactive multimedia. The development process involves the creation and modification of the learning module. At the design stage, an initial design for interactive multimedia has been created. Furthermore, at the development stage, the design is implemented into a product that can be used according to learning objectives. Before the product is tested, the product must first be analyzed. If the results of the analysis indicate that the product does not require revision, then the product is ready to be tested. The analysis carried out at the development stage includes validity analysis, which involves expert assessment of three aspects, namely material, language, and media (media display form).

d) Development. Development is a continuation of the design stage, where the planned product is further developed to achieve learning objectives. At this stage, researchers work on the design of the product that has been created, namely the learning module. The development process involves the creation and modification of the learning module. At the design stage, an initial design for interactive multimedia has been created. Furthermore, at the development stage, the design is implemented into a product that can be used according to learning objectives. Before the product is tested, the product must first be analyzed. If the analysis results indicate that the product does not require revision, then the product is ready to be tested. The analysis carried out at the development stage includes validity analysis, which involves expert assessment of three aspects, namely material, language, and module (module display form).

e) Evaluation. The last step is to conduct formative and summative evaluations. This evaluation stage aims to provide an assessment of the development of interactive multimedia in terms of the feasibility of the content, presentation of the material, and use of language, to assess the quality of the product being developed. Formative evaluation is carried out during the product development stage to improve the resulting product. The evaluation instruments used include interactive multimedia assessment instruments and student response questionnaires to the interactive multimedia being developed. The evaluation results are used to provide feedback to module users, and revisions are made according to the evaluation results or needs that have not been met by the product being developed.

2. Product Trial

Product testing is carried out after the completion of the product design. Product design testing aims to assess whether the product that has been made meets the usage

standards or not. Product testing for interactive multimedia is carried out to see to what extent the product can achieve its objectives. In this product testing, the researcher conducted four stages of trials, namely trials for language, materials, and media, one-to-one trials, small group trials and large group trials.

C. RESULTS AND DISCUSSION

1. Model Development

The product developed in this study is a teaching module for cultural literacy-based procedural texts, this study uses the ADDIE development model which consists of five stages, namely analysis, design, development, implementation and evaluation. This stage aims to produce a teaching module based on cultural literacy that is valid, practical and effective. The following is an explanation of the stages carried out in the development of a teaching module for cultural literacy-based procedural texts.

a. Analysis Stage

The analysis stage is the initial stage of development research which aims to define what will be needed in learning. At this stage there are several steps including information analysis, needs analysis and teaching content analysis.

1) Information Analysis

Information analysis is carried out to determine the obstacles experienced in the learning process as information that can be used as material for making products. Problem analysis was carried out through observation and interviews on May 5, 2024 with Mrs. Artati, M.Pd. as a class X Indonesian language teacher. Based on the results of the interview, there were several problems, first, the lack of innovation to create a pleasant atmosphere for students and the use of learning modules. Second, the lack of use of technology in learning. Third, students have difficulty expressing what they understand about the material being taught. Fourth, students only take notes on the material and then fill in the practice questions without understanding the material.

2) Needs Analysis

Needs analysis is carried out through observations at schools to assess the availability of teaching modules and student learning conditions. The purpose of this needs analysis is to identify products that are in accordance with the target. This process involves determining the learning modules needed by students to improve the quality of their learning. The results of observations in class X of SMAN 5 Lubuklinggau show that teachers tend to use textbooks as a guide in delivering material. In addition, students often consider Indonesian as a boring subject because the learning modules used are not interesting. This results in the learning message delivered by the teacher not being conveyed properly and the learning process becomes less active. In addition, in this era of globalization, students' ability to adapt to technology is very high.

Based on the needs analysis above, it is necessary to develop an interesting cultural literacy-based learning module so that students become more active and do not get bored easily in this interactive Indonesian language learning which will provide variation in the learning process through various interactive activities that directly involve students.

3) Teaching Content Analysis

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The teaching content analysis stage is carried out by researchers to determine the material to be studied, in this analysis the researcher determines the procedural text material.

b. Design Stage

This design stage aims to design and create a product in the form of a learning module. There are several steps in this design stage, namely:

1. Test Preparation

The preparation of the benchmark test is carried out by creating questions related to the procedural text. This test aims to measure the extent to which students understand the material being studied using cultural literacy. These test questions are used in pretest and posttest activities, which consist of 10 multiple choice questions.

2. Module Selection

The learning module developed by the researcher is a procedural text module using cultural literacy. The module was chosen as a means of learning Indonesian language procedural text material with the aim that students can learn actively and easily understand the material being studied.

c. Development Stage

The development stage is a stage that produces a product through the validation and revision stages of the cultural literacy-based learning module. The purpose of this stage is to produce a valid learning module. After going through these stages, the resulting product is revised based on input from experts and trials with students. The expert validation stage in the development of cultural literacy-based learning modules is carried out by language experts, material experts and media experts.

d. Implementation Stage

This implementation stage is to implement cultural literacy-based learning modules in the learning process at school. At the implementation stage, it is carried out with teacher response trials, one-to-one trials with 3 students, small group trials with 6 students and large group trials involving all students of class X.1 of SMA Negeri 5 Lubuklinggau. The aim is to determine the practicality seen from the results of teacher response data and student responses regarding the module that has been developed. This trial is carried out after the product has been developed, validated and revised.

e. Evaluation Stage

This evaluation stage is in the form of input and revision in each stage of the development of cultural literacy-based learning modules. After carrying out the implementation stage, the researcher then carried out the evaluation stage related to the results of the trial of the cultural literacy-based learning module for class X students of SMA Negeri 5 Lubuklinggau. This evaluation was carried out to determine the level of validity, practicality and effectiveness of the cultural literacy-based learning module that was developed. 2. Presentation of Trial Data a. Expert Validation Test The validation test process was carried out by providing a cultural literacy-based learning module and a language, module and material validation questionnaire sheet to the validators. Furthermore, the validator provided an assessment that included several assessment items. The validator also provided input and suggestions related to the product being developed.

Furthermore, the assessment of each aspect was analyzed using the Aiken's V formula to ensure its validity.

2. Presentation of Trial Data

a. Expert Validation Test

The validation test process is carried out by providing a cultural literacy-based learning module and a language validation questionnaire sheet, modules and materials to the validators. Furthermore, the validator provides an assessment that includes several assessment items. The validator also provides input and suggestions related to the product being developed. Furthermore, the assessment of each aspect is analyzed using the Aiken's V formula to ensure its validity.

1) Linguist

The results of the analysis of the validation assessment by linguists on the development of interactive multimedia based on cultural literacy, the straightforward assessment indicator is 3 items with an average score of 1 and high coefficient criteria. Communicative is 1 item, with an average score of 1, and high coefficient criteria. Dialogue and interactive assessment indicators are 1 item, an average of 0.67 with a criterion of 0.67 with a fairly high coefficient, the assessment indicator of suitability with student development is many items 3, an average score of 1, high coefficient criteria. Meanwhile, the assessment indicator of conformity with language rules with question item 6, the average score is 0.88, and the coefficient criteria are high. So the total average Aiken score is 0.91 and the coefficient criteria are high.

2). Media Experts

The results of the analysis of the validation assessment by media experts on the development of modules with module effect assessment indicators with an average of 0.86 and a high coefficient.

3). Material Experts

The results of the analysis of the validation assessment by material experts on the development of cultural literacy-based learning modules averaged 0.94 with high criteria.

4). Recapitulation of Validator Assessment Results

Based on the overall assessment of the validity of the cultural literacy-based learning module, the recapitulation of the assessment results from the three validators, namely language experts, media experts and material experts with an average of 0.89 or with a high Aiken value. The developed product in the form of a procedural text learning module based on cultural literacy is declared valid and feasible to be used in the learning process by obtaining an average score of 0.89 which is in accordance with the Aiken's V validity interpretation table, including in the category > 0.80 indicating high validity.

b. Practicality Trial Results

1. Teacher Practicality Trial Results

The results of the teacher's practicality trial on the development of a procedural text learning module with the effective aspect in the very good category, interactive in the very good category, efficient in the very good category, and creative in the very good category. In addition, it is known that the total number of scores obtained from the

teacher's practicality assessment of the product developed is 39. The score is then analyzed using the practicality formula.

2. One to One Trial Results

The results of the student response assessment in the one to one trial of 3 people with heterogeneous ability levels selected according to the suggestions of the class X teacher of SMAN 5 Lubuklinggau with an average practicality level of 90%.

3. Small Group Trial Results

The results of the student response assessment in the small group trial of 6 people with heterogeneous ability levels were selected according to the suggestions of the class X teacher of SMAN 5 Lubuklinggau regarding the development of interactive multimedia based on cultural literacy with an average of 98.33%.

4. Recapitulation of the Results of the Practicality Test of Teachers and Students

The overall results of the cultural literacy-based assessment by teachers and students show that this product is very practical. After being calculated, the average percentage of assessment from teachers reached 97.5%, from one to one 90%, and from small groups 98.33%.

c. Large Group Trial Results

In the large group trial, the cultural literacy-based learning module was applied to learning and then pretest and posttest activities were carried out to see its effectiveness. The results of the pretest and posttest carried out were then calculated using the N-Gain formula to determine the level of effectiveness of the cultural literacy-based learning module. Analysis of the effectiveness of the results of the large group trial.

3. Data Analysis Results

a. Expert Validation Trial

The results of the assessment of the development of a cultural literacy-based procedural text learning module from the language validator have obtained an average of 0.91 which means very valid, then from the module validator an average score of 0.82 was obtained which is very valid, and the material expert validator obtained an average score of 0.94 very valid. Overall, the analysis of the validity of the cultural literacy-based learning module from the three experts produced an average score of 0.89 which is in the high or very valid category. Based on calculations using Aiken's V, it can be concluded that the cultural literacy-based learning module developed is very valid for use in the learning process.

b. Teacher and Student Practicality Trial

The results of the teacher response practicality trial obtained a percentage of 97.5%, while the student practicality in the one-to-one trial obtained a percentage of 90% and the small group obtained a percentage of 98.33%. The results of the practicality of the cultural literacy-based learning module based on teacher and student responses in one-to-one and small group trials obtained an average score of 96.15% which is included in the category of very practical for use in the learning process at school.

c. Effectiveness Trial

The effectiveness trial of the cultural literacy-based learning module was carried out by comparing the results of the pretest and posttest. The average pretest score obtained in this study was 36.08, and the average posttest score was 80.00. The total N-Gain value obtained was 0.72. Thus, the results of the analysis show that the N-Gain Score is included in the effective category. This shows that the use of cultural literacy-based learning modules has a positive impact on student activity and increased understanding.

4. Revision of the Final Product of the Cultural Literacy-Based Learning Module

Product revisions in the research and development of cultural literacy-based learning modules were carried out several times to produce a final product that was in accordance with the needs that had been revised by experts. The researcher obtained a validation permit on May 8, 2024 and conducted a language, media, and material validation test on May 8, 2024. In the media and language validation test, the researcher underwent one revision. However, the researcher immediately made improvements on the same day so that the validation process was completed on May 8, 2024 with the results of the questionnaire that had been revised according to input from the validator.

The revisions were made based on suggestions and input from experts to produce a final product that can be applied in the learning process in the classroom. Feedback from experts or validators is very important in the development of a cultural literacy-based learning module in learning Indonesian language procedural text material. These suggestions and inputs aim to ensure that the product being developed meets the standards in terms of media, language, and materials which will later be ready to be tested by teachers and students. The following is an explanation of the results of the validation test from each expert related to language, media, and materials:

a. Language Expert

The language expert provides an assessment of the writing in the cultural literacy-based procedural text learning module. In addition to providing an assessment, there are several suggestions and inputs provided by the language validation expert to improve the writing in the writing of the learning module.

b. Media Expert

After providing an assessment, the media expert also provided suggestions for improving the cultural literacy-based learning module in the form of adding size to the logo and adding interactive buttons.

c. Material Expert

After providing an assessment of the literacy-based procedural text learning module, the material expert stated that the material was ready to be used in the research process because the content and design were in accordance with the material that would be taught to students. In this study, the author developed a product in the form of a cultural literacy-based learning module. The purpose of developing this product is to help teachers and students in the learning process so as to create an active learning atmosphere. This product was created using a cultural literacy-based procedural text learning module and focused on procedural text material. The trial showed that the cultural literacy-based learning module was valid, practical and effective.

D. CONCLUSION

The research conducted produced a final product, namely a learning module for procedural texts based on cultural literacy in learning Indonesian for class X students of SMA Negeri 5 Lubuklinggau, which focuses on procedural text material. The results of the study can be concluded as a learning module based on cultural literacy in learning Indonesian for class X students of SMA Negeri 5 Lubuklinggau is declared valid based on the assessment of the questionnaire that has been filled out by language experts, media experts and material experts with the category "High". Thus, this multimedia is valid and can be used in the learning process. The Indonesian language learning module based on cultural literacy in learning Indonesian for class X students of SMA Negeri 5 Lubuklinggau is declared practical based on the assessment of the questionnaire that has been obtained from the teacher's practicality trial, one to one with 3 students and small groups with 6 students who showed a level of practicality with the category "Very Practical". Thus, this multimedia is very practical for teachers and students to use in the learning process. The learning module of procedural text based on cultural literacy in learning Indonesian for Grade X students of SMA Negeri 5 Lubuklinggau has a high effectiveness classification, based on the results of the pre-test and post-test so that it is effective for use in learning.

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PIDGIN SYMBOLIC IN LITERARY STAGE OF JIDOR SENTULAN AS CULTURE ACULTURATION IN DIGITAL ERA

Simbolik Pidgin Dalam Pentas Sastra Jidor Sentulan Sebagai Akulturasi Budaya Di Era Digital

Susi Darihastining[1], Muhammad Saibani Wiyanto[2], Mukhzamilah[3], Rahadian Bisma[4], Nurhayati[5]
[12]Universitas PGRI Jombang
[34]Universitas Negeri Surabaya
[5]Universitas Sriwijaya
susidarihastining.Upjb@gmai.com; msaibaniw@gmail.com; mukhzamilah@unesa.ac.id; rahadianbisma@unesa.ac.id

Abstract:*Literary stage has unique character and it requires to be discussed as formula of pidgin language of literary stage in East Java. The literary stage in Jombang has also mixed language in the group of society with simple and limited language. The urgency of the research is the literary stage that becomes the focus of the research which has character as cultural strategy. The literary stage of Jidor Sentulan has Javanese pidgin formed from the process of acculturation between culture and religion. The aim of the research is to describe the relation between the language with cultural expression in the symbolic item and meaning as the form of cultural expression. This research applies qualitative method by applying ethnography analysis model to find the pidjin pattern in the literary stage of Jidor Sentulan on symbols and meanings. The data source is the text of literary stage described in the form of dialogue. The data of the research are Jombang Javanese pidgin in the term of symbol and meaning in digital era of literary stage of Jidor Sentulan. The research findings show the direct and indirect meaning of arts activists of literary stage. The symbolic terms identified are Bedhug, Kumbang Semendhung, Kembang tujuh rupa (flowers for ritual event) before the event begins, Gaman dan Pedang (weapon) applied by players. The symbol is formed in the meaning focus of arts activist in Jombang.*
Keywords: *digital era, pidgin, symbolic, literary stage*

A. *INTRODUCTION*

Literary stage has unique characteristics and it has been discussed in the form of pidgin language from literary stage in East Java. The literary stage in Jombang also has mixed language in group of society and it has simple and limited grammar. The urgency of the research is the literary stage that becomes the focus of the research and it has special character as cultural strategy, literary stage of Jidor Sentulan which has pidgin of Jombangan Javanese language formed from the process of acculturation between culture and religion, namely Hindu and Budha. Jidor Sentulan has literary stage in the pidgin language with unique character. The research is to explore the pidgin from the text of literary stage. Pidgin develops the meaning communication among the original users of the language (Janet Holmes, 2013). (Affia, 2023; Buba et al., 2016; Hyun, 2015; Raymond & Ngulube, 2022; Spice, 2018; Unachukwu et al., 2020) state that *code mixing* is the beneficial device for leraning and opening scheme in the beginning stage of language acquisition. The aim of the research is to describe the language relation with the cultural expression in the symbolic terms and meaning as the cultural expression.

The literary stage in Indonesia is the manifestation of cultural form created by the arts activists as the form of arts acculturation in the society. The language use in the literary stage is the implementation of pidgin language. This research can improve the cultural knowledge of Indonesian culture in the global area and as the form of adaptation in the digital era. The previous researches have conducted research on Jidor Sentulan has narration which is seen in the pragmatic study (Darihastining & Sulistianingsih, 2018), the students in the digital era are used to applying the smart literary device for communication. The students' literacy with local culture can be trained based on the research result about E-PUB. Mahasiswa dapat terampil menyimak melalui E-PUB by observing the literary stage in digital way (Darihastining et al., 2019). The students can also write the narration through the E-PUB application by exploring the local knowledge in the scheme (Darihastining et al., 2020).

Symbolic is formed in the process of meaning in the conversation done by the arts activists in Jombang. The Javanese become the focus to be analyzed. The Javanese applied by the arts activists has unique forms that show the unique attitude (Arifin, 2023; Imam Sutardjo, 2017), show cocial identity (Anam Miftakhul Huda, 2016), show the pilgrim of beliefs (Stuart A. Bruce, 2003); show the level of utterances (Atmawati, 2021); show the unique culture (Santoso, 2012); show the ethnic identity (Zen & Malang, 2021). While the result of the research (2011, p. 94) state the the local wisdom as the multicultural tie is admitted and developed optimally. Therefore, the local wisdom has function as identity sign for the community and as the basic interaction among the members of the community in internal and external members (Ratnawati et al., 2019).

Based on the stage model, "Jidor Sentulan" is one of cultural terms that has shown the local culture stated by Danandjaja (1997) called as half oral and ahalf action folkfore. Therefore, it shows the local wisdom (Ratnawati et al., 2019). Hatley (2010) explains that the show reflects the local wisdom, the history of siviety which function as critical social media. By using the language understood by the society, the literary stage becomes the communication device to various cultural societies. Murgiyanto (1992) notes that the language used in *Ludruk* often shows mixed language from various dialects and languages, creates the more inclusive language form. This process reflects the social dynamics and society culture. Besides, the use of pidgin language can help bridge the gap between old and young generation in enjoying cultural heritage. Zhang et al. (2017) shows that the mobile application can improve accessibility and society participation in language and culture preservation. By having digital way, the literary stage, the society not only enjoy the content but also learn about the structure of pidgin language applied. This is in line with the idea stated in (Hinton, 2013), that focuses on the essence of community involvement in language revitalization through technology. The obstacle of pidgin preservation and literary stage is related to digital literacy and access to technology. The literature shows that achieving the success in local language preservation needs the involvement of community actively in learning process which is very important (Crystal, 2000). Sears (1996) discusses the influence of colonialsm to the literary and narration of Javanese people, which focuses on how traditional Javanese texts Javanese make transformation in colonial text. Sears analyzes that the interaction

between colonial and local traditional literary has made the narration appear that both reflects Javanese culture and elements influenced by the colonial power. The valuable knowledge about the Javanese dance and its function is the reflection of culture identity and device to face changes in life. Hughes-Freeland (2008) states although the traditional dance has made changes but the dance has been important part of socia life and Javanese culture of Javanese through experience together. (Brandon, 2003) concludes that shadow puppets are very important in Javanese cultural context. It is the form of arts devices for education, entertainment, and tradition preservation. Through the comprehensive analysis, *On Thrones of Gold* sees how the arts performance keeps relevant and adaptive although it faces the modern challenges.

B. *METHOD*

This research applies the qualitative method by applying the ethnography analysis through the analysis of domain, taxonomy, componential, and cultural theme to see the pattern of pidgin in literary stage of Jidor Sentulan of symbol and meaning. The data source is the literary text in the form of dialogues. The data of the research are pidjin in Jombangan Javanese language in the symbol and meaning in digital era of literary stage of Jidor Sentulan. The result of the research is pidgin done by the arts activists. The stages of the research are: observing the literary stage in East Java of literary stage of Jidor Sentulan assumed to have pidgin in the sociolonuistics field, identifying and classifying the pidgin found in the literary stage of Jidor Sentulan, finding the symbolic items in pidgin in literary stage in East Java, validating the literary stage of Jidor Sentulan and the symbolics terms used in East Java, and making design in mobile devices uses symbols in literary stage in East Java.

C. *FINDINGS AND DISCUSSION*

The findings are in line with the aims of the research. The data of the research is pidgin in Jombangan Javanese in the terms of symbols and meaning in digital era of literary stage Jidor Sentulan. The findings show that it has direct and indirect meaning stated by the arts activist that integrates and makes design of Javanese mobile devices as learning media. It gives iformation about local language and pidgin concept. The observation done by the researchers in the literary stage Jidor Sentulan by visiting and looking for the information of literary stage of Jidor Sentulan in Bongkot village Peterongan subdistrict in Jombang regency. The result of observation shows the information about history of literary stage Jidor Sentulan from the arts activist named Satim. The information is processed with the scientific literature. Based on the observation, the researchers get the information about (1) the history of Jidor Sentulan as the literary stage (2) the origin of iterary stage Jidor Sentulan in Bongkot village. The arts have been Kesenian ini passed down from generation to generation. etymologically, Jidor comes from Javanese *djedor* that uses musical device as big drum. Jidor sounds *dor* and it is applied in the literary stage. While, *Sentulan* comes from the area name where the literary stage is found. The literary stage of Jidor Sentulan appeared first time in 1830–1840. The arts were brought by the soldiers of Pangeran Diponegoro in 1830 Diponegoro war that shut down by the colonials (Carey, 2012:777).

According to data, the literary stage Jidor Sentulan is unique because in the ritual ceremony, they apply Islam and dynamism, because the show is accompanied with the instrument of jidor and reading shalawat, such as “Sholatullah salamulloh/ Ala toha rosulillah/ Sholatulloh salamulloh/ Ala yasin habibilla”. This show applies the perfume of *kemenyan*, as the dynamism ritual. It reflects both the development of Islam and dynamism.

From the data source of literary stage studied in the form of dialogue, it can be seen that Pidgin in Jombangan Javanese has symbol and meaning in literary stage of Jidor Sentulan. The result of the research is pidgin found in direct and indirect meaning done by the art activists in literary stage. The symbolic terms identified are *Bedhug, Kumbang Semendhung, Kembang tujuh rupa* (flowers for ritual event) before the event begins, *Gaman dan Pedang* (weapon) applied by players. The following table 1.1 is the classification of literary stage of pidgin in Jidor Sentulan in the aspect of symbols. Table 1.1 The Research Findings in Pidgin of Literary Stage Jidor Sentulan in the Aspect of Symbol of *Bedug*

NO	The form	Name	Symbol in Pidgin
1	 	BEDHUG *Bedhug* is the history of wali in spreading Islam concentrated in North Beach. Jidor Sentulan is the combination of Terbang Jidoras the Islamic identity in East Java. In context, it is the guidance from the Diponegoro pilgrims that believe in Islam.	

Tabel 1.2 The Research Findings in Pidgin of Literary Stage Jidor Sentulan in the Aspect of Symbol of Kumbang Semendhung

NO	The form	Name	Symbol in Pidgin
1 KUMBANG	 	Kumbang Semendhung is the physical character as the combination between Barong sai and Reog, but it has different type of face. There is variation from several aspects of Tionghoa and Reog which are very familiar in Jombang. It is constructed based on the society needs of the owner of Jidor Sentulan. The form of the image is similar with Reog with the peacock decoration but it is also similar with Barong Sai.	

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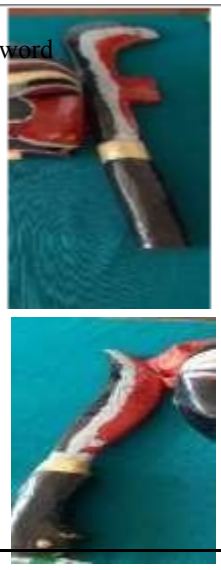
Tabel 1.3 The Research Findings in Pidgin of Literary Stage Jidor Sentulan in the Aspect of Symbol of Kembang Tujuh Rupa

NO	The form	Name	Symbol in Pidgin
1	**Kembang tujuh rupa (flowers for ritual before the game started)**		*Kembang tujuh rupa* refers to the number *Pitu* (seven) in the Javanese people has the meaning *pitulungan* (help), *pitudoh* or pitedah (guidance) that shows the perspective of the players *ndadi* is the prayer that is relative attractive.



Tabel 1.4 The Research Findings in Pidgin of Literary Stage Jidor Sentulan in the Aspect of Symbol of Gaman

NO	The form	Name	Symbol in Pidgin
1	and sword	*Gaman* used by players	*Gaman* is the sword used by Jombang people in East Java as the symbol of warrior. There are two swords used by players in Jidor Sentulan, namely: *Gaman Tapak Edan* which is brought by Penthul and *Parang* brought by Wiraguna. In the story, *gaman* can cure disease while Penthul separates Tembem from the bite of Kumbang Semendhung.



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Table 1.5 The Research Findings in Pidgin of Literary Stage Jidor Sentulan in the Aspect of Symbol of Tembem

NO	The form	Name	Symbol in Pidgin
1	 	TEMBEM	Tembem is the representation of mask used by the player thas have chubby cheeks (*tembem)*. The players usually have fat body that tend to be lazy. In the character of Tembem, Tembem becomes the antagonist because of the carelessness because they do not concentrate and careless.

The existance of sentence "*Bedhug tengahe lingsir* " in the dialogue between players proves that the terminology of Bedhug is not only the instrumental music but also it shows the noon or called *dhuhur.* This supports the symbolic term in pidgin literary stage Jidor Sentulan that has its own vharacter as the literary stage in moslem city in Jombang. The literary stage Jidor Sentulan is as the entrance of Islam in East Java, especially in Jombang. The arts activists come from the troops of Diponegoro who apply arts for spreading Islam.

The mask is made of Loh wood that means Allah or everything will come back to Allah. The eye of mask is given glass that means reflect to oneself. The symbolic terms in Kumbang Semendhung are categorized as pidgin used by the arts activists since they use Jidor Sentulan for decades and it is believed that they keep the art property.

The flowers called *bunga tujuh rupa* are always used by the society in the ritual events and they believe that they give the flowers to God called *sesaji* to the God Almighty for Hindu and Buddhist religion. They use them in decades to support the pidgin terms however it becomes only the ritual thing to complete the ritual events.

'Gaman' in terminology means weapon. The device is applied by the Javanese people for safety anad as belief as well '*penkekuatan sebagai pengaandel'* or suggestive advices. *Gaman* has two dimensions, namely: isoteric dimension and exoteric dimension. The isoteric dimension relates to the sense while exoteric

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dimension relates to arts. The dimensions appear when *Penthul* pray when he helps Tembem from the bite of Kumbang Semendhung. It can be seen in the quote " *yo sing penting oleh wisik lan padugon gaman tapak 'edan, gawe ngedang dewa. Eleko tanpa rupalan dhepe pitung cumukur disabetna kali asad saumpamane, disabetna gunung jugrug lan takgasak tak lucuti ajur modar sakabehe. Gaman tapakedan tak tampakna Kumbang Semendhung"* (MNJS.KRTL.G5). it means "yes, it's important that I get the sword of *Tapak Edan* that can please the God. The physical appearance is bad but the sharpness is awesome. If the *Tapak Edan* put into river, the river will be dry. If it is put into the mountain, the mountain will fall down, and everything will fall down so I will put it into *Kumbang Semendhung*".

It seems that the strength of *'gaman'* or the sword should not be used to cut something because the power is much better. The isoteric character becomes common in Javanese society, especially for the young. It shows that the young warriors used to bring the sword and the pidgin shows the symbol of warriors.

Tembem in the story becomes the figure who always say yes but he does not do anything someoneelse suggests to him. There are two characters of human being. Good character and bad character are shown from Tembem and Penthul who always perform in Jidor Sentulan.

Integrating and applying mobile device for Javanese as learning media and giving information about local language and the concept of pidgin pattern (Data 2) can be seen in the literary stage jidor sentulan.

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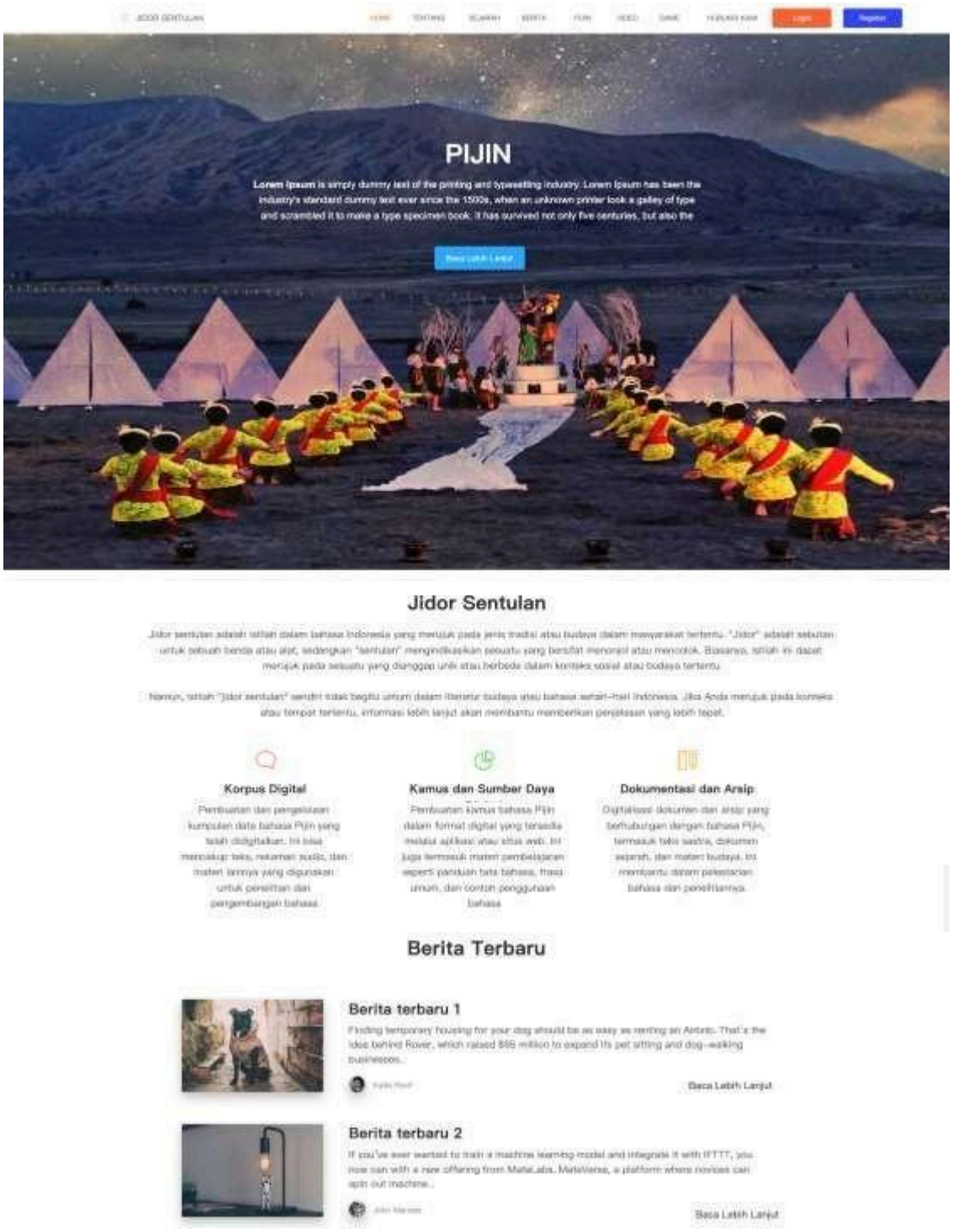


Figure 1 Digital Dictionary

D. CONCLUSION

The result of information is wrapped in the relevant literature. Jidor Sentulan as the literary stage develops in the society in Jombang called as Jidor Sentulan. The arts have been given from generation to next generation. In etymological meaning, jidor comes from the Javanese djedor that is instrumental music by using big drum. Jidor sounds *dor* and it is used to accompany the literary stage. The obstacle in the preservation of pidgin and literary stage is having the digital way to preserve arts through technology. The literature shows that to achieve the success of local language preservation, the involvement of society actively in digital learning is very important. The symbolic terms identified are *Bedhug, Kumbang Semendhung, Kembang tujuh rupa* (flowers for ritual) before the play begins and sword used by the players.

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DIGITAL SACRED STORIES IN THE LANDAK RIVER TOURIST DESTINATION TO END COMMUNITY CONFLICTS IN BUKIT LAWANG-LANGKAT

Prof. Wan Syaifuddin, Ph.D.
Dra. Roma Ayuni A. Loebis, M.A.
Universitas Sumatera Utara
Medan, Indonesia
Email: profwsy@.gmail.com
roma@usu.ac.id

Abstract

Landak River is a river tourism destination located in Sungai Landak and its attraction lays behind the folktales known as Keramat Datuk Landak (CKDL). This research aims to show that CKDL covers the idea and the thought of religious, harmony and charm of life. In reality, CKDL is proceed and transformed from oral tradition to visual and digital. Moreover, incidents and social contexts move to the reality to resolve the community conflict. Literary Antrophology and Conflict theory are applied in this research, therefore the existence of the text and context CKDL are bound with two principles, de facto and de jure. Along with that, discussion shows the specific of CKDL is on the form and the meaning of its language also the incidents behind the story, not only the content. The most important is the existence of CKDL as the expression of the community as the impact to the community behavior and the bound among people in the community by explaining abstract and concrete good norms. As the results show that 90% of the community knows about CKDL and 69% confessed that CKDL is attractive and amusing because it could overcome the community conflict. 31% confessed less interest if CKDL is informed through digital system.

Key words: sacred story, river tourism, conflict, digital

A. INTRODUCTION

Understanding language as a means of communication and a bridge conveys information about culture and phenomena that occur in society, then literary works can be understood as a certain language that is different from the common language. This means that what is meant as literature is limited only to beautiful language, rhythmic language, which has certain sound patterns such as rhyme, rhythm, assonance, and alliteration, in fact, literary works are not solely limited to that. Rather, literary works package the expression of ideas and ideas as well as thoughts on solving human or societal problems. Therefore, literary language and the reality of its movement, sometimes contradict because reality is born from a quiet static space, while literary language is born from a chaotic and tricky space. It can be said that literary language makes reality an object of will, even skipping to the impossible in reality itself. Then, literary language can also delight and enchant its readers in life (Loebis & Syaifuddin, 2022).

Along with that, the text of the sacred folklore of Datuk Landak (CKDL) Malay that lives and develops (various versions) among the people in the Sungai Landak Range Batu Mandi Bukit Lawang Langkat whose

values and norms influence people's behavior and are bound by two principles, namely de facto and de jure. Along with that, the people in their area, namely in Bantu Mandi Bukit Lawang Langkat concluded that its distinctiveness lies in the form and language as well as natural phenomena as the text of the content of the ceita. The meaning of CKDL language is considered different from everyday language and events as natural phenomena. The language also functions to express itself so as to influence the behavior of the people who are the audience. Then to convey something that can build harmony among fellow members of the community. In addition, it is to strengthen the bond between humans and to explain the meaning of abstract words in the content of the text. Because it attracts and binds attention so that the behavior of the residents in Bantu Mandi Bukit Lawang Langkat as its audience, charm is realized in daily life (Loebis & Syaifuddin, 2022).

The existence of CKDL is not limited to the influence of customs, traditions, and the Malay language as well as Islam which is the orientation of the Malay value system in the community in Batu Mandi, Bukit Lawang Langkat. Along with that, the aquatic area [river-sea-nature] as the orientation of the community space. Rivers as upstream, sea, and coast are downstream, while surrounding forests are around. Along with that, the community area is spread out with tourist destinations consisting of river and nature tourism (rice fields/fields/forests). In line with that, its existence is also an underlying value orientation for the appreciation and expression of the community towards CKDL in the Landak River Range which can be enchanting and fun.

In the area and atmosphere of Batu Mandi Bukit Lawang-Bahorok CKDL lives and develops, domiciled by various ethnic groups or ethnicities. Although, the supporters of the Malay and Karo ethnic groups are larger in number compared to various other ethnicities. All of these ethnicities, especially in the Batu Mandi Bukit Lawang Bahorok Langkat area, often have conflicts because of the desire to meet their needs and show the existence of their specialties. Especially in the arena of service presentation in the form of commerce/culinary trade and souvenirs. So there is a difference in purpose so that both materially causing losses and non-material losses, some even result in loss of life (Syaifuddin, 2024a)

The discussion of CKDL has been carried out by Lisa who connects CKDL with the events in the oral story of Selang Pangeran, precisely from the perspective of the peculiarity of word choice in the text of the second story. Then the discussion revealed the feasibility of CKDL texts can be used as learning materials/materials in Indonesian language teaching. In addition, the inventory of oral texts in the CKDL audience has been carried out by Muhammad Ali Akbar Mutakim in Banjarmasin (Bangun et al., 2019).

The reality of CKDL in the era of digitalization, the usefulness of literary language and natural phenomena and the events in it is not limited to a bridge tool for conveying information on creative concepts underlying CKDL but is able to transform the development of its presentation and empower cultural aspects in the form of tourist destinations in a commercial direction to make it more fascinating. In addition, in order to be more empowering as a conflict resolution in his community. Furthermore, information about the existence of CKDL with all its simplicity is formed by digital discourse, namely through digitalization in the form of animation. This is related to Nugraha (Syaifuddin, 2018) who stated that digital literature is a new ecology of cyberspace where the literary platform is uncensored, fast, and the addition of freedom of expression.

A. METHOD

Research on oral literary works, such as CKDTL works based on the theory of the anthropological approach to oral literature is important. Because of the creative concept of oral stories in the form of sacred as oral literature, it often hides various things, both about the meaning of words/language or events in the form of natural phenomena. Likewise, oral literature in the form of CKDL in it often carries heroic messages/conflicts that then make it something fascinating, such as in the form of river and natural tourist destinations and solving social phenomena in Bantu Mandi Bukit Lawang – Langkat.

Syam (Endraswara, 2018) emphasizes that oral anthropology can be said to be a human science that focuses on aspects (1) the occurrence and development of humans as social beings, (2) human growth seen in terms of the phenomenon of spatial orientation, namely water and the environment that surrounds it-forest, (3) the development of language use, and (4) the problem of the basics and various colors of behavior in an ethnicity. Of the four problems, CKDTL is clearly a social and cultural document as data in the study. Therefore, CKDL is a reflection of the life of the community and its culture from time to time. Understanding this in the initial step study carried out is to collect CKDL texts as a source of data. Along with the aspect of sacredness in the events at CKDL was revealed. Then analyze the elements and meaning of the sacred in the khalyak of the story. Sacredness is expressing culture as a stretch of people's religious life. Therefore, the study in the discussion will place the society that gave birth to it in a respectable position or position that can be fascinating. Then it was known that his birth was directly involved in the process of cultural development. CKDL constructs a society through the idea or idea of the CKDL text so as to influence public opinion in resolving conflicts. According to Kriesberg and Miall, conflict exists as a reaction to a state of unequal objectives between two or more parties, and is referred to as "Social conflict exists when two or more parties believe they have incompatible objectives." (Syaifuddin, 2024b). Therefore, the study will find out the involvement and

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strength of the community's role to understand CKDL. So in the discussion, a list of questions was distributed to residents in Bantu Mandi Bukit Lawang Langkat.

B. FINDINGS AND DISCUSSION

1. FINDING

The Story

In the Batu Mandi area, Bukit Lawang, Bahorok lives and develops CKDL; Hatta... This is the story of Keramat Datuk Landak which tells the story of a Datuk with a Muslim scholar background. It is said that the story comes far away in the land across the green sea, no matter how far away. The speaker also stated that his name Datuk Landak has the expertise of a supernatural nature to visit an area to explore it so that the area found with Allah's permission will become prosperous and peaceful and harmony also exists and the tranquility of the community based on the sharia in the area. It is stated in the story that the area explored is under the rule of the sultanate of the land of Langkat which is safe and peaceful and wise as well as its ruler. Datuk Landak's daily activities are farming and teaching ngaji to spread Islam to the people in the vicinity of the state of Langlat, precisely the Batu Mandi Bukit Lawang Bahorok region. It is said that the story of each activity, such as farming so that the main thing is to get blessings from Allah. The fruit must be planted as soon as the harvest is harvested, but it is still the same because it believes that such a blessing will be a blessing from Allah so that no matter how much is taken, it will not be reduced from the harvest because it always receives blessings from Allah the Most Merciful. Shahdan ... This is through a competition based on blessings, namely the planting of durian fruits based on blessings from Allah so that even though a durian tree is planted from seeds that have been boiled until they are black, but if they get the pleasure of Allah they will thrive which will then produce the best, delicious fruit as delicious as the cooled durian fruit, compared to a tree whose seeds have not been boiled.

Until now, the people in the Batu Mandi area are trusted by the community. His perseverance and patience in applying and teaching Islamic norms and values to the community in order to realize the naming of the territory and the river in his territory to become the Datuk Landak River is an event on the journey to realize this ideal in the content of the story chosen sacred events. Therefore, every behavior in the story is a source of behavior or orientation of cultural values to the people in the area in the territory of the Sultanate of Langkat.

Shahdan ... It is also told that the day changes to week, week to month and month to year when Datuk Landak declares a miracle that Allah is pleased with, namely the form of a catchment whose water is clear and loved by all animals. However, if they/the binantang are thirsty, drinking together there will be no feud among themselves. This is the catch called "tangkahan uning-uning". Later in the day, when continuing the journey of

Datuk along the river, he found a beautiful and sturdy stone clump, he called it "bath stone cave". Later, at the end of examining the river range, he found a tree called the "King tree" which strives to be a tree that makes pleasure and beauty as well as a source of sustenance for fellow humans. It is said that the story of the frequent existence of these four events is used as the basis for his journey. At the end of the story, it is said that he mentioned the river as the Porcupine River.

Hatta... It is also said that the day changes to week, week to month and month to year, it is inevitable that Datuk will not be able to avoid it. However, before ending his life, there was an admonition stating "that stay away from strife through incitement, because the land and the river will swallow up if it happens as it is". After ending only with Allah's permission, his tomb was in the river area that he explored and was often visited by community members and his tomb was inaugurated as the sacred tomb of Datuk Landak until now it can be visited. [6], (Ismail, 58 years old, interview, September 15, 2023, Bantu Mandi hamlet, Samperaya-Bahorok-Langkat Village)

List of Questions

In line with the list of questions submitted to the community, the answers and discussions showed that 90% of the public stated that they knew about CKDL and 69% stated that CKDL attracted attention or fascinated because it ended the event of conflict among the audience, while 31% stated that they did not follow the discourse of CKDL stories that were informed through tigitalization.

2. DISCUSSION

Fascinating Region "Porcupine River Tourist Attraction"

Actually, in line with the understanding of language as a means of communication and a bridge to convey information about culture and phenomena that occur in society, CKDL texts can be understood as a specific language that is different from the general language. This means that what is meant as the language of CKDL can only be interpreted as a beautiful language, in fact, it is not solely limited to that, but CKDL packs ideas, and ideas and thoughts on solving human or societal problems both related to life in this world as well as in the hereafter which is fascinating and happy. Therefore, the language of CKDL and the reality of its movement, contrary to those that oppose harmony, because reality is born from a quiet static space because of the manipulation of the meaning and nature of the sacredness of its citizens. This means that the CKDL text was born from a chaotic and tricky space. The meaning is always that the language makes reality as an object of the will to live safely in life in this world and the hereafter. (Syaifuddin, 2016).

Along with that, the text of CKDL Malay folklore that lives and develops

(various versions) both orally and in writing among the community in the Landak River Range, Batu Mandi, Bukit Lawang, Langkat. So, its values and norms affect people's behavior and are bound by two principles of life that avoid those who are angry with the Supreme Creator. Therefore, the people in their area, namely in Bantu Mandi Bukit Lawang Langkat concluded that the peculiarity of CKDL lies in its form and language as well as in its content (the events narrated).

"... Shahdan ... It is also told that the day changes to week, week to month and month to year when Datuk Landak declares a miracle that Allah is pleased with, namely the form of a catchment whose water is clear and loved by all animals. However, if they/the binantang are thirsty, drinking together there will be no feud among themselves. This is the catch called "tangkahan uning-uning". Later in the day, when continuing the journey of Datuk along the river, he found a beautiful and sturdy stone clump, he called it "bath stone cave". Later, at the end of exploring the river range, he found a tree called the "king tree" whose efforts are as a tree that makes pleasure, beauty, and a source of sustenance for fellow humans. It is said that the story of the frequent existence of these four events is used as the basis for his journey. At the end of the story, it is said that he also mentioned that the river is the porcupine river...".

The meaning of the CKDL text above shows that the language functions as a tool of expression to influence the behavior of the community as its khalayka. Then, the language (the meaning of words and events) conveys something that can affect the harmony of community members. In addition, it is to strengthen the bond between humans and to explain the meaning of abstract words in the content of the text. Because it attracts and binds attention to the behavior of human citizens (Loebis & Syaifuddin, 2022).Pelerai Konflik di Masyarakat

In his area, the growth and development of Cerita Keramat Datuk Landak is domiciled by various ethnic groups or ethnicities. At the same time, for the sake of living in the form of various goals and needs. Although the supporters of the Malay and Karo ethnic groups are larger than those of various other ethnicities. These two ethnicities, especially in the Batu Mandi Bukit Lawang Bahorok Langkat area, often have conflicts because of the desire to meet their needs and show the existence of their specialties from each ethnicity. So there are conflicts both materially causing losses and non-material losses, some even resulting in loss of life.

In general, conflict refers to a state of conflict or struggle due to a lack of purpose between two or more parties in an issue or problem. Kriesberg and Miall (Aziz, 2017) through the perspective of psychology define conflict as a state of "unequal goals between two or more parties" and it can also be referred to as "Social conflict exists when two or more parties believe they have incompatible objectives." According to Nicholson (Aziz, 2017), "Conflict occurs in a situation of mutual mismatch of desires or interests between two or more parties." According to the above view, it is

emphasized that the principle of conflict expressed in the CKDL text refers to a process that involves sentiments of wants, hopes or needs.

Meanwhile, according to De Bono (Che Man, 2019), Conflict in the text of CKDL is a state of conflict, interest, value, action or direction." In this situation, even if we are merely stating the possibility of a potential conflict, it means that there has been a conflict even though the conflict stated by CKDL has not actually occurred. Galtung also classifies situations of 'injustice' and structural violence as part of the main forms of conflict, even though there is no physical conflict. This means that typically, conflicts are often associated with situations of violence. Therefore, it is often seen as a negative element that is tried to be avoided. However, there are academics who see positive aspects of conflict. Conflict in CKDL texts can contribute to the process of community dynamics or individual dynamics which means that it gives the impression of stimulation to be creative. Therefore, according to Coser (Che Man, 2019), the CKDL text emphasizes that the conflicts that prevail in Bantu Mandi Bukit Lawang Langkat to some extent contribute to the new formation of community life.

Referring to Mitchell (Che Man, 2019) who also expanded the scope of conflict theory to conflict research in CKDL texts, he organized a comprehensive analysis of conflict that includes three components that are interconnected with each other, both social conflicts between citizens and conflicts between races. First, situational conflict refers to the state of two or more social ethicals that see each other in a state of mutual dissimilarity in purpose. What are the main causes of malfeasance? According to Mitchell (Syaifuddin, 2024a), the main cause of conflict in CKDL texts is the mismatch between social value values and social structures. The source of social resources is limited, while the demands of the social structure against it are unlimited. Thus, it allows for conflict (usually zerosum). Second, attitude conflict which is a form of expectation of hope, emotional orientation and response of a person or a party involved in a conflict situation. According to Michell (Syaifuddin, 2024a), attitude conflicts include, first, emotional orientations such as feelings of anger, disbelief in something, parties, hatred, fear, prejudice, and so on towards the other party; Second, cognitive processes, namely stereotypes or reluctance to accept differences. The basic assumption of attitude conflict is 'conflict psychology' which is a reinforcing factor in the treatment of conflict. It is not a causal factor for social crises and international conflicts. Third, conflict of treatment, which is the treatment by a party in a conflict situation with the intention that the party who is contrary to it changes or cancels a desire (purpose). This action does not have to be in the form of violence or violence.

Understanding the conflict situation in CKDL above, Miall (Che Man, 2019) supports Mitchell's (Che Man, 2019) view of behavioral conflicts. According to him, significant behavioral conflicts occur when one

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party begins to impose an element of coercion or pressure on another party. The components of conduct in this matter include signals, signals, and communications that intend to challenge another party.

That is, it is formulated that conflict theory is in two main themes for CKDL texts. First, most conflicts have a multi-motive motive. The parties to the conflict have an interest in either cooperating or competing. Second, conflicts can have both constructive (positive) and destructive (negative) effects. Thus, war and social disorder are associated with negative elements, while the stimulus for change is among the positive effects of conflict. So the meaning of the text of CKDL can be said that it will prevent society or individuals from being shackled in freezing and lethargy. Therefore, in a conflict, it becomes a catalyst for the adjustment or modification of a social system.

Finally, the discussion carried out can state that the approach in dealing with conflicts contained in the CKDL text. In short, the conflict resolution method has its own procedures and stages. The dynamic process of conflict moves in stages, that is, hidden conflicts develop into tangible conflicts that destroy using supernatural powers. Juestru, to resolve conflicts in society, outlines six stages of conditions to reach a peaceful settlement. First, creating a channel for communication between the conflicting parties to voice their feelings, third, creating a third party that is respected and capable of easing tensions between the conflicting parties; fourth, the parties to the conflict have the intention to find a peaceful solution; fifth, using existing procedures or forming new procedures in conflict resolution; and sixth, to use reciprocal motion, further reducing pressure for the purpose of peace..

C. CONCLUSION

Malay folklore is in the form of the sacred story of Datuk Landak in the Batu Mandi Bbukit Lawang Langkat Community as a tourist destination for the River and the Nature of the Landak River, while in the framework of conflict theory and its resolution is a treasure that has its own value. This is because CKDL is a forum for conveying information in addition to an entertaining channel and a medium to educate the community which has its unique characteristics. Its uniqueness is that the CKDL audience is also known as a work in the Malay folklore treasure that combines Malay values that inherited Islamic influences, the influence of historical ties with the Langkat Malay Sultanate has formed Malay cultural values that are "very rich and diverse. This means that the characteristics of local wisdom values combined with the above values make it relatively easier for the people to live in a harmonious and peaceful atmosphere.

The values of local wisdom together with values adapted from the influence of Islam, in particular, have shaped practice, tolerance and deliberation as the backbone in regulating social relations. Thus, although in its territory live various ethnic cultures have all the ingredients for

conflict, but still be able to maintain social stability compared to other regions that have the same characteristics as them. One of the agents contributing to this stability is traditional literary works in the form of CKDL that are close to the community. This is closely related to the nature and pattern of the Malay folk tales themselves, which have emotional, imaginative, intellectual, and religious elements and are conveyed creatively.

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BUILD THE OWN WORLD OF HARRY POTTER: CREATIVITY AND INTERACTION THROUGH FANFICTION ON AO3

Wawat Rahwati, Nadiah Surya Nahari, Siti Cheryl Rasendria.
Wawat.rahwati@civitas.unas.ac.id, nadiahsuryanahari@civitas.unas.ac.id
Universitas Nasional
,

Abstract

This research examines two Harry Potter fanfiction stories by AccioMjolnir and Selcouthmoony, found on the Archive of Our Own platform (AO3). The research aims to reveal how these authors express their imagination and representation of the beloved world of Harry Potter through writing fanfiction. Furthermore, the research also explores how Harry Potter fans on platform AO3 respond to these two authors' works. By using digital ethnography and textual analysis, the research found that AccioMjolnir and Selcouthmony built a new Harry Potter world by modifying the story. This new world incorporates the concept of canon divergence, using techniques like time travel and character swaps. The presence of canon divergence in their fanfiction on Archive of Our Own shows their creativity as fans, allowing them to present the world of Harry Potter according to their own unique perspectives. Their creative approach to writing Harry Potter fanfiction on this platform has drawn the attention of other fans who actively engage by responding with positive comments, exchanging story ideas, and collaborating, ultimately fostering online interaction within the community

Keywords: Fanfiction; Harry Potter; AO3 (Archive of Our Own); Creativity; Interaction

A. INTRODUCTION

Harry Potter by J.K. Rowling is a phenomenal novel that has succeeded in attracting the attention of world audiences. The novel, which is categorized as a fantasy novel, tells the story of the life of a boy wizard named Harry Potter and his two friends, Hermione Granger and Ron Weasley, who are students at Hogwarts Magic School. Together with these two friends, Harry Potter shares his adventures in facing his great enemy, Lord Voldemort, a black wizard who wants eternal life. The story of the battle between Harry Potter and Lord Voldemort was written into seven series, namely *Philosopher's Stone* (1997), *Chamber of Secret* (1998), *Prisoner of Azkaban* (1999), *Goblet of Fire* (2000), *Order of the Phoenix* (2003), *Half-Blood Prince* (2005), and *Deadly Hallows* (2007). The complexity of the *Harry Potter* story with its magical school setting, in-depth character portrayal, and abundant mythology made this novel series gain worldwide attention.

Since the first novel in the *Harry Potter* series, *Philosopher's Stone*, was published in 1997, public acceptance of the novel has been very high. According to McCreary (2018), the first series sold 120 million copies and became the highest-selling novel in history. The success of this first series was followed by subsequent series. Thus, positioning the novel as world-popular literature means it is not only read by children, but also by adult readers. In fact, according to news written by Meloto (2023) all the novel series have been translated into 58 languages, including Indonesian, and

have sold more than 600 million copies worldwide. No wonder if the adaptation of this novel into a film with the same title as the series also managed to achieve enormous success and became the most-awaited film by the world audiences.

The worldwide popularity of the novel series *Harry Potter*, according to Susan (2008), is a cultural phenomenon that influences global aspects as well as being part of popular culture. The position of *Harry Potter* as a literary work of fiction significantly creates a social phenomenon that provides space for audiences who are fans of this novel to be actively involved in the wizarding world of *Harry Potter*. Fan communities known as fandom began to emerge, and they connected globally through a platform or website (Muhakimah & Nugraheni, 2023; Tohiroh, 2022) that are accessed via the internet, making it possible to interact without meeting face-to-face. Lestanti & Kusuma (2023) also said that fandom is community where fans gather to interact, share their enthusiasm, and engage in various activities, such as exchanging ideas, creating fan-made contents like website and projects, and participating in collaborative efforts.

Fandom as fan culture (Jenkins, 2006, 2013) became an academic term in the early 1990s. Fandom exists as a form of participatory culture where fans are actively involved in expressing their love for literature or popular culture, such as *Harry Potter* fans. The rise of this participatory culture is certainly inseparable from the rapid development of the media industry (Smutradontri & Gadayanij, 2020), which provides space for fans to express their experiences related to what they consume. The emergence of online forums and websites as a space for interaction between fandoms presents a phenomenon referred to by Jenkins (2006) as convergence culture, a moment where fans become the center of how culture operates. One form of convergence culture is the activity of fanfiction written by fans on online platforms, such as Wattpad and Archive of Our Own (AO3).

Wattpad (Pianzola et al., 2020) is the largest online platform that emerged in 2007 as a medium for publishing various types of literature, including novels, short stories, poetry, and fanfictions. Following the success of Wattpad, in 2009, Archive of Our Own, or AO3, was launched. Unlike Wattpad, AO3 specializes as an online platform for fans to write fanfiction of Western works (Boyd, 2020), such as the series novel of *Harry Potter*. The platform created by and for fans contains around seven million works with more than three million registered users. In terms of the number of users, AO3 is smaller than Wattpad, but according to Boyd (2020), this non-commercial platform offers the best quality in protecting fans' rights. Fandom can express everything about what they love in fanfiction without worrying about copyright, so the AO3 platform has received positive recognition from the fandom community. Thus, AO3 has more advantages in the fandom community that is specifically oriented towards fanfiction.

Harry Potter fans on the AO3 platform write fanfiction, which allows them to create their own stories based on the *Harry Potter* world. They can expand on existing storylines, introduce new characters, or even change elements of the world that J.K. Rowling originally created. This research will analyze two *Harry Potter* fanfictions, *Best Shot* by AccioMjolnir and *The End is Beginning* (*and the Beginning is the End*) by Selcouthmoony, to explore how fans on the AO3 platform expand and reconstruct the *Harry Potter* world. By examining these works, we can gain insights into how fanfiction allows fans to participate and contribute actively to the ongoing development of the Harry Potter world.

There are three previous studies that have examined *Harry Potter* fanfiction. Passmore (2007) examined five *Harry Potter* fanfiction texts and found that reading

fanfiction can encourage its readers to engage critically relating to the ideology in the source texts. Sandika (2018) studied the "*Draco Trilogy*" as one of *Harry Potter* fanfiction and suggested that story and character changes can influence reader interest. Duggan (2020) analyzed *Harry Potter* fanfictions to identify demography trends in the *Harry Potter* fandom community. However, these previous studies did not explore the creativity of *Harry Potter* fans in writing fanfiction or their interactions on the AO3 platform. Therefore, research focusing on the creativity and interaction of the *Harry Potter* fandom in AO3 needs to be done to fill the gap in fanfiction research in digital literature.

B. METHOD

This research is conducted using data from two *Harry Potter* fanfictions written by fans entitled *Best Shot* by AccioMjolnir and *The End is Beginning (and the Beginning is the End)* by Selcouthmoony. In analyzing these two fanfictions, I use the digital ethnography method to observe the participation of the *Harry Potter* fandom in the AO3 online platform through fanfiction writing. Digital ethnography (Dean, 2023) has become a commonly used method along with the rise of the internet and the digital age. The digital ethnography approach (Forberg & Schilt, 2023; Lamerichs, 2018) is used to understand culture, practice, and social behavior in digital spaces, such as conducting participant observation of fans and audiences on online platforms. In applying this method, the first research step is to join and engage with the *Harry Potter* fan community on the AO3 platform online. Next, is to select two fan fictions written by fans and conduct analysis of the content texts by focusing on the plot, characters, and narrative patterns to see their creativity in describing the *Harry Potter* world based on their imagination. The last step is to conduct participatory research by observing fan interactions and reading comments of the *Harry Potter* fan community active on AO3.

C. FINDINGS AND DISCUSSION

THE CREATIVITY OF FANS HARRY POTTER THROUGH FANFICTION ON AO3 PLATFORM

Archive of Our Own (AO3) is a popular online platform where many *Harry Potter* fans express their creativity by writing fanfiction. Among the countless fanfactions available, *Best Shot* by AccioMjolnir and *The End is Beginning (and the Beginning is the End)* by Selcouthmony are notable examples of how fans expand the original story of Harry Potter by building their own world of Harry Potter. Both fanfictions were published in 2021. *Best Shot* was released in February and consists of 46 chapters, while *The End is Beginning (and the Beginning is the End)* was published in October and has 8 relatively long chapters, which are still being updated.

Understanding the original canon of J.K. Rowling's Harry Potter is crucial before analyzing these fanfictions, as they frequently expand upon or reimagine elements from her work. The original canon tells the adventures of a young wizard named Harry Potter, who discovers his magical abilities and attends Hogwarts School of Witchcraft and Wizardry. In the story, Harry must confront his enemy, The Dark Lord Voldemort, a powerful dark wizard seeking immortality and dominance of the wizarding world.

Harry's friends, Ron Weasley and Hermione Granger, are also essential characters who envolved and helped Harry against his enemy. Ron from the wizarding family and Hermione, a brilliant witch, become both friends and romantic partners. Another important character is Draco Malfoy, a rival from a wealthy wizarding family who serves as an antagonist, often hostile toward Harry and his companions. Draco Malfoy comes from a rich family and is known as the sleeve of Voldemort. Based on J.K. Rowling's original Harry Potter series, fans then created fanfiction stories and reimagined Harry Potter's world on their own. Fans are often inspired by their favorite characters, so these fan-written stories deviate from canon stroryline, as in fanfiction by AccioMjolnir and Selcotmoony.

In the story *Best Shot*, Hermione Granger initially has a romantic relationship with Ron Weasley, following the canon. However, a future version of Hermione returns to warn her about Draco Malfoy, who becomes her future husband. Young Hermione discovers that Draco is a double agent helping Hogwarts. Although she is initially with Ron, Hermione ultimately chooses Draco, completing her future self's mission and revealing that Draco has loved her since their fourth year at Hogwarts.

Based on the story *Best Shot* by AccioMjolnir, we discover that this fanfiction has a new plotline and alters character development, diverging from the original canonic storyline. This is shown by the presence of time travel and two versions of Hermione. In the *Best Shot*, the old version of Hermione, who is 45 years old, reveals to her younger self that her husband, Draco Malfoy, was recently killed in an accident. Despite attempting several efforts to save him, she failed. She concludes that the only way to save him is to go back to the past and adjust the chain of events that started in her younger years at Hogwarts. She believes that a crucial change there will prevent the tragic outcome.

> "So, let me give you the short version. I'm you. I'm forty-five years old. A week ago, my husband was killed in an accident. I've tried short-term adjustment already and nothing works, he has died every time. I've determined I have to keep the sequence of events from ever beginning in the first place to be sure, and I'm almost certain the key is changing this year at Hogwarts." (AccioMjolnir, 2021, page 4).

From the quotation above, the concept of time travel allows the existence of two versions of Hemione: first, "older Hermione who comes from the future and second, Hermione herself who lives in present time. Their presence highlights internal and external conflicts as the older Hermione seeks to change the future driven by love for Draco Malfoy, while the young Hermione is unaware of her destiny. The exploration of love in *Best Shot* drives the plot as Hermione navigates her romantic relationship with Ron and at the same time, her mission to save Draco. As this work is categorized as an alternate universe, the dynamic of Hermione and Draco shifts from nemesis to romance, creating a narrative that is distinct from the canon.

As *Best Shot* explores the romance of Hermione and Draco Malfoy, there are many tender moments between them. One of the moments is when Hermione learned that Draco's feelings for Hermione began in their fourth year at Hogwarts, specifically at the Yule Ball, where Draco described Hermione as "breathtaking." The intimacy between them shows a romantic bond in this alternate universe. The quotation below highlights how intimate Hermione and Draco are:

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> "Since fourth year? Hermione asked, and he (Malfoy) huffed a happy little laugh.
> "Since fourth year," he said. He kissed her under the ear. "The Yule Ball. You were breathtaking." (AccioMjolnir, 2021, page 57).

In *Best Shot*, from the beginning until the end of the story, it highlights Hermione and Draco Malfoy's romance. It is assumed the author may have an intention of shipping the two characters; therefore, it is possible to build a narrative about them in fanfiction based on the author's imagination and creativity. Sometimes it is the fandom that helps the author create an alternate universe about characters they ship; in this case it is Hermione and Draco Malfoy. Fanfiction allows characters to be reimagined into a romantic relationship and creates emotional complexity, while in the canon it is impossible to create such things. The shift is in contrast and sharp with the original narrative. The quoted moment when Draco admits his feelings for Hermione at the Yule Ball during their fourth year, symbolizes the reworking of their connection, transforming hostility into affection. This alternate universe explores hidden possibilities, using vulnerability to build a bond that canon never allowed to happen, fueling readers' fascination with "Dramione" (a shipping name for Draco and Hermione).

Best Shot also gives the readers an open interpretation of Draco Malfoy's act. During the second war, Draco is known as the loyal follower of Lord Voldemort. On the other side, Hermione is aware Draco is helping her and her friends Harry Potter and Ron Weasley. Both Draco and Hermione communicate through a coin, and if possible, they arrange a meeting. The quotation below shows how Draco helped the trio:

> "They're going to target Weasley."
> "What?"
> "In the battle. They've decided killing as many Weasleys as they can is the best way to demoralize Potter. they've even prioritized them. Ginny, then Ron, then the parents, then the twins. Anyone else is —" AccioMjolnir, 2021, page 44).

Draco's status as double agent introduces moral ambiguity, showing that his loyalty is beyond simplistic good-versus-evil binaries. The secret meetings and information exchanges between Draco and Hermione deepen the tension of the alternate universe narrative. The portrayal of Draco as a covert informant serving both sides reflects how fanfiction reshapes canon narratives to allow for deeper character development. The attempt at fix-it text by the author gives the readers a more redemptive and emotionally satisfying trajectory of Draco Malfoy's character. In the context of fanfiction, this type of narrative gives fans control over unresolved or less satisfying canon events.

Meanwhile, in *The End is Beginning (and the Beginning is the End)* story focuses on Draco Malfoy, who wakes up in the past at the age of eleven and decides to change his life after realizing the tragic fate of his family, who were loyal to the Dark Lord. On his first day at Hogwarts, the Sorthing Hat places Draco Malfoy in Gryffindor, unlike in the canon where he is sorted into Slytherin. The story focuses on Draco's changing attitude and his friendship with Harry Potter, Hermione Granger, and Ron Weasley as he strives to alter his destiny.

When Draco Malfoy wakes up as an 11-year-old, he realizes he could change his life. Draco's guilt and hope fuel the plot in the story. As Draco tries to do better, he also

hopes he can lead the Malfoys down a different path of life and to be free from the deceitful Lord Voldemort. Seen from the quotation below from *The End is Beginning (and the Beginning is the End)*, Draco sees an opportunity in what the loop time or the time travel brings out to him.

> "If this is just so happens to be this (Draco's) second chance, then he will use it well and not repeat the mistakes of the foolish young boya that he once was. (Selcouthmoony, 2021, page 10)

In the canon, Draco is portrayed as an antagonist who acts morally the opposite from Hermione, Harry, and Ron, and oftentimes he obstructs the trio's missions. Meanwhile, this alternate universe - *The End is Beginning (and the Beginning is the End)* – explores Draco's potential for change and to correct past mistakes. The time travel gives Draco a second chance, and the narrative develops into redemption and character growth. Draco's self-realization of the opportunity to change the Malfoys' and his own fate is the main point in this alternate universe. His decision to choose good after realizing he is thrown back to his 11-year-old self creates a strong theme of character development. Draco becomes a protagonist who embraces goodness and does self-reflection on his past self. This adds a new layer to his character, who in canon is portrayed as a dark moral example.

The shift of Draco Malfoy characterizations from the canon work and in *The End is Beginning (and the Beginning is the End)* is contrast. In canon work, Draco would never hang out with the trio: Hermione, Harry Potter, and Ron Weasley. However, the fanfiction allows Draco to behave differently, such as defending Hermione and Ron, which in canon work is impossible to happen. It is bizarre to read a work that reimagines Draco Malfoy as the trio's friend. The quotation below seems to be built by the author's fanfiction as validation for readers who find it bizarre to read the transformations of Draco Malfoy.

> "Well..uh for starters, she was the one who had come up to taunt me, Potter and Weasley. She started to call weasley and I blood traitors, and call Hermione Granger a mudblood several times.. which you know, Granger is my uh.. friend." The words felt strange to come out of his own mouth. Making it sound like he was traying to defend her was ever bizarre, because he used to be the one who called Granger a mudblood, even wishing her dead in second year when Slytherin's monster was lurking around the school attacking defenseless muggleborns. Draco didn't truly her dead, no. Twelve year old him just doesn't know what he's talking about, he didn't really mean it (Selcouthmoony, 2021, page 51).

In the quote, Draco himself states a discomfort of defending Hermione and Ron. It reveals the tension between his past and current selves. His past self would use the slur "mudblood" against Hermione; it is in contrast with his new self, who would defend Hermione from students who use the slur against her. This illustrates his internal transformation, which highlights the idea that characters can change when placed in different or new contexts. Draco's portrayal of befriending the trio suggests that "good" and "evil" are more fluid than in canon work. With Draco defending Hermione, it symbolizes a rejection of his past self, identity reconstruction, redemption, and a

second chance. These are themes in fanfiction to fulfill the readers' desire for more complex characters that the canon work left unresolved.

Both *Best Shot* and *The End is Beginning (and the Beginning is the End)* are using canon divergence to create fanfiction by reimagining the original narrative and altering plots and/or characters. According to Ery (2020), canon divergences are diverging from the main story because one or more elements are changed in order to create other alternatives from the original canon. In the story *Best Shot,* Hermione and Ron's canon relationship shifts conversely due to time travel and Hermione's future connection with Draco Malfoy. Meanwhile, in *The End is Beginning (and the Beginning is the End),* Draco's transformation house at Hogwarts, from Slytherin to Gryffindor, introduces a contrast to the canon, which is exploring the theme of redemption. As Malfoy in Gryffindor and his new friendship with Harry, Hermione, and Ron display how the author of fanfiction builds distinct stories to provide characters with second chances. Draco's internal conflict between his new and past selves and his new friends gives more development to his character, allowing readers to imagine Draco's fate in the future. The two stories that are discussed above make use of canon divergence to fix perceived gaps or limitations in the canon work, specifically in Draco's character development. These explorations also reveal fan culture's desire to give certain characters, in this case Draco, a chance to be developed.

Representation of Participation Culture: Interaction Fandom through Fanfiction

I focused on conducting the participatory research by observing the interactions of fans who actively responded to the two fanfictions from AccioMjolnir and Selcoutmony. On the Archive of Our Own (AO3), fans can share and archive their writing fanfiction as well as interact and communicate with other fans by using Feature, which is provided by AO3. There are some of them that fans can use to interact among them: kudos, comments, bookmarks, and tags.

Kudos is a simple feature similar to the like button. With this feature, fans can give kudos as a form of appreciation for the stories they like without having to comment. With the kudos, fans can interact passively to let the author know that they enjoyed the story. In the 'Best Shot,' there were 4,368 kudos, while in "The End is the Beginning (and the Beginning is the End) story, the kudos received were only 444 because the author was not as active as 'The Best' author in updating the story. Besides giving kudos, fans can also leave their comment in the below fanfiction they have read. They often use the comment feature to praise and discuss the plotline, characters, or other elements of fanfiction. Most of the comments left on both Best Shot and The End is Beginning (and the Beginning is the End) are complementary, and here are some examples of discussions between fans and the author of *the End is Beginning* as quoted below.

> pclauink on Chapter 2:
> Fri 29 Oct 2021 04:49AM
> Can't wait for the new golden foursome? I think Draco and Hermione could be good friends! Maybe he can teach them about the pureblood culture and custom
> Selcoutmoony on Chapter 2
> Fri 29 Oct 2021 03:24 PM
> Yeah they will! I love me some Draco and Hermione friendship. Maybe Hermione could teach him about muggle culture as well.

Espoire on Chapter 2
Fri 29 Oct 2021 10:08 AM
Thank you for publishing this time travel story! I really love how you started and I can't wait to see their friendship and how your story will unfold !

Even though they do not know each other, they enthusiastically expressed their opinions and appreciation regarding the storyline of fanfiction they read. The comments from readers can be directly responded to by the author, thus creating a dialog between readers and the author, who are both Harry Potter fans. In the AO3, they not only give kudos and leave comments, but they can also save the favorable fanfiction story by using the bookmark feature. The bookmark feature is also able to be set publicly, so other users can view the story that has been bookmarked. By adding a bookmark, other readers can identify why this story was liked. It is often for stories that are considered good to be shared by readers through other social media, such as TikTok, as a form of support and recommendation for fanfiction that they like. This can be seen in the comment quote below.

Trickhope
Sun 28 Mar 2021 12:03AM
This was So cute! Saw it recommended on TikTok and I'm so glad I went and found It. Absolutely love it.
AccioMjolnir
Sun 28 Mar 2021 12:07AM
Oh wait what!!! you saw it whatsey whosey? I'm so thrilled people love this fic so much! Thank you for reading and commenting !
Trickhope
Mon 29 Mar 2021 04: 02 PM
Yeah, @drama 4Dramione posted about it :-)

With these features provided on AO3, fans are able to communicate and engage actively with one another, thus fostering what is called a culture of participation within the Harry Potter fandom. The participation between fans encourages them to reinterpret canon stories, explore alternative timelines, or create entirely original narratives, allowing them to express their creativity and connect with the others who share their passion. As a result, online platform like Archive of Our Own (AO3) provide Harry Potter enthusiasts with an interactive space to interconnect like-minded individuals, built friendship, and contribute actively to community to bring a sense of togetherness among them in celebrating their love to Harry Potter.

D. CONCLUSION

After analyzing the content of two Harry Potter fanfictions, Best Shot and The End is Beginning (and the Beginning is the End), and observing fan interactions on Archive of Our Own (AO3), we can conclude that both stories use cannon divergence to create fanfiction by reimagining the original narrative and altering plots and characters. In Best Shot, Hermione and Ron's canonical relationship evolves differently due to time travel and Hermione's future connection with Draco Malfoy. Meanwhile, in The End is Beginning (and the Beginning is the End), Draco's position change from Slytherin to Gryffindor introduces a contrast to the canon. Malfoy's new friendship with Harry,

Hermione, and Ron shows how the fanfiction author develops distinct stories from the original canon. Draco's internal conflict between his new and past selves, along with his new friendships, adds to his character, allowing readers to envision his future. The two stories discuss above using canon divergence to address perceived gaps or limitations in the original canon, particularly regarding Draco's characters development. These contrasts also highlight the fan's desire to give a good character for Draco, which contrast with the canon.

Interaction between fans in AO3 by using the features provided in it, such as kudos and comments, foster a culture of participation among Harry Potter fans. They can express their creativity and connect with like-mind people. Therefore, the existence of an online platform like AO3 become a space for Harry Potter fans to build friendship and share different experiences in expressing their love for Harry Potter, so that a sense of togetherness grows among them.

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ECOLOGICAL WISDOM IN ACEHNESE FOLKLORE

Mohd. Harun*[1], Wiwit Artika[2], Nurrahmah[1]

[1]Department of Indonesian Education, Faculty of Teacher Training and Education, Universitas Syiah Kuala, Banda Aceh, Indonesia
[2]Department of Biology Education, Faculty of Teacher Training and Education, Universitas Syiah Kuala, Banda Aceh, Indonesia
Email: mohammad_harun@usk.ac.id

Abstract: This study aims to identify ecological values in Aceh folklore that function as local wisdom to maintain the balance of nature. Using a qualitative approach with descriptive methods, data were obtained through interviews with 15 informants in Aceh Besar, Pidie, and Bireuen, as well as from documents containing Aceh folklore. Data collection techniques included interviews and document review, while analysis was conducted qualitatively using content analysis. The results showed that Aceh folklore contains various ecological values related to the preservation of food chains, habitats, populations, ecosystems and biomes. Acehnese people have various myths and prohibitions aimed at maintaining ecosystem balance, such as the prohibition of killing certain animals (geckos, cats, lizards) and cutting down important trees (ketapang, angsana, peulawi) which are habitats for living things. In addition, Acehnese people also protect certain forest areas that are inhabited by various species and play a role in maintaining biodiversity. These prohibitions reflect the Acehnese community's efforts to preserve nature and environmental sustainability through ecological knowledge passed down through generations. This research can contribute to documenting and appreciating the local wisdom contained in Acehnese folklore as a cultural heritage that supports environmental sustainability.

Keyword: Ecological values, Aceh Folklore, environmental

A. INTRODUCTION

Ecological issues have become one of the most crucial topics in the world, as disasters caused by unwise treatment of the environment are becoming more frequent. Disasters such as floods, landslides, and conflicts between humans and animals (such as with elephants or tigers) are the result of an imbalanced relationship between humans and nature. These conflicts are often caused by human actions that disturb natural habitats, such as illegal logging or over-exploitation of natural resources. Amid the development of modernization and technology, the global community is increasingly aware of the need to maintain ecological balance to prevent disasters and maintain long-term prosperity (Kasinathan et al., 2022; Putri, 2022).

One approach to protecting the environment is through the application of local wisdom, which has been passed down from generation to generation in the community. Local wisdom refers to values, norms and practices that have been proven to be able to maintain environmental sustainability in a particular cultural context (Dahliani, 2010; Pratama et al., 2024; Susilastri, 2019) . In Acehnese society, local wisdom that focuses on ecological sustainability is manifested in the form of folklore, including folktales, proverbs and myths. This folklore not only functions as entertainment or the

dissemination of moral values, but also as an effective educational tool in maintaining harmonious relationships between humans and nature (Danandjaja, 2008).

Acehnese folklore, such as animal tales, place-naming myths and dodaidi (lullaby songs), contain profound ecological messages. For example, many villages or places in Aceh are named after flora or fauna, such as *Meunasah Bak Trieng* (Bamboo Village) or *Lam Asan* (Angsana Village). This naming is not only a geographical identity, but also a reminder to maintain the existence of the tree or plant, which has ecological functions and benefits for the local community. In addition, Acehnese folklore includes myths that prohibit the cutting down of certain trees or disturbing certain animals, with the belief that this can bring disaster. These myths function as social control mechanisms that keep natural ecosystems sustainable.

Previous studies show that folkloric-based ecological wisdom has been widely researched in various regions in Indonesia. For example, Larasati (2022) examined local wisdom in the tradition of whaling in Lamalera, while Aditya, et al., (2018) studied the myth of lelipi in Bali as a form of environmental conservation. In Aceh itself, research on ecological wisdom in folklore is still minimal, even though Acehnese folklore is rich in unique ecological values. This shows the importance of research that documents and examines ecological wisdom in Acehnese folklore, so that it can be identified and appreciated as a cultural heritage that supports environmental sustainability. Therefore, this research focuses on ecological wisdom contained in Acehnese folklore, with the aim of identifying ecological values embedded in Acehnese folktales and myths.

B. METHOD

This research uses a qualitative approach with a descriptive research type. The qualitative approach was chosen because the data collected is naturalistic, obtained directly from informants and relevant documents, and data analysis is carried out interactively and inductively. The process of describing and discussing data is also descriptive, interpretative, and explorative. This research focuses on the meaning or value contained in the ecological wisdom contained in Acehnese folklore, without having to build a theory first, but using theory as a guide for analysis (Creswell, 2009; Maxwell, 2012; Rukajat, 2018)

The data sources of this research consist of two categories, namely informants and documents. The research informants were 15 community members who live in the districts of Aceh Besar, Pidie/Pidie Jaya, and Bireuen/North Aceh. The informants were selected with the following criteria: Acehnese speakers who master Acehnese folklore, male and female, aged between 20 and 65 years, and in good physical and mental health (Mahsun, 2017). The second data source is documents, in the form of Aceh folklore collection books or other documents that contain ecological wisdom data. The data obtained from the informants and documents will be selected and grouped based on the predetermined problem formulation, namely ecological wisdom in Acehnese folklore.

Data collection techniques used in this research include interviews and document review. Interviews were conducted with selected informants to explore information about ecological wisdom contained in Acehnese folklore. The document review technique was carried out by reading the source document data carefully, marking the parts that contain ecological values, and then grouping the relevant data based on the problem formulation for further analysis.

Data analysis was conducted qualitatively using content analysis techniques based on the theory of literary ecology or ecocriticism, which examines the relationship

between literature and the environment (Malik, et al., 2023; Sopcak and Sopcak, 2024). In the context of this research, Acehnese folklore is seen as a medium that records various ecological problems and contains local wisdom of the Acehnese people that can be used to understand the relationship between humans and nature. This analysis aims to identify ecological values contained in Acehnese folklore and how these values can contribute to environmental conservation.

C. FINDINGS AND DISCUSSION

1. Ecological Wisdom in Maintaining the Food Chain

Local wisdom in Acehnese society has a lot to do with the concept of the food chain as part of the ecosystem balance. Acehnese people hold various myths that prohibit the killing of certain animals, such as geckos, cats and lizards. The following data illustrates Acehnese efforts to maintain food chains and webs.

Data 1
If there is a gecko in the house, it should not be disturbed, let alone killed. This is because people believe that geckos bring (easy) sustenance to the owner of the house. In addition, lizards and rats disappear from the house because they are afraid of being eaten by geckos. It is also believed that if there are people in the house where the geckos live who like to cuss, the geckos will move away.

Data 2
The presence of geckos in the house can prevent the arrival of various diseases for the owner of the house.

Data (1) and (2) above are myths about geckos that Acehnese people believe can bring sustenance. The myth has made Acehnese people take good care of the existence of geckos in the house. However, when viewed from ecological value, the data above is describing food chains and webs. This is clearly seen in the sentence lizards and mice disappeared for fear of being eaten by geckos. The sentence shows that geckos act as predators in the ecosystem. The presence of geckos as predators can affect the food chain. If geckos are the main predators of lizards and mice, this could lead to a decline in lizard and mouse populations. (Nastiti, 2017) revealed that rats can act as vectors or sources of disease spread because they often carry pathogenic microorganisms, such as bacteria or viruses, which can cause disease in humans and animals. Thus, the myth about geckos in Aceh that are believed to bring sustenance encourages people to protect these animals in the house. The presence of geckos reduces the risk of disease from rats and controls insect populations that can damage the environment and agriculture. The ban on killing geckos is not only a tradition, but also a form of nature conservation, ensuring the balance of the local ecosystem is maintained.

2. Ecological Wisdom in Preserving Habitat

Acehnese folklore contains ecological values that emphasize the importance of maintaining habitat for other living things. Acehnese people have a prohibition on cutting down certain trees, such as ketapang, angsana and peulawi trees. Ketapang trees, for example, are considered important habitats for various living things such as birds,

insects and small mammals, and have an ecological role in providing shelter and food sources (Zakir et al., 2014). This ban not only serves to protect biodiversity, but also creates a collective awareness of the importance of these trees in maintaining ecosystem stability. The prohibition of cutting down large trees can be seen in the following data from the *Lam Madön* (in Madon) story.

Data 3

"*Bak SMPN 1 Syamtalira Aron na bak meulabôh di likôt nyan. Sinan geukheun-kheun Lam Madön lé ureueung awai sabab le jén. Soe nyang jak keunan aneuk miet mandum sakét. Bak SMP nyan baroejéh sithôn saboh jipajôh ureueng, sabé na nyang meuninggai. Le aneuk miet nyang jak piléh-piléh boh mulieng keunan sabab hana jiteupeue. Jameun seugohlom na SMP, sinan pasantrén rumoh aneuk miet jak beuet. Na sidroe ureueng seumeubeuet, jadi Teungku nyan geukheun bak sidroe aneuk agam nyang mak aneuk agam nyan ka balèegeuh ka meuninggai lakoe. Geukheun lè Teungku nyan "Hai nyak, malam singöh kaba ôk mak kah keunoe keu lôn si-ôn beh". "Jeuet" jikheun lé aneuk manyak nyan. Lheueh nyan jipeugah bak ngönjih "Hai Teungku nyan geuyue ba ôk mak lôn". "Bèk ôk mak kah, kaba iku leumo kajak löt" jisu-ôt lé ngön. Jibeudöh jijak löt treuk iku leumo jiba keu Teungku nyan. Teungku nyan alèh caröng that gobnyan. Jadi meugeu-ayôn treuk, meutrôhjih treuk leumo. "Bèh-boh, bèh-boh" ka jiklik leumo keunan bak gobnyan. Hana ék geupiké lé gopnyan meugeugrôp treuk lam mön. Watèe geugrôp nyan leumo-leumo pih jigrôp. Nyan peujeuet sinan na baluem blidi lagèe kulét leumo nyang meunyo jikhôp ureueng matégeuh. Makajih nyan meuhantu. Na guru bak SMP nyang kayém ngieng jén raja itam. Nyan gigoejih ubé-bé paci raya. Ngön ureueng-ureueng la-én le nyang jipeudeuh droejih cit. Aneuk SMP sinan seuréng that na nyang jisamön trôh meuplôh droe. Nyan peujeuet u likôt SMP hana that jeuet tajak*.

(SMPN 1 Syamtalira Aron has a big tree behind it. Any child who goes behind the junior high school will definitely get sick. In the past, every year at the junior high school there would be one victim, who died. Many children came to pick melinjo fruit there because they did not know the danger. Before there was a junior high school, there used to be a pasantren where children studied. There was an Ustaz who taught the Koran. This Ustaz told one of the little children whose mother was a widow. He said "Son, tomorrow night please bring a strand of your mother's hair here". "Yes" replied the child. After that, the little boy told his friend about the Ustaz's request "Hi, the Ustaz asked for a strand of my mother's hair". "Not your mother's hair, but just pull out an ox tail" replied his friend. Then, the child went to pull out an ox tail and brought it to the Ustaz's place. This Ustaz was like a smart man. He swung the hair and the oxen came. "Bohh, bohhh" the cows cried to the ustaz. Unable to think anymore, the teacher

jumped into the well and the oxen jumped too. Therefore, in the well there is a ghost like an ox skin that can make people die if covered by it. There was once a teacher in junior high school who often saw the Black King genie with 40 big teeth as big as an axe and also appeared to many other people. Many junior high school students are often possessed by dozens of people. That's why the area behind the junior high school should not be passed).

The mythical story above, although mythical and has no scientific basis, can be interpreted from the point of view of ecological value in maintaining habitats and niches. In an ecological context, trees are habitats for various organisms, such as birds, insects, and soil microorganisms (Mangunjaya, 2006). The myths circulating in the school community, especially the prohibition to go behind the school, reflect the ecological understanding inherent in local wisdom. From an ecological perspective, the prohibition can be interpreted as an effort to maintain the balance of the ecosystem around the school. Large trees that are forbidden to be visited are considered natural habitats that must be maintained, with the understanding that disturbance to local flora and fauna can threaten the sustainability of the ecosystem. In addition, the prohibition also indicates an awareness of human impact on the natural environment, such as potential conflicts with wildlife that may inhabit the trees, such as snakes, insects and wasps. The myth about the well with the ox skin ghost also reflects caution about human influence on the water ecosystem. The prohibition to stay away from wells can be interpreted as an effort to protect the balance of living things in them, including fish and moss, from disturbances that could result from garbage disposal. Thus, this myth shows the wisdom of the school community in safeguarding biodiversity, ecosystem balance and student safety, and illustrates their understanding of the complexity of interactions between humans and nature.

3. Ecological Wisdom in Regulating Populations and Communities

Populations and communities in the ecological context need to be maintained because they have an important role in maintaining ecosystem balance and environmental sustainability. Acehnese people have traditional ways of maintaining populations and communities in the form of mythical stories depicted in several prohibitions.

Data 4

"Cicém murông hanjeuet tapoh-poh. Cicém murông meunyo tapoh langsông durôh ôkteuh. Cicém murông ch'èkjih warna kunèng. Umpungjih jipeugöt panyang lagèe gapeueh di dalam. Cicém nyan cit bak rumoh-rumoh galak jipeugöt umpung. Han jipeugöt lam-lam uroe jih, abéh ujeuen. Meunyo tapoh cicém nyan langsông lapang ulèeteuh. Nyan peujeuet geukheun jiseurapa cicém murông.

(Hummingbirds should not be hit or killed. Hummingbirds when hit will make the hair of the person who hit them fall out. This bird is small and yellow in color. The nest is long and has cotton inside. This bird likes to make nests in people's houses and does not like to make nests in the open because it will be wet by rain. If you hit this bird, it immediately makes the head become airy by itself. Hence the name hummingbird cursing).

People's belief in this myth has maintained the hummingbird population and community. The community's fear of a bald head because of this bird has provided space for the hummingbird population and community to be maintained. Killing hummingbirds has serious impacts on ecosystems and the ecological value of the populations and communities within them. Hummingbirds play a crucial role in the ecosystem as key pollinating agents. As they collect nectar from flowers, they inadvertently transfer pollen between flowers, supporting the pollination process that is essential for plant reproduction. Killing hummingbirds can result in ecosystem imbalances by affecting the populations of other species in the food chain and harming biodiversity (Shutt & Lees, 2021). In addition, hummingbirds are often a nature tourism attraction, providing economic value through bird tourism that can be an incentive to protect their natural habitat. Therefore, sustaining hummingbird populations and understanding their ecological role is essential in preserving ecosystems and the ecological value generated by their presence in the wild.

4. Ecological Wisdom in Maintaining Ecosystems

An ecosystem is a unit consisting of living organisms, their environment, and the complex interactions between them. Maintaining ecosystems is very important because ecosystems provide various ecosystem services that support life on Earth, including humans. Acehnese myths that illustrate efforts to maintain ecosystems can be seen in the recommendation to maintain wells as shown in the following data.

Data 5

"*Sinan bak Diniyah na mon ubé raya, na bak punteuet ngön tuleueng döng nyang meujeureulah hu. Nyan hantu bak bak nyan. Awak woe-woe beuet payah jiwoe röt la-én sabab yöjih*."

In a place called Diniyah there is a large well and a banyan tree that looks like a bone standing in a bright light. That is the ghost in the tree. People returning from the recitation had to go back the other way because they were afraid).

The myth above is a form of community concern for the ecosystem in the well. The existence of the banyan tree has maintained the ecosystem in the well. The respectful attitude of the community so that environmental life can be maintained properly has a positive impact on nature. The community actually also wants to make children who study at Diniyah not to play near the well so that they do not fall, especially at night.

5. Ecological Wisdom in Maintaining Biomes

Acehnese people have a tradition to protect certain forest areas called “uteuen seupot” or dark forests, which cannot be penetrated by sunlight. This forest is considered haunted and inhabited by supernatural beings, so people are prohibited from entering the area. The area is home to a variety of species such as deer, siamang, wild buffalo and elephants, as well as endemic plants. This prohibition reflects the community's efforts to preserve biodiversity and maintain the tropical rainforest and grassland biomes as part of the natural balance.

D. *CONCLUSION*

Ecological wisdom in Acehnese folklore reflects people's deep understanding of the importance of maintaining ecosystem balance through traditional means. Myths and prohibitions, such as protecting geckos, cats, lizards, and not cutting down certain trees, show how cultural values encourage natural conservation practices. These prohibitions serve not only as traditions, but also as ecological conservation efforts that help maintain food chains, habitats, populations and biodiversity. This application of local wisdom in environmental conservation shows that Acehnese people have an ecological outlook that is aligned with sustainability principles. Therefore, these values have the potential to become an important foundation for environmental education and culturally-based conservation programs, ensuring the sustainability of ecosystems and the welfare of communities in the future.

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Possibilities and Challenges in Literary Studies

Research Methods in the Digital Era

Dahlia binti Janan
dahlia@fbk.upsi.edu.my
Universiti Pendidikan Sultan Idris (UPSI)

Abstract

The digital age has revolutionized literary research, creating unprecedented opportunities and challenges. This article explores two impacts of digital technologies on literary research methods. At the same time, digital tools such as text mining, digital archives, and online databases are democratizing access to literary texts, allowing scholars to conduct large-scale analyses and discover patterns never seen before. This technology facilitates distant reading and enables researchers to analyze large texts quickly and efficiently. In addition, digital platforms encourage collaborative research, bringing together scholars from around the world and encouraging interdisciplinary communication.

However, the digital transformation also comes with challenges. Large amounts of digital data require new skills in data management and analysis. Reliance on digital tools raises concerns about the preservation of digital texts and the loss of traditional reading skills. Moreover, the digital divide is an important issue because unequal access to technology can exacerbate existing gaps in academic research. Ethical considerations also arise, particularly regarding data confidentiality and the use of artificial intelligence in document analysis. Although the digital age has provided powerful tools for literary research, this article argues that researchers need to adapt and develop new methods. While the introduction of digital technologies has the potential to increase the depth and breadth of literary research, it is also important to address related issues to create fair and ethical research practices.

Keywords: Digital Humanities, Text Mining, Distant Reading, Digital Archives, Literary Analysis

A. INTRODUCTION

The digital age has transformed many fields and reshaped the way we interact with knowledge, art, and communication. From the social sciences to the humanities, digital technologies have introduced new methods, facilitated access to resources, and helped scholars collaborate on an unprecedented scale. Literary studies are undergoing a major transformation as more scholars use digital tools to advance their research. Digital technologies have expanded the scope of literary analysis and created new research methods that allow scholars to examine large collections of texts in ways that were previously impossible.

In this context, digital methods in literary research offer new and exciting possibilities, but they also bring challenges. Distant reading reveals the mysteries of texts, and digital archives allow scholars to discover patterns and trends in texts that

traditional close reading misses. Underwood (2019) shows how digital evidence is transforming literature and offering new ways to reveal the dynamic relationships between texts and cultural contexts. Additionally, Burroughs and Symonds (2020) discuss how teamwork in the digital humanities can help inform interdisciplinary research and connect scholars around the world.

However, there are many challenges in using digital technologies in literary research. As scholars deal with large amounts of data, they must rethink their data management and research skills (Cordell 2020). With the shift to digital, there is concern that traditional reading will stagnate, as reliance on digital devices could undermine important reading skills (Posner 2021). The issue of the digital divide also highlights gaps in access to technology, which can exacerbate existing inequalities in academic research (Svensson & Goldberg 2019). Data privacy and ethical issues surrounding the use of AI in literary analysis further complicate the digital realm. This article examines how digital technologies are influencing research methods in literary studies. Explore the opportunities it presents and the challenges it presents.

This article explores how digital tools are transforming literary studies and aims to provide a comprehensive picture of how scholars can operate in this changing environment. It shows why it is important not only to take advantage of what the digital age can do, but also to find new ways to address the ethical and practical issues that arise from these new tools. As Flanders and Muñoz (2022) argue, working on digital humanities projects can open up avenues of research and lead to more open approaches to literary studies. Digital tools point the way to future where traditional academic research will be enhanced rather than replaced. Finally, this article argues that understanding of literature can be deepened by introducing digital technology into literary research. However, this requires that scholars are prepared to engage with relevant questions responsibly and fairly (Eve, 2021).

B. POSSIBILITIES FOR LITERARY RESEARCH IN THE DIGITAL AGE Better Access to Literature

The digital age has changed the way we access literary texts, making a vast array of resources accessible to scholars, students, and the public. An important step forward has been the creation of digital archives and online databases containing literary works, manuscripts, and other resources. This online platform allows researchers to use materials from physical libraries, opening up the field of literary research. For example, Project MUSE and the Digital Public Library of America. They provide comprehensive access to scholarly journal e-books and historical documents, providing researchers with a rich collection of literary texts and critical analysis at their fingertips (Swenson & Goldberg 2019; Posner 2021). In addition, new digital tools such as Google Books

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and JSTOR allow you to explore a wide range of texts. It helps researchers conduct comprehensive literature reviews and supports the analysis of a wide range of sources. Example of website, Project MUSE:



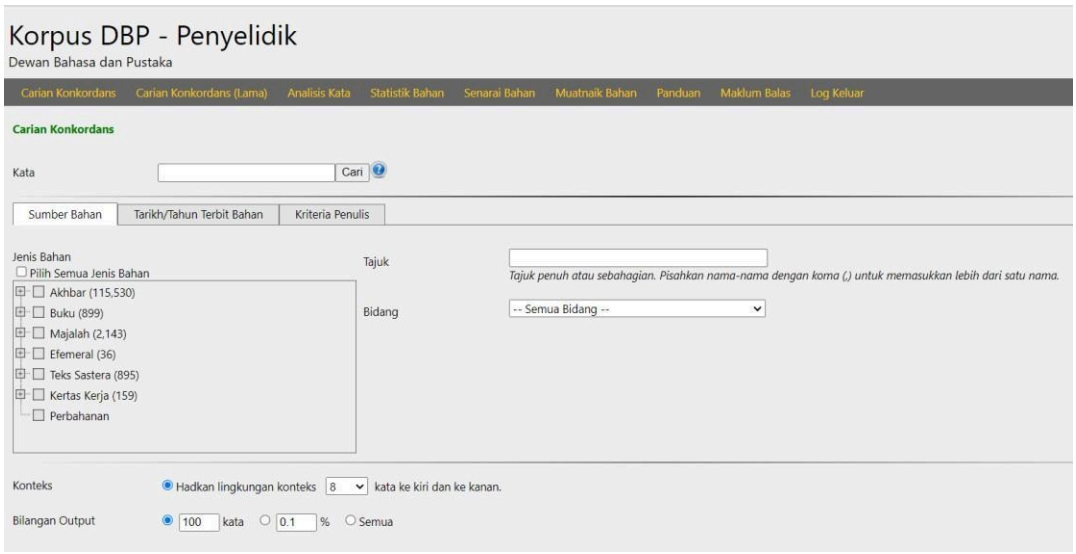
https://about.muse.jhu.edu/librarians/public-usa-canada-muse/

In addition, the digital transformation of literary research has also had a profound impact, making texts rare and inaccessible to everyone. Many texts that were once inaccessible to the public are now available online for free because they were too limited or too expensive previously. Digital archive sites such as the Internet Archive and HathiTrust offer thousands of online literary works. These include rare manuscript texts and out-of-print editions. This allows scholars to work with more material than ever before (Posner 2021; Eve, 2021). This platform not only preserves literary works; they also want to use it in scholarly debates. This is important if literary studies is to develop as a field. The possibility of accessing these texts leads to more comprehensive research. This provides an opportunity to see voices that are not heard in the literature and to ask new questions that people may have missed (Cardell 2020).

Digital projects in Asia have made literary texts more accessible. For example, the National Digital Library of Korea. It provides a large number of Korean literary and historical documents in digital format. This allows researchers in Korea and other countries to study Korean literary culture (Kim, 2020). The Indian Digital Library has the same purpose. Its goal is to make Indian literature, including ancient texts and modern literature, available to readers around the world for free. It helps to develop the world literary community (Nagarajan, 2023). This online platform shows the importance of digital archives in preserving cultural heritage. They provide researchers with the opportunity to study texts that show the depth of their literary components.

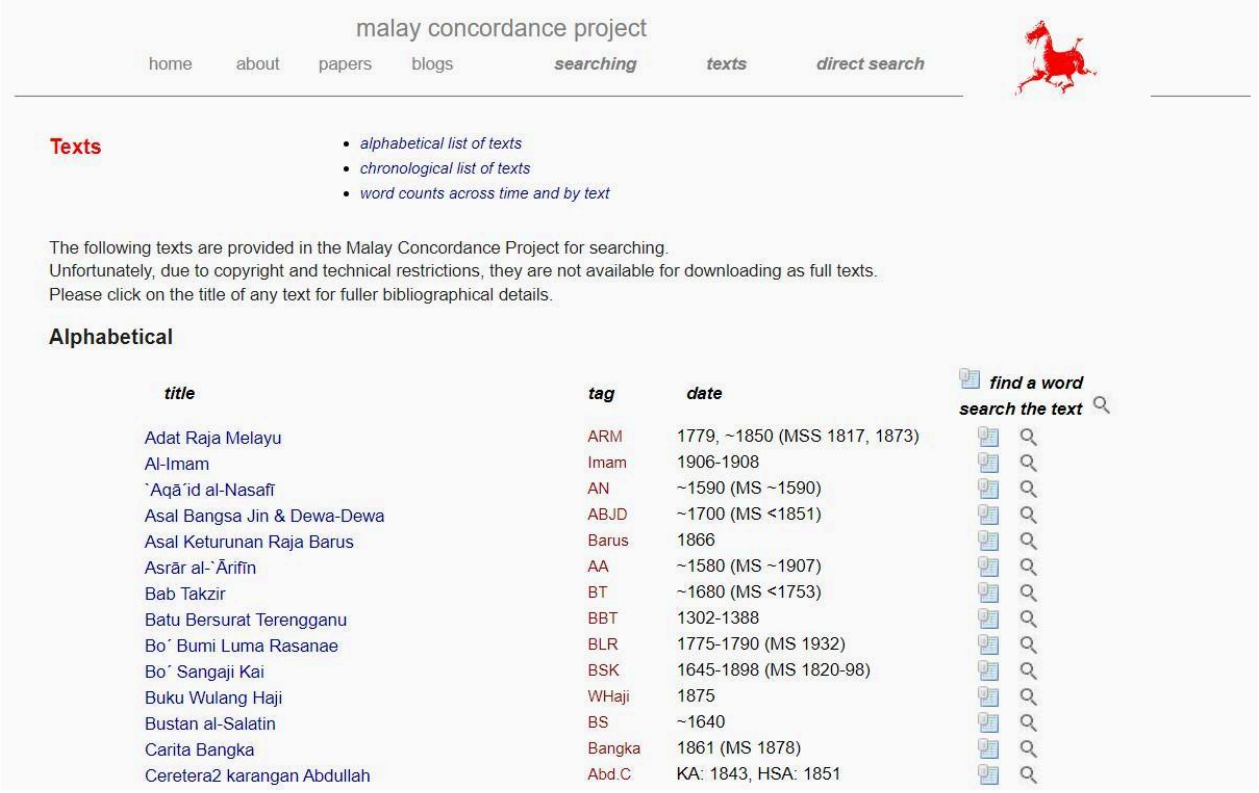
Example of website, Korpus Dewan Bahasa dan Pustaka:

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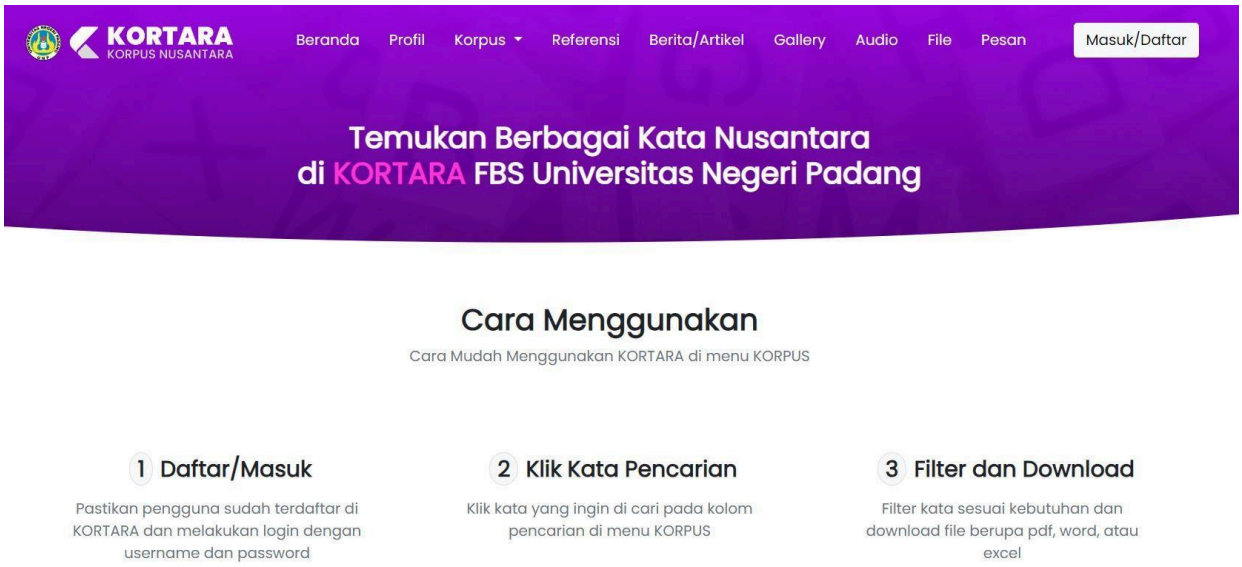
http://sbmb.dbp.gov.my/korpusdbp/Researchers/Search2.aspx

In Malaysia, the Digital Library of Malaysia (Digital Library of Malaysia) houses a large collection of Malaysian literary and historical documents and academic resources. These collections help preserve and promote the country's literary heritage. This program facilitates the study of Malaysian literature and cultural expressions. It helps researchers study local texts and presents the country's history and diverse cultures. In addition, the Korpus Dewan is an excellent source of linguistic information. It provides access to a wide range of Malay texts (Rahman and Hameed, 2021). These resources support linguistic research and allow scholars to analyze linguistic patterns in Malay literature. The Australian National University's Malay Catalogue Project contains a searchable collection of over 5.8 million words of pre-modern Malay texts. This enhances linguistic analytical capacity and allows scholars to study and explore Malaysia's rich literary traditions (Yusuf et al. 2022). These large-scale digital resources are changing the way scholars study literature. They can now conduct in- depth analyses that were not possible before. Example of website, Malay Concordance Project:



https://mcp.anu.edu.au/Q/texts.html

In Indonesia, the Indonesian Digital Library (IDL) plays an important role in providing access to a wide range of Indonesian literary works, such as novels, poetry, and academic texts. The platform helps preserve Indonesian literature and encourages scholars to study and interact with texts that reflect the country's rich cultural and historical landscapes (Setiawan 2023). Additionally, Kortara Beranda does something similar by allowing users to search and query texts using specific words, phrases, or topics to gain a deeper understanding of Indonesian literature (Hidayat et al., 2023). These efforts underscore the importance of digital resources in drawing greater attention to local literature and broadening the way it is studied. Example of website, Kortara Beranda:



https://korpusnusantara.fbs.unp.ac.id/

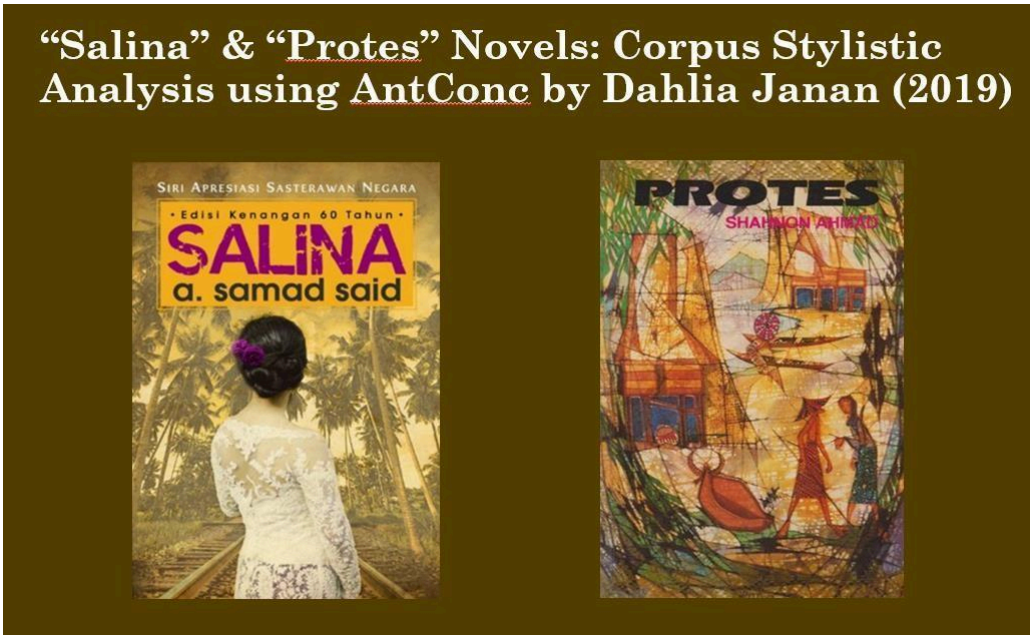
Additionally, access to texts from around the world can provide a comprehensive approach to literary studies. Scholars can now study books from different cultures and periods, providing them with a better understanding of literature as an interconnected and ever-changing field. Flanders and Muñoz (2022) point out that placing these texts online helps people from different fields work and communicate across cultures, bringing new ideas to bibliographic research. Such greater collaboration is essential in today's global academic world, where interdisciplinary work is fundamental to the development of research and knowledge (Underwood 2019). In this way, the digital era has not only facilitated access to literary texts, but also created a more broader literary panorama, promoting geographical and cultural unity.

Advanced analytical tools

A new era of better analytical tools is coming with the help of digital technologies in literature research. Document mining and data analysis are efficient ways to investigate large volumes of documents. Text mining allows researchers to determine how often and how frequently words and phrases occur. How do they come together? For example˜. Underwood's (2019) study showed that text mining revealed changes in grammar across different eras. The development of the subject is reflected in the research.

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Document mining is the study of literature in linguistics, sociology. Scholaranalyze the data using various tools and software such as Voyant Tools, AntConc. and WordSmith are software package designed to analyze and interpret text data, allowing users to perform a variety of quantitative analyses. These include recurring keywords. This comprehensive approach allows researchers to not only explore the content of literary works, but also conduct text analysis to reveal the underlying structure and patterns of the text. Example of literary work analysis using digital tool:



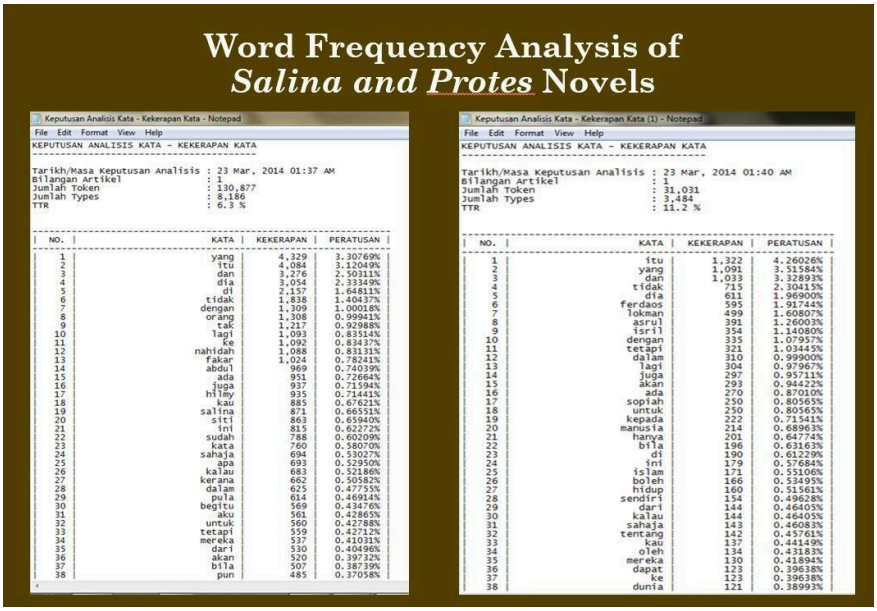
Article mining is closely related to distant reading. As a broader approach to literature, it has increasingly gained attention in literary studies. Franco Moretti popularized the term "distant reading", which involves focusing on a single work and iterating over multiple codes to find major trends and patterns to explore. This approach allows researchers to investigate how intercultural topics have changed and how literary movements can emerge over time. According to Moretti's research, distant reading shows the relationship between the text and the cultural context; it seems to reflect light. This helps to gain a deeper understanding of literature as something that appears in many works. (Moretti 2013; Underwood 2019).

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Advanced analysis tools

Digital technology has ushered in a new era of advanced analytical tools to enhance literature research. Text mining and data mining are powerful techniques for studying large collections of texts, allowing researchers to discover patterns, trends, and ideas rarely seen through traditional close reading. Text Mining techniques allow researchers to extract useful information from large data sets by examining how often words and phrases occur, how they appear together and what they mean in relation to each other. For example, Underwood's (2019) study examines how different periods show changes in methodological and thematic development, providing new insights into how the literature we propose changes over time.

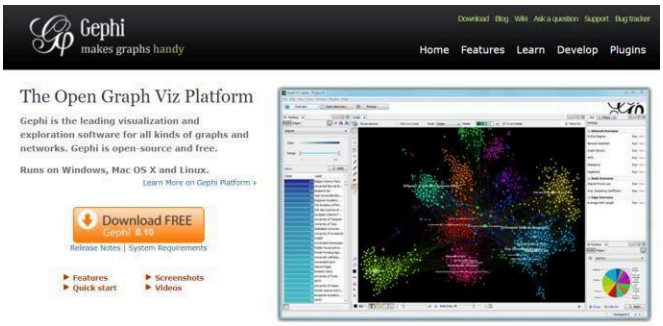
Textual analysis has implications for interdisciplinary studies that connect literary studies with fields such as linguistics, sociology, and digital humanities. Researchers can use various tools and software such as Voyant Tools and AntConc to analyze data, visualize data and create new interpretations of the literature (Flanders & Muñoz, 2022). To improve your understanding of language patterns in literature, you can also use WordSmith, a text analysis and interpretation software package, to perform various text analyses, such as keyword frequency, placement and relevance. Such a holistic approach allows researchers to conduct textual analysis that reveals not only content, but also the underlying structure and patterns that make up literary texts. Example of literary work analysis using AntConc.



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Textual analysis is closely related to distant reading, a concept that is gaining more and more attention in literary studies as a way of looking at literature on a larger scale. Franco Moretti (2013) popularized the term "distant learning". This means looking at a variety of texts to identify larger trends and patterns, rather than focusing on just one work. This method allows researchers to see how genres change, how different cultures deal with themes, and how literary movements emerge over time. Moretti's research shows that distant reading reveals the relationship between text and cultural context. This helps us better understand literacy as something discussed in many works (Moretti 2013, Underwood 2019).

Pattern recognition is key to text mining and distant reading. It helps identify recurring motifs, themes, and stylistic features in large datasets. Researchers can apply machine learning algorithms to literary texts to find hidden patterns that manual analysis might miss. Recent research such as Cordell (2020) and Yusof et al. (2022) show how machine learning can analyze story structure and character relationships in novels. This offers a new perspective to traditional literary studies. Tools like Gephi also allow researchers to create images from textual data. These visuals help you map connections and patterns in complex stories, giving you a deeper understanding of the relationships between texts.



https://gephi.org/

The use of state-of-the-art analytical tools such as distant text reading and pattern recognition in literary studies marks a significant change in the approach to literature. These methods allow for more detailed and in-depth literature analysis, encourage interdisciplinary teamwork, and help explore new areas not previously explored. As more researchers begin to use these tools, they will uncover new aspects of literary texts that will enrich the field and help us better understand literature in the digital age. Exploring the intersection between technology and literature opens the door to new ways of thinking and encourages researchers to rethink what literary studies can be and to adopt more data-driven ways of understanding texts.

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Collaborative research methods

The digital age has changed the way literary critics work to break down geographical barriers. Online platforms are digital collaboration tools that allow researchers to pool resources, collaborate on projects, and communicate from anywhere. Platforms such as Digital Community, Academia.edu and Research Gate provide a virtual space for scholars to post their work, share their research, and connect with others in their field (Flanders & Munoz 2022). The site improves communication between scholar by allowing scholar to receive feedback on their work and collaborate with other experts. This repetition is crucial for the development of the study of world literature.

In addition, digital tools facilitate research across disciplines and foster collaboration between specialists and experts in fields such as computer science, linguistics, and cultural studies. Digital humanities research has created a rich field for projects that integrate knowledge from multiple fields. For example, the Humanities Lab at Stanford University has a cluster project that uses data mining to analyze bibliographies related to the humanities (Liu, 2021). This provides new insights and deep knowledge of the literature.

Another great example of teamwork is the Digital Humanities Project (Burrows & Symonds 2020), which highlights how collaboration can contribute to the production of high-quality research. The program demonstrates what a team can achieve in the digital humanities field by encouraging scholars to collaborate on large-scale research projects that require diverse skills. In addition, projects such as the Text Encoding Initiative (TEI) establish sharing rules for text indexing and facilitate the sharing and preservation of digital literary resources across the community (Smith 2022). This teamwork structure allows researchers to work together to conduct effective research and gain a broader understanding of the literature.

In addition, digital collaboration platforms can make scientific articles easier to use. It engages with scholars from lesser-known backgrounds and participates in global dialogues about the study of literature. Let's take the humanities library as an example. Its aim is to make academic research accessible to all. It provides free access to high- quality information and enables scholars of all backgrounds to collaborate (Derrida and Rowe, 2023). This convenience not only allows more people to participate in literacy. It also enriches the sector by bringing different perspectives and voices.

Overall, the digital age has changed the way researchers collaborate in literacy research. Digital platforms allow learners from all over the world to come together, and digital tools help bridge the gap between different disciplines. This allows practitioners to try new ways, including literature review. These steps forward not only deepen and expand the study of the literature, but also open the door for future research in this area.

C. Challenges of the Digital Age in Literary Studies Information overload

Although the digital era has brought great advances in literary studies, it has also brought great challenges, especially with the volume of information. The amount of digital data generated by the proliferation of bibliographic documents, digital archives and online resources can be overwhelming for researchers. This wealth of data makes it difficult to efficiently manage and analyze large data sets, as scholar must sift through large amounts of text to gain meaningful insights. As Posner (2021) notes, the explosion of digital literature requires careful examination of how researchers navigate this landscape, especially when dealing with large digital corpora where traditional rereading techniques are inadequate.

To meet these challenges, documentation professionals need to develop new skills in data management and analysis. Knowledge of computational tools and techniques is essential to efficiently capture and interpret large data sets. Scholars must engage in learning techniques such as text mining and computational methods to make sense of the complex data obtained (Cordell, 2020). Additionally, computer literacy has become an essential skill in this field as researchers are able to use software tools such as R, Python, and various text analysis platforms to efficiently manage their research.

Furthermore, the difficulty of data overload is compounded by the need to critically evaluate the sources and methods used in digital analysis. Relying on algorithms and automated processes raises questions about the accuracy and reliability of conclusions drawn from large data sets. Researchers must direct their analytical tools and approaches to ensure the validity and ethics of their findings (Underwood, 2019). As Eve (2021) points out, it is important for researchers to maintain a critical perspective on the data they are working with and recognize that the tools at their disposal are not biased and make their own interpretations.

Furthermore, changes in digital research methods can create a disconnect between traditional literary analysis and contemporary digital practices. Many researchers may be able to adapt to new methods while maintaining the depth and rigor associated with close reading and text analysis (Flanders & Munoz, 2022). This tension highlights the importance of combining traditional literary studies with digital methods so that researchers can still examine the enormous complexity of text-related data at a micro level.

In summary, the challenge of data overload in the digital age of literary studies requires researchers to develop new skills in data management and analysis by critically evaluating methods and sources. As the field evolves, addressing these issues will be critical to ensuring that literature knowledge remains robust, accurate, and relevant in an increasingly data-driven landscape.

Preservation and Close Reading Concerns

As the digital age transforms literary studies, concerns about preserving digital texts and establishing a tradition of close reading appear to be a major challenge. One of the main problems in digital text preservation is the fragility of digital formats. Unlike physical documents, which can be stored for centuries, digital documents can be lost and are subject to data loss and corruption. The rapid development of technology means that it can become heterogeneous, making existing texts difficult to access and read (Eve, 2021). This situation is exacerbated by the transience of many text publishing sites, which raises the concern that valuable literary works will be lost if not properly preserved. Projects such as the Internet Archive seek to solve these problems by providing digital libraries of cultural materials. However, the quality of such activities remains a difficult issue in the industry (Burrows & Symonds, 2020).

Additionally, the reliance on textbooks and digital tools for literature reviews raises concerns among researchers about declining close reading skills. Extensive reading, focusing on careful and critical analysis of individual texts, is an important task. However, as scholarwork with big data and statistical methods, they run the risk of focusing on quantitative analysis, which obscures the nuances of proper analysis (Posner, 2021). This shift can lead to a higher level of understanding of the text, where the value of language, images and story is lost when broader perspectives and methods are considered (Underwood, 2019). Scholars such as Cordell (2020) recognize the importance of balancing traditional and modern statistical methods and advocate hybrid models to improve close reading and statistical analysis.

Moreover, the impact of these changes in education cannot be overestimated. As digital methods become more widespread, there is concern that students and beginners will focus on data analysis instead of the important work driven by close reading (Svensson & Goldberg, 2019). This practice is detrimental to the in-depth study of literature because the skills developed through close reading, such as critical thinking, interpretation, and analytical writing, are important to understanding the entire literature. In this regard, educators should emphasize the importance of good reading and digital skills and ensure the acquisition of scientific knowledge. This shows the complexity of contemporary literary studies (Flanders and Muñoz, 2022).

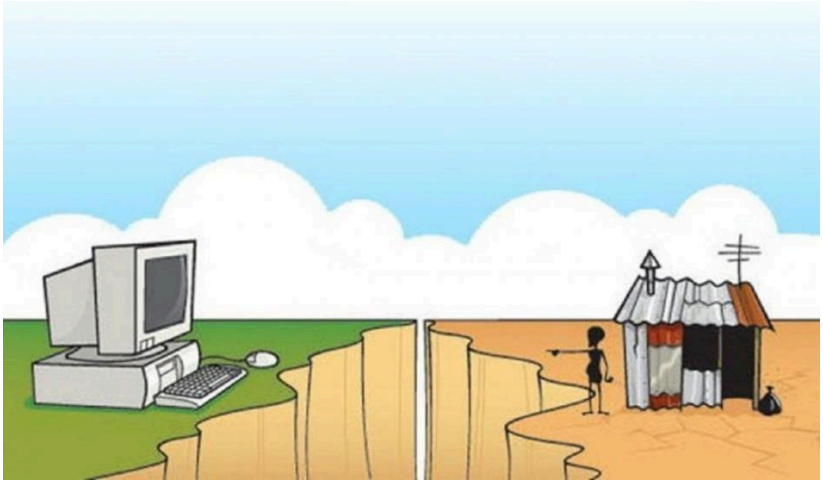
In conclusion, the challenges of preserving digital texts and the decline of traditional literacy skills highlight a critical approach to literary studies in a technological age. Scholars recognize the importance of digital literature preservation and close reading methods, and argue that digital and traditional technologies contribute to the improvement of literary understanding as well as the development that explores the field of literary criticism.

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Digital inequality

The digital divide remains a major challenge in the academic literature as poor access to technology affects research and learning. This gap is not limited to access to resources, but also includes differences in digital literacy, skills and resources available to researchers. Researchers at well-funded institutions have access to state-of-the-art equipment, extensive security measures, and high-speed Internet, allowing them to take full advantage of cutting-edge technologies. On the other hand, researchers in environments with few educational resources, especially in developing countries, may find it difficult to access similar resources and limit their ability to participate in digital research (Eve, 2021).

The consequences of this disproportionate ability can be serious. Those who cannot use technology may be at a disadvantage in collaborating, analyzing information, and participating in ongoing discussions in the field. This difference can lead to the current inequality in educational research, where poor professionals are not reflected in the field of global education (Derrida and Rowe, 2023). Because of this, important voices and perspectives, especially from developing or developing countries, may be excluded from the wider debate and research.



https://medium.com/@alsonnkomo6/the-digital-divide-how-technology-is-widening-the-gap-between-rich-and-poor-62c260f8a95d

Addressing these issues will require student collaboration. Tools for digital document publishing and digital retrieval can help reduce this gap. Systems such as scholarship programs at universities. It is necessary to equip researchers with the skills and resources necessary to conduct a comprehensive literature review (Flanders & Muñoz, 2022). Integrate knowledge sharing and resource sharing (Svensson & Gold, 2019)

In addition, funding agencies and academic institutions should recognize the importance of access to technology in funding and resource allocation. The Department of Education can work in any capacity to improve the quality of education. Supporting underserved activities and promoting digital development in these sectors (Posner, 2021).

Overall, digital spaces pose challenges for information literacy. They promote accessibility and collaboration in research. Addressing these inequities is critical to ensuring that all students feel empowered, regardless of the technology they use. There is an opportunity to help and meet the many challenges facing us in the digital age.

Ethical Considerations

As digital technologies become increasingly integrated into writing studies, ethical considerations are paramount, especially in the areas of data protection and the ethical use of artificial intelligence (AI) in writing analysis. Collecting, storing and analyzing vast amounts of mobile data poses significant security challenges. Scholar have to deal with difficult data privacy issues, especially when dealing with personal data such as data, user-generated content, or in which people research together. Such misuse of data can lead to ethical violations and privacy violations, highlighting the need for strong ethical standards guiding the use of data in literature research (Knight, 2021).

Moreover, AI in text analysis is not a good idea. While AI technologies such as natural language processing and machine learning can improve literature reviews by enabling more searchable citation and contextualization, they also raise concerns about the availability of diversity of thought, openness and sensitivity. Algorithms trained on violent word counts can amplify and even exacerbate existing differences between journal articles, resulting in journalistic biases and marginalized voices (Posner, 2021). Scholar must carefully consider the terminology used to train AI models and ensure that their use does not promote stereotypes or stereotypes (Cordell, 2020).

Ethical use of AI involves the responsibility of researchers to be transparent about the limitations of their methods and conclusions. Transparency is essential to maintaining the integrity of literature studies because it allows for deep engagement with the tools and methods used in research (Underwood, 2019). In addition, researchers should reflect on the implications of their findings, especially how AI-generated research may affect the public's perception of books and authors (Svensson & Goldberg, 2019).

Furthermore, collaboration between scientists, ethicists and technologists is needed to develop ethical guidelines for the use of AI in literary studies. Interdisciplinary discussions can help shape best practices in data management and AI implementation and ensure that the benefits of digital technologies are realized without compromising ethical principles (Burroughs and Symonds, 2020).

In summary, ethical concerns about data management and the use of AI for textual analysis are essential to ensuring responsible education in today's society. By creating these contexts, literary scholars can engage with digital technologies in ways that respect the authenticity of the literary texts they study and the communities from which they belong.

D Adapting to the Digital Era Developing New Methodologies

As the digital age has transformed the field of literary analysis, adapting to this new context requires the development of new methods that seamlessly integrate digital tools with traditional research methods. This integration allows professionals to leverage the strengths of both approaches, combining the depth of close reading with the breadth of data-driven analysis. For example, researchers can use text mining and distant reading techniques to identify patterns in a large body of text, while still carrying out a documentary analysis of selected works to find meaning and interpretation (Efa, 2021). This hybrid approach promotes a thorough understanding of the text, enabling scholars to analyze the macro and micro dimensions of the textual text.

Training and education play an important role in promoting digital literacy among professionals in the field. As digital tools and document analysis methods become more powerful, it is important that educational programs include courses in information management, computer science, and the digital humanities. Educational programs, such as seminars and workshops on digital tools, empower researchers to use technology appropriately and appropriately (Flanders & Muñoz, 2022). In addition, collaboration between scholars, technology, and educators can improve curriculum development that meets the growing demands of literacy education in the digital age (Svensson & Goldberg, 2019).

The growth of digital communities offers an opportunity for scholars to conduct collaborative research and publish their findings widely. For example, platforms such as GitHub and Omega facilitate collaborative work, enabling researchers to collaborate in real time and publish their work through open access methods. This spirit of collaboration not only enriches research but also strengthens the acquisition of knowledge and encourages diverse voices and perspectives in the scholarly literature (Burrows & Symonds, 2020).

In addition, professionals must adapt in the face of rapid technological change. Continuous professional development and a willingness to learn new skills are essential for researchers to keep up to date with developments in digital tools and techniques. This flexibility enables literary scholars to navigate the complexities of the digital landscape while maintaining the rigor and accuracy of their research (Posner, 2021).

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Finally, adapting to the digital age in literary analysis requires the development of new methods that seamlessly integrate digital tools with traditional research methods. Digital literacy education and training, and a commitment to collaboration and flexibility, are essential for professionals as they engage with the opportunities and challenges presented by the digital age.

Balancing Digital and Traditional Approaches

As literary studies embrace digital methodologies, it is crucial to balance these innovations with traditional approaches, particularly the preservation of close reading skills. Close reading remains a foundational practice in literary analysis, emphasizing the importance of detailed textual engagement and interpretation. While digital tools such as text mining and distant reading offer valuable insights into large corpora, they should not replace the nuanced analysis that comes from close reading (Eve, 2021). Researchers must ensure that the skills associated with close reading are preserved and integrated into their digital practices. This involves actively cultivating an awareness of how close reading can inform and enhance the results produced by digital analyses, thus fostering a more holistic understanding of literary texts.

One effective strategy for achieving this balance is to combine distant reading techniques with close reading practices. For example, distant reading can help scholars identify overarching trends, themes, or patterns across a large body of work, which can then be investigated through close reading of selected texts. This approach allows researchers to contextualize their findings within the broader literary landscape while still engaging deeply with specific works (Underwood, 2019). By doing so, scholars can create a layered analysis that draws on both quantitative and qualitative insights, leading to richer interpretations.

Furthermore, educational programs in literary studies must emphasize the importance of both approaches, encouraging students to develop skills in digital analysis while maintaining their capacity for close reading. Initiatives such as the Digital Humanities Graduate Certificate programs at various universities aim to equip students with the necessary skills to navigate both realms effectively, ensuring they can synthesize traditional literary analysis with modern digital techniques (Flanders & Muñoz, 2022). Such programs can foster an environment where students learn to appreciate the strengths and limitations of both methodologies, preparing them to contribute thoughtfully to the evolving field of literary studies.

Moreover, scholars should engage in discussions about best practices for integrating digital and traditional approaches. Platforms like The Digital Scholarship Lab facilitate dialogue among researchers, promoting the sharing of methods and experiences that highlight the benefits of a balanced approach to literary analysis (Svensson & Goldberg, 2019). By fostering a collaborative environment, scholars can develop innovative methodologies that respect the depth of close reading while harnessing the power of digital tools.

In summary, balancing digital and traditional approaches in literary studies is

essential for preserving close reading skills while leveraging the advantages of distant reading and digital analysis. By combining these methodologies, researchers can achieve a more comprehensive understanding of literary texts, enriching the discourse in the digital age.

E Conclusion

The digital age has changed the reading of literature and given students many advantages and challenges to navigate in this new environment. In particular, digital technologies have enabled the availability of written documents through digital and online resources, making it easier for educators and researchers to review mass media (Nuswell, 2021). Advanced research tools such as text mining and distant reading have opened up new possibilities for literary research, enabling unprecedented insights (Underwood, 2019). In addition, research into the use of digital systems is becoming increasingly important and offers many opportunities (Burrows & Symonds, 2020).

However, adopting a digital strategy is also a challenge. Researchers must conduct research that uses multiple sources of data, allowing for the use and analysis of new data (Posner, 2021). Addressing these challenges is critical to improving the quality and integrity of library science in the current climate.

Learning digital technologies is not just about acquiring new tools; It also involves reviewing procedures and policies to match existing policies and procedures (Flanders and Muñoz, 2022). As professionals use these technologies, they must add additional training and education to prepare them for the changing environment. The future of the literature review in the digital age is brighter and more creative than ever thanks to the advent of research and development. By bridging the gap between sustainability and sustainability, the field can advance and strengthen the literature and its role in society (Nuswell, 2021).

In conclusion, the future of library science in the digital age depends on its ability to meet these digital challenges and the challenges they bring. By engaging in research and collaboration, scholars can not only advance their professions, but also contribute to a broader conversation about the role of literature in the digital world.

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Myth and Religious Values in the Tujua Legend of Galesong

Hamsiah Djafar. Kasma F. Amin.

UIN Alauddin Makassar dan Universitas Muslim Indonesia Email:

kasma.amin@umi.ac.id dan hamsiah.djafar@gmail.com

Abstract:

This article describes the myths and religious values in the Tujua ri Galesong legend. The myth of the Tujua tomb in Galesong, Gowa Regency, is still widely believed by the Bugis-Makassar community to be a sacred site, attracting pilgrims from various ethnic backgrounds. The story of Tujua ri Galesong has been part of the local culture since the 18th century and remains prevalent today. The research employs a qualitative descriptive method with a hermeneutic approach. Results from surveys and direct interviews with informants around the tomb reveal that the legend centers on seven characters, each with distinct traits: mute, deaf, lame, angry, blind, paralyzed, and hunchbacked. These seven figures are said to possess individuals, often identified through these character traits, when respect is not shown to nature and humility is lacking. The religious values embedded in the legend's message suggest that these seven characters were cursed for refusing to follow the command of Karaeng Galesong to embrace Islam. Karaeng Galesong, a king of Gowa in Galesong, is revered as a sacred figure and is recognized as one of the rulers who fully accepted Islamic teachings.

Keywords: *Myth, Religion, Legendary Narrative, Tujua Ri Galesong*

INTRODUCTION

One deeply rooted cultural element within Indonesian society is the myth, which has been preserved and passed down through oral storytelling. Myths are regarded as narratives containing inherent truths, often believed to have occurred in the past and continuing to influence present-day life. Literature is intricately woven into human life, serving as a tangible reflection of culture and human existence (Kuny S.A. et al., 2023). According to Lévi-Strauss (1958:94), the essence of myth lies in its attempt to resolve empirical contradictions that cannot be fully understood by human reasoning. Lévi-Strauss explains that myths can be interpreted by the human mind, allowing for the underlying messages within them to be revealed.

One of the captivating aspects of oral storytelling is its ability to incorporate myths that can stimulate listeners' adrenaline, thereby influencing their behavior. For instance, myths about figures possessing extraordinary abilities—such as transforming seawater into drinkable water—are seen in stories about Syekh Yusuf al-Makassari, who is believed to have the mythical power to light a cigarette with lightning and turn seawater into potable water (Amin K.F., 2017). These myths surrounding powerful or sacred figures shape listeners' attitudes, fostering respect, awe, and sometimes fear toward these figures. Myth forms a core component of oral literature, evolving and preserved as part of local culture, belief systems, customs, and social norms that are handed down through generations.

The story of *Tujua* in Galesong exemplifies an oral narrative that has been preserved and upheld by the local community, who view it as a truthful account of past events. The myth within this story has been maintained as a belief system that regulates the religious lives of the community, despite sometimes conflicting with empirical realities faced by society, profoundly influencing the lives of the local population. For instance, the belief in the *Tujua* spirit's potential to possess individuals is a testament to the myth's ongoing impact on local beliefs and practices.

This transmission of myths continues to thrive across generations, as children and young people are often taught to believe in the power and sanctity of particular places, objects, and even living beings—such as birds, cats, and other animals—that are thought to possess unique, supernatural attributes.

The primary issue is that many individuals or communities regard myths as powerful forces that significantly impact their lives, sometimes hindering them from pursuing certain actions due to beliefs inherited through generations. According to Lévi-Strauss (1958:228), each myth contains four core *mythemes* that can be understood through contrasts and equivalences. Fundamentally, myths are attempts to resolve empirical contradictions that cannot be comprehended by human reasoning.

Previous research on myths, such as *The Myth of To Manurung's Beauty as a Means of Political Peace in 13th-Century South Sulawesi* by F. Amin Kasma (2021), demonstrates how myths serve as tools for social harmony. In this study, the myth of a celestial nymph descending through a rainbow at Karebosi is said to have brought peace to warring factions, with the nymph's beauty captivating people to the extent that they willingly followed her commands. While this prior study centers on the benevolent figure of To Manurung, who was adored by the people, the present study explores the *Tujua* myth in Galesong, where *Tujua* embodies a malevolent character, instilling fear and aversion in the community. This contrast highlights the different ways myths influence social behavior and cultural values based on the nature of their central characters.

Myths continue to play an important role in shaping character within society. However, some myths can impede individual progress and societal development. For example, beliefs in sacred places can instill fear in children, deterring them from engaging in activities around these areas. Similarly, myths regarding auspicious and inauspicious days affect people's decisions, such as choosing specific "good" days for long journeys or avoiding certain days for events considered to bring misfortune. This study aims to explore the myth and religious values within the *Tujua* legend in Galesong, examining the sacred characters and sites revered by the Makassar community.

Theoretical Review

Myths and Types of Myths

Lévi-Strauss characterizes myths as cultural inheritances conveyed through specific narrative forms within oral tradition, recounting stories involving gods, animals, humans, and more. Myths, based on the logical structures within their narratives, offer systematic constructions that integrate complex issues requiring resolution. Barthes and

Rolland (2015) define myth as a form of folklore, alongside legends and folktales. Myths typically recount the origins of the universe, deities, and other supernatural phenomena, serving to sustain culture, provide life guidance, and legitimize cultural practices that defy rational explanation. Nearly every culture holds myths as sacred narratives, commonly embedded in traditional societies where myths play a central role in religious and social activities. Research consistently shows that myths permeate social and religious practices, often carrying sacred value for their adherents.

H. Mubarak (2014:44) explains that in the Bugis language, the term for myth is *pammali*, signifying a prohibition against actions or speech that contravene cultural norms and customary rules. *Pammali* embodies taboos and restrictions rooted in the customs of the Bugis community. As mentioned above, *pammali* can refer to either verbal or behavioral prohibitions. Verbal *pammali* entails avoiding certain words or phrases considered inappropriate or forbidden, while behavioral *pammali* refers to actions one is discouraged from undertaking. The purpose of *pammali*, whether in speech or action, is to protect individuals from harm, misfortune, or diminished prosperity (Darmapoetra, 2014:70).

Characteristics of myths include their foundation in oral narratives recounting events from the past, often believed by communities to be true. Although not universally accepted, myths play a significant role in preserving cultural and traditional practices. Structurally, myths are simple stories with settings, characters, plots, and storytelling models that resonate with local language and culture. They reflect the particularities of a community's oral traditions and often instill belief in the mystical among younger generations. Myths carry messages regarded as sacred, featuring characters associated with revered figures, animals, or beings believed to possess supernatural powers. As cultural symbols, myths reinforce social and economic resilience within communities, sustained through collective belief, cultural strength, and societal acceptance.

Myths serve multiple functions, particularly as vehicles for the development of cultural symbols that convey cohesive meaning and reflect environmental phenomena faced by communities. They act as guiding frameworks that support social cohesion, solidarity, environmental conservation, and natural preservation. Myths also help distinguish between community groups, allowing members to identify and differentiate themselves from other groups. Moreover, they function as highly effective educational tools for children, particularly in instilling life values, social norms, and specific beliefs.

Religious Values

Religious values refer to explicit or implicit principles that govern beliefs and behaviors within individual and communal life (Amin K.F., 2023). Religious values also encompass the moral guidelines derived from an individual's or community's faith, influenced by divinely ordained doctrines delivered through prophets. These values are considered absolute truths by the adherents of a particular religion, holding an essential place within their worldview. Therefore, religious values represent one category among various classifications of belief-based values (Zainudin, 2020; Hasnita, 2023).

Oral Literature

Oral literature is a form of traditional literary work that serves as public entertainment. It is a branch of study that focuses on literature transmitted orally, often through anonymous folk narratives. Oral literature is an integral part of Indonesian

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cultural heritage, passed down through generations from earlier generations to the next (Amin K.F., 2017). Also referred to as folklore, oral literature encompasses various forms, including myths, regional songs, folk music, and other similar expressions (Kuny S.A., 2023).

RESEARCH METHODOLOGY

This study employed a qualitative descriptive research method, as the data collected was descriptive in nature, and the researcher themselves acted as the primary instrument of the study. Observation was essentially a planned activity aimed at gaining an understanding of the observed object. Interviews, which involved a conversation between two or more people, took place between the source and the interviewer. Then, the purpose of the interviews in this study was to gather comprehensive information about the mythological structure within the oral narrative of "Tujua Ri Galesong." Observational activities were conducted in alignment with the research objectives, following the theoretical framework of Levi-Strauss.

The note-taking technique was used by the researcher when important data was not recorded during the interview process. Often, some details were overlooked during recording, necessitating the use of note-taking to review and ensure that all data had been adequately captured. The data analysis technique employed in this study was descriptive analysis. Descriptive analysis was utilized to examine the data gathered in the field, which was then interpreted and explained to provide readers with a clear understanding.

Research Findings and Discussion

The story of "Tujua in Galesong" is a tale passed down through generations, believed to have originated around 1500 AD, coinciding with the early arrival of Islam in the Kingdom of Gowa. This story, which has multiple versions due to variations in storytelling, maintains a consistent title, theme, and moral message, preserving its traditional and sacred nature as an oral narrative.

The research findings reveal several character archetypes in the story, depicting the traits of malevolence. The story's moral message conveys that individuals who obstruct the good intentions of others ultimately bring harm upon themselves. The plot centers on a religious teacher attempting to instruct the local community in the teachings of Islam. However, a particular family spreads slander, aiming to prevent the teacher’s mission in Galesong. In response, the teacher curses this family of seven for their interference with his efforts to teach the Quran. The curse afflicts each family member with a unique affliction—blindness, deafness, lameness, muteness, skin ailments, foul odor, and madness—illustrating the consequences of their actions. The tale is infused with myths regarding the supernatural powers associated with the teacher and the cursed family, known as the "Tujua."

After their deaths, the Tujua is said to have been rejected by both heaven and earth, doomed to wander between realms. It is widely believed among the local community that the Tujua was inherently evil, instilling fear among the people. Although the graves of the Tujua are located in Galesong, Gowa Regency, sightings or manifestations of their spirits are reported in various places, as the Tujua are thought to

possess individuals. Each Tujua character is recognized by distinct traits that appear in those they allegedly possess. For example, a possessed person who refuses to speak is believed to be inhabited by the spirit of the Tujua from Galesong, while someone who is deaf but prone to screaming is thought to be possessed by the spirit of the mute Tujua.

The myth of the Tujua extends beyond Galesong, with reports of possession in other areas such as Makassar, Maros, Pangkep, Takalar, and Jeneponto. According to informants, Tujua spirits are challenging to dispel, and only those with a profound understanding of "Tujua Ri Galesong" are able to successfully exorcise them. These individuals must possess significant spiritual strength to remove the spirit from the possessed person's body, highlighting the sacredness and fearsome reputation of the Tujua myth.

First, the myth of *sedekah bumi* or "nyadranan" embodies certain significant meanings. To uncover these meanings, the researcher employed structural analysis to examine this myth. Through this approach, the study aims to reveal the social and psychological dimensions embedded in the community's beliefs and explore the meanings within the "Tujua in Galesong" myth.

Second, as a meaningful phenomenon, it is essential to interpret the messages conveyed by the myth. To grasp these messages, one must understand the structure and meaning of the various elements it comprises. Consequently, structural analysis procedures in linguistic studies were applied to analyze this myth, focusing on revealing the relationships between its elements. Following the earlier description of the *sedekah* ritual in the "Tujua in Galesong" myth, this discussion will further elucidate the story using Levi-Strauss's structural framework.

The Bugis-Makassar Oral Myth of "Tujua in Galesong"

The myth of "Tujua in Galesong," as described by informants, is a traditional oral tale passed down through generations. The story structure and plot are summarized as follows:

1. The early introduction of Islam in the Kingdom of Gowa; around 1600 AD, the early arrival of Islam in the Kingdom of Gowa marked a challenging period as efforts were made to influence the Bugis-Makassar community to embrace the religion. One approach to facilitate rapid dissemination was by converting the ruling king. Though the king did not fully understand Islamic teachings, the religious instructors or *gurus* gained legitimacy from the kingdom.

2. The teaching mission; setting aside the story of Islam's entry, several religious teachers, or *gurus*, were tasked with teaching the Qur'an. These *gurus* were believed to possess supernatural abilities, such as making water springs appear and turning seawater into drinkable fresh water.

3. The Sage Tuan Guru Syekh in Galesong; one of these religious teachers assigned to the Kingdom of Gowa, specifically Galesong, was known as Tuan Guru Syekh. He taught his students to read the Qur'an and imparted knowledge on Islamic law and essence. Tuan Guru was considered blessed with extraordinary powers, giving him a revered status among the people.

4. The seven brothers' opposition; a large family with seven sons, all handsome and influential, resented Tuan Guru Syekh for his religious influence. These brothers

constantly ridiculed the teacher, who was also widely respected for his perceived sanctity and invulnerability to black magic. Resentment grew as they saw Islam's influence as a threat, leading them to disrupt Tuan Guru Syekh's work in Galesong. Attempting to harm him with their own magical powers, they sought to drive him away.

5. Encounter with black magic; one day, Tuan Guru Syekh fell ill due to their dark magic, rendering him bedridden. However, he recognized this as a test inflicted by the family in Galesong. He then attempted to cure himself and reflected the spell back to uncover its source.

6. The curse on the seven brothers**;** Tuan Guru Syekh prayed for each of the seven brothers to be afflicted with disabilities: blindness, deafness, lameness, muteness, itchiness, foul odor, and madness. The brothers became outcasts, feared by the community, as they wandered like possessed individuals.

7. The burial and mysticism of "Kuburan Tujua"**;** after some time, the seven brothers—known as "Tujua"—died and were buried together in an area called "Kuburan Tujua" (Tujua's Cemetery) in Galesong. Since their deaths, Galesong has been shrouded in mystery, with tales of Tujua's spirits occasionally appearing.

8. Haunted spirits**;** after their deaths, fear grew in the community as the spirits of the seven brothers were believed to be rejected by both the heavens and the earth. These spirits were said to wander and disturb the surrounding population.

9. Possession by the spirit of Tujua**;** the community believes that those who behave contrary to Islamic teachings might become possessed by Tujua. Such possession is identified based on the possessed person's behavior: for instance, someone possessed by the mute Tujua would refuse to speak, while possession by the blind Tujua would cause erratic, aimless yelling.

10. Contemporary beliefs and precaution; to this day, belief in the spirit of Tujua persists. People are careful in their behavior, wary of violating traditional customs that might provoke Tujua's anger. Skilled individuals are sought to expel the spirit when possession occurs. This legend continues to influence communities in Galesong and even Makassar, as they remain cautious of actions that might invite Tujua's wrath.

Myth and Religious Values According to Levi-Strauss's Theory

The myth of "Tujua in Galesong" requires a narrative segmentation process using what Levi-Strauss refers to as *cerithemes*. In Levi-Strauss's structural analysis, *cerithemes* are defined as sequences of sentences that hold specific meanings. These *cerithemes* are then organized based on syntagmatic and pragmatic relations, as meaning in language relies on both syntagmatic and pragmatic connections with other linguistic elements. Through this method, researchers can identify *cerithemes* that possess either similar or contrasting relationships, depending on the complete set of relations derived from informants regarding the structure of the oral narrative.

After successfully obtaining the narrative structure of the oral story "Tujua in Galesong," the next step involves arranging the structure of the oral text. Once the text is completed, the researcher reads through the entire text to follow its plot, dividing the story into several sections and further segmenting it by *cerithemes*. Interpreting an episode involves not only understanding external standards but also carefully

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considering the position and sequence of each episode within the overall story. Each episode contains *cerithemes* that explain various relationships between the characters in the story of "Tujua in Galesong."

The meanings within each paragraph or *ceritheme* in each section or episode become clearer when compared and aligned with each other. The story structure is outlined as follows:

Part I: in this oral narrative, the main character, known as Tuang Guru Syekh, is introduced as a newcomer to the Kingdom of Gowa from the region of Inin. He arrives with the purpose of spreading Islam and settles in the Galesong area under Lain Karaong Galesong. The arrival of Tuang Guru Syekh stirs feelings of rivalry among the local scholars of the region. Although the narrative does not detail the exact sequence of his arrival, it emphasizes that his primary purpose was to teach Quranic recitation. Tuang Guru Syekh is portrayed as a revered, respected, and highly regarded figure in the community due to his knowledge and spiritual power. The social and ecological structures embedded in the Tujua story symbolize the societal dynamics in Galesong at that time, indicating that not only were local leaders respected, but newcomers from other regions who demonstrated knowledge and virtue were also honored. Conversely, indigenous individuals displaying poor character would be marginalized by the community until the end of their lives, unless they changed their behavior.

Part II: this section describes the character "Tujua," depicted as a family with seven siblings who form a respected and influential group in society, valued for their knowledge yet unwilling to accept competition from others. Their mastery of dark magic instills fear among the people. Reflecting the ecological reality of Galesong at that time, where belief in the power of dark magic prevailed, this episode symbolizes the Tujua family's association with sorcery, which earned them respect in their community. However, this respect also brought fear, insecurity, and anxiety to those around them. Interestingly, the story does not detail the specific dark magic practices Tujua employed within the Galesong community. The sole target of Tujua's hostility was Tuang Guru Syekh, whose presence as a religious teacher disturbed them. Tujua's dark magic faced opposition from Tuang Guru Syekh, who represented goodness and taught "white magic" (positive spiritual teachings). Socially, culturally, and religiously, life in Galesong was thus influenced by the type of spiritual power one possessed, whether dark or light. This episode reflects the socio-cultural and religious values of Galesong society at the time, centered on belief, religion, and education.

Part III: this episode describes an attack on Tuang Guru Syekh using dark magic. However, due to his advanced spiritual knowledge, he is able to trace the source of the dark magic directed at him. In response, Tuang Guru Syekh returns the Tujua family's dark magic back to them, causing each of the seven siblings to suffer various afflictions: one becomes mute, another deaf, blind, insane, foul-smelling, itchy, and one becomes lame.

This episode illustrates how social status or position garners respect. As an outsider, Tuang Guru Syekh gains high regard for his ability to counter dark magic, establishing himself as a revered religious leader with exceptional powers. Despite his mysterious background and origins, Tuang Guru Syekh is deeply respected and honored in the community for his wisdom and spiritual strength.

Part IV: this section recounts that shortly after Tujua and his siblings suffered the

consequences of rejecting Islam's spread in their region, each of the seven siblings passed away one by one. They were buried in separate locations. Despite their deaths, the community remained fearful, frequently experiencing disturbances they attributed to Tujua, with many locals reportedly becoming possessed. Legend holds that Tujua's restless spirit continued to haunt the area, often taking possession of community members. According to religious beliefs, a spirit that is not accepted in the heavens may wander restlessly in the afterlife, trapped in a state of unrest. However, with time and the deepening of Islamic faith, particularly in Tawhid—the belief in the power of Allah—reports of Tujua's possessions have significantly decreased. Nonetheless, some in Galesong still hold lingering fears and beliefs about Tujua's presence.

Affirmation of Core Values

The myth of Tujua in Galesong, located in Giowa Regency, can be interpreted as a community effort to reaffirm religious values within both communal and individual life. This narrative serves as a reminder of the journey the community took to embrace the teachings of Islam by contrasting the past, marked by dark magic, with the present, shaped by Islamic teachings. In this context, belief in the Tujua myth in Galesong holds religious significance, as it underscores the consequences for those who defy the prevailing religious teachings. When viewed outside a purely religious or natural law perspective, the oral tale of "Tujua in Galesong" embodies strong spiritual values, such as the power and sanctity associated with Tuang Guru Syekh, and the divine retribution faced by the seven siblings. This demonstrates that the myth should be preserved within the cultural, traditional, and ethical framework of its community. The Tujua legend holds unique cultural and traditional significance for its people, embodying values that reflect their beliefs and societal norms.

Through the story of "Tujua in Galesong," the community learns the importance of mutual respect in neighborly and societal relationships. Additionally, for future generations, this narrative highlights that the spread of Islam in South Sulawesi was not an easy process. It involved significant challenges and struggles faced by religious teachers and the community that had embraced the teachings of Islam. This story serves as a reminder of the perseverance and efforts required to integrate Islam into the region.

CONCLUSION

Oral literature is an integral part of Indonesia's local cultural heritage, continuously evolving within society. This cultural wealth is passed down through generations and diligently preserved by its community. The myth of "Tujua in Galesong" is one such oral tradition that remains believed by the local community to possess supernatural power, even in modern society. The myth of Tujua's power is still regarded by the Bugis-Makassar community as a form of occult strength, often thought to possess individuals in the area. The Tujua myth is more commonly seen as a supernatural force rather than a vehicle for conveying moral messages. The moral message embedded in the myth, however, serves as an effort to address the challenges faced by religious scholars and teachers in dealing with a community whose culture and traditions were difficult to change.

The research on the "Tujua in Galesong" myth, analyzed through Levi-Strauss's structuralist theory, uncovers meanings within the narrative. One such meaning is that

the community recognizes the importance of unity in neighborly and societal life. Furthermore, future generations can learn that the spread of Islam in Makassar was not an easy task and required specific techniques to influence and encourage the acceptance of Islamic teachings. Beyond that, the myth of "Tujua in Galesong" also teaches the value of respecting adherents of other beliefs and fostering mutual respect within the community.

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