

This theme “Human Values and Peace Through Literature” was chosen for the reason of bringing attention to the academic world about the importance of maintaining human values and peace through literature, so that a living environment can be created that lives side by side and respects each other. In order to create a prosperous and prosperous life in society, it is necessary to have a basic foundation or ideology that reflects values, norms and morals so that it can be used as a guide to life for people with diverse ethnicities, nations, cultures, races and religions.

National academics have produced a lot of research on the importance of maintaining human values and peace in the face of globalization, but much of it has not been widely disseminated and published, so it cannot be accessed by people who need it. On this basis, this International Seminar is an opportunity for national academics to present their research, as well as exchange information and deepen research problems, as well as develop sustainable collaboration.

This seminar was attended by researchers from various fields of science from all over Indonesia, who discussed various fields of study in the field of literature, in order to provide ideas and solutions to strengthen Indonesia's role in maintaining humanitarian values and peace.

Makassar, 11 May 2023
Chairman of the Committee

Prof. Dr. Andi Sukri Syamsuri, S.Pd., M.Hum.



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“Human Value and Peace Through Literature”

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“HUMAN VALUE & PEACE THROUGH LITERATURE”

Unismuh Makassar, Indonesia,
May 11-12, 2023

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*Dilarang memperbanyak karya tulis ini dalam bentuk
dan dengan cara apapun tanpa izin dari*

FOREWORD

Praise and gratitude to the presence of Allah SWT, the Almighty God who continues to pour out His mercy and grace to all of us, and with His permission the 2023 International Seminar and National Conference with the theme “*Human Values and Peace Through Literature*”, can be carried out well and these Proceedings can be published.

This theme was chosen for the reason of bringing attention to the academic world about the importance of maintaining human values and peace through literature, so that a living environment can be created that lives side by side and respects each other. In order to create a prosperous and prosperous life in society, it is necessary to have a basic foundation or ideology that reflects values, norms and morals so that it can be used as a guide to life for people with diverse ethnicities, nations, cultures, races and religions.

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This seminar was attended by researchers from various fields of science from all over Indonesia, who discussed various fields of study in the field of literature, in order to provide ideas and solutions to strengthen Indonesia's role in maintaining humanitarian values and peace.

Finally, we would like to thank the Leadership of Muhammadiyah University of Makassar, Presenters, Participants, Committees and Sponsors who have made efforts to make this International Seminar a success. May Allah SWT, God Almighty, bless all our good efforts.

Makassar, 11 May 2023
Chairman of the Committee

Prof. Dr. Andi Sukri Syamsuri, S.Pd., M.Hum.

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**PAPPASENG AS A REFLECTION OF THE TRADITIONS
AND CULTURE OF THE BUGIS COMMUNITY**

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Abstract

This article aims to describe the results of Pappaseng as a reflection of the Customs & Culture of the Bugis Community. The type of writing is qualitative with descriptive data presentation. Data were analyzed through the stages of identifying and understanding the pappaseng text, deciphering the meaning of the pappaseng text, and analyzing the meaning of the pappaseng text. The data source in this paper is a lontaraq manuscript which has been translated into Indonesian, namely a book written by Mattalitti with the title "Pappaseng To Riolo" which consists of 174 pages published by the Indonesian and Regional Jakarta Literature Book Research Project in 1986. Data in the text these are words, phrases, clauses and sentences. The results of the article show that pappaseng is a reflection of the customs and culture of the Bugis community which are expressed in the following forms of behavior: 1) Hard work attitude 2) Responsibility (leaders who bring good to their country 3) Tough attitude 4) Respect and support each other in goodness 5) Diligent and diligent.

Keywords: Pappaseng, Customs, Culture, Bugis

1. INTRODUCTION

The Bugis tribe is located in the South Sulawesi Province. This tribe is known as berlike unique customs and culture. The Bugis tribe highly upholds the traditional values inherited from their ancestors. The traditions carried out are always related to the wheel of human life and are able to survive in the midst of modern life. Every tradition carried out by the Bugis community has certain aims and objectives. For example, the tradition of moving house or wanting to build a house is known as men're bola baru. This tradition is carried out by community groups by working together with the traditional tools they own. The men're bola tradition is also a tradition that provides the benefits of mutual cooperation and maintaining friendship within the Bugis community.

Other traditions, such as *asmabbarasanjiin* traditional wedding ceremonies, circumcisions, and thanksgiving as a form of gratitude and gratitude to God Almighty for the blessings given. The *mabbarasanji* tradition can only be carried out by men by chanting verses from the Koran in the form of prayers for salvation in the world and the afterlife. The next tradition is *Mappano Bine* as a tradition of the Bugis community. As a society that predominantly works as farmers, of course making rice fields as a source of life/lifeline, the tradition of planting seeds in rice fields is routinely carried out in the hope that the results will be maximum and the rice will be protected from pests and disease. This tradition is carried out by looking at the right time according to the calculations and beliefs of the Bugis people when bringing rice seeds to the rice fields. The ceremony is purely a form of local cultural tradition and some of it is influenced by Islamic elements (Yahya, 2018:215).

There are still many other traditions that have become the habits of the Bugis people in living their daily lives. These traditions have been passed down from generation to generation for decades.

Pappaseng is part of the culture of the Bugis people and is one of the literary works that has very high artistic value. *Pappaseng* can be seen as an introduction to the Bugis community. In *Pappaseng*, the life patterns of its supporting communities are reflected. *Pappaseng* was originally spoken and told orally and passed down from generation to generation. After the Bugis people became familiar with writing, *Pappaseng* was written on palm leaves. Along with the progress of social civilization, *Pappaseng* is now written on paper (booked) so it is called the *Pappaseng* Text. The *Pappaseng* text contains instructions on how to live and determines an ideal regarding how individuals should live, have relationships with fellow humans, and the Creator (Sikki, et al, 1998:7).

Research related to the *Pappaseng* Text has been carried out by many academics and scientists, the following is a description of *Pappaseng*'s research, namely Tutuk Ningsih (2014) "Implementation of Character Education in SMP Negeri 8 and SMP Negeri 9 Purwokerto". The results of this research are that there are similarities and differences in the GPA in the two junior high schools. The similarity is that the implementation of character values tends to refer to the values contained in the ABITA principles and both refer to the theoretical framework developed by Thomas Lickona and Ki Hajar Dewantara. , whereas the difference is that at SMP Negei 8 implementing twelve values of character education while at SMP Negeri 9 Purwokerto implementing eighteen character values according to the ABITA model as a pilot project of the Ministry of Education and Culture.

Toding (2019) "Pamali in Mamasa Society and its Implications for the Value of Character Education (Hermeneutical Approach)". The results of this research are that the contextual meaning implicit in the Mamasa community's pamali can be said to be a means of character education. The contextual meanings in question include: 1) religious, 2) honest, 3) responsible, 4) healthy lifestyle, 5) discipline, 6) hard work, 7) self-confidence, 8) think logically, critically, creatively and innovatively , 9) independent, 10) obeying social rules, 11) aware of the rights and obligations of other people, 12) respecting the work and achievements of other people, 13) polite, 14) democratic, 15) caring, and 16) respecting diversity. Pamali in Mamasa society and its implications for the value of character education can be said to still be relevant in the current context, especially for teenagers and students. However, research related to "*Pappaseng* as a Reflection of the Customs & Culture of the Bugis Community" is still relatively small, so the author took the initiative to conduct this research as a form of contribution to knowledge and preserving the *Pappaseng* Text as a guide to life for the Bugis community in the midst of modernization.

2. THEORITICAL REVIEW

a. Pappaseng Text

The Bugis culture whose existence is still inherent to this day is *pappaseng* or which can be interpreted as *pangaja'* which means advice which contains moral messages that guide the life of the Bugis people. *Pangaja'*, known as *pappaseng*, has several meanings, namely, *pappaseng* is a message conveyed by parents to their children and grandchildren which must be followed in order to live a better life. Mattalitti (1986:6) stated that *pappaseng* contains instructions and advice from the ancestors of the Bugis people in ancient times for their children and grandchildren to live a good life.

Pappaseng In Bugis society it is conveyed by word of mouth or verbally. However, over time, *pappaseng* has now been written so that it is called the *pappaseng* text, written in Lontara' form. This writing comes from Sanskrit script which underwent simplification in the 16th

century AD, by a suahbandar named Daeng Pammatte from the Kingdom of Gowa. According to Kern, Bugis writing originates from Dewangari (Sanskrit) letters, in connection with which Nakashi (1998:81) states that "The writing of the island of Sulawesi, it represents the easternmost extension of Indian script (writing from the island of Sulawesi is a representation of Indian writing). However, in the book *Getting to Know the Various Types of Regional Writing in Indonesia* (1976:20) it is stated that according to Bugis cultural experts from the Indonesian nation, the creation of these letters was inspired by their own view of life. The lontara script is the original script of the Bugis people, so it is not an assimilation, let alone the influence of other cultures, including India. However, nowadays pappaseng texts are often written using Indonesian writing, but still follow Lontara spelling rules. This is to make it easier for future generations to know the meaning contained in the pappaseng text.

Pappaseng as a form of statement containing moral and ethical values, both as a social system and as a cultural system within the Bugis cultural group. Pappaseng contains ideas from the ancestors, valuable soul experiences, and considerations about the good and bad characteristics of humans as well as looking at various human conditions, the universe, and matters regarding belief in the Almighty God.

Pappaseng It is very well known by the following terms: pappaseng which comes from Tomaccae ri Luwu, Kajao Laliddong ri Bone, Puang ri Magalatung ri Wajo, and Arung Bila ri Soppeng. The names above were known as wise and wise people according to their residence in the Bugis tribe at that time. In general, it is found in Lontarak attoriolong in various areas of South Sulawesi inhabited by the Bugis tribe.

b. *Pappaseng* as a philosophy of life

The Bugis tribe know pappaseng orally or by word of mouth, but they believe that pappaseng is full of meaning which can be used as a guide to a better life. Pappaseng always experiences shifts along with the historical developments it goes through. However, behind this shift, the values contained therein have not changed and do not conflict with the state philosophy and shared national values. Thus, regional values in pappaseng continue to be firmly held, especially values that are considered relevant to today's society.

Pappaseng as a philosophy of life for the Bugis people, it is shown from small things to bigger things. For example, when the Bugis people carry out the ritual of building a house/moving house or *lecce bola'*, they still adhere to the messages of ancient people that the house is not just a place for shelter, but is the center of the life cycle where humans are born, raised, marry and die. . Therefore, building a house must be based on traditions and beliefs inherited from generation to generation from ancestors. The building is in the form of a stilt which consists of three levels, the top level is used to store rice and heirlooms. The middle level is used as a residence, divided into rooms for receiving guests, sleeping, eating and kitchen. The base level below is used to store agricultural tools, such as hoes, crowbars, and is also usually used for livestock pens.

The example above shows that the uniformity of the Bugis community, both in terms of residence and beliefs, is still based on the messages of their ancestors, so it can be concluded that they still believe in pappaseng to riolo and believe that the layout of the house (like the example above) contains meaning and values. must be maintained. Apart from the examples above, pappaseng also saw several things/events in a wider scope according to research results (Syamsudduha: 2014) such as:

a) Pappaseng as social criticism

There is a lot of local Bugis wisdom in pappaseng which contains several noble values which function as a means of criticizing and satirizing inequality and abuses carried out

arbitrarily by the government, kings, rich people in society. Criticism is usually carried out as social control over the behavior of certain individuals or groups that deviate from social customs and legal rules. The following are several examples of criticism made by wise men of the Bugis community for the benefit of living together:

(1) Criticism and satire of the king/government:

Nala arung mangkauke nadek lempukna, pada toi barkna saloe na de uwaena.
Meaning: A dishonest king/ruler is like a river that has no water.

Pappaseng This contains semantic meaning in the words 'saloe na de uwaena' which is a symbol of a river that has no water. Water is believed to be a symbol of life, if a river dries up it is abandoned by the people around it. *Pappaseng* is a satire on leaders or rulers who are the source of people's welfare. However, if it does not have honest values then people will live in misery and leave it. Another function of *pappaseng* is to remind the king/ruler to be trustworthy towards his people.

(2) Criticism and satire of rich people

Naia tosugi'e nadek labona padatoisa ebarakna ellung maumpek na de bosinna.
Meaning: A rich person without a generous nature is like a thick cloud without rain.

Pappaseng This is a satire on rich people who do not have a generous nature. The word that shows not being generous is 'ebarakna ellung msauppek'. This clause is a symbol of thick clouds, thick clouds have the meaning of hope for rain. Rain as a sign will give life to humans because it gives life to plants and vegetation as a symbol of the livelihood of the Bugis people. Thick clouds that do not produce rain disappoint many people because they do not provide benefits. The symbol of thick clouds that do not produce rain is likened to a rich person who does not have a generous attitude, his wealth is only used for himself without being useful for people in need. *Pappaseng* refers to a cultural ideology that contains criticism of rich people. The existence of generosity is giving some wealth to people in need.

c. The meaning of Pappaseng as a description of the customs and culture of the Bugis people

Apart from the forms of criticism above which show criticism of humans, *pappaseng* also reflects human character. It is widely known that humans have various characters in living their lives, both within the family and social community.

- 1) *Deceng na jak*(good and bad character), closely related to feelings about liking or disliking something. Good and bad attitudes are the value of actions which are a measure of the results of human actions and behavior or something that humans must know, between something that can be done and what cannot be done.
- 2) *Soft*(honest character), *lempuk* means honest, the word honest means upright, not lying, not cheating, and sincere (KBBI edition V). The character of honesty (*lempuk*)/*alumpureng* (honesty) is related to the nature of a person who is sincere and does not cheat.
- 3) *Warani*(brave character), *warani* or brave means having a steady heart and great self-confidence in facing danger, difficulties, and so on. Not afraid (terrified, wry) (KBBI, V edition). The Bugis people are known as a society that has a brave attitude towards life's challenges.

- 4) *There's na gauk*(character according to words and deeds), meaning words and deeds/actions. Ada na gauk means that words and deeds must always be in harmony and must not be unequal, let alone not in the same direction.
- 5) *Marenreng Perru*(loyal character), faithful and marenreng etymologically means vibrating, moving, and peru means intestines, the intestine that connects the child and its parents is called the placenta.
- 6) *Sipakatau*(human character), humanizing humans, mutual respect for fellow humans is a cultural ideology which is currently referred to as humans being social creatures. Sipakatau means giving to humans as a form of affection, appreciation for what they have achieved.
- 7) *Aseddi-seddingeng*(mutual cooperation character), the meaning of pappseng is mutual cooperation. The existence of life in this world is if humans can live in harmony and help each other solve problems, both small and large, because if it is done together, no matter how big the work will be, it will be easier. Apart from that, the components that are very important in living a peaceful world are an honest king, respected scholars, rich and generous people, and patient poor people. (Syamsudduha: 2014)

3. METHOD

This research uses a qualitative approach with phenomenological and hermeneutic methods. Data were collected using library research by searching the Lontaraq pappaseng manuscript. The location of the research was in Makassar City, specifically at the Regional Library (South Sulawesi Archives). This research is categorized as qualitative research because the research procedures used produce descriptive data. This research uses a qualitative research approach with a phenomenological method because the focus and problem of the study explores the meaning contained behind the text in the lontaraq manuscript and examines the meaning behind the attitudes and behavior of the Bugis community. In simple terms, this research understands the text and makes interpretations and organizes them into a conceptual scheme. The data source in this research is the lontaraq manuscript which is originally in Bugis language. However, in this research the lontaraq manuscript used is a manuscript that has been collected by Bugis Philologists and Culturalists which has been translated into Indonesian which contains messages/advice from the ancestors of the Bugis community. Among the main books used as data sources are: the first book by Mattalitti with the title "Pappaseng To Riolo" which consists of 174 pages published by the Indonesian and Regional Jakarta Literature Book Research Project in 1986, the second book by Punagi with the title "Pappaseng" which consists of 37 pages was published by the South Sulawesi Printing Development Project Pelita in 1983, and the third book by Mattulada with the title "Latoa" which consists of 655 pages was published by Gadjah Mada University Press in 1985. Other supporting data was obtained from the books , theses, dissertations, bulletins and scientific journals, as well as various relevant documents that discuss the value of local wisdom of the Bugis people.

4. RESEARCH RESULTS AND DISCUSSION

a. Research result

No	Text	Meaning
1.	<i>Onroko mammatu-matu napolè marakkaè naiya makkalu</i>	<i>Just stay lazy and come later who is quick and then he who circles (succeeds)."</i>
2.	<i>Pannessaènni gau'na to mabtalkè, na- siratang riala pabtalk, napoadècèngenni arunnge,</i>	<i>Article that explains the actions of a speaker (a leader) which make him worthy of being a speaker (leader)</i>

	<i>namadècètta wanuaè na-sawè tau tebbe'è</i>	<i>who brings goodness to the King, country and people.</i>
3.	<i>Riolo'e whitewater Pabtalk tenga'e Pallempak tai monri'e</i>	<i>King in front The talker in the middle The dirt carrier in the back</i>
4.	<i>Iapa nakullè tau è mabbainè na rèkko na ullèni maggulilingi wi kitcheneng wekka pitu.</i>	<i>If someone wants to marry, they must be able to go around the kitchen seven times.</i>
5.	<i>Ajaq na salaiyo tongeng sibawa nyameng Kininnawa, tappasilaingengngi sijina nakamasèang, nasappareng dècèng, tennaèloreng maja, mètau i ri Dèwata Sèuwa è</i>	<i>Don't abandon the truth and kindness, don't differentiate between your relatives and love them, strive for goodness without wanting evil, fear God.</i>
6.	<i>Tinulupa nennia matunru Tuppui fur mallongi-longi'e</i>	<i>Be diligent and determined to climb a very high mountain</i>

b. Discussion of research results

There are six data as a result of this research, the following is a discussion of these data:

Data 1

Onroko mammatu-matu napolè marakkaè naiya makkalu

It means:

Just stay lazy and come later who is quick and then he who circles (succeeds)."

Pappaseng These are categorized in the form of proverbs. The meaning contained in *Pappaseng* is a warning not to be lazy and just sit idly by because if that happens those who are diligent and persistent will get everything.

Data 2

Pannessaènni gau'na to mabtalkè, na- siratang riala pabtalk, napoadècèngengngi arunngè, namadècètta wanuaè na-sawè tau tebbe'è

It means:

Article that explains the actions of a speaker (a leader) which make him worthy of being a speaker (leader) who brings goodness to the King, country and people.

Quote*pappaseng* above as confirmation that there is a certain character for someone appointed to be a leader, namely bringing goodness to the King (who is the elder according to customs), the country where he leads, and the people.

Data 3

*Riolo'e whitewater
Pabtalk tenga'e
Pallempak tai monri'e*

It means:

*King in front
The talker in the middle*

The dirt carrier in the back

Text *pappaseng* The above is a form of parable that the Bugis people are always trained to be strong leaders and not to be losers.

Data 4

Iapa nakullè tau è mabbainè na rèkko na ullèni maggulilingi wi kitcheneng wekka pitu.

It means:

If someone wants to marry, they must be able to go around the kitchen seven times.

Text *pappaseng* The above is a form of parable that if a man wants to get married, he must be able to fulfill his wife's basic needs (the kitchen is a symbol of basic needs).

Data 5

Ajaq na salaiyo tongeng sibawa nyameng Kininnawa, tappasilaingengngi sijajina naka-masèang, nasappareng dècèng, tennaèlo reng maja, mètau i ri Dèwata Sèuwa è

It means:

Don't abandon the truth and kindness, don't differentiate between your relatives and love them, strive for goodness without wanting evil, fear God.

Text *Pappaseng* The above shows the attitude/behavior in the family environment, namely supporting each other and not putting each other down and fearing God.

Data 6

*Tinulupa nennia matunru
Tuppui fur mallongi-longi'e*

It means:

*Be diligent and persistent
Will climb a very high mountain*

Text *pappaseng* This shows that a diligent and persistent attitude will lead a person to achieve success because in essence no success is obtained for free.

The reflection of the customs and culture of the Bugis people is clearly presented in every expression *pappaseng* which has deep meaning.

5. CONCLUSION

Pappaseng's advice given by predecessors to their children and grandchildren to live a better life. *Pappaseng* as a reflection of the Customs & Culture of the Bugis Community can be described in various messages expressed, namely:

1. Hard Working Attitude
2. Responsibility (Leaders Who Bring Good to Their Country)
3. Tough attitude
4. Respect and Support Each Other in Kindness
5. Be diligent and persistent

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**THE URGENCY OF LITERATURE EXCRANIZATION IN LITERATURE
LEARNING IN HIGH SCHOOL WHICH LEADS TO STUDENT
WELL BEING**

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Abstract

Films resulting from literary adaptations are mass media that are very popular with the public, including students. Meanwhile, studying literature in Indonesia on average has not been a lesson that brings joy to students (student well being) and many students even don't like literature lessons. Literary ecranization deserves to be an alternative in order to create learning that can attract students to study literature. The aim of this research is to: (1) describe the potential for the expansion of Indonesian literature as a literary learning medium that leads to student well-being; (2) describe the response of the high school student community to the ecranization of literature as a medium for literary learning. This study used descriptive qualitative method. This research uses qualitative data in the form of words, sentences, and discourse or images containing educational moral messages in films resulting from literary adaptations. Data collection is through documentation techniques, observation by watching films directly, and in-depth interviews with students and teachers. Data analysis was carried out using an interactive method which included data presentation, data reduction, and data verification/conclusion which was carried out in cyclical form. The results of this research are: (1) the ecranization of Indonesian literature in literature learning has great potential in attracting high school students to like literature lessons; (2) The high school student community is very enthusiastic about participating in learning with literary excretion as a literary learning medium.

Keywords: *Literary ecranization, literary learning, student well being.*

1. NTRODUCTION

The world of literature in Indonesia has experienced rapid development for at least the last three decades in line with the development of Indonesian society in terms of education and socio-economic aspects which continues to increase. In terms of education, current government policy which stipulates "Freedom of Learning" and the digital era encourages the development of learning based on Information and Communication Technology (ICT). Moreover, conditions during the Covid-19 pandemic encouraged learning in schools and campuses to be carried out online so that ICT-based learning became very dominant. This condition also affects the

frequency of film screenings both on television screens, in cinemas and on social media such as YouTube.

Among the three genres of literary works, namely poetry, prose fiction and drama, novels are the most popular with the public. Novels [1] can be said to be a literary genre that dominates recent Indonesian fiction. This is proven by the number of novels that have been published and consumed by modern society who have loved this literary genre since the 1970s until now.

The emergence of the phenomenal film *Laskar Pelangi* by Riri Reza (2008), which is a literary adaptation of the novel *Laskar Pelangi* by Andrea Hirata (2005), has shocked Indonesian society. This film became one of the best-selling films watched by all levels of society, from children, teenagers to adults, from the people to officials.

The success of the film *Laskar Pelangi* (2008) was also experienced by many films which were also the result of literary adaptations. Call it the film *Ayat-Ayat Cinta 1* (2008) directed by Hanung Bramantyo, which is based on the novel *Ayat-Ayat Cinta*, then *Kala Cinta Bertasbih 1* (2009) by Chairul Umam which is also adapted from the novel by Habiburrahman El-Sirazy. Hanung Bramantyo's film *Perempuan Berkalung Surban* (2009), which fights for gender equality, is also very popular with audiences. Literary excretions that were also successful were *Sang Pencerah* by Hanung Bramantyo (2010) from the novel by Akmal Nasery Basral, *Sang Penari* by Ifa Isfanyah (2011) from the novel *Ronggeng Dukuh Paruk* by Ahmad Tohari (1986), the film *Negeri Lima Menara* by Affandi Abdul Rahman (2012). Long before that, the series *Si Doel Anak Sekolahan* (1993-1995) directed by Rano Karno, which was adapted from the novel *Si Doel Anak Betawi* by Aman Datuk Madjoindo, was always eagerly awaited by the television viewing public. There are still many films that are successful literary adaptations. All of this shows that film has become a mass medium that is very popular with the public. Therefore, literary films are suitable to be used as a medium for literary learning in high schools/vocational schools which leads to student well-being.

Meanwhile, there are conditions that are quite strange and worrying. There are many Indonesian novels that are good in terms of the stories and moral messages they contain, but students are reluctant to read them. When the novel was filmed, there were almost no students who didn't watch it. This shows that films are very popular with the student community.

The use of educational technology can increase creativity and curiosity, develop skills, improve and enhance cognitive processes, and increase students' intrinsic motivation [2]. 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 [3]. Shows that the quality of information technology positively influences the teaching and learning process in higher education [4]. Relevant to the results of this research, technology is able to act as a medium to support learning and help students create an atmosphere for learning mathematics and economics [5].

Based on this interesting reality, the expansion of literature, which is one of the creative industry commodities in Indonesia, needs to be researched as an effort to develop the profile of Pancasila students which leads to student well-being. Moreover, in the digital era, the urgency of expanding literature has become more meaningful in literature learning in high school. Considering various limitations, in this paper the analysis focuses on the literary excretion of *Laskar Pelangi*.

The aim of this research is to: (1) describe the potential for the expansion of Indonesian literature as a literary learning medium that leads to student well-being; (2) describes the response of the high school student community to the exranization of literature as a medium for literary learning.

The facts show that the learning atmosphere in schools still does not lead to student well-being. Most schools have not carried out learning that creates student excitement. According to Ressa et al [6], there are several factors that influence children's well-being, namely family, peers, health, appearance, use of free time, future, home, money, ownership, school, and choices in life.

Student well-being is very important in encouraging learning motivation and in turn will spur learning achievement. It is very important to implement programs to improve student well-being in the school environment. When students have high well-being, they will feel happy in participating in the learning process in class, thereby increasing their enthusiasm for learning and being motivated to achieve [7]. Literary ecranization is one effort to create student well-being considering that the majority of students like to watch films resulting from literary ecranization.

Ecranization is the transformation of a literary work into film form. The term "ecranization" comes from the French word *écran*, which means 'screen'. Ecranization is a process of whitewashing or transferring/appointing a novel into a film [8]. Thus, ecranization is the whitewashing or transformation/transfer/appointment of a novel into a film. Eneste [8] added that the transfer from the novel to the white screen inevitably resulted in various changes. Therefore, ecranization can also be called the process of changing a novel into film form. In the process of changing a literary work (written into a film (audio visual) work), it is of course very possible for there to be reductions, additions (expansions) with a number of variations according to the creativity of the scenario maker and/or director.

The ecranization of literature can be equated with the filmization of literature, which means the process of transformation from a literary work to a cinematic form of film. Literary filmization as a work of art has a dual function, namely entertaining and useful (*dulce et utile*), entertaining and teaching something (didactic heresy) [9]. Film is a beautiful and insignificant artistic work that has a didactic effect.

A nation's films reflect that nation's mentality more than they do through other artistic media. This view is based on at least two reasons [10]. First, films are collective works. This means that in the process of making a film, the director leads a group of artists and technicians in various fields. In the work process, the director cannot avoid accommodating contributions of opinion from various parties. Second, films are made for many people (public, masses). Because it takes into account the tastes of the masses, films cannot be far from the audience.

As mass media, films resulting from the adaptation of literature and any film, including the film *Laskar Pelangi*, always provide entertainment as well as information which indirectly provides life values for the audience/viewers. It can also be stated that films are a mass communication medium that is liked by many people, because films display interesting audiovisual works. In line with the above, film is a work of electronic literature whose media utilizes audiovisual media. Films are no stranger to the public and are even popular with the public.

The function of films is to have educational value. The value of education is not the same as education at college or school. The educational value of a film has aspects of the moral message and meaning contained in it [10]. The better the film, the better the meaning of the film will be. If the educational message in the film is created subtly, it will create a special impression on the audience. In educational films, education occurs naturally, there is no distracting process. Films provide information to the public about something, because by watching these films people can easily learn about how to behave, get along with other people and appearance and so on. Story films created for commercial purposes certainly contain a moral message, even action films that show scenes of violence must also contain a certain message or purpose. Judging from these several things, it can be seen that the films circulating in various circles of society have a quite important role in life.

There are several functions of films produced, including: a. The informational function is the information contained in newsreels, for example educational films; (b) Persuasive function, namely the information contained in documentary films; (c) The entertainment function is to provide entertainment and enjoyment to the audience [10]. Apart from having the functions above, films also have artistic value. This value can be realized if the artistic value is present in all its elements.

Literature and other branches of humanities collectively constitute a framework and terminology for studies of human values, needs, aspirations, as well as human abilities and weaknesses as revealed in their culture which are closely related to human character. This is where the existence of literature (and other humanities) can be used as a window to peer into humans with all their competencies, traits and characters [11].

Education is a process that is continuously carried out not only to carry out the transfer of knowledge and skills, but also the transfer of cultural values and social norms (transmission of cultural values and social norms) [10]. This is also in line with the view of Martin Luther [12] (in Boeriswati, 2010: 7) that the true goal of education is intelligence plus character..... that is the goal of true education.

Character education is character education plus, which involves aspects of knowledge (cognitive), feelings (feeling), and action (action) [13]. Without these three aspects, character education will not be effective [14]. With systematic and continuous character education, a child will have emotional intelligence. Emotional intelligence is an important provision in preparing children to face the future.

As an imaginative work, 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 [11]. It is in this context that acts of violence and anarchism have recently become widespread in society, perhaps partly because they lack sensitivity, reason and social solidarity, all of which can be developed through studying literature by frequently "exploring literature". Remembering that, for more than 45 years, Indonesian society has been far from literature [15].

The functions of literature are: (1) as a tool to stimulate students to describe 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 for acquiring language skills. In simpler language, literary learning has psychological, ideological, educative, moral and cultural functions [11]

The functions of literature learning are: (1) motivating students to absorb language expressions; (2) simulative tools in language acquisition; (3) media in understanding people's culture; (4) tools for developing interpretative abilities; and (5) means for educating the whole person (educating the whole person) [16].

A condition when a student has an effective role in the school community environment is what is called student well-being [17]. In essence, student well-being refers to a better life, such as developing students' positive potential in the context of learning at school. It can also be stated that student well-being is a relatively consistent mental and emotional condition characterized by (1) positive feelings and attitudes, (2) positive relationships with other people in the school environment, (3) resilience, (4) development of one's potential. optimally, and (5) a high level of satisfaction with the learning experience [18].

In general, student well-being consists of two dimensions, namely (1) the intrapersonal dimension (relationships within oneself), namely emotional regulation, resilience, self-esteem, curiosity, involvement, mastery of orientation, and (2) the interpersonal dimension (relationships with other people) which consists of communication effectiveness, empathy, acceptance, and connectedness [19].

2. RESEARCH METHODS

This research uses descriptive qualitative methods. The research strategy is an embedded case study (embedded research and case study). The object of the research is the potential for the ecranization of Indonesian literature as a medium for literary learning which leads to student well being and the response of the high school student community to the ecranization of literature as a medium for literary learning.

This research data is qualitative data, namely soft data in the form of dialogue and scenes in films that have been selected based on certain criteria in accordance with the research objectives through a purposive sampling technique. The primary data source is films that have been selected according to predetermined criteria which contain educational values of religiosity and humanity. In this research the analysis focuses on the film *Laskar Pelangi*. The secondary data sources are various libraries, such as books, scientific journals, and research results that are relevant to the research objectives.

Data collection was carried out using documentation techniques, observation and in-depth interviews with several students, teachers and literature and film experts. Documentation techniques are carried out by reading various relevant references and literature, including the novel *Laskar Pelangi* (2008) by Andrea Hirata. Observations were carried out by directly observing the screening of the film *Laskar Pelangi* which was attended by students from SMAN 1 and SMAM 1 Karanganyar and their teachers. An in-depth interview was conducted with the Indonesian language teachers of SMAN 1 and SMAM 1 Karanganyar as well as the students of SMAN and SMAM 1 Karanganyar who watched the screening of the film *Laskar Pelangi*.

Data validity was carried out using data source triangulation techniques and method triangulation. Data obtained from one source is cross checked with other sources. Data obtained through in-depth interviews were cross checked with data obtained through observation and vice versa. Data analysis was carried out using content analysis techniques and an interactive analysis model [20] which includes data presentation, data reduction and data verification carried out in a cyclical manner.

3. RESULTS AND DISCUSSION

a. The potential for the expansion of Indonesian literature as a medium for learning literature in high school leads to student well being

Based on observations of the film resulting from literary ecranization, namely *Laskar Pelangi* (2008) and in-depth interviews with high school students, teachers, several academics and educational observers, it can be revealed that literary ecranization has great potential to become a medium for literary learning in high school which leads to prosperity or joy. the students (student well being). Literary ecranization succeeded in creating a lively, fresh and happy learning atmosphere. Students are very enthusiastic about participating in literature learning.

The phenomenal story of *Laskar Pelangi* has inspired Mira Lesmana to bring it to the big screen with the same title through her film company, Miles Film. Mira Lesmana collaborated with her friend, Riri Reza as director, to work on the film *Laskar Pelangi* seriously. A number of big names from the world of Indonesian film also supported the film. Call screenwriter Salman Aristo, as well as a number of well-known actors and actresses starring in the film. Slamet Raharjo, Alex Komang, Mathias Muchus, Cut Mini, Ikranegara, Ario Bayu, and Teuku Rifnu Wikana also supported the film directed by Riri Reza. Likewise, Lukman Sardi, Tora Sudiro, Rieke Diah Pitaloka, Robbie Tumewu, and Jajang C. Noer helped strengthen the film.

To make it a quality film, the *Laskar Pelangi* film also involves 10 native Bangka Belitung children. The ten Belitung children who play in this film are the result of casting from 1000s of

Belitong children. The film's screenplay was written by Andrea Hirata with Salman Aristo. The film has been a huge success as proven by being flooded with many viewers [20].

In terms of director, Riri Riza is a potential young director who has produced many quality films. Mohammad Rivai Riza Director, the director's real name is more popularly known as Riri Riza (born in Makassar, October 1970) is a talented young director and also an excellent scriptwriter. Riri Riza's name began to emerge through the film *Kuldesak* in 1998. This alumni of the Jakarta Arts Institute (IKJ) has worked on many films including *3 Days for Forever* (in production; 2007), *For Rena* (2005), *Gie* (2005), *Eliana, Eliana* (2002), *Sherina's Adventure* (2000).

It must be admitted that *Laskar Pelangi* is a phenomenal film. With beautiful panoramic pictures of the Belitung panorama as the background, the busy lives of tin mining employees and the narrative of the main character, Haikal, who tells flashbacks of his life's journey. Until then, the picture shows a rickety building made of wood and a worn green sign that says "SD Muhammadiyah". That's where the story centers. The story is about the tenacity of an old school principal - played well by Ikranegara - in maintaining the existence of a school. The school he said assessed children's intelligence not only by numbers but also by heart. The story is about the idealism of a female teacher - played very well by Cut Mini - who refuses offers to teach elsewhere in order to teach poor children at that school.

Life is sometimes bitter and sometimes feels unfair. *Laskar Pelangi* clearly describes this bitterness. The rickety wooden houses, the kerosene lamps, the dilapidated bicycles, the gloomy contents of the house, the school that was about to collapse, and the dirty children who went to school barefoot. It is very naive when this bitterness is contrasted with the prosperity of those within the walls of the Timah District Court. The school building is very good and has complete facilities, the children who go to school wear nice and neat uniforms, and play roller skating. Meanwhile, behind the wire mesh, poor children could only watch while holding back their saliva, and the security officers would then chase them away and scold them.

This contrast is shown in a scene when the Muhammadiyah Elementary School children have to take exams at PN Timah Elementary School. The contrasting situation became even more striking when the shabby children of Muhammadiyah Elementary School had to be in the same room as the children of PN Timah Elementary School who were much neater, cleaner and cooler. The strange looks that arose when these poor children went to school without uniforms and bare feet, the awkwardness that could not be hidden on the Muslim teacher's face and the disdainful glances from the exam supervising teachers. There is a value that perhaps can be learned, when we prefer to judge people from the outside, from what they wear. When we become inferior and not confident when we are in a condition like that.

The film *Laskar Pelangi* is able to tell a story smoothly. Gloomy images alternate with bright and beautiful images. Support from senior players with strong characters, such as Slamet Raharjo, Ikranegara, Alex Komang, and Mathias Muchus, adds to the splendor of this film. Credit points should be given to Cut Mini Theo who was able to immerse himself in the character he played. Cut Mini looks natural, including the Malay accent which is far from artificial. This film is also able to change the genre of a spectacle which usually revolves around horror and glittering appearances of luxury and wealth. Bitterness knows no bounds and does not discriminate. Until a poor, intelligent coastal child, Lintang, had to become the head of the household and was responsible for raising his three younger siblings because his father died in an accident while at sea.

The screening of the film *Laskar Pelangi* in class X at both high schools was enjoyed by the audience enthusiastically. Understanding ethnic culture, which is usually an obstacle in understanding film content, does not seem to be an obstacle. Therefore, the messages and humor scattered in several parts of the film are able to keep the audience entertained.

The enthusiasm of class In contrast to strengthening character education which is carried out directly by teachers through verbal expressions in literature lessons, strengthening character education through films is more effective because high school students feel entertained and massively and happily receive inner training in the form of character education values.

b. Response of the Student Community to the Ecranization of Literature as an Encouraging Media for Literary Learning in Schools

As mass media, films resulting from the adaptation of literature and any film, including the film *Laskar Pelangi*, always provide entertainment as well as information which indirectly provides life values and moral messages for the audience. Film is a mass communication medium that is liked by many people, because films display interesting audiovisual works. This means that as a work of art, film is one of the electronic literary works whose media utilizes audiovisual media. Therefore, films are no stranger to the public and are even very popular with the public.

The *Laskar Pelangi* film is one of the results of literary ecranization. Literary works are the result of human imaginative creations that are aesthetic and impressive to the audience. Imagination is the ability to think to imagine or describe something based on one's empirical experience.

In general, films are built using many signs to achieve the desired effect. Sounds, 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. The iconic signs used in the film signal messages to the audience, and each signal received will be different for each person.

Films have extraordinary appeal so it is not surprising that many people like films, both children, teenagers and even adults. With the sophistication of audiovisuals presented in films, of course the meaning or message in the film can easily be conveyed well. It's as if the audience is magicked to continue watching the film without getting bored until it's finished. Film is a unique medium for conveying a certain message or meaning, it is not surprising that after watching a film, some people imitate and even apply the film's moral messages to their daily lives. When we see students who live barely enough, we remember Si Doel in the film *Si Doel Anak Sekolahan*, directed by Rano Karno and starring him. Seeing the intelligent play boy student, student organization activist, as well as being active in worship and polite in his attitude and good behavior, we will remember Mas Boy in the film *Note Si Boy*. 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 as well as an impressive educational medium.

The joy and enthusiasm of the students when watching the film *Laskar Pelangi* above is not just a figment. This was proven when the film *Laskar Pelangi* was shown in front of class.

Data in the field shows that high school students in Karanganyar are very enthusiastic about watching films resulting from literary adaptations. They are very happy to find the fact that literary ecranization provides motivation for them to study literature. Hasan (01/W/LP/IV/2023), a student at SMA Negeri 1 Karanganyar, for example, stated that he was very interested in the story in the film *Laskar Pelangi* which was adapted from the novel with the same title. Therefore, he promised that from then on he would study literature well. Another student of SMA N 1, Siti Fadhillah (02/W/LP/IV/2023), stated happily that the exranization of literature made her realize that literature – in this case novels – provided imaginative experiences that were very useful for her, especially in enriching her inner repertoire with life values. Life values such as human, divine, social, patriotism and moral education values.

On the other hand, Dony (03/W/LP/IV/2023), a student at SMAN 1 Karanganyar, was of the view that after watching the film *Laskar Pelangi*, which is the result of a literary adaptation of a novel with the same title, he felt that he had been wrong in assessing literature. So far, literature has been considered a work of art that is a waste of time because it requires a lot of time to read. Therefore, from then on he would take literature lessons enthusiastically.

Likewise, Umi Maesaroh (04/W/LP/IV/2023), a SMAM 1 student, stated that she was very happy to watch the film *Laskar Pelangi* which was adapted from the novel of the same title. He just realized that the novel had given him so many life lessons that could be learned, such as moral aspects, life motivation, culture and humanity. In short, according to him, literature provides education about life without having to be taught by a teacher.

Maryono, (05/W/LP/IV/2023), a student at SMAM 1 Karanganyar, stated that he was very happy to study literature through the medium of literary translation. It turns out, he said, that literary ecranization made him realize that literature – in this case novels – provides extraordinary experiences, especially imaginative experiences which are very useful for him in enriching his inner repertoire with life values. In other words, *ekranisastra* can be a medium for character education related to life values such as social values, patriotism, moral education, humanity, even divinity or religiosity.

In line with Maryono, Yuni Martati (06/W/LP/IV/2023), a student at SMAM 1 Karanganyar stated that she is now very interested in literature after watching the film *Laskar Pelangi* which was adapted from the novel with the same title. It turns out, he admitted, that literature has many benefits in adding to life experiences that are rich in broad and very varied life values. Literature, according to him, not only entertains him, but also provides character education from the story characters in *Laskar Pelangi*. Therefore, he promised to study literature with pleasure.

In line with the students' views, Indonesian Language and Literature teachers at both high schools stated almost the same thing. Mrs. Karmi (07/W/LP/IV/2023), a teacher at Muhammadiyah 1 High School, stated that she was very interested in watching the film *Laskar Pelangi* which was adapted from the novel of the same title. He just realized that through the film as a result of the adaptation of the novel *Laskar Pelangi*, he was able to enrich his inner repertoire and even had many life values that could be learned from the film, such as moral, humanitarian, cultural, life motivation and divine dimensions. In essence, while refreshing and enjoying films, literature provides education about the rich values of life, he said.

Almost the same as Mrs. Karmi, Mr. Suratno (08/W/LP/IV/2023), a teacher at SMA Negeri 1 Karanganyar, for example, stated that he was very interested in using the film *Laskar Pelangi*, which is the result of an adaptation of the novel with the same title in the implementation of learning literature at the school where he served. He stated happily that the film adaptation of literature made him realize that literature – in this case novels – provides imaginative experiences and enriches the inner repertoire with so many life values which are very useful for developing students' literary appreciation. With the ecranization of literature, he is sure that students will happily take part in the literature lessons he teaches.

At the end of the film screening, the researcher reflected by asking the students of both SMA N 1 and SMAM 1 Karanganyar, "What are the students' views after watching the film *Laskar Pelangi*, an adaptation of the novel with the same title?" Almost simultaneously, they, the students of both high schools (09/W/LP/IV/2023; 10/W/LP/IV/2023), answered in unison, including: "Very enjoyable; Very interesting; Very delighted". The researcher then asked again: "Then, will students then enjoy studying literature through literary ecranization? They answered in unison: "Yes, that's right...". In fact, they promised that from that moment on they would enjoy studying literature seriously because it turned out that through literary ecranization they could entertain them without losing the purpose of studying literature.

The data above shows clearly that the students and/or students of SMA Negeri 1 Karanganyar and SMA Muhammadiyah 1 Karanganyar are very enthusiastic about participating in literary learning through the medium of literary recreation. Likewise, teachers at the two schools were of the view that the resulting literary adaptation of the film was very interesting to be used as a medium for literary learning. Literary ecranization not only makes literature lessons interesting but also makes students happy to study literature and feel entertained.

The next positive effect of learning literature with literary ecranization makes them motivated to study literature because so far literature learning carried out using conventional learning methods is considered boring. Through the ecranization of literature, learning literature makes them happy, excited and enthusiastic about studying literature and reading literary works.

The joy and enthusiasm of the Karanganyar High School students shows that the adaptation of the novel *Laskar Pelangi* received an extraordinary response from the high school students. The enthusiasm of high school students at both schools is very large. They were very enthusiastic about enjoying the screening of this educational-themed film.

4. CONCLUSION

Based on the results of the analysis of the use of literary ecranization in literature learning at SMA Muhammadiyah 1 Karanganyar, the following conclusions can be drawn. First, the ecranization of Indonesian literature as a medium for literary learning in high school has great potential in realizing literary learning which raises students' interest in studying literature which leads to student well-being. Second, the enthusiasm of the high school student community towards the expansion of literature as a medium for learning literature in schools is very high, as evidenced by all students being fully involved and enthusiastic in participating in literature learning. Thus, the expansion of literature as a medium for literary learning in high school is worthy of being utilized to explore and develop literary potential among students.

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**EDUCATIONAL VALUES IN MADDOJA BINE MEONG PALO
KARELLAE RITUALS**

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Abstract

The type of research used is descriptive. The research method used is the qualitative method. Data and sources used are library data in the form of books and articles related to Sureq Meong Palo Karella'e. Data collection techniques used are reading and recording, reading. Data analysis techniques in this study involve qualitative data analysis when the experience data obtained is qualitative. The results of this study found that (1) in the Meong Pallo Karellae text about the value of character education in the Meong Palo Karellae text, namely the value of divine Education, the value of moral Education has four parts, namely giving advice, humility, wisdom, character, and the value of social Education, sharing, friendship, kinship, and the value of cultural Education including pemmal; (2) Sureq Meong Palo Karella'e has educational values discussing the value of obedience, the value of respect and appreciation, the value of humility, the value of fairness and wisdom, the value of character. Social and moral values discuss the value of helping, the value of compassion, the value of courtesy, the value of giving advice, the value of caring for others, and the value of deliberation, and religious and moral values discuss the moral value of believing in God.

Keywords: Educational Value, Bugis Folklore, Sureq Meong Palo Karella'e.

1. INTRODUCTION

Traditional culture gives an idea of the way of life of village communities that have yet to be permeated by modern technology and the economic system of money. Traditional cultural patterns are a product of the influence of nature on people whose lives depend on nature. The more powerless but, conversely, the more dependent on nature, the more clearly the traditional cultural pattern will be seen ^[1].

In today's modern world, it certainly feels old-fashioned or outdated when humans still use traditional methods or old models when there are more straightforward and more practical ways to do related to farming activities. Conventional people's lives are inseparable from various activities still associated with ancestral heritage. The traditional gift has traditionally contributed to the farming life of the community. If a custom derived from ancestral heritage continues to be maintained by continuing to carry it out, it will create traditions in its community ^[2].

Tradition becomes a must-do because it pertains to the world of their past. A world related to what their ancestors did over time continues to this day. Although sometimes time changes people's minds about things done in the past, some people still run it. Therefore, the tradition can continue to exist depending on the community to continue using it during today's modern life. Preserving ancestral heritage is essential as a characteristic of its community.

Various forms of tradition develop in society, ranging in manners, ceremonies or rituals related to belief systems, and art derived from the past. Traditions are customs, moral teachings, views, values, rules of conduct, and so on that are passed down from generation to generation ^[3].

Rituals are a set of actions that attempt to involve religion or magic, reinforced through tradition. Rituals symbolically describe human efforts to communicate with transcendent powers, whether they are spirits of ancestors, spirits, gods, God, or other magical powers. A religious ritual and ceremony usually consist of several sacred actions, such as worship, singing prayers, dancing, and drama. Thus, a religious ritual is a performance of worship formed through the language of a religious movement and thought, which then becomes sacred ^[4].

For specific communities, rituals are mandatory. Rituals are carried out in groups, families, and individuals and carried out incidentally or periodically. It is held to atone for sins and mistakes, to get rid of evil, and to gain peace, inner strength, and courage in treading life forward. A series of rituals are performed to foster a good relationship with the ruler of the universe ^[6]. Ritual is a matter of ordinance in religious ceremonies ^[5]. According to Winnick, ritual is a set or series of acts, usually involving religion or magic, with the sequence established by tradition' meaning a set of actions that always involve religion or magic, which is reinforced through practice ^[7]. This is in line with the opinion expressed by Geertz that the existence of rites, congratulations, or ceremonies is a human effort to seek safety and tranquility while preserving the cosmos. This salvation is the most common religious ceremony in the world and symbolizes the mystical and social unity of those who attend it. Through ritual ceremonies or congratulations, people hope for security and no disaster will occur ^[8].

One of the rituals still legendary today and preserved by the Bugis community is maddoja bine. Maddoja bine rituals are loaded with educational values; therefore, researchers believe that maintaining maddoja bine rituals can grow and explore the ability of Muslims to express Islamic values in various aspects of life. Therefore, Education must take place continuously so that continuity is guaranteed. In one of the educational kinds of literature, it is defined as a stage of the process of a nation preparing the young people of its country to live a life according to the purpose of life that cools effectively and efficiently. Fostering and developing individual consciousness is an educational process carried out by a State that does more than do the teaching. Passing on the wealth of knowledge and culture to the next generation of the nation or State is an inspiration to achieving educational goals in various aspects of life ^[9].

Maddoja bine is one of the agricultural traditions commonly carried out by Bugis farmers as a form of respect for Sangiang Seri (rice goddess according to the Bugis people); in the Bugis language, "Madoja" means "staying up late or guarding," not sleeping." "Bine" means seed. In the past, respect for Sangiang Seri was done by farmers, for example, at maddoja bine or mappatinro bine ceremonies (preparation for lowering rice seeds into rice fields). The maddoja bine ceremony is held before dropping rice seeds in the rice fields; in this ceremony, a reading of Sureq Meong Palo is preserved ^[10].

Maddoja bine, meaning guarding rice seeds before stocking in the rice fields in this ceremony, the cohesiveness of the residents can be seen by flocking to bring a variety of traditional foods and cakes and produce as a dish in the tradition. Other things accompany the maddoja bine ceremony, including reciting the Meow Palo Karellae sure or measure. At the same time, the person who recites the Meow Palo Karellae sure is referred to as a pasture. Maddoja Bine is a ceremony carried out since ancient ancestors and has been carried out for generations until now. Farmers routinely carry out this ceremony before sowing seeds in the fields so that rice thrives and the harvest is later abundant and prosperous ^[11].

Education aims to shape morals or build the nation's character not only found in classrooms limited by narrow spaces called classes but also open to unlimited places and spaces, including community life ^[12]. One of the places for character building can be through the maddoja bine tradition. Maddoja bine for some Bugis communities in South Sulawesi. The meaning contained in

the maddoja bine ritual of the community does it as a form of respect for the rice goddess Dewi Sri or Sangia Sri because it is the source of life for them. If examined further, this maddoja bine tradition contains noble values often called local wisdom ^[13]. Until now, the community maintains religious, socio-cultural, economic, and educational values ^[14].

Maddoja bine contains many values relevant to Education. Among the matters in question is the importance of creed, the value of worship, and moral values such as respect for fellow creatures created by God (caring for the environment), closeness to God through chanting remembrance and barzanji as a series of events in the maddoja bine (religious) tradition, loving ancestral culture (love for the motherland), gathering with family (silaturahmi), not infrequently also decorated with the narration of the story of Meow Palo Karellae which contains art and advice.

Writing this paper, the author is interested in digging deeper into the value of Education. This is considered necessary because Education is one of the mediums that shape the character of each individual; good Education is Education that gives birth to human resources where each individual has an intellect balanced with his morality. In this script, a phenomenon of learning about the value of Education through the art of singing as sung in writing Sureq Meow Palo Karella'e, which contains about forming one's character for the better. Reading the story of Meow Palo Karella'e is usually held at certain ceremonies, namely: the Mapalili ceremony, the Madoja Bine ceremony, and the Mapadandang ceremony, but researchers only focus on the Maddoja Bine ceremony. The Madoja Bine ceremony is more dominantly chanted by Sureq Meow Palo Karella'e than other ceremonies. Sureq Meow Palo Karella'e is sometimes only considered a ritual and entertainment by the public. In the text of Meow Palo Karellae, many characteristics and characters can be learned.

2. RESEARCH METHODS

2.1. Research Design

This research design uses a qualitative approach. The qualitative approach to its design is general and changes or develops according to the situation in the field. As explained by Sugiyono that "This method is also called the interpretive method because the research data is more concerned with the interpretation of data found in the field"^[15]. Furthermore, Putra and Lisnawati mentioned, "Qualitative research designs are usually global, not detailed, uncertain, and very flexible." Thus, the design is only used as an assumption to conduct research; therefore, the design in qualitative research is flexible and open^[16]. Arikunto explained that the research method is "a way used by researchers in collecting research data." At the same time, Alwasilah revealed that, "the research method is a tool or way to answer research questions"^[17] ^[18].

2.2. Data Sources

The data source used in writing this research is a literature study, namely by researching and understanding books, documents, or other relevant written sources related to educational values in the Maddoja Bine Meong Palo Karellae ritual.

2.3. Research Focus

The title of this study is the educational values in the Maddoja Bine Meow Palo Karellae Ritual. Therefore, this study is focused on the matters contained in the Maddoja Bine Meow Palo Karellae ritual. ■ ISSN: 1978-1520

2.3. Data Analysis Techniques

Data analysis techniques are the process of collecting data systematically to make it easier for researchers to obtain conclusions. According to Bogdan in Sugiyono, data analysis is the process of systematically searching and compiling data obtained from interviews, field notes, and other materials to be easily understood, and the findings can be informed to others. Qualitative data analysis is inductive, that is, analysis based on the data obtained. According to Miles & Huberman, the

analysis consists of three activities simultaneously: data reduction, data presentation, and conclusion drawing/verification ^[19]. The three flows in more detail are data reduction, data presentation, and conclusion.

3. RESULTS AND DISCUSSION

3.1. Meompalo Karellae'

Sureq Meong Palo Karellae is a Bugis ancestral heritage, especially for agricultural communities. It contains advice, recommendations, and local wisdom of the Bugis community. The particular content is the story of Sangiang Seri's (the goddess of rice) journey with Meong Palo Karellae (Sangiang Seri's bodyguard) to find someone with an excellent and noble character can appreciate, respect, and accept her.

Mekong Palo is a cat with two or three colors: black and white (Ma'balo-balo), white orange (Makkarellae), and white and black orange. Mekong Mpalo is a cat that accompanied Sangiang Serri on a journey and faithfully guarded her. Lontarak letters are still used in daily life and are even used as the Bugis people's local language and as learning materials in the field of Education. Mekong palo karella'e is the incarnation of the breastfeeding mother (Inannyumparena) We Oddangriu. This story tells Sangiang Seri and his followers who traveled to several Bugis countries in search of people with good manners. Mekong palo karella'e, which means long ke reddish cat. The dominant color is black coloring-longan when the cat is seen from the front. Otherwise, when viewed from the side then, the cat looks red coloring-longan. So, until now, among the Bugis people, cats with a red or black color are considered to have aspects of manhood. Therefore, they must be treated as sacred and sacred creatures ^[20].

3.2. Maddoja Bine

Maddoja bine is a ritual to protect rice seeds that will be sown in rice fields. Maddoja bine is an agricultural tradition often carried out by Bugis farmers in order to honor Sangiang Serri (the goddess of rice according to the Bugis people) or the ceremony of sowing rice seeds, and it is believed that when the teller of this story feels happy when telling it, it is a sign of good harvest, and vice versa. Maddoja bine comes from the Bugis language and means staying up late or keeping watch, not sleeping; Bine means seed. Maddoja bine has been carried out for a long time and was passed down by ancestors from generation to generation to the next; in the process of the Maddoja bine tradition, the reading of lontara letters is carried out or referred to as Massure`. This reading tradition still survives today, and what is read is a letter in the form of a manuscript or the MeomPalo Karellae manuscript. The implementation of this tradition is very influential for the community. This is because when the rule takes place, people flock to the performance of the ceremony without being invited to hear or witness it directly. This tradition establishes community togetherness and solidarity to connect the ropes of brotherhood between fellow human beings.

3.3. Education Value

The value of Education is a valuable understanding of something that can be used as a reference and a guide for every human being to live humanely. Noor Sham (in Jalaluddin, 1997: 113) Educational value is a determination or a quality of an object that concerns a type of appreciation or interest. Educational value results from human creativity in social activities, be it love, sympathy, or others. Educational value in a Maddoja Bine ritual means a teaching of noble value that supports the educational goals described in Sureq Meong palo karella'e. The below will discuss various educational values considered reasonable in the Sureq Meong palo Karellae manuscript ^[21].

Educational values should be preserved until whenever. Among the values in question are; getting used to praying, appreciating the work of ancestors, namely lontarak pananrang as a guide for farmers in farming, gratitude and not being arrogant by always realizing shortcomings,

cooperation/ helping each other, innovative and creative by finding a profession that promises a better life expectancy by working professionally to plant rice ^[22].

The value of noble cultural Education that until now has been maintained by the Bugis community, including the importance of religious, moral, social, and cultural Education, sees that these values must be genuinely applied in terms of community life as a reference material for the community to maintain the culture owned by Bugis citizens. Educational values discuss religious values, moral values, giving advice, humility, wisdom, character, social values, sympathizing, sharing, friendship, kinship, and cultural values. Based on the problems that have been formulated, the results of the study include educational and character values in the Mekong Palo Karellae text. Educational values that are still being practiced today include the following:

1) Value of Godly Education

a) Akidah Value.

The maddoja bine ritual contains elements of faith, worship, and moral values. The value of trust is reflected in the maddoja bine ritual with the belief that God (Allah SWT) will provide abundant rice yields if humans behave well. This is clearly illustrated in Sure' I Lagaligo. This book contains history and literature. It is claimed to be the thickest book in the world because it consists of approximately 20,000 polio pages, 3600,000 syllables, and 12 volumes. Only 1 volume is in Makassar, while the other 11 volumes are still in the Netherlands. One part of the history told in it is about Miong Mpalo Karellae, where it is said that the rice seeds (Sangiang seri) were guarded by a cat with golden hair (Miong Mpalo Karellae). Meanwhile, they (Sangiang Seri and their bodyguards/cats) only want to stay with people with good hearts. So, the value of worship and morals is present in this ritual ^[22].

b) Worship Value

The value of worship in the maddoja bine ritual can be seen from the recitation of prayers and Barzani. The value of worship in the maddoja bine ritual is praying to Allah SWT. At the same time, the purpose of the maddoja bine prayer is to be dipassalamai punna bola sibawa banana (saved the host/performer of the maddoja bine ritual and his family and paddy seeds). That is why maddoja bine contains the value of worship, even in the belief of Muslims, all activities that are intended for prayer to Allah by starting any activity by reading Bismillahi Rahmani Rahim (by mentioning the name of Allah, the Most Compassionate, the Most Merciful). Everything is worth worship, including when performing the maddoja bine ritual as long as it does not contain shirk ^[22].

c) Moral Value

Mpalo Karellae told in the sure' Ogi Langham by a professional pressure which brought Wajo Regency to a particular patent. The measure tradition is intended to reveal the manuscript of I Lagaligo, which is full of customs, traditions, rituals, and the totality of Bugis' ancestral life. When the guardian cat of Sangiang seri (rice) named Miong Mpalo Karellae was at the edge of Tempe Lake in Wage, he was so spoiled and nourished that any fish was given to him without being disappointed. Balanak fish and bawal fish are two types of fish that are very easy to find in the lake area, especially in Tempe Lake, which generally contains bale Ugi (Bugis fish) such as; bale clawing (carp), bale Canada, bale copper, bale using, bale Django/camping, bale smudge (catfish), bale Kapuso/bungo', and bale salo (cork fish). Let alone fish in general that is easy to find, even step fish if the cat wants it, then he is given happily by the community. Therefore, the cat feels very loved by the earth's inhabitants and all the inhabitants of the sky, including the Gods who sent him to world to protect Sangiang seri. He then traveled around and moved from one area to another until he arrived in a mountainous area where fish were rare, so it was natural that his treatment of him changed ^[22].

2) Moral education value

Individual moral values are moral values that concern human relationships with their personal lives or how to treat themselves. Moral values underlie human life guidance as directions and rules that must be carried out in their personal lives. The moral values in question include obedience, bravery, self-sacrifice, honesty, fairness, wisdom, respect and appreciation, hard work, keeping promises, reciprocity, ethics, humility, and caution. Through individual values, moral messages are contained in the Bugis folktale "Meong Palo Karellae," namely the value of obedience, respect and appreciation, humility, fairness, wisdom, and ethics.

a) Compliance Score.

The value of compliance is a condition created and shaped through a process of a series of behaviors that show the importance of obedience, submission, loyalty, order, and order. Attitudes or actions that are carried out are no longer or not at all felt as a burden. Even the opposite will burden him if he cannot act as usual. The value of obedience in the Bugis folktale "Meong Palo Karellae" is to obey anyone and not fight his orders, as found in the quote below Sangiangserri, who attends to his mother ^[23].

b) Value of Respect and Appreciation

Respecting and appreciating the work of others must be done regardless of the degree, status, skin color, or occupation of the person because the result is a reflection of a person's personality. Working means doing or working on something until it produces something that causes usefulness or benefits and is meaningful to everyone. The work can be in the form of objects, services, or other things. The moral value of respect and appreciation in the Bugis folktale "Meong Palo Karellae" is mutual respect for one another, not hurting other people's hearts and being able to maintain behavior towards fellow humans and respecting each other, and not looking at degrees or ranks. There is a quote below ^[23].

c) Humble Value

Terminologically, tawadhu' (humble) is submission and obedience to the authority of the truth, as well as a willingness to accept the fact from whoever says it, whether in a state of pleasure or anger. Being humble is being courteous to God and courteous to others and not seeing oneself as having more value than other servants of God. Modest behavior is to humble oneself to God and not to act arbitrarily or underestimate others. The value of humility in the Bugis folklore "Meong Palo Karellae" is a value that is kind in all circles without looking down on others and equalizing each other without discriminating against anyone, and not being arrogant to others ^[23].

d) Fair and Wise Value

The definition of fair and wise fair is putting something in its place according to its portion and capacity in various matters. Wise is the ability to judge correctly and follow the best implementation instructions based on knowledge and understanding. Good moral values are fair and wise in the Bugis folklore "Meong Palo Karellae" This moral value teaches us to be fair to others and intelligent in doing things ^[23].

e) Ethics Value

Etymologically, ethics can be defined as the appearance of a virtuous self. Lexically, ethics is a person's behavior, character, or morals. In KBBI, ethics is an inner tool that combines reason and feeling to weigh good and evil. The value of ethics in Bugis folklore "Meong Palo Karella" is a behavior or character towards a person and as an inner tool that guides the actors of reason and feelings to weigh good and evil ^[23].

3) Social Education Value

Social and moral values are related to the relationship between humans in social life. In these relationships, everyone needs to understand the norms that apply so that the relationship can run smoothly or there is no misunderstanding. Everyone should be able to distinguish good and bad actions in conducting relationships with other humans. The social and moral values include: Cooperate, help, compassion, courtesy, harmony, like to give advice, care about the fate of others, like to pray for others, and deliberation. Of the social and moral values above, several are contained in the Bugis folktale "Meong Palo Karellae," namely the value of helping, compassion, courtesy, advice, caring for the fate of others, and deliberation.

a) Sympathize

The crowded lights are good to hear the voice of the occupants and diligently admonish him to pity all the contents of his house, who are diligent and steadfast to their fellow humans. The owner humbles himself to love his village with patience. His heart is patient and loving pabbicara, the fate of the farmers. As in the Sureq Meong Palo Karella'e ritual behaves well, such as escorting people who are traveling, picking up people who come, feeding the hungry, giving drinks to the thirsty, shading the naked, accepting difficult people, accommodating stranded people, accepting people who are hated, and accepting all people who fellow humans mistreat. Seen at night at the Massureq Meong Palo Karella'e ritual, it is not only the customary head and Passureq who stay up late but their families, neighbors, and other relatives participate in this ritual the Massureq ritual ^[24].

b) Sharing

Even though I ate bananas, I've never had my bete fish disturbed. My lord owns the women's and men's houses and has a big heart. As in the Sureq Meong Palo Karella'e ritual, I was feeding the hungry, giving drink to the thirsty, sheltering the naked, accepting difficult people, accommodating people who are stranded, accepting people who are hated, and accepting all people who fellow humans mistreat. In the Sureq Meong Palo Karella'e ritual, after the procession is over, the women are in charge of distributing the food to the people who have helped prepare the offerings at the ceremony ^[24].

c) Be friendly

Let us look for people with good hearts to get what we want: diligent, patient, generous, loving women, and honest men, furthermore, people who do not like to cheat. The Sureq Meong Palo Karell'e ritual that datunna Sagiang Seri sibawa Datunna Meong Palo Karella'e together look for people who are like their hearts patient, cheap fortune and keep away from bad attitudes establishing relationships between fellow humans must always be maintained (peaceful) without any disputes between families and communities, both from children, adolescents, adults to elders. To Passureq and the ritual guide, he is very friendly. Wherever the ritual guide goes to carry out the traditional ceremony must be accompanied by Passureq, no longer social but like his own family ^[24].

d) Communication

Maddoja bine is a means of ritual communication, placing Patotoe (Dewata Seuwae, the One God) at the center of the cosmos. In this context, maddoja bine primarily allows humans to establish a relationship with Patotoe, the decider of fate. The relationship that occurs, namely between humans (farmers) and Patotoe, is vertical, namely the powerful and the controlled. A well-established relationship will have a good impact on farmers. Similarly, the excellent relationship created between farmers and other supernatural entities will prevent farmers from being "disturbed" by these supernatural/subtle beings. In addition, maddoja bine is also a means of horizontal communication with fellow humans. Good horizontal relations will eventually create social harmony in the

community. The well established social consensus is a prerequisite for Sangiang Serri's willingness to stay in one area, as narrated in Sureq Meong Paloe Karellae ^[25].

e) Kinship

When he was reprimanded for not wanting to go, the meow palo came out of his mouth. Then he kicked the cat down until it was in front of Datunya Sagiangserri. Like a fruit shedding its tears, datunya sagiangserri saw all kinds of rice, and sourcing did not stop being angry. Unforgivable data Mekong pale, endlessly angry, the house owner lifted the paddy and continued to pound it, pounding the grains scattered left and right, not picked up by the chicken. In the Massureq Meong Palo Karellae ritual, every human being is the same degree; we should share respect and affection, give a ride to people who are wasted, give food to hungry people, and provide clothing for naked people. In the Massureq Meong Palo Karella'e ritual, togetherness and kinship can be felt and witnessed when people flock to prepare offerings such as cakes, Anriang Sakke, and other equipment in the Maddoja Bine ceremony at the Massureq Meong Palo Karella'e ritual. Two days they prepare the offerings, and two nights stay up late following the ritual procession until it is completed ^[24].

4) Cultural Education Values

Pemmali Pemmali is a prohibition that should not be done or done. This is found in the Meong Palo Karellae text as follows: " *Assiya mumacai tettek i serok bempamu, ajak napedde pellemmu rimattettengempenni apimmu ridupparengnge, ajak na pedde pellemmu ri wenninna juma ede-edede rimattettengenmpenniye, aja temmubale mpengi, sampoi pabbaressengengmu, ajakto mupalobbangngi oring kanremu marupek, riwenninna juma – ede, apa massuwajangngi siyak innnawa gaggaurekku.*" ("Do not get angry beating your pitcher, do not extinguish your pelita in the middle of the night, do not fail to fix your kitchen fire, do not extinguish your lamp on Friday night at midnight fix your kitchen fire close your rice pot empty your rice pot on Friday night because it will disappear my refined heart"). In the text, Meong Palo Karellae that, don't hit your pot when you draw water, fix your heart first, that makes me happy, never extinguish the lapu at midnight, don't turn on your fire in your kitchen, close your rice bin, collect your measure, that makes me happy. Return all your vigor at night, never fail to gather your rice with your spoon, you are rough of the mouth at midnight, do not raise your voice at the meeting of the dark, at dawn. You shall not serve your rice unless you have straightened your heart; you shall not speak when you are eating because of the shock in your heart; you shall not do your rice unless you have washed your hands and your spoon; you shall eat with swallowing (sound) in front of the kitchen. Close your rice bins, do not empty them once, collect all your measurements, clean up all your dishes and spoons, and be careful not to drop them, for then, as I feel a man sliced by a knife, in my throat, as if it would vanish, the spirit of my body and soul ^[26].

5) Character Education Value

In the text, Meong Palo karellae that do not hit your pot when you draw water, fix your heart first, that makes me happy, don't put out your fire at midnight, don't turn on your fire in your kitchen, close your rice bin, collect your measure, that makes me happy. Return all your vigor at night; never fail to gather your rice with your spoon; you are rough of the mouth at midnight, do not raise your voice at the meeting of the dark, at dawn. You serve your rice if you have not straightened your heart, do not say words when you are eating because you are surprised in your heart of hearts, do not serve your rice if you have not washed your hands and spoon, eat by swallowing (sound), in front of the kitchen ^[26].

4. SUMMARY

Maddoja bine is an ancestral ritual firmly held by the Bugis community, who work as farmers. Maddoja bine can be understood as guarding rice seedlings overnight as a form of respect

and affection for rice seedlings that will be stocked in the nursery the next day. The essence of this ritual is a prayer in the form of a request to God Almighty so that the rice seedlings are safe from the time they are stocked in the nursery until harvest. The exciting thing about this ritual is that the story of I Lagaligo in the epic Meong Mpalo Karellae is full of good values that align with educational matters.

Educational values in the maddoja bine ritual include creedal, worship, and moral values. Moral values are more prominent than other values. Such as; the existence of unity, friendship, cooperation, care for others, and care for the environment as written in the story of Miong Mpalo Karellae told by passure' reads Nonnokko matu talao sappa pangampe macedeng bara engka talolongeng situju-tuju nawanawanna, Innawa mapatae, sabbara mappesonae, masempo toi dalle'na makkunrai namamase, temasookka ukka timu, orwane mapata, misseng duppai bisesa, paenre sangiang seri, teppogau gau ceko. The story has eight values that must be owned: simple, generous, patient, awake, loving, polite speech, respecting guests, honoring rice, and honesty.

Individual moral values are moral values that concern human relationships with their personal lives or how to treat themselves. Personal. Moral values underlie human life guidance as directions and rules that must be carried out in their personal lives. The moral values in question include obedience, courage, self-sacrifice, honesty, fairness and wisdom, respect and appreciation, hard work, keeping promises, knowing reciprocity, good character, humility, and caution. Through individual values, moral messages are contained in the Bugis folktale "Meong Palo Karellae," namely the value of obedience, respect and appreciation, humility, fairness and wisdom, and ethics.

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THE ROLE OF LANGUAGE AND LITERATURE PEDAGOGY IN MEDIATION ETHIC VALUES OF THE LEARNING PROCESS

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Abstract

*Currently a value crisis is happening. It blames almost everything including education. How do language institutions empower language and literature education to deal with them? Language pedagogy and literary pedagogy can help to mediate ethical values in the teaching and learning process. So language teachers can empower language to learn and shape the personality of students. There are two phases in the history of educational philosophy based on the style of philosophizing. The first phase, the phase that tends to be fascinated with big ideas, such as pragmatism, essentialism, etc. The second phase is characterized by analytic, namely emphasizing clarity, utility, precision, and focus on the language of education (Strike and Egan, 2010:x). Peters in his essay *Ambiguities in Liberal Educating and the Problem of its Content* (in Strike and Egan, 2010: 2-14) suggests the ambiguities of liberal education. These ambiguities can be seen as innate obscurities because the formula is not definitive and also efforts obscurity as an ideological tool. The latter often escapes the attention of many parties, so they just swallow the menu of Western education. Meanwhile, this was done deliberately so that pan-westernization reigned supreme and spread freely throughout the face of the earth. The redefinition and repositioning of education as a holistic, integral and comprehensive educational and formative institution obliges education itself to be didactic and ethical in nature. Didactic values are basically built on the basis of universal human ethics as echoed by the nation's teachers.*

Keywords: *Crisis of Ethical Values, Language Scholars, Literary Pedagogy.*

1. INTRODUCTION

In the description of the axiological aspects of education it is revealed that education without an axiomatic dimension is symptomatic education. Education that is developed solely because of instinctual desires, not education that is designed holistically. Symptomatic education is not only of poor value, but also dangerous. This is because education has lost control, there is no control so that education is hoisted and paraded by champions at will, without regard to the lives of many people. The destruction of the world because of war is a clear example of 'educational' behavior that does not reflect an educated soul.

Indonesia needs human resources in adequate quantity and quality as the main support in development. To fulfill these human resources, education has a very important role in developing these human resources. The National Education System, states that National education functions to develop capabilities and shape dignified national character and civilization in the context of educating the nation's life. National education aims to develop the potential of students to become human beings who believe in and fear God Almighty, have noble character, are healthy, knowledgeable, capable, creative, independent, and become democratic and responsible citizens.

Based on the functions and objectives of national education, it is clear that education at every level, from senior high school, junior high school to elementary school, must be organized systematically in order to achieve this goal. This is related to the formation of the character of students so that they are able to compete, be ethical, moral, polite and interact with the community. A person's success is not determined solely by knowledge and technical abilities (hard skills), but rather by the ability to manage oneself and others (soft skills). This research reveals that success is only determined by about 20 percent by hard skills and the remaining 80 percent by soft skills. Even the most successful people in the world can succeed because they are more supported by soft skills than hard skills. This suggests that the quality of student character education is very important to improve.

This article presents the role of language education in the moral crisis in education. This topic is described departing from the awareness that ethics is needed not because of world, national and local crises alone, but a repositioning of ethics at the core of education itself. Education should integrate education and formation. More than that, education is a vehicle for the transformation of the human person through didactics and ethics. In another formulation, true education always has an ethical character, namely education that produces moral, moral human beings. To produce such people, language education can play a role.

2. RESEARCH METHOD

Each research has a different approach, depending on the method used respectively. The approach used in this paper is descriptive qualitative research. Qualitative research is research that intends to understand the phenomenon of what is experienced by research subjects, for example behavior, perceptions, motivations, actions, and others. The qualitative research approach is determined by the character of qualitative research, which is certainly different from the character of quantitative research. Judging from its scope, qualitative research is divided into two scopes, namely library research and field research.

Library research relies almost entirely on data from libraries, so this research is more popularly known as qualitative descriptive literature research or bibliographical research. In addition, library research is often termed non-reactive research, because it only relies on theoretical data and documentation in the library. Meanwhile, field research relies on data in the field (social settings) obtained from informants and documentation data related to the research subject.

Literature research or literature study is not just a matter of reading and recording literature or books. Library research is a series of activities related to library data collection methods, reading and recording and 2 processing research materials. As for this paper, the type of research used is descriptive qualitative research or bibliographical research, because it relies on theories from books as literature.

3. RESULTS AND DISCUSSION

First of all, it discusses the increasingly critical condition of the moral crisis. Such conditions demand ethical revival in education. However, revival is not sufficient if it is not accompanied by a redefinition and repositioning of ethics in conducting education. Specifically discussed the role that education can play in the context of education and personal formation of students. Language education does not only educate, but also forms students to become moral individuals.

a. Crisis in Education

Fase pertama, fase yang cenderung terpesona dengan gagasan- gagasan besar, seperti There are two phases in the history of educational philosophy based on the style of philosophizing. The first phase, the phase that tends to be fascinated with big ideas, such as pragmatism, essentialism, etc. The second phase is characterized by analytic, namely emphasizing clarity , utility , precision , and focus on the language of education (Strike and Egan, 2010:x).

Peters in his essay *Ambiguities in Liberal Education and the Problem of its Content* (in Strike Egan, *Argument for the Ambiguities of Liberal Education*). These ambiguities can be seen as innate obscurities due to non-definitive formulas and also efforts to obscure clarity as an ideological tool. The last one often escapes the attention of many parties, so they just swallow the menu of Western education, while this is done deliberately so that pan-westernization reigns supreme and spreads wildly throughout the face of the earth. First of all, what Peters notes is the broad understanding of liberals as free ; a breadth that he called endemic and a source of conceptual ambiguity.

Peters' argument is simple but striking, namely that nothing is absolutely free. This is because freedom itself is systemic and as something within a system, freedom should follow the rules of the game. Its essence is clear, namely that the takeover of liberal education is precisely the takeover of the Western education system which often collides with the system in which liberal education is used or implemented. In simple terms it is stated that the freedom in question is freedom according to the Western perspective.

Another ambiguity is that in a liberal education the affairs of values are the business of the user, while the priority is content in the form of knowledge and understanding. In the liberal education market, what is marketed is knowledge and understanding. When talking about value, the value in question is profit, profit. Useful value is profitable value. Therefore, liberal education cannot be separated from the spirit of the post-World War II era, namely progressivism.

Progress must be pulled massively, massively, and extra fast in order to move forward and get out of the rubble of destruction. Education must be a key instrument for advancing the world through science and technology. So, education is too pursuing technical gains through the application of knowledge so that it ignores ethical values. Education pursues the value of profit for humans, but instead it hits the value of humanity. Education is no longer a humanization, but instead a dehumanization.

Peters put forward the 'ideological' ambiguities of liberal education in detail. With an interpretive paradigm, he puts forward several precise interpretations exacerbate the impact of liberal education. This interpretation actually causes severity in the development of the world of education. First, liberal education gives freedom to 'buyers' to choose the required vocational skills .

Because, 'buyers' need knowledge and understanding for the chosen discipline. Buyers of this kind are like hunters hunting for knowledge. If they have found knowledge and understanding, then they apply that knowledge and technology to obtain benefits, profits, abundant profits. For them, the profit they get and how much the income is, these things are their right. The discovery of a party that is unable to compete or the resulting poverty is only a punishment for laziness and weakness in competitiveness. Liberal education turns out to modernize a new kind of law of the jungle.

Second, overvocationalization and overspecialization in the name of freedom to choose knowledge and develop knowledge stagnate and even close the door for ethical dialogue to occur in order to organize each vocation as educational potentials that must be arranged in such a way that they are synergistically driven for the benefit of all human beings.

John Henry Newman's sermon on all round development as released by Peters is contextually interpreted as an expression of the clergy's rage and anxiety over the dangers of dehumanization behind liberal education. It is hoped that dialogue and development synergy must start from the womb of education because modern society was born from the womb of education. In order for a generation to be born that thinks about all round development to materialize, the world of education must develop dialogue and integration of the academic spirit, a dialogical and integral academic spirit.

Third, dogmatism in education. The pursuit of knowledge and understanding ultimately misleads the understanding of the teacher and his teaching. The teacher is sought after, heard, and even worshiped because he is seen as a source of teachings in teaching. It is ironic that the liberal spirit becomes crippled by this pursuit of knowledge.

Everything that the teacher says and teaches is accepted as true. Teachers seem to be omniscient. On the other hand, teaching can be seen as indoctrination, namely the cramming of doctrines that must be consumed to their fullest so that students have enough capital to implement them in order to gain profit. So, unconsciously the liberals themselves, education becomes something dogmatic. Meanwhile, a lot of participation in education is an institutional (party, regime, school) and personal agenda that is in the name of education instilled in students. Anamnetically, it was precisely this last thing that the New Order played through NKK, Normalization of Campus Life (NKK), namely that normal educational institutions only deal with knowledge and understanding, not criticism and demonstration.

b. Learning Indonesian Language and Literature

The term learning is often heard in educational studies in schools today. This term is a development of the term "Teaching and Learning Process" (PBM). In terms of PBM, the meaning that is familiar to teachers today is that teachers teach various teaching materials to students. While the term learning is now actual, it is interpreted as a process of interaction between students and their learning environment. In this process the child becomes the object as well as the subject of learning. Teachers and other learning environments are important conditions accompanying the learning process.

Learning in character education is defined as learning that leads to strengthening and developing a child's behavior as a whole based on or referred to a value. Reinforcement is an attempt to coat a child's behavior so that it is strong. Behavioral development is a process of adapting a child's behavior to new situations and conditions faced based on new experiences. Strengthening and development activities are based on a referenced value. This means that the process of character education is a process that occurs because it is consciously designed, not a coincidence.

According to Woolfork, learning occurs when an experience relatively produces an eternal change in knowledge and behavior. Learning according to Knowles is a way of organizing students to achieve educational goals. Integrated character education in the learning process is recognizing values, facilitating the acquisition of awareness of the importance of values, and internalizing values into the daily behavior of students through learning processes that take place both inside and outside the classroom in all subjects. , in addition to making students master the targeted material, it is also designed and carried out to make students know, realize/care about, and internalize values and make them behavior.

According to experts, Plato argued that language is basically a statement of one's thoughts by means of onomata (name of an object or thing) and rhema (speech) which are a mirror of one's ideas in air currents through the mouth. Carroll argues that language is a structural system regarding the sounds and sequences of language sounds which are arbitrary in nature, which are used, or which can be used in communication between individuals by a group of people and which rather thoroughly give names to objects, events and processes in human living environment.

Sudaryono argues that language is an effective means of communication although not perfect so that the imperfection of language as a means of communication becomes one of the sources of misunderstanding. It can be concluded that language is a means of communication between members of society in the form of sound symbols produced by human speech organs. Language provides far wider and more complex possibilities than can be obtained by using the media. Language must be a sound produced by the human speech organ. Not just any sound because the sound itself must be a symbol or symbol.

c. Character Education

Pendidikan karakter mulai didengungkan di era Mendikbud Muhammad Nuh. Menurutnya pendidikan di Indonesia mulai melupakan pembentukan karakter siswa. Atas dasar pemikiran itulah pendidikan saat ini harus memuat pendidikan karakter. Koesuma dalam artikelnya menyatakan tujuan

pendidikan adalah untuk pembentukan karakter yang terwujud dalam kesatuan esensial si subjek dengan perilaku dan sikap hidup yang dimilikinya. Karakter menjadi identitas yang mengatasi pengalaman kontingen yang selalu berubah. Dari kematangan karakter inilah, kualitas seseorang secara pribadi mampu diukur. Character education began to be echoed in the era of the Minister of Education and Culture Muhammad Nuh. According to him, education in Indonesia is starting to forget about the formation of student character. It is on this basis that education today must contain character education. Koesuma in his article states that the purpose of education is to form character which is embodied in the essential unity of the subject with the behavior and attitude of life he has. Character becomes an identity that transcends ever-changing contingent experiences. From the maturity of this character, the quality of a person personally can be measured.

Language reflects the nation. That is roughly an illustration of how language relates to character education. Language, which incidentally is a communication tool, has a major impact on human behavior. This is what believes that every speech uttered by humans has its own character.

Muslich (2011: 12) argues that education is a process of internalizing culture into a person and society so that people and society become civilized. Education is not only a means of transferring knowledge (transfer of knowledge) but more broadly, namely as a means of cultivating and transmitting values (enculturation and socialization). Children must get education that touches the basic dimensions of humanity. Education is an effort to advance the character (inner strength, character) and physicality of students” (Ki Hajar Dewantara) Today, many people often hear talking about character education. The decline in the aspects of social, national and state life seems to be the reason for the importance of discussing this matter again.

Aunillah (2011: 19) argues that character education is a system that instills character values in students, which contains components of knowledge, individual awareness, determination, as well as the will and action to carry out values, both towards God Almighty. , oneself, fellow human beings, the environment, and the nation so that human beings will be formed. Thus, character education can be interpreted as a process of internalizing the main characteristics that are special characteristics in a society into students so that they can grow and develop into adult human beings. accordance with the cultural values of the local community.

In the grand design of character education there is a process of cultivating and empowering noble values within the educational unit (school), family environment, and community environment. These noble values come from educational theories, educational psychology, socio-cultural values, religious teachings, Pancasila and the 1945 Constitution, and Law no. 20 of 2003 concerning the National Education System, as well as best experiences and real practices in everyday life. The process of cultivating and empowering these noble values also needs to be supported by the commitment and policies of stakeholders and other related parties, including the support of the necessary facilities and infrastructure.

Culturally, the massive and instant acceleration and expansion of access to education actually creates clashes and even, culture wars, culture wars (Chambers and Gregory, 2006:4). Lex tallionis, the law of the jungle, which used to reign and reign in the ignorant era, is actually presented in a sophisticated and clever way in the modern era.

Dominant cultures squash and even displace weak cultures. There was a kind of cultural crisis, where the original culture was displaced from the locality and the new culture was co-opted. Cultural identity fades and even disappears because of the charm of the new culture. The world is paralyzed by its awareness that globalization has actually become a synonym for westernization or Americanization.

Facing these challenges, how should education be organized and managed? Chambers and Gregory explicitly stated that to overcome the crisis a critical pedagogy was needed. Within the scope of language studies, it is explicitly formulated that critical literacy is needed (Bdk.Hidayat, 2013:9–0).

Critical literacy is basically built on three pillars, namely alphabetization, dialogue, and concentration. The three pillars show the discursive characteristics of Freire's pedagogy. Alphabetization is related to fundamental literacy, namely the mastery of letters that are visible through reading and writing skills. Dialogue with regard to the skills of speaking prowess (logos), exchanging opinions, and sharing strengths and weaknesses; share joys and sorrows. A person is not just literate, literate, but utilizes literacy to dialogue the dimensions of life. Meanwhile, conscientization is related to awareness, namely recognition, deepening, and living knowledge, values, and attitudes (Smith, 2008:53-60).

However, Freire reminded that the oppressed are not the object of education. Precisely the failure of liberation efforts occurs because these people are treated as objects. He suggested several things. First, the oppressed must first be made aware that they are being oppressed.

This is because these people are structurally trying to be unconscious through the mechanism of charitable assistance so that they are lulled to sleep and made dependent on the capitalist masters in the North Pole. According to him, aid such as the World Bank and IMF are the octopus hands of capitalism and neoliberalism that grip the world. The Third World is subdued and worships them as compassionate donor nations. As long as this situation is allowed, developing countries will remain beggars and depend on developed countries. Second, the consequence of liberation is the need for concentration in education.

It is realized that the most important thing in education is the process of awareness of self-repression and the oppressed. However, Freire reminded that education is not just literacy but critical literacy. It is this last concept that is now popularly called critical pedagogy. Third, operationally critical pedagogy is realized through critical literacy (Freire, 2008:10-50).

For Chambers and Gregory, critical literacy places language education in a strategic position (2006:11). For them, language and literature are very strategic in forming and developing dignified individuals. He explicitly stated that it is not just pedagogic language education that is needed, but what is more important is language pedagogy. Why? Because within itself language already contains an order, an order, an orderly arrangement and disciplines all recipients, users, and language learners. Language discipline, both grammatical order and social order, is a reflection of the imperative to think and behave socially in an orderly manner. Related to the aspects emphasized by the two scholars, in the Indonesian context, there are known refined norms of language. Soft language reflects reason and manners. The beauty of language refinement is a social norm for Indonesian-speaking people.

Meanwhile, regarding the aspect of literary language, the two scholars emphasize the urgency of literary pedagogy. They put forward the distinction between literary pedagogy and literary pedagogy.

Literature pedagogy refers to old and classic literary works that have high values for the current generation. Language learners need to study classical literature to explore authentic noble values so that they are still being passed on (generating).

Meanwhile, literary pedagogy refers to literature that is dynamic and creative in accordance with today's times to continue to hone sensitivity and refinement.

It is also necessary to add critical and strategic input from both scholars to connect learners with the ethical dimensions of language and literature (2006:12-19). First, the human condition within the framework of the humanities, efforts to make humans more human (humanior). Language and literature have the potential to reveal or hide human humanity. Students are taught to discover aspects of humanity and suspect every ideology that oppresses humans. Humane learners are learners who have sensitivity to human needs and suffering. Second, relevance, namely that learning language and literature is always relevant and has relevance in the formation of human identity. Learning language and literature is learning to love humanity more and be socially arrived. Third, like any field of study, language learning develops intellectual and personal and interpersonal abilities. Fourth, language and literature education forms affective sensitivity and affective self-involvement in social togetherness. Fifth, the world is ruled by big narratives about big ideas and big people. In fact, his-(story), history

is often manipulated into stories from and about big people while the majority of small people are ignored. This is where counter-narratives are needed to defend and empower neglected people. Language and literature education through critical language studies, critical discourse analysis, and other forms of critical literacy appear to develop a more egalitarian and inclusive critical awareness.

4. CONCLUSION

Criticism of the crisis in the history of world education is an expression of the need for ethics which often disappears and is even obliterated in educational trends that are heavily dominated by pragmatism and progressivism. Prioritizing use-value and the need for acceleration has actually brought the world into a dehumanization crisis.

The redefinition and repositioning of education as a holistic, integral and comprehensive educational and formative institution obliges education itself to be didactic and ethical in nature. Didactic values are basically built on the basis of universal human ethics as echoed by the nation's teachers.

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THE WORLD’S POPULAR FANTASY LITERATURE CONTENT IN LEARNING

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Abstract

The rise of fantasy novels that emerged after the publication of Harry Potter made a story of intertextuality that became the attention and study material of world researchers. However, the presence of these novels has not fully become an ‘excellent opportunity’ to be explored in terms of sociology, imagination, psychology, imagination, and influence on socio-culture both in the real world and on social media content. Next, fans identify elements of imagination and how these elements have the potential to influence fan behavior and perspectives and influence educational elements. The approach to this research is qualitative by using content analysis methods to find the reality behind Indo-Harry Potter content on Instagram social media. The result Of the learning planning in the Indo Harry Potter Instagram content is one of the Instagram that contains about any Harry Potter lovers community that contains Harry Potter be it movies, then tricks, and books related to Harry Potter and the community also stands because of his love for learning in Harry Potter if for example, we notice in Harry Potter that the film has learned about magic education or magic school then the school facilitates people who have the desire or ability to be bewitched to learn tricks then by themselves can process physically to become a great wizard if, for example, it is assumed or for example related to education in Indonesia

Keywords: *popular fantasy, literature content, learning.*

1. INTRODUCTION

Modern fantasy began in the nineteenth century in the period of slick European romance with fantasy stories that at that time were still a ‘belief’ of society. Scottish writer George MacDonald began in 1858 with his successful novel Phantastes a series of fictional fantasy dream adventures [1]. Then in the Middle Ages, precisely in 1896, William Morris, an Englishman, made a breakthrough through his novel The Well at the World’s End by creating a world full of fantasies utterly different from the real world. Along with its development, a growing consensus emerged, and the author used it in his writing. A magical environment that has its own rules and laws of physical life, plots usually center on one or a group of heroes who develop very well in the story. Sometimes the scenes created look like a normal part of the natural world but give a shock effect through “shock characters” that appear unexpectedly [2]. Fantastic elements have always been part of the story through the characters of gods, beasts, and magic, originally a tale of ancient mythology and folklore worldwide. In the following decades, fantasy continued to evolve, diversify, and become famous. Some became phenomena by being perched on The New York Times bestseller list and immediately became part of a Hollywood project through fantasy story adaptations packaged in the world hit films. One such

phenomenon is Harry Potter, whose initial appearance over twenty years ago was only one of children’s literature but ultimately able to influence even today in its development in the form of wizarding world fandom, pop culture, and social media aimed at both adults and children.

The rise of fantasy novels that emerged after the publication of Harry Potter made a story of intertextuality that became the attention and study material of world researchers. The author J.K Rowling never predicted that anything that came into contact with the results of her literary writings would become a business opportunity with promising profit achievements. It is an undeniable reality that Harry Potter has changed the world. Harry Potter books, which have a worldwide reader base, have become essential to the growth and development of many children and adolescents [3]. Therefore, these novels provide ‘excellent opportunities’ to explore the sociology of imagination, the psychology of imagination, and the influence on socio-culture in the real world and social media content. Next, fans identify elements of imagination and how these elements have the potential to influence fan behavior and perspectives and influence educational elements [4]. Instagram is a social media platform for photos and video-sharing networks. Users can access the service through the application or web features and edit content with different filters with texts of up to 2200 characters in each post. Instagram Offers a private messaging service and the ability to tag content with searchable hashtags. In addition to including multiple images and videos in a single post, Providing a story feature allows users to post content to a “feed” that can be accessed and seen by others for 24 hours. Messages, posts, and stories allow individuals to communicate with other users differently while remaining private and formulaic. Instagram posts tend to contain more carefully curated and positive images than informal stories [5]. In recent years, Instagram has become increasingly popular among teenagers compared to Facebook [6]. Therefore, social media platforms will be important in the future. Indications of Instagram’s absorption in education have been Significant. For example, Stephens, an art teacher, has formed a community of apps using the hashtags #teachersofinstagram. Other art teachers would respond with photos of carefully crafted classroom décor, lesson plans, and even artistic everyday clothes [7]. Instagram allows others to peek into other art teachers’ spaces to collaborate and inspire each other. Instagram’s relatively more text-focused visual nature means educators use it differently from other social media platforms [8]. This study aimed to identify educational content in the Indo-Harry Potter Instagram social network from the perspective of prospective teachers.

2. RESEARCH METHODS

The approach to this research is qualitative by using content analysis methods to find the reality behind Indo-Harry Potter content on Instagram social media. Interviews were conducted with two prospective teachers who joined as followers to find the education content.

1. Analyze at least five pieces of content that you think could be an inspiration in creating engaging learning. Describe your reasoning clearly, completely, and easily understood.
2. Write a lesson plan inspired by one of these contents.

3. HASIL DAN PEMBAHASAN

R 1

Revelio Puzzle

After I analyzed the content on the Indoharrypotter Instagram page, I found content that could inspire me to create exciting learning. For example, Revelio puzzle content, this content compiles puzzles well. This content can help students sharpen their memory, hone motor skills, train eye and hand coordination, and stimulate problem-solving skills.

Crosswords, in this content, learners must fill in the blanks correctly. We can use this content to create exciting learning because it can hone reading and writing skills, hone thinking skills, and increase vocabulary.

In this content, learners must guess the picture correctly. In this case, it will affect the cognitive and motor functions contained in the body of students while making the learning atmosphere pleasant. This content is also exciting in creating engaging learning, namely Hermione mobile phone content, where the concept is that students must answer questions using mobile phones that have been given quickly and only rely on their brain memory without any help. This content is also beneficial because it can sharpen the brains of students. Moreover, this content is no less interesting than other content, namely tournament of houses content; in this content, students are divided into several groups. After that, each group will be given questions. The group that answers all the questions correctly wins. This content is excellent because it can add insight, increase their knowledge. and train students to work together with their groups.

R 2

“After I saw and analyzed the content, I found some content that can be an inspiration in creating interesting learning,” namely:

- Accounts revelio puzzle
- Content reading and reviewing books and discussing together
- Content that contains questions made in the form of puzzles · Content that demonstrates a person (character)
- Quiz content and guess the picture

The reason is, in my opinion, some of this content can be an inspiration to create exciting learning in a fun / not dull way so that it can make innovations for more exciting and creative learning, which is like learning while playing in one of the contents, namely playing puzzles, so that later learning will not be monotonous and does not make students feel bored. However, it can also train students' patience and accuracy by playing, for example, such as compiling puzzles, where later students can also develop or hone their thinking skills in solving a problem. In addition, because in other content there is also content that can be used as inspiration, namely content about reading and reviewing favorite books, whereas we know that in Indonesia, there are very few people who read books, and with the content, it can attract someone's attention to want to read books because while discussing together. Then another reason is also because I think these contents can be an inspiration for enjoyable learning because the learning concept is not formal like in the classroom in general, where sometimes many students feel bored or do not understand the lesson well, but do their learning in an open space or not continuously in the room, So that students will not be quickly bored and can while learning about natural life. So later the learning will be more exciting and fun.

To make an example of learning planning, here I take one of the content, namely revelio puzzle content, because, in my opinion applying puzzle media to learning will make learning more interesting, fun, and not dull. So students can learn while playing. So that later students not only train their abilities and knowledge but also can train students psychomotor abilities and development. Moreover, it can also encourage students to think critically and actively learn.

R 3

Five pieces of content that can be used as inspiration in creating exciting learning from Instagram @indoharrypotter.

1. Tournament of Houses is a game between dormitories by asking questions according to the categories provided.
2. Mobile Hermione is a game that uses mobile phones as the primary tool to train typing speed and memory in answering questions.
3. Death Eater tattoo is a challenge that requires participants to use a fun style and wear cool clothes and attributes.
4. Reveli puzzle is the challenge of putting the puzzle pieces together patiently and meticulously, then revealing the results of the puzzle arrangement drawings.

5. Quizzes and guessing pictures is a challenge of guessing the picture in question with magic.
6. Learning planning inspired by that one content.
7. Reveli the puzzle by giving puzzle pieces randomly, then students must arrange the puzzle after the picture can be seen from the puzzle pieces that have been arranged, students explain about the picture seen.

For example, Garuda Pancasila picture puzzle, after students can arrange the pieces of the Garuda Pancasila picture puzzle, students must explain about Garuda Pancasila, that Garuda Pancasila is the symbol of Indonesia at the foot of which there is the writing “BHINEKA TUNGGAL IKA” as the motto of the country which means (different but still one.) and on his chest, there are symbols of Pancasila that explain the ideology of the Indonesian state.

3. CONCLUSION

In learning planning on Indo Harry Potter Instagram content, it is one of the Instagram that contains about any Harry Potter lovers community that contains Harry Potter, be it movies, then tricks and books related to Harry Potter, and in the community it also stands because of its love for learning in Harry Potter [9], if for example we notice in Harry Potter that the film has learning about magic education or magic school then the school facilitates people who have the desire or ability to be bewitched to learn tricks then by themselves can process physically to become a great wizard if, for example, it is assumed or for example related to education in Indonesia, this Instagram content is in it the same as learning also about education, but education that teaches them Like their hobbies So it does not lead to formal education but education that referring to their Hobbies, all of it is through movies, books they learn about how they pour out their Hobbies or invite people who share the same passion about Harry Potter to learn. Of course, there are some tricks, such as games that various groups can play, so it is good that in this community, they do not only focus on children but if, for example, it can be seen that in the community there are adults, teenagers also have an old age [10]. They both learn not only about having fun watching Harry Potter, but they also learn tricks about magic, understanding what magic is used for.

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CHALLENGES IN TEACHING AND LEARNING INDONESIAN COPULA ADA/ADALAH BY NATIVE SPEAKERS OF ENGLISH

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Abstract

*Some copular verbs in English are widely used in both formal and casual contexts. Other languages, including Bahasa Indonesia, also have similar copular verbs, and their applications, whether formal or informal, might differ, making it difficult for both Bahasa Indonesia learners and teachers who are native English speakers. This paper attempts to discuss both the English and Indonesian copular verbs using contrastive analysis and systemic functional grammar. First, the English copular verb 'Be' is examined to determine how it differs from its Indonesian counterparts *ada*, *adalah*, and other probable parallels. The English perception copulas such as 'see' and 'feel,' state copulas such as 'remain' and 'stand', and change-of-state copulas such as 'become' and 'fall' are then analyzed with their possible Indonesian counterparts to reveal some similarities and differences. This article attempts to investigate some of the syntactic and semantic difficulties that native English speakers may encounter when teaching and learning Bahasa Indonesia copular verbs.*

Keywords: *Indonesian copular verbs, English copular verbs, native speakers of English, contrastive analysis, systemic functional grammar*

1. INTRODUCTION

Bahasa Indonesia, as a language, is increasingly being studied by students from various countries, but there is still much to be learned about the language's specific characteristics, such as copular verbs. This paper aims to build upon previous efforts to explain Indonesian copular verbs and is primarily pedagogical in nature, intended to aid both teachers and students.

One issue that teachers should keep in mind when teaching copular *ada/adalah* is to balance accuracy and fluency in delivery. This involves teaching "grammaring" rather than just grammar and its specific rules and formulas, as recommended by Celce-Murcia and Larsen-Freeman (1999).

Given that Bahasa Indonesia, like English after WW II, is a relatively new area of study, this paper is not the definitive guide to Indonesian copula *ada/adalah*. Instead, it is intended to encourage language teachers and linguists to contribute more scholarly papers. Since it is still an emerging field, it is important to remember that more research is necessary before definitive conclusions can be reached.

While copula *ada/adalah* are essential aspects of Indonesian grammar, there is still a relatively low level of scholarly discussion on this topic in the broader field of linguistics. This is partly due to the simplicity of Indonesian copular verbs compared to those of more complex languages with intricate copular systems. Additionally, Indonesian is primarily a spoken language and lacks a rich literary tradition, which may contribute to its low profile in the academic world.

However, several aspects of the Indonesian copular verbs require further scholarly exploration. For instance, the copula is often omitted in certain contexts, and it can also serve as a transitive verb, which is a less common usage of copular verbs. Further research could clarify the reasons behind these patterns and help us better understand Indonesian syntax.

One way to address this gap in knowledge is to adopt a "let a couple of flowers bloom" mindset, which encourages exploring various research avenues even if they may initially appear unrelated. By pursuing diverse lines of inquiry, researchers can develop a more comprehensive understanding of the complexity of a given phenomenon and uncover unexpected connections and insights into Indonesian copular verbs system.

For example, a researcher studying the Indonesian copula *ada/adalah* might not only examine its linguistic functions but also its sociolinguistic and historical contexts. This would involve investigating how copula *ada/adalah* has evolved over time, how it varies across different dialects and sociolects, and how it is used in different registers and genres of discourse. By exploring this copula from various angles, researchers could gain a more nuanced and comprehensive understanding of its role within Bahasa Indonesia and its culture. Therefore, there is still a need for further scholarly discussion and analysis of the Indonesian copula *ada/adalah*. By adopting a diverse approach to research, researchers can deepen our understanding of the nuances and complexities of this linguistic feature.

1. Literature Review

a. Copular Verbs

The copula is a grammatical term for a verb that primarily serves to link other sentence structure constituents, most notably the subject, and complement, and has little or no independent meaning. Although the phrase is sometimes limited to the primary copular (or copulative) verb in English, *be*, there are numerous others that have a similar purpose (Crystal, 2008, Celce-Murcia and Larsen-Freeman, 1999). Richards et al (2010) also state that a copula is a verb that connects a subject to a complement. Because the copula is so important in English, the verb *Be* is sometimes referred to as such. Some verbs are copulative, which means they can be used in a copulative manner. Sentences like "He nice" is fully valid in many languages, including Russian, Arabic, Thai, and Bahasa Indonesia. The English copular *Be* has its counterpart in Bahasa Indonesia, *ada/adalah*. Since the English copula *Be* is very frequently used, native speakers of English studying Bahasa Indonesia may find the copula *ada/adalah* problematic.

b. The English Copula *Be*

Copula *Be* (Quirk, 1985) is a primary verb (with a copular function). However, *Be* has two auxiliary functions: aspect auxiliary and passive auxiliary, but the auxiliary functions are only touched on in passing in this discussion. *Be* is unique in that it has both finite and nonfinite auxiliary forms; it is also rare among English verbs in that it has up to eight separate forms (Greenbaum and Quirk, 1990). From now we need to distinguish between the function of copula *Be*: as a copular verb which is a main verb and as an auxiliary (either aspect or passive). We must also remember that *Be* is one of the three primary verbs in English, the other two being *Do* and *Have*. How do they behave in Bahasa Indonesia is another important topic to be discussed by scholars.

c. The Indonesian Copula *ada/adalah*

Ada/adalah is a copula used in Bahasa Indonesia. It is a form, similar to copula *Be* in English and is used to link a subject to a predicate. Its common functions are: to describe an identity, to express possession, location, and direction, to indicate the existence or presence of something or someone. *Ada* and *adalah* are interchangeable; however, *adalah* is more formal and is usually used in written language. Both forms can be used with adjectives to describe nouns. It's worth noting that *ada* can also be used as a verb, meaning "to have" or "to possess."

In Bahasa Indonesia, the copula *ada/adalah* is often omitted when it is clear from the context what the subject is or what is being referred to. In terms of sentence structure, the copula *ada/adalah* follows the subject of the sentence and is often followed by a noun phrase, adjective phrase, or prepositional phrase that describes it. It's also worth noting that the copula *ada* can be used as a transitive verb in addition to its use as a stative verb. As a transitive verb, it means "to have" or "to possess" and is followed by an object. For example:

Saya ada dua buah apel. (I have two apples.)

Dia tidak ada uang. (He/She doesn't have any money.)

The Indonesian copula *ada/adalah* is a crucial aspect of the language's grammar and is used to express states of being, possession, and existence said earlier.

d. The Other Copular Verbs

Besides the high-frequency use of copula Be in English, there are still other English copular verbs that are necessary to include here since they may have certain characteristics that copula Be does not have. These other copular verbs are 1. perception copulas (mental or sensory) such as appear, seem, feel, look; 2. state copulas such as lie, remain; 3. change-of-state copulas: become, come, fall (Celce-Murcia and Larsen-Freeman, 1999). Another classification is made by Greenbaum and Quirk (1990) based on whether the subject complement serves as the present/current or resulting attribute. These are those that are used only with adjective phrases: (1) Current copulas: appear, be, feel, look, seem, smell, sound, taste; (2) Resulting copulas: become, get, go, grow, prove, turn. The Indonesian equivalent of these English other copular verbs are 1. perception copulas (mental or sensory) such as *kelihatannya, terlihat, tampak/tampaknya, rasanya*, etc; 2. state copulas such as *tetap, terbaring*, etc; 3. change-of-state copulas: *menjadi, jatuh*, etc. These verbs may become dynamic and transitive verbs in certain contexts. However, these other copular verbs are not discussed in this paper.

e. Previous Studies

There are copular verbs in many languages in the world but are not thoroughly studied yet. These following previous studies are on some investigations in other languages and some in the Indonesian copula verbs.

Lu and Cheng (2015) examined the acquisition sequence of the Spanish copular verbs *ser/estar* by Mandarin Chinese students in Taiwan. They found that copular omission decreased as proficiency levels increased, and that advanced learners demonstrated more accurate use of *ser* compared to beginners. They also discovered that *ser* was acquired before *estar* and that the structure of *estar* with an adjective was more difficult to acquire. These findings support previous research on the purchase order of the Spanish *ser/estar*.

Dawkins et al. (2019) conducted a study to investigate the challenges arising from the use of the copular verb "is" in mathematical language and everyday English. Through the analysis of randomly selected instances from corpora covering the two linguistic registers, the study identified trends in the structure and meaning of "is" sentences. Results revealed that the same grammatical structure can convey distinct logical relations within certain categories, requiring prior knowledge of the relationship between semantic categories to accurately interpret the intended logical relation. This ambiguity poses a communication issue for both educators and learners.

Myler (2019) argued that languages differ in the number and distribution of copular verbs corresponding to English "be," as well as the presence or absence of a different verb for possession sentences corresponding to English "have." He proposed a unique approach, treating such discrepancies as suppletive allomorphy of the same syntactic unit using a Late Insertion-based framework. This approach makes three predictions that differ from non-suppletion-based alternatives, concerning decomposition, feasible and impossible syncretisms, and impoverishment, and these predictions appear to be accurate.

Chappell and Lü (2022) explored a semantic typology of location, existence, possession, and copular verbs in 116 languages from Mainland East and Southeast Asia. They discovered four distinct patterns of areal polysemy, which mimic diachronic shifts of four language varieties. They argued that these four patterns are driven by three grammaticalization routes.

Cook (1999) studied Hawaiian ‘he’, ‘o, and ‘I’. This study analyzes the ‘o that marks predicate nominals as a copular preposition and the i that Carter (1996) claimed is a copular verb as a preposition that marks “resulting entities.” Cook argues against Carter’s claim and presents evidence in favor of the traditional analyses of ‘he’ as an indefinite determiner and ‘i’ as a preposition.

Lauwers and Tobback (2011) proposed a rethinking of the inventory of copular verbs based on Dubois and Dubois-Les Charlier’s verbes français and other valency dictionaries. Their proposed inventory added a number of verbs that do not normally take predicative adjuncts but do so in certain circumstances, including a number of reflexive copular verbs that tend to become independent of the object complement construction. They noted that lists of copular verbs differ due to the theoretical status of copular verbs assigned by these inventories, with some treating copulas as complete lexical verbs and others as light verbs.

Alharbi (2022) argued that the existential sentence is a noncanonical sentence type used to claim the (non)existence of one or more entities across languages. He evaluated the syntactic status of three syntactic components in the existential construction of Najdi Arabic, namely the expletive *fiih*, the pivot NP, and the coda XP (NA). The existential pronoun ‘*fiih*’ is an NP merged in the Spec, vP, the pivot is an NP complement picked by a copular verb, and the coda is an adjunct that functions as either an internal or external modifier.

Some studies on Indonesian copular verbs are presented here. Arka (2014) provides a functional analysis of the copular verb *adalah* in Bahasa Indonesia, arguing that it serves a wider range of functions than the copula in English. Nugroho (2015) takes a corpus-based approach to analyze the differences in meaning and usage between English and Indonesian copular verbs, suggesting that the two languages have different semantic systems for expressing states of being and appearance. Purwanti (2017) applies a cognitive linguistic framework to compare the use of copular verbs in English and Indonesian, arguing that the differences in usage can be explained by the cultural and conceptual differences between the two languages. Finally, Nurfadlilah (2017) examines the similarities and differences between copular verbs in English and Indonesian, focusing on issues such as tense, aspect, and negation, and suggesting that while the two languages share some similarities in copular verb usage, there are also significant differences that must be taken into account.

This present paper also looks at the Indonesian copula *ada/adalah* with its use and its behavior in connection with the English copula *Be* to give some insights into problems that may arise from the differences between the two that may become challenges for native speakers of English learning Bahasa Indonesia.

2. METHOD

Two approaches are commonly used in analyzing copular verbs: contrastive analysis and systemic functional approach (Halliday & Matthiessen, 2014). The contrastive analysis involves comparing and contrasting the structures, rules, and usages of two or more languages or dialects, while the systemic functional approach focuses on the functional analysis of language use in social contexts (Halliday, 1985).

In the context of analyzing copular verbs, contrastive analysis is concerned with identifying and comparing the structural and usage differences between copular verbs in different languages or dialects (Nugroho, 2015), whereas the systemic functional approach is more interested in analyzing how copular verbs function in different social contexts, such as in spoken or written discourse or in specific cultural or social settings (Eggins, 2004).

Thus, while both approaches can be used to analyze copular verbs, they have different focuses and may yield different insights into the nature and use of copular verbs. A better understanding of

systemic functional grammar and lexicogrammar can aid in the application of the systemic functional approach (Halliday & Matthiessen, 2014), while contrastive analysis can be informed by research on language typology and cross-linguistic comparison (Lado, 1957).

a. Data

The English data are taken from The Grammar Book by Celce-Murcia and Larsen-Freeman (1999): 1. perception copulas (mental or sensory): appear, be, seem, feel, look, smell, sound, taste; 2. state copulas: lie, remain, rest, stand; 3. change-of-state copulas: become, come, fall, get, go, grow, run, turn. This discussion only uses copula Be as English data from the perception copula group. Since it is very frequently used in English, copula Be may have a great influence on the part of the English native speakers learning Bahasa Indonesia. The Indonesia data is just the translation of Be which is *ada/adalah*.

b. Procedures

The steps involved in analyzing copular verbs using Contrastive analysis and systemic functional approach.

Here are the steps involved in using the Contrastive analysis approach (James, 1980; Larson, 1984) to analyze copular verbs: a. Identify the copular verb in the target language and the source language; b. Compare the usage of the copular verb in both languages; c. Contrast the similarities and differences in the structure, meaning, and function of the copular verb in both languages; d. Analyze the differences in the context, semantics, and discourse functions of the copular verb in both languages.

Here are the steps (Halliday, 1985; Matthiessen, 2014) involved in using the systemic functional approach to analyze copular verbs: a. Identify the copular verb in the target language and its grammatical context. b. Analyze the systemic functional grammar of the copular verb in terms of its form, meaning, and function. c. Examine the discourse context and social situation in which the copular verb is used. d. Analyze the ideational, interpersonal, and textual meanings and functions of the copular verb in relation to the broader discourse context and social situation.

3. RESULTS DAN DISCUSSION

3.1 The gGeneral Structure in English and Bahasa Indonesia

English: SVC > subject + Copula Be + (subject) complement (either NP, Pep.P, or Adj. P). Examples: a. She is a teacher.

b. They are at home.

c. You are smart.

Bahasaa Indonesia: SVC > subject + Copula (*Ada/Adalah*) + (subject) complement (either NP, Pep.P, or Adj. P).

a. *Dia adalah seorang guru.*

b. *Mereka ada di rumah.*

c. *Kamu cerdas.*

3.2 Copula adalah and ada

Both the English copula Be and the Indonesian copula *adalah/ada* are included in the stative verb (Greenbaum and Quirk, 1990). The Indonesian equivalent for the English copula Be is *ada* or *adalah*. It seems that *ada* and *adalah* function differently in certain contexts. *Ada* seems to function as a stative verb while *adalah* function as copula. Since there is no concord in number and subject, *ada* or *adalah* is quite easy to learn. To show tenses, one may just use function words (FW) like *sedang*, *sudah*, *akan*, etc particularly with *ada*. Similar to functions of the English Be as the copular verb which connects the subject to either an NP or a Prep. P, or an Adj. P, its Indonesian counterpart

functions in a similar manner except that in Bahasa Indonesia its presence may be optional, especially in informal and social language.

3.2.1 The Affirmative Sentence (*Kalimat pPositif*) with NP, Prep. P, and Adj. P Complements.

Look at either the NP or the Prep. P, or the Adj. P in the complement in both English and Bahasa Indonesia is the following.

a. The Affirmative Sentence (*Kalimat pPositif*) with NP Complement

Subject	Function Words (FW)	Copula Be (<i>adalah</i>)	Complement
He	(shall, will, have, etc.)	(be) is	a teacher (NP)
<i>Dia</i>	-	(<i>adalah</i>)	<i>seorang guru</i> (NP)

b. The Affirmative Sentence (*Kalimat pPositif*) with Prep. P Complement

Subject	Function Words (FW)	Stative verb Be (<i>ada</i>)	Complement
They	(will, have, etc.)	(be) are	at home (Prep. P)
<i>Mereka</i>	(<i>sudah, sedang, etc.</i>)	(<i>ada</i>)	<i>di rumah</i> (Prep. P)

c. The Affirmative Sentence (*Kalimat pPositif*) with Adj. P Complement

Subject	Function Words (FW)	Copula Be (<i>adalah</i>)	Complement
We	(will, have, etc.)	(be) are	tired (Adj. P)
<i>Kami</i>	<i>sudah, sedang, etc.</i>	-	<i>lelah</i> (Adj. P)

It seems that whereas the constructions S + Copula *adalah* + NP does not sound natural with FW and S + Stative verb *ada* + Prep. P does; the construction S + Copula be + Adj. P. is fine in English, but not for Bahasa Indonesia. With function words (FW) indicating tenses, the construction that follows is acceptable and natural in Bahasa Indonesia: S + (FW) + Adj.P. Here copula *adalah* is completely absent. It seems that this last construction is the same as the construction S + (FW) + V + (O) that applies for verbs.

Adalah is the formal version of *ada* and is used more in written language or formal situations because *adalah* is the copula, while *ada* is used both in formal in informal speech. When it is used in a formal speech it becomes stative verb like *Dia ada di rumah*; whereas when used in informal speech, it functions as an FW rather than a copula or a stative verb like *Dia **ada** sakit*. In formal speech, the sentence should be *Dia **sedang** sakit*. Additionally, in Bahasa Indonesia, there is no concord between persons in the present tense and past tense, so *adalah* and *ada* can be used interchangeably for both singular and plural subjects.

d. Clauses as subjects

S + copula Be/*adalah* + Prep.P/NP/VP/Adj.P. This construction seems to work both for English and for Bahasa Indonesia.

a.1 English

Subject	Copula Be	Complement
What said	was	for your life.
What said	Wwas	the truth.
What said	Wwas	to be heeded. (VP)
What said	Wwas	very funny. (Adj.P)

a.2 Bahasa Indonesia

Subject	copula <i>adalah</i>	Complement
<i>Yang dikatakannya itu</i>	<i>Adalah</i>	<i>untuk kehidupanmu. (Prep.P)</i>
<i>Yang dikatakannya itu</i>	<i>Adalah</i>	<i>kebenaran. (NP)</i>
<i>Yang dikatakannya itu</i>	<i>Adalah</i>	<i>untuk diperhatikan. (VP)</i>
<i>Yang dikatakannya itu</i>	<i>Adalah</i>	<i>sangat lucu. (Adj.P)</i>

When the subject is a noun clause, copula *adalah* applies very well for all types of complement (Pre.P, NP, VP, and Adj.P) as seen in the examples above. However, the discussion of clauses as subjects or objects in connection with either copula *adalah* or stative verb *ada* is beyond this short paper.

3.2.2 Negation

3.2.2.1 Negation with NP Complementation

a.1. The English Negation with NP Complement

Subject	Copula Be	Negator	Complement
He	is	not	a teacher (NP)

a.2 The Indonesian Negation with NP Complement

Subject	Negator	Copula <i>adalah</i>	Complement
<i>Dia</i>	<i>Tidak</i>	-	<i>(seorang) guru (NP)</i>
<i>Dia</i>	<i>Bukan</i>	-	<i>(seorang) guru (NP)</i>

As with affirmative sentence with Adj. P complement above where copula *adalah* is completely absent but FW can be present, in negation with NP complement copula *adalah* seems to be absent. In negation, the English copula Be functions both as the main verb and the operator before the negator at the same time. With the Indonesian negation, it does not sound very natural to include copula *adalah* in the sentence, but to some extent, in certain situations, it may still be acceptable. Thus, the construction for negation is as follows: S + Negator – Copula *adalah* + NP while the English negation construction is: S + Operator (Copula Be) + Negator + NP. One must know that in English we always need an operator for question and negation. In the case of copula Be, copula Be itself functions both as the copular verb and the operator. In Bahasa Indonesia, function words (FW) indicating tenses may function as the operator.

3.2.2.2 Negation with Prep. P Complementation

a.1. The English Negation with Prep. P Complement

Subject	Copula Be	Negator	Complement
They	are	not	at home

a.2. The Indonesian Negation with Prep. P Complement

Subject	Negator	Copula <i>ada/adalah</i>	Complement
<i>Mereka</i>	<i>Tidak</i>	<i>Ada</i>	<i>di rumah (Prep. P.)</i>
<i>Mereka</i>	<i>bukan</i>	<i>ada</i>	<i>di rumah (Prep. P.)</i>

The English negation construction is S + Copula Be + Negator + Prep. P while the Indonesian negation Construction is S + Negator + stative verb *ada* + Prep. P. *Ada* functions as a stative verb here rather than a copula.

3.2.2.3 Negation with Adj. P. Complementation

a.1. The English Negation with Adj. P Complement

Subject	Copula Be	Negator	Complement
We	Aare	Nnot	tired (Adj. P.)

a.2. The Indonesian Negation with Adj. P Complement

Subject	Negator	Copula <i>ada/adalah</i>	Complement
<i>Kami</i>	<i>Tidak</i>	-	<i>lelah</i> (Adj. P)
<i>Kami</i>	<i>Bbukan</i>	-	<i>lelah</i> (Adj. P)

The English negation with Adj. P. as complement construction is S + Copula Be + Negator + Adj. P. while the Indonesian construction is S + Negator + Adj. P. *Tidak* is the most common way to negate a sentence in Indonesian, while *bukan* is used to negate the noun phrase or the subject of the sentence. Additionally, when using *ada* in a negative sentence, the negator *tidak* is usually placed before *ada*.

3.3 The Interrogative Sentence (*Kalimat tTanya*)

3.3.1 Yes/No Questions

In western Indonesia, people tend to start the Yes/No Question with the question word *Apakah?* (What?) which does not make sense in English. They may just use the affirmative construction with the rise intonation at the last syllable of the NP in the complement. In eastern Indonesia, people tend to use the Yes/No question construction with the *kah* particle attached to the last word of the NP, Adj. P, or Prep. P in the complement. The copula is optional or absent at all. However, these two constructions may be used interchangeably. Look at the examples below.

3.3.1.1 Western Indonesia: Wh-word + S + (Copula) + NP or S + (Copula) + NP.

Copula	Subject	Complement
Is	he/she	a teacher?

W-word	Subject	Copula	Complement
<i>Apakah</i>	<i>Ddia</i>	<i>(adalah)</i>	<i>(seorang) guru?</i> (NP)

or

Subject	Copula	Complement
<i>Dia</i>	<i>(adalah)</i>	<i>guru?</i> (NP)

3.3.1.2 Eastern Indonesia: S + Copula + Complement (+*kah*)

Subject	Copula	Complement
<i>Dia</i>	<i>(adalah)</i>	<i>(seorang) gurukah?</i>

3.3.2 The Wh-Questions

In the English information questions, as is true with the Yes/No questions, the subject-copula inversion has to be there.

3.3.2.1 English

Question Word	Copula Be	Subject	Adj.P/Prep.P/NP
What	Iis	her name?	
How	are	they?	
When	was	Sshe	angry?
When	Iis	Sshe	at home?
Who	are	the teachers?	
Where	Wwas	she?	
When	Wwas	Sshe	a teacher?

3.3.2.2 Bahasa Indonesia

Question Word	Subject	Copula <i>ada/adalah</i>	Complement
<i>Apa (Siapa)</i>			<i>nama dia? (NP)</i>
<i>Bagaimana</i>			<i>kabar mereka? (NP)</i>
<i>Kapan</i>	<i>dia</i>		<i>marah? (Adj.P)</i>
<i>Kapan</i>	<i>dia</i>	<i>(ada)</i>	<i>di rumah? (Prep.P)</i>
<i>Siapa</i>			<i>guru-guru itu? (NP)</i>
<i>Di mana</i>			<i>dia? (NP)</i>
<i>Kapan</i>	<i>Dia</i>	<i>(adalah)</i>	<i>guru? (NP)</i>

In Bahasa Indonesia, the word order of a question is usually the same as that of a statement, with the addition of a question word such as *apa* or a word like *bukan*. Additionally, *tidak* can be used to express a negative question, while *bukan* can be used to negate the subject of the sentence in a question.

3.4 The Negative Interrogative (*Kalimat tanya negatif*)

Negator + <i>kah</i>	Subject	Copula <i>adalah</i>	Complement
<i>Bukankah</i>	<i>dia</i>	<i>(adalah)</i>	<i>(seorang) guru? (NP)</i>
<i>Tidakkah</i>	<i>dia</i>	<i>(adalah)</i>	<i>(seorang) biduan? (NP)</i>

Negator + <i>kah</i>	Subject	Stative verb <i>ada</i>	Complement
<i>Bukankah</i>	<i>dia</i>	<i>(ada)</i>	<i>di rumah? (Prep.P)</i>
<i>Tidakkah</i>	<i>dia</i>	<i>(ada)</i>	<i>di rumah? (Prep.P)</i>

Negator + <i>kah</i>	Subject	Complement
<i>Bukankah</i>	<i>dia</i>	<i>sakit? (Adj.P)</i>
<i>Tidakkah</i>	<i>dia</i>	<i>marah? (Adj.P)</i>

In Bahasa Indonesia, a negative question is formed by combining the negator *tidak* or *bukan* with the particle *-kah*. The word order is usually the same as that of a statement, with the addition of a negator with the particle *-kah* attached to the negator as seen in the examples.

3.5 Inversion of Subject and *adalah* for emphasis and the Cleft sentences

Copula <i>adalah</i>	Subject	Complement
It was	he/she	who said it. (NP)
<i>Adalah</i>	<i>Ddia</i>	<i>yang mengatakan hal itu.</i>

Copula <i>adalah</i>	Adj. P.	Complement
It was	Rright	what was said (by him/her). (NP)
<i>Adalah</i>	<i>Bbenar</i>	<i>apa yang dikatakannya.</i>

Copula <i>adalah</i>	Prep. P.	Complement
It was	at the office	that it happened. (NP)
<i>Adalah</i>	<i>di kantor</i>	<i>hal itu terjadi.</i>

To put emphasis on something that we say, we can use the fronting of the copula *adalah*. This Indonesian kind of fronting is realized in English through cleft sentences. Since Bahasa Indonesia is a pro-drop language in this case, in the Indonesian style as seen in the examples above, one can only see the copula *adalah*.

3.6 Expletive There + Copula Be =*Ada*

The expletive (cf. existential) ‘there’ constructions: there + be in English from which we have (there is, there are, there was, there were, there has been, there have been, there will be, there is going to be, there are going to be) also mean *ada*, *sudah ada*, *akan ada*, etc but not *adalah*. *Ada* in this construction functions as the stative verb, not the copula. Let us see the following examples:

Expletive there + Be	Complement
There is	a book (NP)
<i>Ada</i>	<i>sebuah buku</i>
There is going to be	a teacher (NP)
<i>Akan ada</i>	<i>seorang guru (NP)</i>

3.7 Two Other Meanings of *Ada*

These two meanings are of high frequency usage but they are informal uses because the formal verbs *mempunyai* or *memiliki* (have or possess) are also used.

a. ‘Possess’ or ‘Have’

1. Markus *ada* lima buku.
2. Mereka *ada* dua rumah.

b. As a Function word Denoting the Progressive Tenses

1. *Kami ada* makan malam (Formal: *Kami sedang makan malam*) > We are eating dinner.
2. *Dia ada* mandi (Formal: *Dia sedang mandi*) > He/She is taking a bath.

4. Concluding Remarks

While the discussion of the Indonesian copular verbs *ada* and *adalah* does have linguistic implications, it is also relevant to the field of language pedagogy. The Indonesian copula *ada* or *adalah* is a crucial aspect of the language's grammar and is used to express states of being, possession, and existence. Language pedagogy is the study of how to effectively teach and learn languages. It encompasses a wide range of topics, from second language acquisition theory to the design of language teaching materials and strategies. Understanding the nuances and functions of copular verbs

such as *ada* and *adalah* is crucial for language teachers who are teaching Indonesian to non-native speakers.

Language teachers must not only be proficient in the language they are teaching but also possess a deep understanding of its grammar and syntax. This includes understanding how copular verbs work and how they are used in context. A language teacher who does not have a thorough understanding of the Indonesian copula may struggle to effectively convey its usage to their students, which could hinder their ability to learn the language.

Additionally, understanding the nuances of the copula can also help language teachers design effective teaching materials and lesson plans. For example, a language teacher could develop exercises that focus specifically on the use of the copula, such as asking students to identify its presence or absence in a sentence or to complete sentences with the appropriate form of the copula.

Overall, while the discussion of the Indonesian copula does have linguistic implications, it is also relevant to the field of language pedagogy. A thorough understanding of the copula is crucial for language teachers who are teaching Indonesian to non-native speakers and can help them design effective teaching materials and lesson plans.

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**THE PREVALENCE OF PRINT TECHNOLOGY, THE AMBIVALENCE
OF NATIONAL IDENTITY, AND MODERNIST LITERATURE**

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Abstract

The construction of the Indonesian national discourse in the 1920s is inseparable from the availability of print technology and the development of the publishing industry. No less than Benedict Anderson, Ahmat Adam, and Mikihiro Moriyama have provided a comprehensive study of the role of print technology and the publishing industry in building nationalist discourse in the early twentieth century. By conducting a comparative study of James Joyce's Ulysses (1922), Abdoel Moeis' Salah Asoehan (1928), and a series of writings by Peranakan Chinese writers published in the 1920s as examples, this study aims to show how the rapidly developing publishing industry, supported by print technology has allowed the idea of Irish and Indonesian national identities to spread widely amid British and Dutch colonial rule and the domination of the US book and magazine market. However, at the same time, these works also imply the problem of ambivalent national identities in the context of colonial rule that overlaps with the rapid development of the global economy which facilitates the distribution of books and periodicals throughout the world. This study finds that in these works the emerging nationalist discourse appears to also create associations with identities with groups of people who inhabit geographically distant areas. To achieve these goals and arrive at these findings, this study uses the theoretical framework of cultural materialism, which views literature as an economic product resulting from historical formations, as well as the sociology of literature as formulated by Pierre Macherey and Lucien Goldmann..

Keywords: *print technology; publishing industry, national identity; modernism.*

1. INTRODUCTION

On October 30 last year, I was given the opportunity to share my thoughts on Chairil Anwar's poetry in the context of modernism in a discussion forum held at the Salihara Arts Center in Jakarta. My talk was based on a piece I wrote for *tengara.id* [1], the online literary magazine of the Jakarta Arts Council, in which edition the magazine collaborated with the arts center in proposing the idea that Anwar's poetry marks the birth of literary modernism in Indonesia. My piece, however, doubts the veracity of the assumption, as the late 1940s and early 1950s when Anwar's poetry appeared in the Indonesian literary scene was much too late a time for the trend to arrive in Indonesia, arguing instead that it would more sensible to associate Anwar's revolutionary aesthetics with the counterculture movement prevalent at the time on both sides of the Atlantic. I also grounded my argument on the idea that modernism had already begun to develop in Indonesian literature in the early part of the twentieth century, exemplified by the well-known significance of the works published by Balai Pustaka, the colonial government-owned publishing house. In addition, the existence of

private publishing houses in the early twentieth century distributing periodicals and books containing translated modernist fiction clearly shows that modernist literature had already made its entry into the reading public of the time, followed by original works being published using the translations as models.

As Goenawan Mohamad emphasized in the forum, literary modernism may be epitomized by the radically unconventional characteristics of the prose of James Joyce. Mohamad, seemingly based on the scholarly authority of Arif B. Prasetyo, argued that Anwar’s poetic language, which diverted from the previous conventions of literary language, resembled that of Joyce’s. I agree with the idea that both Joyce and Anwar offered the reading public radically new literary languages, but that, I believe, is not enough to assert that the styles of the two writers are similar, or comparable even, and especially inadequate to insist that Anwar ushered modernism into Indonesian literature. This is not to say that Anwar’s corpus of work does not serve as a significant mark for the beginning of a long-standing trend in Indonesian literature, particularly in poetry. It does, but I doubt that it is literary modernism.

Firstly, while Joyce may be regarded as an icon in literary modernism, the corpus of his works cannot be the sole representative of literary modernism. Even in just prose fiction, there are other important modernist writers whose styles are quite distinct from Joyce’s, such William Faulkner, D.H. Lawrence, Henry James, Virginia Woolf, and Joseph Conrad. In many cases, even in that of Joyce’s earlier works, the language is quite conventional. With Lawrence and James, for example, the break from prevailing conventions is more thematic than stylistic.

Secondly, it would be unwise to compare Anwar’s poetry to Joyce’s prose, as they are, of course, of different genres. If Anwar’s poetry is to be assumed as having modernist traits, it would be more appropriate to show how it similar to the style of Ezra Pound, T. S. Eliot, and Gertrude Stein. The works of all three poets all make the attempt to break free and away from prior poetic conventions, but, like their prose counterparts, in quite different ways. It is quite difficult to say that Anwar does not divert from conventionality, but his tone and diction seems to resemble more the language of the Beat poets.

Thirdly, if Anwar’s assumed link to modernism has something to do with the manner by which he uses the Indonesian language, all literary texts written and published in the early twentieth century in newly born popular Malay (*Melayu Pasar* or *dienst Malaische*), which later became Bahasa Indonesia, employ a new mode of expression, as previously works had been written in one of the many languages of the Indies, such as Javanese, Sundanese, classical Malay, and even Chinese and Dutch. As the *Melayu Pasar* was a lingua franca formed out of the intermingling of various linguistic traditions in the multicultural setting of the Dutch Indies, it was in a sense a hybrid creole language. And, therefore, in this sense, it inevitably broke off from any of the traditions that contributed to its creation. Thus, it was the product of the modernization of various languages. It must also be taken into account that the *Melayu Pasar* was able to achieve such widespread use with the help of print technology and the publishing industry of the time, which was also new at the time, at least, in its role in mass-producing texts in popular discourse, as opposed to the initial function of the technology of circulating texts for religious organizations and government agencies operating in the Indies. Anwar is, then, more an heir to this legacy that had begun since the turn of the century than he is the forebearer. His poetry may perhaps be modernist, but it would be of the strain resulting from at least four decades of evolution.

Instead of Chairil Anwar, on this occasion, if Joyce is still to be a point of reference for high modernism, I would like to offer Abdoel Moeis’s *Salah Asuhan* [2] as the point of entry into the discussion of beginnings of modernism in Indonesia, and, hopefully, also the point of departure to the wider discussion of the role of modernism in the birth of Indonesian literature. Such a discussion would lead to a much-needed conversation on the place of Indonesian literature in the global literary scene. In turn, it will enable to emancipate the Indonesian literary scholarship from the trap of constantly thinking about Indonesian literature in terms of the periodization of Indonesian political

history based on the ruling regimes. As the result, it has become common scholarly practice to view Indonesian literary history as a mere shadow of Indonesian practical politics. Consequently, studies in Indonesian literature have been confined to situating texts within the limits of a nationalist discourse. This approach hinders the achievement of what Edward Said [3] calls "secular criticism," which aims to ensure that literary criticism operates as an autonomous discourse free from the restrictions delineated by the prevailing dominant discourse. In order to see the potentiality of literary scholarship, particularly in the field of Indonesian literature, and its significance to human life; Anderson [4], Adam [5], and Moriyama [6] have exemplified the necessary kind of rigorous, secular criticism by setting literature on its economic base, namely by framing it in the context of the publishing industry and print technology available at the time.

Modernity in colonial realms such as British-ruled Ireland and the Dutch Indies is marked by the availability of print technology, the flourishing of the publishing industry in the early twentieth century. Initially, as Adam explains, print technology served to needs of the colonial authorities to exert power and maintain control. In the case of British rule over Ireland, and to a certain extent, Dutch rule over the Indies, print was also used by Protestant missionaries for the purposes of proselytizing Protestantism, which was also associated with Britain and the Netherlands as colonial powers. However, in time, the colonized peoples of Ireland and the Indies were able to gain access to and take advantage of the technology for their own interests, including the publication of views and voices resistant to colonial domination. Technology is, however, not ideologically neutral, much in the comparable way that modernism cannot be discard the legacy of the traditions from which it tries to break free. As Bhabha [7] exhaustively explains, colonial resistance does result in the purification of local life from foreign influence but rather its immersion into the global economy. Bhabha further argues that the result of such cultural resistance is the creation of hybrid identities and liminal spheres rather than clear-cut separation between the colonizing forces as Self and the colonized as Other. The fiction by Moeis and Joyce as well varied pieces by Peranakan Chinese writers embody such hybridity and liminality as identities and spaces manufactured with the help of print technology and the publishing industry.

2. RESEARCH METHOD

Within the frame of thought mentioned above, this study will use methodology within the framework of a materialist study of culture, as exemplified and developed by Benita Parry [8] and Lennard J. Davis [9]. Within this cultural materialist methodological framework, literary works are juxtaposed with other related texts such as magazine articles and advertisements published along with the work or other non-literary documents that talk about the same matter. These other texts are called "co-texts." Cultural materialism, according to Brannigan [10], functions as a framework in reading texts in general as "both products and functional components of social and political formations" and literary texts in particular not as a vehicle for conveying universal and eternal truths but as "a material product of certain historical conditions." Brannigan further explains that the methodology offered by cultural materialism views the relationship between literature and history not as a unidirectional representational relationship that makes history an established truth to provide meaning to literary texts. Literary texts and their co-texts form a discourse as a *context* that builds an understanding of reality; and, thus there is a reciprocal relationship between literature and history which contribute to each other. Within the umbrella of cultural materialism, the interweaving of texts in past contexts is seen as part of an effort to understand how patterns in the past are relevant to patterns that exist in the present.

In carrying out this cultural materialist methodology, the first step taken is to carry out a rigorous reading of the text which is the object of study so that the textual features that characterize the text are identified. Then, to show how these features are common tropes in the socio-political context, the relevant context is also analyzed so that there is a homology between the tropes that operate in the text and those that apply to the context. Thus, it can be seen how the text and co-text

simultaneously build the discourse that circulates in the society that produces the text and co-text. This is different from classical historicist studies which assume that the existing understanding of history is considered correct and the text is placed in the context of that understanding. Cultural materialist studies instead carry out textual studies to make new contributions to existing understanding of history.

Cultural materialism can be seen as a development of the way of examining literary texts pioneered by Pierre Macherey [11] and Lucien Goldmann [12], known as "the sociology of literature." While Macherey provides more conceptual foundations on how to discuss literature as a mode of production, Lucien Goldman, especially in his *Essays on Method in the Sociology of Literature* [13], provides a fairly detailed formulation in carrying out studies of literary works as a product of discourse and a commodity of the publishing industry.

The methodological framework offered by Goldmann is important considering the fact that up to the present time in literary studies, especially in Indonesia, what is referred to as "sociology of literature" is commonly misunderstood (in fact, this misunderstanding has become a common understanding) by doing two things. First, what often happens is simply focusing on the social situation presented by a work of fiction as if the fictional world is congruent with the real world. Such an assumption ignores the fact that the world presented in a work of fiction depends on the ideological framework that surrounds and determines the content, form and structure of the text. Second, works are only discussed as industrial commodities or products of a cultural project without showing how the environment shapes the text and what it presents.

3. DISCUSSION AND FINDINGS

3.1. *The World in Solok and Batavia*

Abdoel Moeis's *Salah Asuhan* is commonly known as the canonical Indonesian novel which portrays the betrayal of the protagonist Hanafi of his people and heritage. The Foreword by Denny Prabowo for the 2011 edition, which happens to be the fortieth reprint of the classic, dubs the novel as the "Portrait of Malin Kundang in the 20th Century." Such a simplistic reading of Moeis's work demonstrates the dangers of confining the novel as a genre into the limiting boundaries of a nationalistic discourse, and, thus, disregarding its polyphonic nature, as Bakhtin [14] would describe it. In such a reading, the novel is not given the opportunity to speak for itself, for the reader is already conditioned to understand it in a particular way.

As a novel, *Salah Asuhan*, does not present the reader with one voice. If one reads the novel with fresh eyes, it will be starkly apparent that in each chapter the reader will see that different perspectives on the issue are provided. While the narrative is presented in the third-person, or, more accurately, Genette [15] would say, by an extradiegetic narrator, each chapter focalizes on a different character, except, perhaps, in the first chapter, where the main characters, Hanafi and Corrie are introduced. The fact that zero-focalization in the first chapter is employed also reveals another aspect quite characteristic of the novel as a whole. While the opening chapter is set in a specific location, namely the town of Solok, the novel shows that in that locality the global world seems to converge:

Every evening a number of 'well-known' Solok residents gather at the place to play tennis. Young and old, young girls and married women, Westerners and Easterners all mingle there, to satisfy their hearts, to play sports which are becoming increasingly popular throughout the country.

Despite the fact that the landscape is characterized by the local ketapang trees, the game of tennis depicted as a game played by a certain class of society shows how multicultural the society is, as if the people of all races come together. Although the rest of the novel seems to present a rivalry between two forces, the West and the East, the beginning defines the coming conversation between the two as mere interlocutors conversing in a single discursive space. However, the text also

emphasizes, apparent by the use of quotation marks, that such the cosmopolitan characteristic of the society only applies to a particular group: the ‘well-known.’ As the novel progresses, the reader will also notice that this group is associated with formal education as provided by the Dutch authorities. The conflict that follows will reveal that there is also a contest between Western education and traditional Islamic learning. Thus, the novel places itself in a liminal position. On the surface, it would seem that it sides with Hanafi’s mother and his wife Rapiyah. However, the novel itself is a product of European economy imported to be consumed by readers in the Indies. Because it is in fact a genre which originates from Western modern tradition, it places itself and its readers in the problematic liminal space opened by the colonial environment. As Hanafi’s schooling and exposure to European discourse inevitably places him in a social position which is neither here nor there, just as Corrie’s parentage is hybrid, the novel, as allowed by its own structure, oscillates from one point of view to another. This structure shows its attempt to maneuver between two polarities. In so doing, it performs the problem of modernity in colonial society in which both ethnocentrism of the imperial ideology and multiculturalism of liberalism simultaneously work together and against each other. Both the Europe and the kampung to which the novel refers are merely ideas, as it never emerges to the surface as the setting. The diegetic setting as well as the novel itself is always situated in the city, and, therefore, it is a site for conversation among members of the urban, educated, middle class of the colonial society where conflicting discourses must inevitably meet and come into conflict.

Ethnicity issues and various socio-political problems based on ethnic distinctions can be said to be typical cases in colonial conditions, or societies that were formed due to colonialism. Colonialism required various social groups with different perspectives, cultures and languages to live together in one political system. Because of that, the distinction between one group and another group inevitably occurs. Nor is it an exaggeration to say that ethnic identity is only needed in a pluralistic society created by colonialism because in such a society, within the framework of modern colonialism—at least since the seventeenth century when political power relied on its legitimacy through an established structure facilitated by printing technology—that pluralism is under the umbrella of a framework that is considered stable and unquestioned, which is controlled by and becomes the basis of the authority of the ruling party. In the East Indies (which is distinguished from India as well as from the West Indies, namely the Caribbean) the holder of authority and printing technology is the Dutch party (both in the form of a transnational company VOC and the Kingdom of the Netherlands as in India or in America the East India Company, or EIC, and the United Kingdom of Great Britain). With printing technology, documents reinforce cultural distinctions and draw the lines that define cultural differences and identities. Furthermore, printing technology enables the documentation of these differences to be uniformly reproduced (with identical language and editorial in each copy of the document) so that it can be referred to by many members of the public living in such a large area. Because it is always black and white in the same way everywhere, understanding and authority can be exerted.

However, the legitimacy and uniformity made possible by printing technology can also be used by parties who are not in a position of power in order to obtain a position that balances the prevailing power. With the same technology, citizens of the Dutch East Indies such as Clockener Brousson and Abdul Rivai could publish *Bintang Hindia* and citizens could also present legitimate voices through this publication. Through this vehicle, Javanese citizens who felt they were being treated unfairly had the opportunity to compete with the voices of the Dutch government and European citizens who enjoyed privileges in the context of colonial society. The variations in the attitudes of the Dutch citizens as presented in the articles published in the magazine imply that this discrimination issue is not a matter of conflict between the Dutch and Javanese—as if it were a simple binary opposition issue. This also implies that the liberal discourse that is present goes hand in hand with the Ethical Politics which is starting to develop in public discourse.

It is also not surprising that such an idea is presented in *Bintang Hindia*, which, according to Harry A. Poeze [16], is a publication founded in a liberal spirit by Clockener Brousson and Abdoel

Rivai in 1902. In fact, Poeze underscores that in an article, which somewhat neglected by Indonesian historiography, the work of S. M. Latif (1938), the establishment of *Bintang Hindia* is said to be more appropriate as a starting point for the national awakening than the establishment of Boedi Oetomo in 1908. Although, in Poeze's view the writings that appeared in the magazine had a didactic tone and those of Rivai himself used to show support for the rule of the Kingdom of the Netherlands and the paternalistic attitude of the Ethical Policy, the article revealed that there were attempts to negotiate about the position of indigenous people in the territory of the Kingdom of the Netherlands. On the one hand, the legitimacy of the authority of Queen Wilhelmina and the state she leads is recognized. On the other hand, equal rights for "fellow indigenous citizens" as citizens are also recognized and sought to be promoted. However, this does not mean that there is clarity about what is referred to as "indigenous."

In *Bintang Hindia* Rivai's writings as editor, complained: "that the Indians (*melajoe, djawa, tjina, sinjo, and others*) and the Europeans in the Indies did not live life. The two human counterparts are like being separated by a large and high wall so that the two brothers both exploited [by the system]." The national insight put forward by Rivai is clear and ambiguous at the same time. He was clear because he clearly saw that all Dutch citizens—both those living in the Netherlands, where Rivai carried out his role as editor, and those living in the Dutch East Indies—should live as a social entity. On the one hand, he views members of society from various backgrounds—Malays, Javanese, Chinese, and Indo-Europeans—as "Indies." He also implies that the segregation of "Indians" from "Europeans" is a social construct that is detrimental to both parties. On the other hand, he still cannot avoid the different definitions of ethnic identity he mentioned. This shows how common such identification is regardless of whether there is a "great and high wall," which emphasizes colonial stratification between those considered part of colonial power and those subjugated by that structure. What seemed to be opposed by colonial segregation was not the presence of "Europeans in the Indies," which implied the possibility of living side by side as fellow citizens.

3.2. Dublin as a Node in the Trans-Atlantic Economic Network

The problematics posed in both *Salah Asuhan* and *Bintang Hindia* are also apparent in the "Aeolus" episode in James Joyce's *Ulysses*. The chapter itself is really a nexal point, or, in the vocabulary of the text itself, an "OMNIUM GATHERUM." It is such because it is pivotal in the development of styles explored in the novel, and it is also the junction where several elements come together. It is the first instance in which Stephen Dedalus and Leopold Bloom share the same space (narrative as well as physical) with equal status. Maddox [17] observes that it is "the first chapter in the novel to employ a style which has been obtrusively introduced by the author working outside the consciousness of his characters." This narratological feature, in which there is space "outside" the consciousness of a protagonist, allows the presentation of a significant issue for which the protagonists may have blind spots (though each not in the same degree): the economy.

The characters in the novel often speak of or act in response to issues surfacing in dialogs and interactions that potentially point toward an economic perspective of the colonial condition. However, the mental commentaries and discussions brought forth in these instances tend to address the issues in abstract terms. In short, the technique of the internally focalized interior monologue confines itself to the limitation of a single individual's perspective.

Clearly, style becomes as much an issue of the political economy as it is of the narrative technique. *Ulysses* exemplifies the way explorations in method and genre can carry significant political implications but not in the sense of simplistic propaganda. Economic activities have no doubt been the basic impetus for the totalizing socio-political phenomenon recognized at different times and occasions as imperialism, colonialism, and globalization. However, Edward Said in *Culture and Imperialism* [18] points out that the novel has had a significant role in establishing and maintaining the political world view and cultural imaginings necessary to support the idea of the empire as the superstructure of those economic endeavors in which "the aesthetic ... grasp of overseas lands [was]

maintained as a part of the novel.” Said goes on to elaborate that the rigorous structure of nineteenth-century British novels tends to center on the main characters inhabiting the diegetic space of the British metropolis. The outlying areas, on the other hand, from which estates of the metropolitan space replenish themselves, are placed correspondingly in the margins of the narrative, and often completely cast out from the story, indicated only by implication. Said provides the example of the novels by Jane Austen and Dickens, in which the acquisition or maintenance of wealth through marriage or inheritance drives the progression of the plot. Plantations and colonies may be referred to but not entered into the realm of the story. Even when there is mention of them, it is associated with an absent character, underlining the marginalization. However, the sheer value of the assets involved suggests that resources are exploited from these peripheral areas. The character’s individualist bourgeois perspective, through which the events are narrated, does not allow the revelation of the full picture of the economy.

In contrast, *Ulysses*’ structuring its narrative progression on the map of Dublin as foundation provides a different perspective of the colonial condition. It allows the view of the empire (both as a political realm as well as a totalizing economy) from its province. It also reveals the location of Dublin, the peripheral city, in the tangential junction where the metropolis and the outlying territory meet. “Aeolus” is the initial, and perhaps the only, point in the structure of *Ulysses* where this outward look to the vast imperial stretch is possible, for this episode displays the behind-the-scenes machinery which makes the maintenance of empire possible.

In this light, “the break down of the initial style,” which “Aeolus” marks, can be appropriately seen as a narrative strategy. The departure from conventional styles lets the novel explore the possibilities of its own breaking free from the same linguistic patterns which confine and impede the characters in the story. “Joyce’s departure from the novelistic convention attests to his historical consciousness,” or, at least, the novel’s attitude toward historical teleology, “exposing the collusion between literary form and a drastically impoverished version of history. Resistance to continuity is thus an oblique political act” [19]. This is why the provision of perspectives outside the consciousness of these two main focal characters enable the broadening of the narrative field of vision. In the liminal spaces between the array of rupturing voices available in “Aeolus” even the economy, blurred as it may be, can be glimpsed at.

The “Aeolus” episode begins with the appearance of fragments printed in capitals. These textual intrusions, which resemble newspaper headlines, seems to function as the heading for the narrative portions that follow. Attel notes:

These weird headings ... present a new interpretive problem: what to do with these unattributable utterances? While the text in the previous, “character-based” chapters, though dense, could nevertheless generally be understood as a representation of either internal or omniscient narration or free direct discourse, “Aeolus” catches us off guard by importing the very familiar journalistic technique of the newspaper headline into the unfamiliar context of literary narrative. The headlines appear neither to be coming from any person or narrator’s perspective, nor to be readable as fragments of any newspaper supposedly existing in the diegetic world inhabited by the characters. [20]

This self-referentiality of the headings or captions as well as their “[being] are after all, mere print and mere facts, ... they do serve to detach us from the interior monologue and its trappings that seemed so constricting in the previous chapter” [21]. In addition, in accordance with Joyce’s vision for the novel, it also detaches the text from the author, making it possible to “create its own technique.” This implies that the text, through this divorce, attains the potential of revealing spheres beyond the realistic capacity of any one persona, be it character or narrator. Therefore, although it has no recognizable narrative function, it paves greater possibility for thematic treatment and stylistic

exploration. From “Aeolus” onwards all seems to serve as a temporary center waiting to be decentered by another rupture in the next episode.

The headings are not the only site in which textual intrusions appear in “Aeolus.” Kelly notices that “catalogues of tram routes on the first page of the episode” also behave in a similar manner. They, however, have a more significant role. The description of trams of various routes comes together at Nelson’s pillar serves as a metaphor of “civic finance.” In fact, it goes beyond the example which Rubenstein offers, namely what he claims to be “much-quoted passage in the *Ithaca* chapter,” in which Bloom proceeds “to tap the current by turning the faucet to let it flow.” The image of the traffic of trams, presumably transporting the inhabitants of Dublin on their respective business, in “Aeolus” as that of Blooms “tapping the current” links the particular narrated event to a vast system of economic activities and municipal infrastructures which materially unite the community together. “Of the various formal elements of urban space, the most important for Joyce is that of *circulation*, the constant movement of persons and objects in all directions within a defined space” [19]. The suggestion of a vast network of infrastructure implies also that even if these people were not circulating, the facilities are still there connecting their lives.

Similarly, in “Aeolus” the independence from the focus on a particular persona provides space for the appearance of the rail network of the Dublin United Tramway Company. The place of focalizer here is replaced by the junction of the tramway, which, like the consciousness of the focal character, is also a nexus that links the diegetic events *in* the story with the narration *of* the story. Not only does this single image link the shadow of corporate economics and British imperial presence in the provision of infrastructure in Dublin, it is also heavily laden with the suggestive representation of how the peripheral Dublin is connected to the vast superstructure of the global world, to which Dublin belongs through the British empire. In latter sense, the mailcars is implied to have a more pervasive access to the world than the tramcars allowing the correspondence between local businesses and private persons and their “British and overseas” counterparts. These images depicts the individual human being as a mere element of a greater organism: the city.

As the tumult of the tram terminal and the general post office, the newspaper is presented in “Aeolus” as a junction through which various social institutions and interest groups submit statement to be distributed and circulated forth. Here, Stephen and Bloom become entangled in this web of information due to their respective roles at that point as agents or courier of such establishments. Stephen brings Deasy’s piece on foot-and-mouth disease while Bloom has the task of canvassing the advertisement for Alexander Keyes. Both hint at the vulnerability of Ireland as a site for British exploitation of resources and as a target market.

Though it reveals the damaging impact of imperialism on the Irish social fabric, *Ulysses* does not readily present a nationalist voice either. Rather, it displays a post-colonial perspective which is not nationalist. The novel critiques the narrative and discursive strategies by which the notion of the nation is constructed in nationalist discourse as an absolute entity and identity rooted in the past. The way that “Aeolus” begins to deconstructs the rigorous structure of the the established form of the nineteenth-century novel, which has helped to the empire in tact in the minds of its subjects.

3.3. The Space in Between

In the 6 January 1923 issue of *Hoa Po* (華報, literally “Chinese daily”) in a section entitled “Soeara Kaoem Prempoean (The Voice of Women), a young woman indentifying herself as Siotjia Hwa Kwi Hwa Nio of Djember. She makes the very bold call to women of her time:

Soedara-soedara permpoean, sedarlah kae dari tempat tidoermoe! Tjarilah daja oepaja sebisa- bisamoe, poetoeskanlah itoe tali-tali jang menjiret kaki tangan dan badanmoe! dan ... dan sama orang-orang lelaki berdiri sama rata di ini doenia.

Sisters, wake you up from your sleep! Muster all the power you can, break those ropes that tie your hands, feet, and bodies! and ... and stand equal to men in this world.

She calls on women in general, then, in the next sentence she compares the condition of the women of Java to that of her sisters in China and the West, who she says were “fortunate in that they have equal rights, [and] no longer suffer the oppression of men.” She continues by blaming women themselves for their disadvantaged condition. She insists that men are only able to look down on women because women do not stand up for themselves, letting themselves depend their lives and livelihood completely on men. She does not attempt to hold back on the language of contempt of women’s lack of self-respect and hatred of men: “kita orang prempoean persetan tiada maoe taoe, segala apa jang orang lalaki berboeat pada kita [we women do not give a damn about all that men do to us]” The word “persetan” carries quite a strong cursing tone. *Hoa Po* was not a particularly feminist periodical. It was a popular one, and presumably the reading public consisted of also conservative members of society.

While such radical feminist writing of the West, such as Gertrude Stein’s *Tender Buttons* or Mina Loy’s *Feminist Manifesto* had already been published almost a decade earlier, they did not appear in magazines or newspapers targeting the general readership. This piece, however, also shows that Hwa places the issue in a global context when she compares the condition of women in the Dutch Indies to those in China and the West. As such, the piece appearance in a popular periodical suggests that the discourse had developed and spread, indicating how *Hoa Po* was not merely reading material available in Semarang, Java but also a part of a transnational conversation, or at least, a node in a vast network of conversations on the role of women in society. Han’s voice, in fact, Hwa continues by saying that that men’s of oppression of women is only possible because women themselves present themselves as slaves. This, Han says cannot continue because it hinders the achievement of the effort to achieve freedom for the Chinese people.

Han’s piece is followed by a complaint by the *siojtjia* or young woman Tjia of Djambi where she expresses her concern in the way women were treated with discrimination in the treatment of family members of the husband, especially when the husband passed away. The title itself *Berat Sebela*, or literally unbalanced, suggests this unequal treatment of women based on the long kept tradition of the Chinese, seemingly also held dearly by the Chinese community in the Indies. However, the fact that Tjia wrote from Djambi also suggests that there is a close-knit communication among the Chinese communities in different localities of the Indies. The kind of cultural network that this shows as well as that which Han sotjia’s mention of the sisters abroad seems to have facilitated the spread of the idea of gender equality among the women of the Chinese diaspora as well as those in the mainland. Tjia’s complaint is directly responded by a female editor of the periodical, namely Pek Hiang Nio, who provides words of confirmation and support of Tjia’s plight. In the following issue of *Hoa Po*, Pek Hiang Nio referring to Han’s and Tjia’s pieces, continues the discourse by saying how urgent it was that women received education in order that the disadvantageous conditions that the previous two young women have lamented about.

What Han, Tjia, and Pek address is related to the traditional values held by the Chinese community which they held as a means to preserve their identity in diaspora. The article by Sien Piet shows how the keepers of Chinese tradition were anxious about the diminishing of *Hauw*, filial loyalty or respect of elders and tradition, which seemed to have occurred due to the social changes coming from the West, bringing modernity but at the same time pose a threat to the ethnolnational identity of the Chinese community. Right before the article by Sien Piet about filial piety or *Hauw*, in the article explaining the purpose of the birth of *Hoa Pit*, Chung Kuo Yin explains that the periodical is meant to foster the unity of the Chinese nation both in the mainland and in the Indies, evoking the five-color flag of the Republic of China which symbolizes the unity of the five races of China, namely the Han, the Mongols, the Manchus, the Tibetans, and the Hui as apart of the ideas promoted by the Xinhai Revolution of 1911.

However, by the mid-1930s when *Penghiboer* appeared to the reading public, the sentiments showing affinity to the Chinese of the mainland and of the social movements thereof seems to have somewhat disappeared. In these short anecdotal pieces, it is apparent how the Chinese and Indonesian identities merge as both are opposed to the West. In the first piece the Chinese are mocked for their lack of respect to the dead in comparison to the respect shown by the English. Meanwhile in the second piece, American celebrities are made fun of for having the habit of putting on too much make up as opposed to Indonesian actresses such as Suratna and the famous Fifi Young of the Dardanella theater company, who had also succeeded in making her way to Hollywood.

Elizabeth Chandra [23] in her study of the works of Njoo Cheong Seng the author of the detective thriller *Gagaklodra* series mentions, referring to the authority of Professor Leo Suryadinata that there had been in the 1920s and 30s split views on nationalism among public figures of the Chinese community in the Indies. The earliest sentiments observable were those as represented by the writings in *Hoa Po* and *Hoa Pit* which viewed themselves as belonging to the nation fighting for liberation and social change in the mainland, including the intellectuals which revolved around the newspaper *Sin Po*, which ironically enough later was to be the first periodical to publish the words to the Indonesian national anthem Indonesia Raya. They were also groups which supported the preservation of Dutch colonial rule. However, in the 1930s, another group also emerged which saw the Chinese community as having the obligation to participate in Indonesian nationalist movement. Thus, the issue of gender equality must also be seen as a part of this problematic configuration of ambivalent nationalisms, as then the feminism of the 1920s and 1930s, the first wave in the Indies, must position itself in a variety of patriarchal hegemonies.

I have on a previous occasion shown that the writing that appears in the first issue of *Penghiboer* published in January first 1935, demonstrates a cosmopolitan mindset, not particularly showing any kind of nationalistic sentiment but rather shows a social life of people in globalized world, linked to different geographical areas via a network facilitated mainly by the transportation systems and the worldwide publishing industry [24]. Thus, in viewing the problematic condition of ethnic Chinese women in the Indies, the concept of intersectionality becomes crucial, as the issue of gender, especially outside the West, in multicultural, postcolonial societies, is inevitably linked to issues of race and class as well. This idea of intersectionality stems from the concepts proposed by Chandra Talpade Mohanty [25] and Gayatri Chakravorty Spivak [26], to name two influential proponents. As such, the way the social problems confronting the Chinese women the Indies as represented in the writings of *Hoa Po*, *Hoa Pit*, and *Penghiboer* may be viewed as a kind of third-wave feminist discourse in the era of first-wave feminism. Further and more in-depth study of this, we believe, will show how such periodicals by Chinese-Indonesians publishers have ushered not only the Chinese community but the whole Indonesian society into modernity, and unfortunately also the problems entailing.

4. CONCLUSION

While the discussion in this paper is very much still fragmented, as it is still a work in progress, it begins to show that there is a nexus into which the issues of modernity and literary modernism in the context of the high-modernism of the early twentieth century in such colonial contexts as the Netherland Indies and Ireland. While it resembles the modernist enterprise in the imperial metropolitan sites as Europe and the United States, the modernism in these colonial spheres also provides space in which conflicting ideologies meet and negotiate constantly shifting terms. With that in mind, criticism of Indonesian literature in particular will have to liberate and decolonize itself from both imperial and nationalist discourses if it is to avoid the trap of binary opposition which it inherits from the oppressive history of the world. For the decolonizing secular criticism needed in Indonesia literary scholarship, modernism should not mere be a break from tradition but also a break from constricting ideologies that has long taken hold of academic endeavors in the liberal arts.

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VARIANT OF LITERATURE EXPRESSIONS OF THE MILLENNIAL GENERATION IN SOCIAL MEDIA

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Abstract

Literature is a daily human expression that represents thoughts, feelings and even human existence itself. Technological innovation provides a separate platform for all forms of expression in social media platforms. The millennial generation, which is attached to the development of renewable technology, grows and develops with changes and progress, so that in this environment, this type of generation becomes very dominant in accessing all types of social media. Currently, the millennial generation appears with variants of literary literacy expressions on social media which are interesting to study. This paper aims to examine the variants of millennial generation literary literacy expressions in social media. The research method used is descriptive qualitative. The data that will be collected for review is in the form of written texts of the millennial generation in the form of status notes. Data sources are Instagram, Facebook, Tiktok, and Snack Video. The results of this study conclude that the millennial generation's variant of literary literacy expressions on social media is a literary appreciation that is full of meaning. The existing millennial generation social media status notes can be categorized in the form of rhymes or poems, and mini stories. In addition, it can be seen that the use of language styles always beautifies writing. The tendency to write status on social media is a positive thing (function) which is an alternative for the millennial generation to write literature through the use of technological devices that can contribute to digital literature.

Keywords: *Literacy, Literature, Millennial Generation, Social Media*

1. INTRODUCTION

Advances in communication technology today should be appreciated. The birth of the internet as a means of connectivity and communication for: access to information, knowledge, education and entertainment. On the other hand, the development of information technology brings a change in society. The birth of social media makes people's behavior patterns experience a shift in culture, ethics and existing norms. Indonesia with a large population with various ethnic, racial and religious cultures has the potential for social change. From various backgrounds and ages, almost all Indonesian people own and use social media as a means of obtaining and conveying information to the public.

The existence of social media has influenced social life in society. Social relations and all forms of change in a society affect its social system, including the values, attitudes and patterns of behavior among groups in society. Social changes that have a positive impact such as the ease of obtaining and conveying information, gain social and economic benefits. In addition, the positive impact makes it easier to interact with many people, broaden associations, distance and time are no longer a problem, it is easier to express oneself, information dissemination can take place quickly, costs are lower.

Meanwhile, social changes tend to be negative, such as the emergence of social groups acting in the name of religion, ethnicity and certain patterns of behavior that sometimes deviate from existing norms. In addition, distancing people who are close and vice versa, face-to-face interactions tend to decrease, making people become addicted to the internet, causing conflicts, privacy issues, vulnerable to the bad influence of others.

Information that is developing on the internet is currently one of the benchmarks for the progress of modern human thinking that needs attention. The data shows that there were 191.4 million social media users in Indonesia in January 2022. This number is equivalent to 68.9 percent of the total population, excluding unique individual representatives. Kepios analysis from Dat Reportal, reveals that social media users in Indonesia will increase by 21 million (+12.6 percent) between 2021 and 2022. The data is taken from users of Facebook, Instagram, Youtube, Tiktok, and other social media.

Along with this, as a positive impact, it can be seen that the millennial generation's literary literacy expressions on social media are seen to be rife. Because, basically, literature was born not from mere emptiness. It is the result of human creation, through their thoughts and views on the phenomena around them. It is based on the observation of social phenomena that the author builds ideology through literary works.

Social media such as Facebook, Instagram, Twitter, and blogs are a place for conveying the aspirations and feelings of the millennial generation. The outpouring of feelings is expressed in romantic, sentimental, sad, depressed, vulnerable, worried, and solemn sentences. Furthermore, they are said to be doing literature.

You can pay attention to the variants of the millennial generation's literary literacy expressions on social media, a new style in poetry or literary literature is called "sonian". This refers to its creator, a poet from Bandung, Soni Farid Maulana.

Sonian is a poem with a 6-5-4-3 syllable array pattern. The lower it is, the more difficult it is for the poet to find words because the choice of words is less and less. Poetry in this form is not broken, but increasingly focuses on the expression of inner experience. One of Soni's sonic works, for example, is entitled "A Bottomless Well": "mud of words/ light disappears/ in the heart./ You/ howls".

Almost simultaneously, a Haiku group appeared on Facebook. One of the administrators is Hikmat Gumelar and Yusef Muldiyana. Haiku are short poems in the 5-7-5 syllable format of lines as written by Masaoka Shiki from Japan.

Although originating from Japan, Haiku already belongs to the world, and anyone has the right to write. Haiku uses kigo as season markers (such as snow, wind, morning, rocks, clouds, grass) and kireji as complementary elements in writing. One of my haiku written by Diro Aritonang, for example: "He has a poor brain/ greedy behavior/ Yes.../ politician!".

Thus, the use of digital technology in literary works is an unavoidable necessity. Specifically for the millennial generation, to improve literacy skills and to develop their creativity freely, the authors share photos and videos with more supportive audio and visuals, arranged in aesthetic poetic language.

Research focus

The focus of this research is: poetry, figurative language, and the positive aspects (functions) of millennial generation literacy variants.

Research purposes

The purpose of this research is to describe poetry, figurative language and the positive aspects (functions) of millennial generation literacy variants found on Instagram, Facebook, WhatsApp, Tiktok, and Snack Video.

Literature Review

a. Literacy

Literacy is a person's ability to process and understand information when carrying out the process of reading and writing. EDC (Education Development Center) states that literacy does not only lead to literacy but also the ability of individuals to use all their potential and skills. Literacy is not just being able to read letters but reading the world. Meanwhile, UNESCO made a statement that literacy is the right of everyone and is the basis for lifelong learning.

Literacy is a life skill that allows humans to function optimally as members of society. Besides that, literacy includes receptive and productive abilities in the effort to discourse in writing and orally. On the other hand, literacy is the ability to solve problems, reflect on mastery and appreciation of culture and/or, (self) reflection activities, which result in collaboration.

In this way, the meaning of literacy is influenced by academic research, national context institutions, cultural values and experiences. Through literacy skills will empower and improve the quality of individuals, families and communities.

b. Literature

Literature is an expression of human expression in the form of written or oral works based on thoughts, opinions, experiences, up to feelings in imaginative forms, reflections of reality or original data wrapped in aesthetic packaging through the media of language. Literature is the expression of the human person in the form of experiences, thoughts, feelings, ideas, enthusiasm, beliefs in a form of concrete images that evoke fascination with language tools.

Literary works will be born in a society that has conventions, views on aesthetics, and artistic goals. Only cultured people able to produce literary works (Teeuw, 1983:11). The author processes various social realities that he sees or experiences, then writes them into literary works by presenting thoughts, events or imaginative things. So that literary works are born as innovations in society and their existence can be accepted.

The existence of literary works is always in tension between convention and innovation, namely fiction, creation, imaginative which are elements that cause broad and complex problems in the world of literature. This has also made possible a variety of theories and approaches to literary works. The diversity of literary works allows for a variety of aesthetic concepts of literary works.

Through literary works, readers can find out various descriptions of phenomena that occur in society. If someone reads a literary work such as poetry, then the reader will get an overview of phenomena in society with various themes, atmosphere and use of interesting language such as the use of symbols in poetry. The description of the phenomena contained in a poem is the embodiment and condition of society both in the form of living conditions, economic life, crime, moral crisis and various interesting themes that can be found in people's lives.

Poetry is a form of artistic creation that uses language as its medium of presentation. In contrast to the language used in everyday life, the language in poetry has its own peculiarities. It is said so because the language in poetry is the result of processing and individual expression of the author. This is in line with Djunaedie's opinion (1992:6)) that poetry is a form of literature that uses economical language and expresses it intensely.

c. Cyclical language

Figurative language or figurative language is a deviation from the usual use of language, in which the meaning of a word or a series of words is used with the aim of achieving a certain effect (Abrams, 1981). While Luxemburg (1989) explains that figurative language (figuratively) is often seen as a characteristic of a type of literature called poetry. Even though there are poems that hardly contain allusions, in many poems allegory is important for the construction of meaning.

Tips for poets to express their feelings or describe their thoughts in a series of words in verses of poetry. Figurative language is one of the poetic elements in poetry. Understanding

figurative language means: understanding the meaning of poetry. In the KBBI, figurative language means language that uses arranged words and the meaning is deliberately distorted with the intention of obtaining freshness and strength of expression. The word figurative means comparison, likeness, example that has happened (Alwi Hasan, 1994).

Some types of figurative language include personification, which is a figure of speech equating inanimate objects with living humans with all their activities, for example walking, seeing, eating, drinking, and so on. Poets have used personification a lot from the past to the present, because it gives a concrete image of imagination.

This is different from metaphors, namely figures of speech that state something as being comparable to other things, which are actually not the same (Altenberg & Lewis, 1969). Meanwhile, Becker (1987) states that metaphor is figurative language like comparison, but does not use comparative words, for example: like, like, like. This metaphor sees something through other objects. In a metaphor there are two elements, namely the comparison and the one being compared. In relation to these two elements, there are two types of metaphors, namely explicit metaphors and implicit metaphors. It is called explicit when the elements of comparison and those being compared are called, for example, disappointment is damaging feelings. Disappointed as a thing compared and damaged feelings as a comparison. It's called an implicit metaphor.

d. Literary Function

According to Edgar Allan Poe (in Wellek & Warren, 1995:24 -25), literature functions to: entertain, and at the same time teach something. Darma (2004:4) refers to it as: entertainment or escape literature and serious literature or interpretation (interpretative literature). Horace (in Wellek & Warren, 1995:25, 316) or Horatio – Luxemburg (1987:16) calls it that – concludes the function of literature, namely: dulce and utile ("beautiful" and "useful", or "play" and "work", or "terminal value" and "instrumental value"). Likewise Luxemburg (1991:21-22) has the same opinion, that literature can function to provide: relaxation or pleasure and indirect benefits. The opinions of these experts can be grouped into entertainment / pleasure / escape (escape literature),

Another sentence describes that the function of life escape in literary works is that works of art or literature can function to escape from the pressures of life experienced by readers or spectators. Darma (2004:24) calls such works "reflections of reality", namely to lull the reader and to escape from the bitterness and routine of life.

It is different with the function of religion, meaning that literary works contain customs and traditions, as well as beliefs. This content arises because a writer of literary works is a social being and his experience will influence the works he produces. Literary works with elements of religion have never subsided until now. This actually fosters good thoughts related to belief in God and traditions that develop in society. In this case literary works play an important role in teaching religious values which emphasize the values of religious teachings and the norms written by the author in his work. That way, a work of art or literature can have various functions, both for the author and for the readers or viewers. This is not an overlap of functions in a literary work, but the meaning presented by the author has been accepted by the reader or viewer.

2. METHOD

Determination of the type of research is adjusted to the problem, nature, and research objectives. In order to achieve the goal, a flexible and open phenomenological thinking strategy is used. The form of analysis uses inductive analysis by placing research data not as evidence, but as capital for understanding and concluding existing facts.

a. Data and Data Sources

The data in this study are in the form, meaning and positive impact of millennial generation literary literacy expressions. Data sources contained on Instagram, Facebook, WhatsApp, Tiktok, and Snack Video.

b. Data collection technique

The data collection technique was carried out by paying attention to posting variants of the millennial generation's literary literacy expressions on Instagram, Facebook, WhatsApp, Tiktok, and Snack Video. The data in question are in the form of: sentimental, romantic language expressions, in the form of poetry and loose sentences.

c. Data analysis technique

Data analysis was carried out from the beginning the researcher collected data, continued to reduce data, then presented data, then interpreted data, drew conclusions. If deemed insufficient, re-collection, reduction, and reinterpretation are carried out, up to the stage of drawing conclusions. Thus, it is done repeatedly.

3. RESULTS AND DISCUSSION

Based on the author's observations regarding the variants of millennial generation literary literacy expressions, and interpreting the focus in this study, the following research results are presented.

a. Variant Forms of Millennial Generation Literary Literacy Expressions in Social Media

Expressions of literary literacy that appear to color the millennial generation's social media are, in the form of poetry and short expressions. This happens because of course poetry is no longer a new thing, poetry has become a part of culture. Poetry is used as a medium to express feelings, poetry is a place to complain, and poetry is a place to express life experiences and meaningful creative ideas.

Like the poetry or expressions written by this generation, it was created with the aim of raising awareness and providing imaginative experiences to readers. The reader's senses and fantasies are invited to enter the author's experience based on a picture that is presented in a clear, clear, and captivating manner. Literary language is connotative because it uses a lot of figurative meanings and symbolic or figurative meanings. This is due to the condensation or concentration of all the power of language in poetry.

The literary forms in this study were poetry and loose sentences describing poetic sentences. It was found that there were 20 authors with details: Instagram had six poems, Facebook had two poems, Snack Video had eight poems and Whats App had 49 forms of poetry. There are five forms of loose sentences on Instagram, four on Facebook, nine on Snack Video, and six on Whtas App.

Based on these data, the forms of poetry and short expressions containing beautiful language are dominated on Instagram, Facebook, Snack Video and Whats App. The data collected is considered representative for all forms of poetry and short expressions on social media. In addition, data was collected from January 2022 to the end of July 2022.

b. Figurative Language as an Expression of Millennial Generation Literacy on Social Media

Figurative language or figurative language is a deviation from the usual use of language, in which the meaning of a word or a series of words is used with the aim of achieving a certain effect (Abrams, 1981) in Azis. Meanwhile (Luxemburg, Miekkel, & Weststeijn, 1982) explains that figurative language (figuratively) is often seen as a characteristic of a type of literature called poetry.

Even though there are poems that hardly contain allusions, in many poems allegory is important for the construction of meaning.

Meanwhile, figurative language in the variant of literary expression of the millennial generation is personification. For example:

- Since when was the night jealous of the day
- Children will miss the sun that takes them to the playground
- But at dusk they came home
- Since when did the sun envy the moon?
- In the sky that you look at, there is a longing that I leave.
- Lonely now surrounds himself
- When dreams don't come back
- A glimmer of hope is slowly fading away
- Blocked by the storm of sorrow
- Now I'm patient
- Without hope and hope
- Where does the wind blow
- That's where the foot stepped
- You came home to me when there was no home that would accept you?

Personification is a figure of speech equating inanimate objects with living humans with all their activities, such as walking, seeing, eating, drinking, and so on. Poets have used personification a lot from the past to the present, because it gives a concrete image of imagination. Besides that, metaphors are also seen, as follows

- You are the sea under my bed.
- You are also the night in the valley of my longing
- family becomes clothes for us. Covering all the disgrace is also the shortcomings that exist.
- . . . painted a river on his face
- Dusk teaches us whatever has passed will surely have a beautiful ending
- But twilight never goes away
- Storming the shoreline
- Writing is my way of killing longing
- When dreams don't come back
- Twilight misses life when pseudo
- Carving restlessness and anxiety greet the limit of the mind
- Seducing the soul like a cradle, the panorama of the blushing twilight
- Terbias in a sense of rebutting the passion of romance
- The fingers of the hand touch the heart of the pen to paint the storyline
- Assembling words, express all feelings of expression from within the soul
- Writing is my way of killing longing

It is understood that, metaphor is a figure of speech that states something is comparable to other things, which are actually not the same (Altenbernd & Lislle, 1970). Meanwhile, Becker (in Azis SA, 2015), states that metaphor is figurative language like comparison, but does not use comparative words, for example: like, like, like. This metaphor sees something through another object. In a metaphor there are two elements, namely the comparison and the one being compared. In conjunction with these two elements, there are two types of metaphor, namely the explicit metaphor and the implicit metaphor. It is called explicit when the elements of the comparison and the one being compared are mentioned.

c. Functions of Millennial Generation Literacy Expression Variants on Social Media

A literary work can be useful or provide a function for the reader, as long as the reader can give meaning to the literary work he reads. According to A Teew (1983:24), that giving meaning is not only understanding the parts or lines but also the total and rounded structure of literary works, and is the task of the reader. The convention of unanimity of meaning becomes important, especially in reading works from quite different eras or cultures. Several experts created function theory to help readers analyze, interpret and understand literary works. A Teew (1983:24) explains that most of these things are obtained "unconsciously" through "reading experience", then as much as possible they are made aware of, systematized, and formulated. The functions contained in the literary expression variants of the millennial generation can be seen as follows.

1) Entertainment Function

Variants of millennial generation literacy expressions on social media serve as entertainment and liberation from emotional stress, pouring it through rhythms and imagining images of emotions and feelings driven by stimulation. Likewise for someone who enjoys (art and literature) will reduce or even relieve depressed emotions or feelings.

This can be seen, the average literary literacy of this generation colors social media. In fact, every time it is confirmed that there are streaks in the form of poetry and or short sentences containing overflowing feelings in satire, melancholy, sentimental, solemn, depressed, vulnerable.

As the expression:

For me, family is home. A place to go home with the existing ballad of life. Enjoy the search for identity without any awkwardness. Often times, family becomes clothes for us. Covering all the disgrace is also the shortcomings that exist. Having many siblings and cute and cute nephews is a blessing to be grateful for. They became friends with various ups and downs

Quote is an expression of happiness which is a function of entertainment. Those marked with words or diction, family, home, enjoying, many siblings, cute nephews, cute, fortune, friends, family photos, funny memories, fine dining. These dictions make the writer feel happy, because gathering in the family is fun and there is not always time for fun.

2) Escape Function

Variant millennial generation literacy expressions on social media, serves as an escape. The expressions of poetic language that they crossed out not only served as entertainment, but also as an escape. This is seen in the expression:

for a tough day, "thank you" because so far I'm trying to be strong.

A tough day, indicating that there is pressure on the I, it must be avoided, even though there are many obstacles to get better.

The streak is an escape for me. Emphasized by the sentence I only hope, we are here to be the lanterns that illuminate you, also expand your home.

Therefore, Literary works can function to escape from the pressures of life experienced by readers or viewers. Darma (2004:24) calls such works "reflections of reality", namely to lull the reader and escape from the bitterness and routine of life.

3) Religion Function

Literature functions as a work that contains various kinds of religious teachings that can be imitated or emulated by every reader. The function of religion is also found in the literary expression variants of the millennial generation. This is seen in expressions such as:

He can't be told in words, but he is so special when I tell his name to the creator

The most tiring race is the race to chase the WORLD, because no matter how hard you run
the finish line is DEATH

Thank God, the long awaited finally bear fruit

Allah is good, so do it in the best format ta

God's way of helping His servants is so beautiful, it often cannot even be described through
logic, but also belief. . . sure, that what Allah has ordained and Allah has destined for His
servants is according to their portion.

Based on these expressions, it is clear that millennial generation literary literacy seems to
have a religious function. It is marked with the words:

the creator, the world, death, Alhamdulillah, Allah is good, Allah's way of helping His
servants, Allah determined and Allah destined for His servants, in the sight of Allah
subhanahu wa taala.

The diction chosen in composing the poems and short expressions of this generation
indicates that Allah is their place of escape, there is no place and being that they believe in other
than Allah taala. By also submitting only solely addressed to Allah. Even in his daily life, his hope
is only in Allah.

4. DISCUSSION

Based on the results of the research, it can be described that literary works are the reflection
of social life and the author's mental turmoil. The radiance of life arises as a result of direct or
indirect interaction, consciously or unconsciously, with a situation that is experienced. This is then
manifested in written form arranged in such a way using solid words which generally use
connotative meanings. This meaning does not only bring a sense of beauty, enjoyment, and
satisfaction, but also a sense of boredom, boredom, and annoyance, both in terms of language and
in terms of content for those who study it. Literature is a creation of spontaneous emotional
outbursts, has aesthetic value, which is based on linguistic aspects as well as aspects of the aesthetic
meaning of language expressed through poetic or linguistic aspects with all elements of beauty.

The millennial generation is a generation of social media users, both for personal, group,
economic interests, existence and even information seeking. Of course, the millennial generation are
very familiar with internet technology where cellphones with the Android system offer features and
applications that make it easier for them to access the information they want. The millennial
generation cannot be separated from social media. Social media is one of the children of the virtual
world which has now become a trend that has such a strong impact on the development of the
millennial generation's mindset.

A sketch of the life that surrounds it. This is evidenced by a handful of people who are
involved in literature for the next generation of the country, followed by today's millennial children
who prefer the works and culture of other countries. On the other hand, with Indonesian literature,
works that are rich in culture are no less beautiful than works from other countries.

In addition, this generation's literary literacy is dominated by personification expressions,
which are forms of imagination of what is felt, seen, and heard. Next, imagine as if objects that are
unable to move or carry out an activity feel like humans.

In addition to personification, there is also a metaphorical style to express certain meanings by emphasizing the impression that will be generated. The use of metaphorical language styles is also shown to overcome the limitations of the author's choice of words and forms of expression. This adds flavor and impression to their writing. In literary works, writers or poets usually use figure of speech as a style of conveying feelings as well as views in language so that they have a more optimal and effective impression on readers and listeners, so that they become more interesting and not boring.

Written from all the outpouring of feelings of the millennial generation through social media it can be understood that their outpouring functions as entertainment, because there is a certain satisfaction that the writer experiences when writing his writings and also many who read and comment on them.

Besides functioning as entertainment as well as an escape. Because his uncontrollable inner urges were expressed in written form, the author finally experienced relief. Ordinary also said, escape from the pressures of life experienced by readers or viewers. This statement is emphasized by Darma (in Azis) "reflection on reality", which is to lull the reader and to escape from the bitterness and routine of life experienced by the author.

Religious function, the author worships and praises Allah anytime anywhere. God is a place to run away, God is a place to complain. Religiosity is meant to open the way for the lives of religious people to become more intense. Eliade stated that the more religious a person is, the more real that person's life becomes. In other words, the intensity of one's religiosity can be measured to the extent to which that person becomes more real (real) or feels more existing with his own life. (Mangunwijaya, 1986:11–15).

5. CONCLUSION

Based on the results of data analysis, it was concluded that: variants of millennial generation literacy expressions on social media are in the form of poetry and short, aesthetically pleasing sentences. Literary literacy is meant as writing or essays that contain the values of goodness and beauty written in beautiful language.

In addition to form, it is also seen that the author uses personification and metaphor, to make the atmosphere in literary literacy have an artistic impression, to make a sentence more beautiful, and to strengthen the message. Personification provides a certain effect and atmosphere based on the arrangement of beautiful words according to what the literary writer wants for the readers and connoisseurs of his work. Creating an imaginative impression on the reader.

Because a literary work can be useful or provide a function for the reader, as long as the reader can give meaning to the literary work he reads. The conventions of unanimity of meaning are important. Reading experience also determines the extent to which the conventions of unanimity of meaning in literary works can be fulfilled; meaning that the function of literary works "unconsciously" depends on "reading experience".

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MINI FICTION: ITS EARLY APPEARANCE ON TWITTER AND ITS CURRENT DEVELOPMENT (FLOW ELEMENTS ANALYSIS)

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Abstrack

In this digital era, in this century (starting from 2000 until now) mini fiction appears and develops. Mini-fiction is a contemporary literary genre in the form of prose. As a form of contemporary literature, it is necessary to study mini-fiction. Through this article, we will examine the ins and outs of mini fiction. The goal is to describe mini-fiction from its inception in Twitter and Facebook to its current development. The research method used is descriptive qualitative, data collection techniques has been done through observation and literature study. In analyzing the data, critical analysis techniques are used. The results of the research show that (1) Minifiction on twitter in the early days of its appearance was not all plot elements explicitly stated in the content of the story, there were always one or two plot elements that were stated implicitly (disguised). What is disguised can be an element of orientation, it can be conflict, it can be resolution, it can also be two elements of flow at once. The most implicit presented is the element of resolution; (2) Mini-fiction that is currently developing on twitter and facebook the plot elements are still the same, not all plot elements are explicitly stated. There is always an implicit/disguised element of the flow. What is presented implicitly can be an element of orientation, it can be conflict, it can be resolution, it can also be two elements of flow at once. Among several plot elements, the most implicit is also the resolution element. This relates to the writer's attempt to present a twist ending.

Keywords: mini fiction, social media, plot elements

1. INTRODUCTION

Literary works as a result of the creativity and imagination of authors using language have developed over time. In the digital era, the term cyber literature appears/cybersastra. Cybersastra is Literary activities that utilize computer or internet media (Endraswara, 2006:182). Virtual literary communities are starting to emerge using technology, such as mailing lists (mailing lists), websites, discussion forums, blogs, the internet, all of which offer a climate of freedom, without censorship (Erowati & Bahtiar, 2011). The internet as a medium of expression without boundaries and without censorship has become a free space for writers, especially for writers whose works cannot be accommodated by written media such as newspapers, magazines and publications.

Cybersastra began to emerge in the early 2000s (Saparie, 2021). Definitely the emergence of cyber-literature groups around 1997. Through poets@yahoo.groups.com, kramat@yahoo.groups.com, bumihuman@yahoo.groups.com authors began to express ideas and ideas in literature through virtual communities even though they had never met. in real life. Around 2005, cyber-literature groups began to create new spaces that could be accessed by the virtual public through blogs

and the like, for example, *Duniasastra.com*, *jasa-indonesia.com*, *fordisastra.com*, *then.com*, *mediasastra.com*. In addition, personal and communal accounts such as *multiply.com*, *blogsport.com*, *wordpress.com* also appeared (Rokip, 2012). This trend shows how busy and free literary expression is in the cyber world.

The emergence of cyber literature in the digital era shows that technology and culture go hand in hand. Both are dynamic and reciprocal human creation entities (Wanti, 2020). Through cybersastra, everyone can display their work, and can appreciate it. However, the emergence of cyber-literature does not rule out literature in conventional media such as magazines and newspapers. Publishing media such as newspapers and magazines in the development of literature have long provided space for Indonesian literary life, especially for short stories (Kompas, March 30, 2022).

So far, there are still pros and cons to the existence of cyber literature. However, it needs to be acknowledged that the presence of cybersastra is able to provide flexibility, both for connoisseurs of literature and for writers. Literature connoisseurs can easily read literary works of interest through devices. It is known that so far many novels have been published whose stories have already existed on social media, such as Wattpad and Webtoon (*kemenparekraf.go.id*, 2021). For example, Luluk HF's novel *Mariposa*, Valerie Patkar's *Claries*, *Assalamualaikum Calon Imam* by Nafisyia Kaila Akbar. This indicates that cyber-literature has a lot of literary value and creates attractiveness and benefits for the general public.

For literary writers, cybersastra gives freedom to anyone to work and there are no binding conditions. Cybersastra is an alternative for writers to publish their work in society. Saut Situmorang (2004: 75) argues that cyber-literature is an attempt by modern writers to break down the hegemony of conventional publishing which is seen as a controller/regulator of literary tastes in society.

Literary writers represent life and life in their works based on empirical experience and imagination. From the representation and interpretation of life and living, the author's thoughts emerge as a meaning of social and communal reality so that his work can be accepted by the public. Authors create literary works (Saparie, 2021) not only to be read, but also to understand their meaning. From the point of view of writers, literary works created are published with the intention that the contents and messages of literary works can be understood by readers. From the point of view of readers, literary works should be read and studied so that the contents and messages of literary works can be enjoyed and understood. To understand literary works, according to Saparie (2021) hermeneutics is a more adequate alternative to literary criticism in Indonesia because it tries to explore the meaning of literature by considering the things that surround the literary work, namely the text, writers, and readers.

The rapid development of short stories in cyberspace is followed by innovation with the presence of mini fiction. Mini-fiction is shorter than short stories, the story is presented quickly, 'tell a story in as few words as possible (maximum 50 words)' but still have to imagine a long story (Noor, 2009). The length of the story is based on the convention of 140 characters (Kartikasari, et al., 2014). Because the mini-fiction stories are presented in a flash, not all elements of the plot are presented explicitly.

In America, popular mini fiction with the term flash fiction. Initially, the term used for 'flash fiction' was a short story with a maximum length of 750 words. However, since then, stories ranging from 50 words to 1,500 words have begun to appear, which are also classified as the flash fiction genre (Al-Sharqi & Abbasi, 2015).

Lately, mini-fiction has graced various social media. Applications that provide features for writing text, such as Twitter, Facebook, Instagram, are now used by mini fiction writers to express their works. This reality shows the development of modern era society along with the development of digital technology.

So far, several studies on mini-fiction have been found. For example, research by Wanti (2010), Rokip (2012), Kartikasari, et al. (2014), Sukmawan (2017), Supriatin (2017), Jayanti (2017), Mamudu (2017), Tambunan (2018), Budiyanto, et al. (2020), Liliani, et al. (2022), Wahyudi (2023).

Research on mini-fiction that has been carried out focuses on: digital curation of cyber-literature (Wanti, 2010), mini-fiction communities (Rokip, 2012), mini-fiction in a review of the sociology of literature (Kartikasari, et al., 2014), utilization of mini-fiction in learning (Mamudu, 2017; Sukmawan, 2017), characteristics of mini fiction (Supiratin, 2017; Tambunan, 2018; Budiyanto, et al., 2020;), linguistic aspects (Jayanti, 2017), development of mini fiction (Liliani, et al., 2022), flash fiction in Indonesia (Wayudi, 2023). Although there have been many mini-fiction studies, so far there has been no researcher who has analyzed the plot elements of mini-fiction.

Referring to Noor's opinion (2009), the basic elements of storytelling such as characterization, conflict, complication and resolution in mini-fiction can be found even though the resolution is avoided so that the ending becomes a kind of echo, which continues to be allowed to grow in the reader's imagination. Based on this background, this paper will discuss elements of mini-fiction plots in digital media in the early days of their emergence on Twitter and their current developments on Twitter and Facebook.

2. RESEARCH METHODS

This research is a descriptive qualitative research, presenting an overview in the form of a description of the problem under study. The data used are excerpts of mini-fiction that first appeared in digital media and mini-fiction published in digital media: Twitter and Facebook recently. Data collection techniques through observation and documents. Researchers make direct observations of the phenomenon being investigated, namely mini-fiction in several digital worlds. After that, the researcher chose two digital media, namely Twitter and Facebook and determined a sample of the mini-fictions that were published recently in the two digital media.

The sampling technique in this study used purposive sampling. Samples were selected based on inclusion criteria (ilmukomunikasi.uma.ac.id, 2022). Criteria determined by the researcher: social media that has been known for a long time by the wider community, namely Twitter and Facebook. Both of these digital media have mini fiction content.

The initial appearance of mini fiction on social media Twitter was in 2010 on the @fiksini account. The mini-fiction in that account is no longer found, so the data was taken from 14+1 Diktum Fiksimini Agus Noor (2010). The earliest published currently on the original account (@fiksimini) is a mini-fiction that was retweeted in 2018. Therefore, to describe the mini-fiction at the beginning of its appearance on Twitter, samples were taken from these two sources.

To examine the current development of mini fiction, data is taken from two social media, as follows.

- a. On Twitter: a sample was taken from the #fiksimini account which was published at the end of 2022 because the original account was no longer active since 2020.
- b. On Facebook: samples were taken from the FIKSI MINI INDONESIA (FLASH FICTION INDONESIA) account, which was last published at the end of 2021.

Samples were analyzed for plot elements. This is in accordance with the opinion of Mahayana (tth) that the assessment of literary works can be done by looking at several criteria, one of which is novelty/innovation). Mini-fiction is a new literary genre and has new plot elements and has never been studied by other researchers. Thus, a research was conducted on the elements of mini-fiction plot. The results of the research analysis are presented in the form of a description.

3. RESULTS AND DISCUSSION

Results

Early Appearance of Mini Fiction on Twitter

The mini fiction community in the digital world in Indonesia was initiated by three figures: Agus Noor, Clara Ng, and Eka Kurniawan. They created an official account for fictionmini on April 18, 2010 on the social network Twitter. Thanks to the support of these social networks, the Fifimini

account became a gathering place for mini fiction lovers or commonly called Fictionminier until two years later it had 20,290 active members and 94,407 followers (Rokip, 2012).

Mini fiction tells about social issues, criticism, experiences, and stories of characters decorated with funny, naughty, sad, and heroic ideas, a maximum of 140 characters consisting of a title and description of 4-10 words. Mini-fiction is the result of a struggle to find the plasticity of a story that provides a wide scope for imagination. The story looks "in a flash", but stimulates the reader to imagine and develop the possibilities of interpretation and solving the puzzle in it. Due to the limited number of words in mini-fiction, basic narrative elements are implied. The basic narrative elements (characters, plot, conflicts, challenges, and resolutions) are not explicit, only implied (Istiana, 2020).

The mini-fiction created by Agus Noor and other authors was born out of a desire to be creative in a 'different and new' way (Wahyudi, 2023), not by circumventing limited space. In terms of "different" and "novelty", the following summarizes the mini-fictional formula put forward by Agus Noor in dictum 14+1.

Mini-fiction tells the widest possible world, in as few words as possible. If likened to a boxing match, mini-fiction is like "one perfect, sharp punch" that knocks out in the first round. The story allows readers to 'peek' the world differently" by developing their own imagination. If likened to a grenade, mini-fiction is like "a grenade that explodes in our heads (readers)". The form of mini fiction is just a simple story but it always feels something is not simple in it. The plot is like a flashing shadow, but makes the reader 'keep on remembering' like a tiny gem that refracts a lot of light. Readers "keep on being mesmerized every time they read the mini-fiction". If poetry processes language, mini-fiction "distills stories, refines the world". If you think of mini-fiction like a small pond, its depth can never be guessed. The end of the story provides an eternal puzzle that has no edge. Awareness is slowly emerging, that mini-fiction is "a speck of dust capable of blowing up the universe" (Noor, 2010).

Mini-fiction is an alternative and interactive tool to one's ability to convey aspirations and build imagination in a limited space. Even though the number of words is mini, mini fiction must be able to instill a deep meaning and message to its readers (Nurfaidah, 2022).

There are four stages of creating mini fiction on Twitter. Following are the four chronologies of the creation of mini fiction at the beginning of its appearance on Twitter, namely: (1) Members propose topics on the @fiksimini account; (2) The proposed topic is accepted if the moderator retweets the suggestion by adding the hashtag #topicfiksimini or if none of the suggestions are accepted, the moderator submits a specific topic with the same hashtag pattern; (3) Members write mini fiction according to the day's topic then the admin/moderator chooses the best and topical writing by retweeting the mini fiction; (4) The mini-fiction that appears on the @fiksimini account is only a mini-fiction that is retweeted by the moderator after going through a series of considerations (Jayanti, 2022).

So, mini-fiction on Twitter has three main terms, namely (1) topic, (2) title, and (3) content of fictionmini. The topic is determined by the moderator. Fiksiminer presents his creative results based on this topic with different titles. The capital letter written at the beginning of each mini-fiction is the title of the mini-fiction, while what follows is the contents of the mini-fiction.

Elements of Mini-Fiction Flow on Twitter

According to Stanton, plot is a story that contains a sequence of events, in which each event is causally related. One event caused or caused another event to occur (Nurgiyantoro, 2007). In other words, the notion of storyline is the interweaving of events in literary works to achieve a certain effect (Sudijman, 1986). The plot is likened to a place where parts of the story are involved so that a complete story is formed, can be distinguished between events that form the main plot and complementary events that form a subordinate plot (Sudiman, 1991). Because mini-fiction experiences hypercondensation and hyper-compression (Budiyanto, et al., 2020), what are the plot

elements? To answer this question, look at the data and the results of the analysis. The following are mini-fictions that were published in the early days of mini-fiction on Twitter.

@ dabgenthong:

Pada Sebuah Kecelakaan

Mobil itu ngebut dan tiba-tiba menabrak tiang listrik. Supirnya keluar dan bertanya pada orang yang berkerumun, "Kepalaku dimana?"

In an Accident

The car was speeding and suddenly hit a utility pole. The driver got out and asked the crowd, "Where's my head?"

@ekakurniawan:

Televisi

Televisi itu asyik sekali menonton diriku duduk di sofa

Television

The television was so fun watching me sitting on the couch

Mini-fiction (1) entitled "In an Accident", the contents of the mini-fiction consist of two sentences. Based on the development of the imagination of each reader, the elements of the plot can be identified. The first sentence, "The car was speeding and suddenly hit a power pole", is an element of introduction/orientation. The next sentence is a conflict that occurred to the driver, why did he crash into a power pole, what about his sight?, It could be the driver realized at that time he was careless that the question arose, "where is my head?" How couldn't I notice the electric pole so I hit the electric pole? There are many other possibilities that can be developed based on the imaginations of the readers. Stories in mini-fiction are indeed created to evoke imaginations that resonate within readers.

The elements of the mini fiction resolution (1) are disguised in the conflict. The elements of the resolution can be developed by the readers themselves based on the development of their respective imaginations. So, the plot elements of mini fiction (1) that are presented explicitly are elements of introduction/resolution and social conflict, whilst the element of resolution is implicit, hidden within the conflict. It is said to be a social conflict because the conflict concerns the relationship between the "driver" and people who ride chauffeured cars and the people who saw the accident.

Mini fiction (2) is entitled "Television", the content of mini fiction consists of a sentence, "Television is so fun watching me sitting on the couch". The sentence explicitly expresses the element of introduction/orientation. The character 'I' who watches a television program sitting on the sofa, accidentally falls asleep so that it seems as if he is being watched by TV (because those on TV are still actively carrying out activities according to their respective roles) so that it seems as if they saw 'I' sleeping. on that couch. What's the conflict? Maybe because I fell asleep, 'I' didn't know what program was being broadcast, even though at first 'I' character took the time to sit on the sofa in front of the TV with the aim of being able to watch the TV shows you are interested in comfortably so you can observe and evaluate the shows. That is a possible conflict that can be developed from such orientations. The resolution, maybe the "me" can't say anything when the community is discussing the TV show that they originally wanted to watch or other possibilities.

So, plot elements that are presented explicitly in the content of mini-fiction (2) are introductory elements. Other elements, conflict and resolution are presented implicitly, disguised in the introductory element.

Next, here are mini-fictions from the Twitter account @fiksimini which were retweeted in 2018. Understandably, mini-fictions from previous years were not found, what was found in the account was only chats/discussions between community members.

[3] RT @SuSaciLad: THE FAMILY IS BROKEN -Dad is in jail, Mom is in a mental hospital. I smiled, peeking from behind the mosquito net.

- [4] RT @Rasendriyayaku1: FINAL CALCULATIONS -The pair number two will win. They received more stab wounds.
[5] RT @Azkadira: NEW LEADERS ELECTION GIFTS - Just the packaging is expensive.

The mini-fiction (3) entitled “THE FAMOUS FAMILY” consists of only two sentences. The first sentence of the mini-fiction is an introductory/orientation element. In the element of introduction, disguised conflict. The conflict in the mini-fiction occurs within the character "I". So far, maybe the 'I' (child) has often reminded his father of his actions that were not right according to the law. However, his father never ignored the 'I' warning until finally his father was put in prison by the authorities because after an investigation, his father's actions violated state law.

The element of resolution is found in the second sentence and creates a twist ending. Surprised because 'Why is the child 'me' actually 'smiling'? The 'I' smiles because the 'I' character's warning to his father has been considered by his father like the wind, unable to change his father's actions. Finally a tragic incident occurred: his father had to be jailed and his mother went to a mental hospital. The “I” seems to be forced to 'go into the coffin', feeling constrained and limited in his space for movement, unable to freely associate with his friends because he was ashamed of his father's actions or maybe he was afraid of being ridiculed by his friends.

So, plot elements that are stated explicitly are elements of introduction/orientation and resolution. From the element of introduction, there is a hidden element of conflict. Conflict occurs within the inner character "I" who feels constrained by his father who is in prison and his mother who is in a mental hospital. The character 'I' is constrained because he feels ashamed of his father's actions in prison. The mother, who should strengthen the child's inner mood, the "I", cannot do anything because she has a mental disorder thinking about her husband's bad luck. So, the inner conflict of the character 'I' is disguised in the element of introduction/orientation.

Mini fiction (4) entitled “FINAL CALCULATIONS”. In terms of plot elements, the first sentence of the content of mini-fiction, 'Couple number two is guaranteed to win' can be interpreted as a conflict. It is considered a conflict because maybe other candidates are seen as more qualified but are not elected because they lose in disbursing funds to voters or maybe they do not promise attractive programs for the electorate, or maybe for other reasons.

The introductory/orientation elements are disguised in the elements of the conflict. Candidates who are more qualified than those elected exist but are not selected. This is the interpretation of the element of introduction which is disguised based on the sentence on the element of conflict. Other readers may also interpret the disguised introductory element with other statements that are coherent with the topic, title, conflict and resolution.

The element of resolution is stated in the second sentence 'They received more stab wounds' which creates a twist ending for the reader. It is said to be a twist ending because the sentence creates an explosion of imagination for the readers. In reality, it was not the person who was stabbed by the voters, but the symbol on the picture. However, it was the elected couple who received multiple stab wounds (pair number 2). That statement creates an echoing twist ending. Maybe the voters were forced to print the winner's picture symbol because they had already "received money" from the elected candidate, or maybe because the winner actually lacked quality but poured out most of the funds on the prospective voters and the funds that were disbursed borrowed here and there were ultimately said to be "recipients". more punches'. Or maybe another reason. If the winner is of good quality and has no ambition to win, of course when he becomes a winner he will not receive many stab wounds from the voters, on the contrary he will receive many caresses.

So, the disguised plot of mini-fiction (4) is the introductory element. The introductory/orientation element is disguised in the conflict.

Mini-fiction (5) entitled “NEW LEADERS ELECTION GIFTS”, contains only one sentence 'The packaging alone is expensive'. Even though the contents of this mini-fiction are only one sentence, that sentence can be interpreted as a resolution and parts of the previous plot can be

interpreted by the reader by developing their own imagination. This sentence is able to blow up the reader's imagination about how the quality of the candidate is. What was promised (to the voters) at the start of his jump as a candidate for leader, how was his behavior after being elected as a leader?

The imagination that develops in the reader about some of the things that the leader did before candidacy and when he led (after being elected) suggests elements of introduction and conflict that are presented implicitly/disguisedly. So the elements of plot that are disguised in the mini-fiction (5) are elements of introduction/orientation and conflict.

The conflict in the mini-fiction is a social conflict. It is said to be a social conflict because the conflict involves the relationship between a figure and an elected leader. A figure said 'Just the packaging is expensive' in response to the leadership of the elected figure. From these remarks, it can be inferred that perhaps many people have been disappointed under the leadership of the elected candidate, including the said figure.

In terms of plot elements, which are stated explicitly in mini fiction (5) is the resolution, while the elements of introduction and conflict are hidden in the resolution sentences. The conflict in the fikdi mini is a social conflict because it involves the problem of 'prospective leaders' with those who are to be led.

Mini-fiction on Twitter experiences condensation and compression of story building elements (Budiyanto, et al., 2022). However, mini-fiction still contains the main elements of plot: introduction, conflict, and resolution, although some of these elements are sometimes implicitly stated. What is disguised can be elements of introduction or conflict, or resolution, it can also be two elements of plot at once.

Judging from the number of characters, there was no mini fiction whose number of characters exceeded the moderator's requirement of 140 characters. The average number of characters for each mini-fiction on Twitter at the start of its appearance was between 60 -110 characters, and some even only had 27 characters.

3.2 Elements of Recent Mini Fiction Plot

On twitter

Currently mini fiction writers on twitter are not guided by topic anymore by moderators. Anyone can publish mini fiction on their #fiksimini account with different themes according to the development of the mind and imagination of each writer. Below is a sample of mini fiction published on the Twitter platform in the #fiksimini account at the end of 2022.

[6] EARTHQUAKE

Residents of Hwarakadah Hamlet were invited to the soccer field.

Unlucky! Until there, no match ball, but instead a puppet show.

#MiniFiction

[7] SEND. He took a hunk of matter to the delivery service. "Which type of service do you want to send, deck?" "Sent with lightning fame, sis"

#fictionmini

[8] UNPRESSED BUTTONS

Letters jostled off my keyboard, scrambling across my laptop screen. The pages of the book haven't moved, the roads are still clogged for the poor characters.

#fictionmini

In terms of plot elements, the first sentence of mini-fiction (6), 'Residents of Hwarakadah Hamlet are invited to the ball field' is an introductory/orientation element, the next two sentences are conflicts. So, what is stated explicitly in the contents of the mini-fiction is the element of introduction/orientation and social conflict.

It is known that in a 'lindu' (=earthquake) situation, wherever it occurs, crowds of people will run frantically looking for a safe place. This happened to Hwarakadah Hamlet residents who were invited to the soccer field. At first they were invited to the soccer field and 'wanted' in the hope of witnessing two teams playing football. However, it turned out that what was witnessed on the ball field was a wayang performance. So, most of them will certainly feel disappointed and then disperse, seeking comfort for themselves because what they witnessed did not match their expectations. They scattered in all different directions, likened to an earthquake. That is the resolution that explodes in the readers' imaginations and many other reasons that develop in the readers' imaginations.

So, the elements of introduction/orientation and social conflict of mni fiction (6) is stated explicitly. The element of resolution is hidden in the conflict (last sentence). From the last sentence, the content of mini-fiction, there is a resolution that explodes in the imagination of the reader. The element of resolution in the mini-fiction is presented implicitly/disguisedly.

Mini fiction (7) entitled “SEND”. He (single third person & younger than the entrusted person) entrusts a number of public issues to people (maybe members of the council or maybe members of the senate or maybe members of other associations). The entrusted party asks the requester whether the requester wants the matter to be conveyed to the destination quickly, as fast as lightning, as fast as usual, or as usual. The depositor wants the problem to immediately reach the authorities and be known by many parties so that the problem becomes famous (the current viral term).

In terms of plot elements, the first sentence, "He brought a lump of matter to the delivery service," is an element of introduction/orientation, the next sentence is a conflict. Behind the disguised conflict is a resolution that echoes in the imagination of its readers. A big question mark arises in the reader, 'What will happen after some of the problems entrusted become famous?' That is the disguised resolution of the mini-fictional conflict (7). After being famous/viral, 'how will the general response be when you find out the news about the problem', it can develop in the imagination of each reader as a twist ending resolution.

Thus, the element of introduction/orientation and social conflict in the mini-fiction is stated explicitly, while the element of resolution is hidden in the conflict. It is deemed that the conflict needs to be made known to the public so that the person who is called 'dek' (he is younger than the person being entrusted) hopes that the problem will become famous/viral. What happened after the problem became famous? It is a resolution that 'explodes' and develops in the imagination of each reader.

Mini-fiction (8) entitled “UNPRESSED BUTTONS”. The button referred to in this context is the letters button on the laptop. The character 'I' is still confused. He has to say/write down what he is still confused about, doesn't understand what he wants to write/type. Si I also read reference books and try to understand the contents of the book so that I can understand and be able to translate the knowledge I have mastered into writing according to my goals but have not been able to either. This misunderstanding resulted in me continuing to try to read the book over and over again so that it didn't move to another page. His mind is not yet open to understand and manifest his understanding into the writing that is being made. On the other hand, I want to immediately produce writing according to its original purpose.

In terms of plot elements, the first sentence of the mini-fiction, "The characters jostled from my keyboard" is an introductory/orientation element, the next sentence is the inner conflict of the character 'I'. Behind the inner conflict of 'I' lies a resolution that echoes in the imagination of the reader. There are those who interpret resolutions as having bad results, there are also those who interpret resolutions as good because I am diligent in studying. Even though they are at a deadlock, they are still trying to understand the material by continuing to read reference books that are relevant to what they want to write about. Or maybe someone interprets the resolution differently, that's fine, as long as it's coherent with the title and other elements.

On Facebook

The mini fiction on the Facebook platform is taken from the Indonesian MINI FICTION (FLASH FICTION INDONESIA) community. Based on the description of the community administrator that a minifiction as a whole totals no more than 170 characters including spaces. The moderator of the account does not provide a topic/theme. The theme was created by fictionminier. Here's a sampling of some of the mini-fictions from that community.

[9] MAGICIAN THEME

FAILED TRICK. The audience applauds. "Unlucky!" On the table he found drops of blood.

[10] MIXOLOGIST THEMES.

IT'S NOT HIM. As expected, this time the taste of the cocktail I ordered was not fresh. There was no longer him who added a smile to his concoctions.

[11] THE END OF A COMPETITION. The owner of the bar next door came up to me. Serve you a special cocktail. "No more competition," I said, imagining his body from behind the holding cell.

[12] CLOWN THEME

LOVING THE PROFESSION. It's been decades, the clown mask can't get away from his face.

Mini fiction (9) entitled "FAILED TRICK". The content of mini fiction consists of three sentences. The first sentence "The audience applauded" is an element of introduction/ orientation. The next two sentences are social conflicts. It is said to be a social conflict because there is a conflict between the expectations of a magician who wants to always be well appreciated by the audience but the character 'he' (maybe the magician's boss, maybe the audience, or maybe the competitor) finds drops of blood on the table. It is certainly dangerous for magicians. Maybe it is seen that it will reduce the credibility of the magician thereby reducing the ambition and number of spectators, or maybe they will no longer gain the trust of the leader who has overshadowed them so far, or other possibilities.

The conflict in mini fiction (9) includes social conflict because the conflict occurs between a person, a magician, and his environment. The magician is worried that members of the public (who know the magician's blood drops) will spread their weakness to the wider community so that it will harm the magician. Behind the social conflict, there is an echoing resolution.

So, what is presented explicitly in the mini-fiction is introduction/orientation and social conflict. The element of resolution is hidden behind the statement presented on the element of conflict. What the magician then experiences and does in the next stage is the element of resolution. Readers may and freely develop their own imagination in interpreting the resolution.

Minifiction (10) entitled "IT'S NOT HIM", consists of two sentences of minifiction. Judging from the elements of the plot, the first sentence "As expected, this time the taste of the cocktail I ordered is not fresh" is an element of orientation. The next sentence, "He no longer adds smiles to his concoctions" is an element of conflict.

Mini fiction conflict (10) is the inner conflict of the main character 'I'. From the start, during the introduction of the character "I" I suspected that if the mixologist who ordered the cocktail was not a regular mixologist, the taste would not be fresh. Her guess was right. In the element of conflict, "He no longer adds a smile to his mix" indicates that from that moment onwards, 'I' could no longer meet his mixologist customers. The relationship between me and the mixologist who used to serve him was quite familiar that makes 'I' feel comfortable. The mixologist's smile also made 'me' happy, so that it affects the cocktail made by his favorite mixologist. But since then 'me' has not been able to meet his mixologist again (maybe he has been moved to another city or maybe for a different reason: illness and then died or maybe for another reason). It also affects the taste of the cocktail he ordered: the taste of the cocktail is not fresh.

What then wants to do by the character 'I'? That is the big question mark that is veiled and echoes in the imagination of the reader. So, the element of mini fiction resolution (10) is hidden behind the element of inner conflict experienced by the character 'I'.

Mini fiction (11) entitled “THE END OF A COMPETITION”. The content of the mini fiction consists of three sentences. The first sentence, “The owner of the bar next door approached me,” and the second sentence, “I serve a cocktail special” is an element of introduction/orientation. The next sentence, “No more competition,” I said, imagining his body from behind a holding cell”, was a resolution. Conflict is disguised in the element of resolution. From the disguised resolution there is a business competition conflict. Is it just because of business competition that someone has the heart to kill the lives of their competitors? Or maybe there are other problems that accumulate until finally my character is happy when he imagines his competitor dying even though he has to go to jail? Other possibilities can also be developed in the reader's imagination which is important to be coherent with the title and other plot elements.

Based on the understanding of resolution, it can be seen that the 'special cocktail' served by 'me' to the 'next door owner' had been mixed with poison by 'me' until finally the 'next door owner' died. This is hidden from the next sentence which is the resolution in mini fiction (11). Because of guilt (mixing the served cocktail with poison), and have to be jailed, the 'I' have no regrets, even like proud because in prison the 'I' said that with the death of the 'owner of the bar next door', there is no more competition, he said while imagining the body of the 'owner of the bar next door' from behind the prisoner's cell. From the resolution it raises a twist ending. Readers can imagine with their own imagination the character of the character 'I'.

In minifiction (11), the plot elements presented explicitly are introduction/orientation and resolution. From the element of resolution, the reader can still develop their own imagination of the main character 'I' and the events behind the actions of 'I' who is proud to act recklessly and deprived next to his next business competitor.

Mini fiction (12) entitled “LOVING THE PROFESSION”. Mini fiction content consists of a sentence. Content sentence: “For decades, the clown mask can't get away from his face”, is a social conflict. It is said to be a social conflict because maybe circumstances/situations require that anyone present themselves as they are, like the real situation and not pretend. However, the character of the 'clown mask' cannot escape from his face (= unable to present himself according to actual circumstances).

From this social conflict there is an element of introduction/orientation and resolution. A sentence of conflict is so resonant and invites diverse imaginations. Imagination that is freely developed is important coherent with conflict and also coherent with the title.

4. DISCUSSION

Based on the research results, it is known that the mini-fiction at the beginning of its appearance on Twitter in terms of the number of characters for each mini-fiction fulfilled the moderator requirements. At the beginning of the appearance of mini-fictions on Twitter, each mini-fiction had a maximum length of 140 characters. Mini fiction adheres to this rule so that the published mini fiction average is less than this maximum limit, ranging from 60 – 110 characters. Apart from that, it also shows that the mini-fiction at the beginning of its appearance on Twitter actually experienced hypercondensation (abbreviation of content) so that the number of mini-fiction characters was limited (Budiyanto, et al. 2022), according to the moderator's guidelines. Thus, the fictionminiers on the @fiksimini account at that time tried to increase creativity and innovation in literature to produce mini fiction that readers in cyberspace could enjoy quickly, according to the moderator's guidelines.

In terms of plot elements, mini fiction in the early days of its appearance on Twitter always presented implicitly/disguised one or two elements of the plot at once. As many as 60% of mini-fiction on Twitter at that time presented elements of resolution in a disguised/implicit manner. This

is in accordance with Noor's (2009) statement that resolution should be avoided so that the ending of mini-fiction becomes a kind of echo, which continues to be allowed to grow in the readers' imaginations.

Meaning, not all plot elements are presented explicitly. This is in line with the research results of Budiyanto, et al. (2022) that apart from experiencing hypercondensation, mini-fiction on Twitter also experiences hyper-compression so that the details of the story, characters, events, atmosphere of the story are presented implicitly. As a result, not all plot elements are expressed explicitly but are implicit/disguised in other elements.

Of the three plot elements of mini fiction (introduction/orientation, conflict, and resolution) it is known that there are several possibilities for presenting plot elements. Based on the research results, it is known that:

- (1) subtle orientation in conflict: mini fiction (4)
- (2) disguised conflict in orientation: mini fiction (3)
- (3) disguised conflict in resolution: mini-fiction (11)
- (4) disguised resolution in conflict: mini fiction (1), (6), (7), (8), (9), (10)
- (5) orientation and disguised conflict in resolution: mini-fiction (5)
- (6) orientation and disguised resolution in conflict: mini fiction (12)
- (7) conflict and resolution disguised in orientation: mini fiction (1)

The average published mini-fiction has plot elements that are presented implicitly, disguised in other plot elements due to hypercondensation and hyper-compression of the mini-fiction content. It can be observed from the following chart.

Groove/Plot Elements	Disguised Mini Fiction Numbers & Plot Elements											
	1	2	3	4	5	6	7	8	9	10	11	12
Introduction												
Conflict												
Resolution												

Information:

= Introduction = Conflict = Resolution

From the table it is known that the plot elements are hidden in: mini fiction (1) resolution; mini fiction (2) conflict and resolution; mini fiction (3) conflict; mini fiction (4) introductory; mini fiction (5) introduction and conflict; mini fiction (6) – (10) resolutions; mini fiction (11) conflict; mini fiction (12) introduction and resolution. So, based on the results of research on the data, there is a mini-fiction in which all plot elements are presented implicitly (is disguised), namely mini-fiction (11). If percentage, the amount is as follows.

Mini fiction with one of the plot elements hidden = 75 % (mini fiction (1), (6) - (10), (11)); Mini fiction with two hidden plot elements = 25 % (mini fiction (2), (5) and (12).

The highest number is occupied by mini-fiction that disguises one of the elements of the plot, amounting to 75%. The most obscure elements (presented implicitly are elements of resolution). This happened because of the efforts of the writer/fictionist to create a twist ending so that the mini-fiction works are short, meaningful and can explode the imaginations of the readers. The remaining 25% of mini-fiction implicitly presents two plot-elements at once.

So far, many researchers have reviewed mini-fiction from various aspects because mini-fiction is a new literary genre and its spread in the digital world is fast enough to attract the interest of researchers. However, mini-fiction remains interesting to analyze from various aspects that have

not been studied by previous researchers. For example, the background to the emergence of the mini fiction genre, the responses of literary practitioners and experts towards the development of mini fiction, and much more can be revealed from mini fiction that has existed so far. This is a potential area for cyber literature researchers in general.

5. CONCLUSION

Mini-fiction on social media, both in the early days of its appearance on Twitter and the mini-fiction that has recently developed on Twitter and Facebook, always adheres to the rules outlined by the moderator. In terms of plot elements, not all plot elements of mini fiction are presented explicitly. Most mini-fictions are presented implicitly/disguisedly as one of the elements of the plot. As many as 75% of mini-fiction disguises elements of resolution. This illustrates the author's attempt to present a resolution that twists the ending so that the resolution is presented implicitly.

The rest, that is, 25% of mini-fiction implicates two elements of the plot at once. Minifiction that implicitly presents two plot elements at once occurs in minifiction consisting of only one sentence. Various ways of presenting elements of mini-fiction plots on social media are interesting to continue to be developed in the cyber world. Mini-fiction can be juxtaposed with various pre-existing literary genres as a form of developing creativity and innovation in literature.

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**ORAHUA: EFFORTS TO PRESERVE THE CULTURE OF CUSTOMARY
DELIBERATIONS IN SOUTH NIAS**

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Abstract

The customary deliberations model known as Orahua is still in use in South Nias. The Orahua's inheritance, on the other hand, didn't go as planned, so it could go extinct. This article examines the factors that support and weaken the Orahua tradition in the community as well as how Orahua can still thrive in the face of shifting times. As a result, the study employs qualitative research methods that rely on in-depth interviewing and observation as methods of data collection. Key informants and supporting informants were the two categories of informants from which data were gathered. The ethical, cultural studies, and ethnoarchaeological approaches used in the description and analysis of the in-depth interviews revealed the use of stone chairs in Orahua practice. The study's findings demonstrate that Orahua is deteriorating as a result of the flawed inheritance system that passes down from parents to children; the emergence of internal conflicts as a result of traditional societies' enduring caste system; and the fact that stone chairs are still used in South Nias as a legacy of the megalithic culture.

Keywords: *Orahua, customary deliberations, nias, cultural survival.*

1. INTRODUCTION

Orahua is a form of customary deliberations practice that still survives and applies to indigenous peoples in the village of Hilinawalo Batusalawa, Fanayama District (South Nias). *Orahua* functions as a customary forum for deliberations based on local democracy inherited from the ancestors of the South Nias people who are believed to have originated from the Gomo region and then spread throughout the Nias region. The term *Orahua* is said to be the etymology of the word *Orahu* 'boat' which is the forerunner of the Nias traditional *omo* 'house' [1](Duha, 2015). *Daro-Daro* 'stone chairs' is a material culture from the megalithic period which is still used today as a seat for the *ulu* 'descendants of the king' and the *Ila* 'descendants of the nobility', as well as other traditional officials in carrying out *Orahua*. *Daro-Daro* is an important element because it still functions as a stone chair used in the *Orahua* customary meetings in Hilinawalo. Archaeologically, the stones at *Ewali omo*, a 'king's courtyard' in Banua Hilinawalo, are leftovers from the megalithic period around the 14th century AD. This statement refers to the results of research conducted by the National Archaeological Research Center, the Medan Archaeological Center, and the Institut de Recherche Pour le Developpement (IRD) from France that in some important megalithic sites on Nias shows that *Baronadu* possessed around 576 ±30 BP, which is around a long time back. According to *Nata'alui Duha* in *The Origin of the Nias Society An Interpretation* (2015), this provides evidence

that Nias' earliest megalithic migration occurred around the 14th century AD. 221). In the past, villages in Nias were also known as Banua, so the people of South Nias were also called Hilinawalo Batusawalo Banua Hilinawalo. Administratively, Hilinawalo is in the South Nias district's Fanayama subdistrict. At the time, the Hilinawalo customary administration was a part of the ri, which was a group of Banua villages. Hilinawalo Fau is a village in ri Banua Siwalawa, which now includes Banua Onohondro, Banua Hilinawalo, Banua Siwalawa, and Banua Fanayama. Then, Banua Hilinawalo split into two villages, Hilinawalo Ete Batu [Stone Bridge] and Hilinawalo Fau. This article aims to demonstrate Orahua's current status as a decision-making and policymaking authority in Hilinawalo Batusalawa. Johannes M. Hammerle, a German Catholic priest, and ethnographer devoted his life to Nias and wrote numerous ethnographic-based books about Nias, including *Kick the bucket Megalithculture in Susua-Gomo-Gebiet, Nias* (1984), *Omo Sebua* (1990), *Hikayat Nadu* (1995), *Beginnings of the Nias Public, An Understanding* (2001), *Ceremonies of Tiger Sculptures* (2010), *150 Years of Ethnological Translation and Confusion on the Case of Nias, Indonesia*. In addition, there are several other works on Nias from archaeological studies, such as the article [2]Wiradnyana (2010), which discusses South Nias' ancient megalithic traditions.

2. RESEARCH METHOD

This qualitative study calls for fieldwork. Observation and in-depth interviews were used to gather data. Inside and out interviews were directed with key witnesses and supporting sources [3] (Sweeney 1976). *Si Ulu*, a king's descendant, and *Si Ila*, a nobility descendant, are the primary sources of information in this context. In the meantime, the supporting witnesses were the town local area in Hilinawalo, like gatherings of ladies, the more youthful age, and town heads. Perceptions are expected to decide the strategies for carrying out *Orahua* and the utilization of *Daro* inside *Orahua*. Secondary data include information needed to support primary data and secondary data like the meaning of the stone chair artifact from archaeologists. Secondary data are in addition to primary data. Fourth, Sugiyono (2020: 18) The qualitative research method is a type of research that is based on the postpositivism philosophy and is used to investigate the conditions of natural objects. Researchers serve as the primary instruments in this type of research. Triangulation (combined) data collection techniques are used, inductive/qualitative data analysis is used, and qualitative research results emphasize the significance of generalizations.

2.1 Data Collection Techniques

Observation, in-depth interviews, and recording were the three methods used to collect primary data in the field [3] (Sweeney, 1972). The examination information was supplemented by leading writing concentrated on getting optional information connected with the socio-social image of the exploration region which was not accomplished from the consequences of meetings in the field. Descriptive analysis methods will be used to process data from interviews, observations, literature reviews, and the meaning of archaeological remains (stone chairs). The village of Hilinawalo Batusalawa in the Fanayama District of South Nias, Indonesia, served as the location of the research observation area.

2.2 Theoretical Basis

2.2.1 The Concept of Cultural Resilience

Through cultural learning processes like enculturation, socialization, and internalization based on the same historical experience, cultural resilience is a process that embodies a collective consciousness structured in society to strengthen, absorb, and adapt various influences from other cultures. Cultural resilience is not static but rather dynamic in this setting. In a single article, Rampp (2019: 11) explains that individual characteristics, more abstract units, and intentions that enable cultural groups to not only maintain their identity in the face of cultural change are related to cultural

resilience. When an individual or group is successful in demonstrating that they are competent in facing contemporary challenges and turmoil, the concept of resilience comes into play.

Every cultural agent acts not only as a person or group of people who adhere to existing values and are normative in nature but also as a creative agent within the context of this cultural resilience. Its job is to bring about change, and it needs to be able to change with the times and the choices people are making in their culture. In order for a cultural group to be culturally resilient, it must also be able to sustainably shape and identify supporters of culture without significantly sacrificing the distinctive aspects of its own culture, like language expression, appreciation of religion, art, family, kinship principles, or social systems.

The principles of cultural resilience can be used to describe any and all of these aspects. This viewpoint is consistent with the ideas of [6] Kleden (1987), who postulates that a cultural group's identity will be preserved and the continuity of its cultural life will be ensured if it only relies on tradition and integration. [5] Ramp (2019) refers to it as a challenge of continuity and change. This study aims to describe *Orahua's* approach to modern challenges and changes.

2.3 The Concept of Oral Traditions

Both *Orahua* in Nias and *Kerapatan Adai Nagari* in Minangkabau are oral traditions that are handed down from one generation to the next. The oral knowledge system then becomes part of the oral tradition, which consists of all knowledge that has been handed down orally for at least three generations [7] (Ong, 1988), [8] [9] (Sweeney, 1980, 1987), [10] (Finnegan, 2005), [11] [12] (Pudentia, 2010, 2015). Oral tradition is basically an expression of the human culture that uses it. The enumerated culture is primarily transmitted orally, which occurs periodically and eventually develops into a lifelong habit.

Referring to the opinions of oral tradition specialists; [7] (Ong, 1988); [13] [Brunvand, 1978]; [14] (2013 Ihromi); [11] (Pudentia, 2010), [12] (Pudentia, 2015); [15] (Sibarani, 2012), [16] (Sibarani, 2013), and [17] (Sibarani, 2015); [18] (2013, Simatupang); [19] (2013 Takari); [20] (Taylor, 1965); [21] (Vansina, 1965), [22] (Vansina, 1985), a portion of the fundamental ideas of oral custom can be summed up as follows. (1) Everything that is passed down from one generation to the next in the form of ideas, knowledge, intelligence, wisdom, values, standards, actions, and skills. (2) It tends to be as messages with letters or not, sounds or developments, articles or intangibles, discourse or conduct, concrete or conceptual. (3) Its creation, dissemination, and legacy are informal (oral) by utilizing words and activities. (4) Following a particular format or pattern. (5) Speaks in speeches, utterances, and songs, and can take the form of advice, ballads, songs, rhymes, and folklore. In addition to words, oral tradition also includes actions and sounds. (6) In the life of a human group, includes local knowledge systems, genealogical systems, history, law, the environment, the universe, customs, medicine, religious and belief systems, moral values, language, art, traditional ceremonies/rituals, traditional games, and so on. (7) Oral tradition always adapts to the context of the time and undergoes change as a result of the times. (8) Make public the external circumstances or facts of society. (9) Convened to be a standard that is followed by everyone. (10) Commonly owned by a group, which represents the identity of the group that owns it. (11) Is special and general. (12) It is ever-changing and diverse.

Oral tradition, which contains identity markers specific to a tribe or sub-tribe, serves as the starting point for this study, as previously stated. [23] (Brass, 1991), which also states that culture is a marker of traditional community identity, supports this assertion. Their view of the spirit of deliberation and customary consensus, their declaration of their identity as Nias people in public spaces, and their reconstruction of themselves in the present are all cultural products, as shown by the oral tradition of deliberations. One of the main sources that are crucial to the formation of identity and civilization is an oral tradition, which can be a cultural force. According to Sibarani (2012), oral traditions convey not only aesthetic, practical, and ethical messages but also historical messages [24]. This study aims to describe efforts to improve *Orahua* customary discussions in Nias on the basis of

the significance of oral tradition as a form of cultural identity. Along these lines, the arrangement of legacy, security, and weightiness of *Orahua* will be uncovered today.

2.4 Ethnoarchaeological Concepts

This research also makes use of a concept from archaeology called ethnoarchaeology. Ethnoarchaeology is a subfield of archaeology that studies the meaning of cultural objects (artifacts), like the stone chairs used in customary meetings in Nias and Minangkabau. 25] According to Stiles (1977), the term "ethnoarchaeology" implies that the field data used in archeology refers to archaeological studies as "living archeology," not "artifacts" left behind by human users. 26] Ethnoarchaeology is an approach to archaeological research that uses ethnographic analogy studies on contemporary society to reconstruct, interpret, and explain archaeological remains, according to Bahn (1991). This viewpoint is not too dissimilar to that of an oral tradition, which seeks to interpret a tradition in light of the community's sociocultural context [27] (Pudentia, 1998). As indicated by [28] (Wattiena, 2014: 267) Ethnoarchaeology is the study of material culture within existing cultural systems in order to obtain information that can be useful for archaeological research, both specific and general. In order to provide the fundamentals necessary for the investigation of the past, ethnoarchaeology places an emphasis on the connection that exists between modern material culture and human activity. Ethnoarchaeological studies are one model of approach in the unit of examination related to conducting setting [29] (Hodder, 2001). Ethnoarchaeology is the study of ancient practices that are relatively straightforward and still practiced today. It is hoped that this will help explain the meaning, function, and other aspects of the archaeological data.

The Historical Approach and the Comparative Approach are the two models or approaches that can be utilized in ethnoarchaeological studies. The historical approach is based on the idea that current culture is a result of previous cultural changes. This indicates that the characteristics of our culture today are a reflection of how our cultural heritage has evolved over time. Therefore, people who have a direct history in the area of observation and whose research object is the same as the archaeological data and the ethnographic data must be observed for historical research. The comparative or analogical approach is based on the idea that there is a relationship between this culture and an archaeological culture that has lost its supporters. As a result, historical continuity in the same region is not required for this comparative approach. However, this method necessitates the existence of a similar environmental culture and background. The stone chair that was used as a "negotiation table" in traditional meetings is the subject of the ethnoarchaeological approach in this context. *Daro-Daro*, or the Stone Throne, is the name given to the stone chair in Nias. In *Hilinawalo*, the venue for *Orahua* continues to be *Daro-Daro*.

3. RESULTS AND DISCUSSION

According to *Banua Hilinawalo's* oral history, *Orahua* has been passed down from generation to generation for 500 years. When Drau Hifo, the founder of Banua, built the city and enacted laws, such as those against murder, adultery, and theft, Aside from that, Drau Hifo likewise constructed a *daru* 'stone seat' as a spot for performing *Orahua* before ewali omo a 'lord's patio' and *Batusalawa* 'a transcending Menhir' which is at present one of the gigantic remaining parts in *Banua Hilinawalo* and makes the town it is quite possibly of the most established massive town in Indonesia ([30] Hämmerle 2001), [31] (Wiradnyana and Dominique, 2007). In the past, *Orahua* was the only place where Drau Hifo's punishments were carried out and social issues were resolved. According to the interview with Nafuzaro Bu'ulölö, Chairperson of *Si Ila* 12 and 86 years old, he is thought to be from the third generation of *Hilinawalo* ancestors who lived in the 16th century.

3.1 *Orahua* in the Past and the Present

According to the 65-year-old oral history of *Banua Hilinawalo*, *Orahua* was written by a founding ancestor of Banua named Drau Hifo as "an antidote to poison." It got its name because Drau

Hifo's mother died of poisoning shortly after giving birth to him. Drau Hifo rose through the ranks of the Banua leadership to become both the architect of the country's development and the architect of its laws and regulations. With some modifications, this customary law, also known as *Fondrako*, is still followed today.

The social group of *Si Ulu*, a king's descendant, and *Si Ila*, a nobility's descendant, comprise the executors of *Orahua*. *Si Ila* is made up of ordinary people—non-aristocrats—in addition to *Si Ila* 12, 24, and 32. The first two social groups hold meetings at *Ewali Omo Sebu*, which is the courtyard of the king's traditional house. These groups hold power in *Orahua*. The founder of *Banua Hilinawalo* established the "customary law" of *Fondrako*, which includes laws regarding adultery, theft, the division of public baths between men and women, harassment of women, elopement, an honest "dowry," land distribution, and murder (interview with Nafuzaro Bu'ulölö, 86 years old, November 2022, Chief of *Si Ila* 12). Since then, customary laws and some of these regulations have been updated to reflect the times. In *Orahua*, for instance, the customary law of beheading is no longer followed but is still discussed. Rules for beheading murderers in the then were decided by *Si Ulu*, who stepped on a sharp stone while deciding the sentence. However, the death penalty has been outlawed ever since Christianity spread to Nias. Additionally, the practice of offering the head of an adversary as a dowry has been put on hold. Since 500 years ago, the process of determining the law and customs of *Orahua* and putting them into practice has been ongoing.

In a similar vein, the amount and method of payment for customs-breaking fines have also changed. In the past, customary law fines were paid with a number of pigs depending on how serious the mistake was; today, they are equivalent to the amount of money and gold. Sanctions range from one *pau* to five *paus* and from ten to twenty-five *paus*. One *pau* is the equivalent of 2.5 grams of gold or one pig.

If *Orahua* used to talk more about deliberations to figure out who broke Banua or customary rules, they now also talk about BLT (*Lungung Tunai* Assistance) as a result of the government giving out welfare to the poor. In a similar vein, the issues that Banua residents face on a daily basis, such as the election of the village head and the dishonest distribution of the village budget, can be resolved in the *Orahua* forum.

3.2. *Daro-Daro*

The *Orahua* forum's *Daro-Daro* "stone chair" is typically found in *Ewali Omo Sebu*, or "the king's courtyard." The megalithic culture that has existed for hundreds of years can be traced back to this object. There were two kinds of *Daro-Daro* in front of *Ewali Omo Sebu*: those with headrests and those without headrests. *Si Ulu*, the "king" or "descendant of the king" of today, sits in a stone chair called the *Daro-Daro* that has a headrest. While *Ila* "nobility" occupied those without headrests. In addition, *Daro-Daro* can be found on both the left and right sides of *Daro-Daro si Ulu* and *Si Ila*. In the king's house courtyard, each chair is arranged in a rectangular pattern, with *omo sebu* at its center, as depicted in the November 2022 photo of *Orahua's* implementation.

Photo 1 Daro-Daro Orahua in Hilinawalo Fau, South Nias



However, as time passed, the people of Nias, particularly Hilinawalo Batusalawa, worked together to add stone materials. The stones were brought together over the *Hilinawalo Batusalawa* plain after being tied with a rope to a piece of wood from the Gomo river (interview with Hasanotana Laia on Monday, November 7, 2022, in Hilinawalo Fau Village).

Three tall rocks are there in addition to the *daro-daro*. That is the pillar-shaped rock known as *batusalawa*. The Hilinawalo Fau/Hilinawalo Batusalawa Village is represented by this *salawa* stone. The *daro-daro*, which is in opposition to the *homosebua*, is perfectly parallel to one *salawa* stone. In *Homosebua's* front yard, two *salawa* and *si rana rana* stones stand side by side; however, one of the *salawa* stones has broken. According to *Si Ulu* Devid Kriscahyadi Buulolo of Hilinawalo Batusalawa (interview on Friday, November 11, 2022 in Gunungsitoli), *Hilinawalo Batusalawa* means "something beautiful" or "something worthy."

In today's *Hilinawalo Batusalawa*, *Ewali omo sebua* is a community-owned and operated forum. The stones in Ewali Omo have served as a means of punishment for those who have been neglected for centuries. The king would sit on a stone known as a *sorana rana* (stone with a surface that is pointed) if the decision made by the king was to impose the death penalty on the person who had committed the crime (decapitation or drowning in water).

3.3 The Community Still Holds Tradition Strong

The customary laws that the people of South Nias, particularly those living in the village of Hilinawalo Batusalawa, inherited more than 500 years ago when their ancestors established the Banua "kampung" Hilinawalo are still strictly adhered to today. *Si-Ulu*, or "descendants of the king," and *Si-Ila*, or "descendants of the nobility," are considered to be one of the observances of this custom during the *Orahua's* implementation. If an individual does not belong to one of the two social classes, he cannot become an *Orahua* leader. In a similar vein, women are not permitted to sit with customary elders in the *Orahua* forum (which is typically held in the courtyard of the king's traditional house). Respect for the village aristocracy also demonstrates the people of Hilinawalo Village's adherence to the traditional rules and regulations established by the Banua's founders and ancestors. A relative of *Si Ulu* like Ama Esa (Devid Kriscahyadi Buololo), for instance, actually has the power to arrange locals to do Banua customs and rules. Conversely, a descendant of *Si Ulu* is also obligated to observe adat. As per standard regulation, a wedded Ulu is obliged to do a major party by butchering a few pigs and welcoming all Banua inhabitants. He was permitted to bring his children to Banua prior to the practice's implementation.

The custom of driving two-wheeled vehicles through the middle of Banua is another form of obedience to adat among the people of Hilinawalo Batusalawa. The engines of motorized vehicles crossing Banua must be turned off and guided. The noisy sound of two-wheeled vehicle motors will be viewed as an offense to Banua and insolent to different inhabitants. Like most Banua (traditional villages) in the southern Nias, Banua Hilinawalo was built north to south. Previously, *Banua Hilinawalo Batusalawa* was important for *Öri* (a blend of a few Banua/towns). Hilinawalo Fau is a village in *ri Banua Siwalawa*, which now includes *Banua Onohondro*, *Banua Hilinawalo*, *Banua Siwalawa*, and *Banua Fanayama*. Then, *Banua Hilinawalo* split into two villages, *Hilinawalo Ete Batu* [Stone Bridge] and *Hilinawalo Fau*. The three *Öri* have a joint custom that shows that they are a region of collusion called the *Famadaja Harimau* custom [throwing a tiger statue] into the *Jumali* waterway which frames the limit of Banua. Every seven years, the *Famadaja* Tiger Ritual is performed once. The objective is to eradicate village sins and curses as well as bad luck. Similar to other traditional villages in South Nias, the Banua "village" *Hilinawalo Batusalawa* was constructed with a north-to-south layout. In South Nias, the *Omo Niha* building, or traditional house, has a building structure that is rectangular and extends backward.

3.4 *Orahua* as an Indigenous Deliberation Forum that is flexible to the times

When it comes to deciding what to do or how to solve a problem, *Orahua* has a lot of power. *Orahua's* primary objective is to regulate social, political, economic, and cultural institutions. In

addition, *orahua* is used to communicate the history of the Banua "village" and customary law. Similarly, if a man from outside Banua harasses a Banua girl, the *Orahua* forum can make social laws.

By adapting its operations to meet the requirements of the Banua people of today, *Orahua* has been able to endure the passage of time. To put it another way, *Orahua* is currently discussing not only customs-related issues but also current ones, such as the *BLT* (Direct Cash Assistance) issue that occurred recently. Villagers in Hilinawalo were incensed when one of the central government's programs, *BLT*, was distributed to villages. The *BLT* that will be distributed in 2021 will not be sufficient to cover all of the households that have been recorded; as a result, only 70 households will be eligible for assistance, whereas there are 140 households in Banua Hilinawalo. Because the community could not agree on the criteria for distributing *BLT*, there was commotion and jealousy. However, the *BLT* distribution agreement could be concluded at the *Orahua* forum, which took place in Hilinawalo at the beginning of November 2022.

With the case of the settlement of the *BLT* case at the *Orahua* gathering, it just so happens, this standard gathering in South Nias can be utilized to examine or determine episodes and social issues confronted day to day. In point of fact, when a case cannot be decided, it can frequently be resolved through *Orahua* if existing mechanisms are utilized.

3.5 Social Groups that Support (Loyal) the Existence and Sustainability of *Orahua*

Naturally, the aristocratic *Si Ulu* and *Si Ila* groups of South Nias were the first social groups to support *Orahua*'s implementation. The number of *Si Ila* "nobles" can range from 12 to 32 in practice. In the *Orahua* forum, they are referred to as traditional elders and are entitled to sit on Daro-Daro's stone chairs. The Daro-daro arrangement reveals the occupant's social status. *Si Ulu*, a king's descendant, sits in the stone chair with the highest back in the middle of the row. *Ila*'s "nobles" are seated in the lower seats on either side.

Non-aristocratic communities are also represented by *Orahua* supporters, like *Samenali*, a "figure" in the *Orahua* forum who is tasked with affirming every word spoken by *Si Ulu* and *Si Ila* at *Orahua*. *Samenali* plays a significant role in *Orahua* because *Orahua* customary meetings are marked by the practice of oral tradition, which is thick with sound power, thanks to his loud voice and a particular rhythm [7] (Ong, 1988). When it comes to deciding what to do or how to solve a problem, *Orahua* has a lot of power. *Orahua*'s primary objective is to regulate social, political, economic, and cultural institutions. In addition, *Orahua* serves as a medium for conveying the Banua "village"'s history and customary law.

When they resolve a conflict or decide on a case, *Orahua* will be held. People who are found to have broken Banua customs will be penalized based on how much of a mistake they made. 32] (Sastri Sunarti et al., 2021, Jentera Journal, 10(1):108–126, 2021). As of now, standard fines for violators are likened to how much gold or pau, one pau is comparable to 5,000,000 rupiahs. Nonetheless, this choice can in any case be haggled by *Si Ulu* and *Si Ila* as per the capacity of the local area or the charge.

3.5.1 *Si Ulu* and *Si Ila*

In *Orahua*, *Si Ulu* and *Si Ila* hold the authority to make a traditional decision. However, the decision had to be approved by twelve *Si Ila* during the *Orahua* procedure. *Si Ila* is not just made up of aristocrats; it could also come from ordinary people who have the skills needed to be chosen as *Si Ila*. Hasanotona La'ia is one of the *Si Ila* who is tasked with resolving conflicts and is known as *Shiva Manese*. In the following interview excerpt, he explains how the *Orahua* deliberation in *Banua Hilinawalo* determined the sentence. The nobility in a Banua/village determines customary law by inviting the leaders to their homes for discussions. It will continue in the *Orahua* forum on the *Omo Nifalasar* or *Omo Sebu* page if it has not been broken in the traditional house. Customary infractions are dealt with in accordance with the actions they take. Most of the time, a person will be fined 12 pau, or 12 grams of gold, for peeking at a public bath user. However, the offender has the option to




decline the fine and request a reduction from the *Orahua* forum if the forum agrees. In front of *Si Ulu's* seat, there are several steps that are also made of stone and arranged in a row. Only then will they hold a closed forum to agree on their decision if the fine given is deemed too high (expensive) or vice versa. If *Si Ulu* steps on a rock that is right in front of him, the defendant will be fined six *pau*, which is equivalent to five million rupiahs. On the off chance that *Si Ulu* steps on a stone that is further forward, the punishment for the respondent is 9 *pau*, etc how much the fine is considerably higher? On the off chance that the litigant got capital punishment, the respondent was quickly accompanied from the jail to the greatest stone which looked like a level with an opening, and that implies capital punishment. In the past, if the defendant was unable to pay the fine, *Si Ulu* would pay it, implying that his social status would cause all of his descendants to become slaves. However, slavery and the death penalty have been abolished since Christianity and Catholicism entered Nias. For the people of South Nias, the *Orahua* deliberation model developed by *Hilinawalo* serves as a model of local democracy [32] (Sastri Sunarti et al., 2021, Jentera, 10 (1), 108–126). However, because it continues to disregard the opinions of women and younger people, it does not reflect deliberative democracy.

3.6 *Orahua* Inheritance System

According to an interview with Mr. Nafujaro Bu'ololo, who is 80 years old and a member of Si Ila 12, in November 2022, the system of passing on local knowledge has begun to be passed on to the younger generation. Examples of this system include customary meetings in the village of *Hilinawalo Batusalawa*. The younger generation's involvement in *Orahua* practice marked the beginning of the *Orahua* legacy at this time. In addition, a children's art group was established in the village of *Hilinawalo* so that they could regularly practice traditional dances and songs. However, an apparatus for *Orahua* training has not yet been developed. Traditional leaders prepare the next generation by inviting young people who are interested in learning *orahua* and involving them in customary gatherings so they can properly observe them. Nevertheless, not many people are interested. Perhaps because *Orahua* requires exceptionally high language proficiency. An *Orahua* practitioner must also be well-versed in customary law, history, traditional knowledge, and local wisdom.

Nafujaro Bu'ololo, an Ila (nobility) member who is 80 years old, started an art studio called *Sanggar Cilik* to build and revive traditional culture in *Hilinawalo Batusalawa*. In an effort to transform *Hilinawalo* into a popular tourist destination, *Sanggar Cilik* was established to teach young people in the village of *Hilinawalo* how to play music, dance, and learn about their culture. We observed them practicing in the yard at night, particularly toward the end of the week, so as not to disrupt the research team's study time. *Sanggar Cilik* has won an art competition between villages and sub-districts in *Teluk Dalam*, South Nias, in addition to entertaining guests who visit their village.

Photo 2 *Daro-Daro* at ewali omo sebua Courtesy of the researcher

			
Batusalawa 'Menhirs'	Daro-Daro 'The Throne of Si Ulu'	The Fonara-Nara	The Ewali 'Stone yard'

Additionally, there is a stone floor known as *Newali*, which was erected by the ancestors as a means of fines or punishment for wrongdoing. In front of *Sorahu's daro daro*, five floors are counted from five. In a sense, the measuring instrument for the fifth level is on the floor next to the daro-daro, the measuring instrument for the fourth level is in front of it, and so on up to the first level. In the past, depending on the severity of the fault, the king could tread on any stone (*newali*). *Ewali Orahua* is now a forum for making decisions (to develop), either for the village (*adat*) consultative body with the community or for the village government with traditional elders and the community. Examples of errors or violations of rules that have been determined in custom include; 1) young fellows who make big mistakes on young girls; 2) Men who abuse women; 3) Someone who steals or abuses women; 4) fighting or cursing (*falele*); 5) Men who poke or touch women. For the sake of *Hilinawalo Batusalawa Village's* growth and progress, the objective is to come up with good ideas, make wise decisions, and do so in a way that is acceptable to everyone.

4. CONCLUSION

Orahua is a centuries-old tradition of deliberation in the South Nias village of *Hilinawalo Batusawala*. The procedures for implementing *Orahua* are one indicator of the project's ongoing and continuous viability. Similar to the implementation that continues to this day in front of *Ewali Omo Sebua*, it dates back to ancient times. Wooden or plastic chairs did not replace the *Daro-Daro* "stone chairs." In *Ewali*, stepping on a stone representing the number of laws imposed on the convict is still used as a symbol to impose customary law sanctions on violators. It turns out that *Orahua* still exists and enjoys a strong sense of legitimacy in its community, despite the fact that its implementation appears exclusive.

The utilization of *Daro* 'stone seats' in the execution of *Orahua* which is outside this space suggests an endurance of old gigantic culture in the Austronesian ethnic family district in western Indonesia. This present circumstance is not the same as the execution of *Famusara Dodo's* 'customary meeting' which applies in North Nias to be exact in *Tumori Town, Gunung Sitoli*. The people of *Tumori* village no longer use stone chairs and hold traditional meetings outside the room. They have discussed it in the traditional house known as *Omo Hada Laraga*, which is oval in shape and stands in contrast to *Omo Nifalasara*, which is rectangular and extends backward in South Nias.

The fact that the people of *Hilinawalo* village still know the social strata, specifically *Si Ulu* and *Si Ila*, who are the *Orahua* tradition's executors and preservers, makes it imperative that *Orahua* be implemented in the village today. For the *Hilinawalo* people, *Orahua* has the potential to become a model of local deliberation with an implementation system and procedure that can serve as social and cultural capital. The personality that recognizes the *Hilinawalo* customary town from other conventional towns.

In any case, it doesn't imply that *Orahua* is at a protected point as an oral custom in light of the fact that the information put away in *Orahua* has not been down on paper and is as yet put away in the recollections of *Si Ulu* and *Si Ila* who are older without sufficient people in the future. *Orahua*-like delays in the transmission of oral knowledge are not unique to South Nias but are a well-known occurrence in the majority of oral traditions in Indonesia today.

It is necessary to implement a system of systematic, measurable, and sustainable inheritance and transfer of oral knowledge in *Hilinawalo* in order to preserve *Orahua's* wealth of knowledge and oral deliberation rhetoric. The community, the local government, and traditional leaders must collaborate to preserve *Orahua's* legacy. To put it another way, *Si Ulu* and *Si Ila* must be willing to alter the inheritance system and remove class and social group barriers that separate aristocratic and non-aristocratic descendants.

Here changes in customs, for example, *Orahua* tested in confronting the evolving times. To put it another way, *Orahua* as a method of decision-making must also demonstrate its adaptability as a means of bringing together all cultural shifts in order to reach a settlement that is agreeable to all

parties, including women, the younger generation, and other parties. parties that support the tradition but are not part of the tribe or group.

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**MAINTAINING REGIONAL LANGUAGE AND LITERATURE:
THE INHERITANCE OF GANDRUNG SONG**

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Abstract

The traditional art of Gandrung is rooted in the life of the Using indigenous people in Banyuwangi since the end of the Puputan Bayu war. This art has dynamics from the arts of struggle, association, and entertainment. Since 2002, it has been enhanced and designated as Banyuwangi's tourist mascot. This empowerment was followed by follow-up activities, including Gandrung training, which was administered by the Banyuwangi Culture and Tourism Office, and the Gandrung Sewu festival, which has been held since 2012. Gandrung traditional art is a confluence of music, voice, and dance. Musical accompaniment is performed by panjak, while vocals and dance are performed by Gandrung dancers. As a result, a skilled Gandrung dancer must grasp vocal and dance processing as well as musical accompaniment. This research developed a paradigm for preserving regional language and literature through the transmission of songs sung in professional Gandrung performances. As an art of struggle, the lyrics expressed messages of struggle that were encoded and packaged aesthetically. Through observation, in-depth interview, and focused discussions, a model of retention through training with "nyantrik" model was found. In this model, students participate in teacher activities in the studio of professional Gandrung dancers. Through nyantrik method, students who were learning to pursue vocal and dance practice and participate in performances once the trainer receives a response. Following Gandrung performing arts has become one of the stage targets to guide oneself seriously.

Keywords: *gandrung dynamics, maintenance of language and literature, gandrung traditional art, vocal ability*

1. INTRODUCTION

A regent's decision named the Gandrung traditional art as the mascot of Banyuwangi tourism. This legislation was followed by a professional Gandrung training program managed by the Banyuwangi Regency Culture and Tourism Office. To acknowledge raising and developing the traditional art of Gandrung as the identity of Banyuwangi, Gandrung Sewu fashion was conducted and attended by dancers based on studios and schools beginning in 2012 (1)(2). The Gandrung Sewu event was halted twice due to the COVID-19 pandemic. In 2022, it was held again at Boom Beach, Banyuwangi.

The title of maintaining regional language and literature by considering Gandrung traditional art as an art, collaborates movement, music and songs. In particular, the songs always use lyrics in Using language (3)(4). The contents of the lyrics are formulated to support the existence of Gandrung

which was originally a struggling art and was performed by male dancers (5). Graphically, the lyrics show the characteristics and features of a poetry. However, it is arranged rhythmically because it is adjusted to the bar (6).

The lyrics of the song express an intent through sound, lexicon, meaning, and messages that are arranged using aesthetic principles (7)(8). Aesthetics is developed all around the world by combining dynamics and harmony. The dynamics and harmony of song lyrics are created by employing linguistic units of sound, both spoken and written. In this way, the maintenance of *tembang*-based language and literature simultaneously internalizes the values contained in Gandrung traditional art.

The Song of Gandrung and Its Inheritance

Gandrung traditional art is historically the art of struggle to create contact amongst combatants in concealment. It occurred in the aftermath of Puputan Bayu in 1771-1772. Based on this incidence, the song in Gandrung traditional art is thought to be 300 years old. These famous songs are still performed by senior Gandrung Terop, specifically Mrs. Temu, Mrs. Siti, Mrs. Sunasih, Mrs. Mudaiyah, and Mrs. Darti. With this assumption, singing the Gandrung song is a realization of language maintenance (9)(10)(11) which has a long life that is much older than Indonesian.

The maintenance and inheritance of classical songs in Gandrung Terop performance experience internal constraints. **First**, some gandrung dancers tend to follow market demands. **Second**, in short performances, which are held in restaurants, hotels, corporations, and usual tourist destinations, starting with the *Jejer Gandrung* dance and continued with Paju Gandrung. **Third**, in Gandrung Terop performance, young dancers tend to serve more members of the public, especially if there are a large number of guests present. It is optional, so all can be served well. As a result, several scenes, especially the rowing scene as the opening and *Seblang Subuh* as the closing, were abandoned. **Fourth**, Gandrung dancer does not master the songs sung in the two scenes.

As a result, the continued survival of Gandrung elders has the ability to pass on these legendary melodies to new Gandrung Terop dancers. Local language watchers are concerned about language maintenance because of the following developments. **First**, the range of usage is narrowing, particularly in the sphere of prestige usage, such as in school, formal government events, daily communication in society and the family, and literature (12)(13)(14). **Second**, The first symptom is generated by societal dynamics, namely those of the center and developed nations, with the mainstreaming of national and international languages.

2. METHOD

This ethnographic study drew on primary data from books, research reports, articles, news items, and trip reports. Field data gathered through observation, interview, and Focus Group Discussion (FGD) supplemented library data (15). Gandrung Terop traditional art performances and quick response performances held in restaurants, companies, hotels, and ritual partnerships were observed (16). Interview was carried out with Gandrung dancers, *panjak*, cultural practitioner, and connoisseurs of Gandrung Terop, especially *pemju* (17). FGD was held by presenting Gandrung, *panjak* dancers, the cultural council, cultural practitioner, and local bureaucrats, especially from the Culture and Tourism Office of Banyuwangi Regency (18). The selection of participants was determined based on the intensity of their involvement in the development of Gandrung traditional art.

Data analysis was carried out continuously, starting from data provision stage, data identification and classification, and data interpretation (19). Identification and classification of data were done based on categories, historical dimensions, and symbolic dimensions (20)(21). The data were interpreted comprehensively by interpreting the relationship among data as a whole. The interpretation was carried out by taking into account the historical context and symbolization to get

the messages and values contained in the song lyrics that are commonly sung in *Gandrung Terop* performances.

3. RESULTS AND DISCUSSION

Using informants such as Mrs. Darti, Mrs. Mudaiyah, Mrs. Siti, Mrs. Sunasih, and Mrs. Temu as seniors who are fond of supervising and maintaining the quality, four situations that must be done in full were identified, namely *Jejer*, *Repen*, *Paju*, and *Seblang Subuh*. There was a tendency for the rowing scene where the song "*Padha Nonton*" was to be sung in part, namely up to *Tampang Kencana* (two stanzas out of a total of 6 stanzas) and some were left entirely because there were many guests who had to be served in the *Repen* scene. Therefore, Sunasih argued that "*Padha Nonton*" needs to be conveyed in its entirety because it contains a complete moral, historical and struggle message delivered up to verse six.

Through the song "*Padha Nonton*", the preservation and inheritance of language takes place in terms of form and content. The level of forms starts from sounds, lexicons, phrases, and sentences. At the content level, the inheritance of meaning, moral messages, history, and the struggles of the ancestors during the struggle against the colonial government and its supporting local kingdoms took place.

a. Vowels and Consonants

Linguistically, the song "*Padha Nonton*" '<*semua menyaksikan*>' inherits various vowels and consonants, as shown in the following description.

Vowels in Using /a, ê, e, i, o, u/, in spoken speech, phoneme /i/ in open syllable is pronounced [ai], as in the word <ati> the phonemic transcription /ati/ and its phonetic transcription [atai]. The vowel /u/ in an open syllable is pronounced [au], as in the words <iku> and <sewu>, the phonemic transcription /iku/ and /sewu/, and the phonetic transcription [ikau] and [sewau]. An example of the application of each vowel can be taken from the lyrics of the song "*Padha Nonton*".

Table 1. Using Vocals in the song "*Padha Nonton*"

No	Vocals	Variation	Example
1	/a/	[a] in closed syllables [ɔ] in open syllables	pudhak, sempal, lambeyane padha, para, putra, jala, sutra
2	/ê/	[ɛ]	sempal, lelurung, kedhung
3	/e/	[e]	pendite, lambeyane, jalane
4	/i/	[i] initial syllable and open syllable [I] in closed syllables	pendhite, liwung, mencirat, ati ring, keris, gendhis
5	/o/	[o] in open syllables [ɔ] in closed syllables	nora, kanggo nonton, angon, wong, adol
6	/u/	[u] in open syllables [U] in closed syllables	pudhak, sutra, gumuk, murah lelurung, liwung, menur, sun

The previous table showed the vowels found in the lyrics of the song "*Padha Nonton*" as well as its variations. The four vowels /a, I, o, u/ each have phonetic variations when pronounced in open syllables and closed syllables. Differences in variations that occur due to environmental influences are not phonemic in nature or distinguish meaning.

In the lyrics of the song "*Padha Nonton*" there are consonant phonemes /b, p, m, n, d, ð, t, ʈ, j, l, r, s, c, ŋ, y, h, g/, as shown in the table. The number of six vowels requires the presence of more consonants. It is useful in the formation of words and syllables.

Table 2. Using Consonants in the song “*Padha Nonton*”

No	Consonants	Variation	Example
1	/b/	[b]	bebentur, lambeyane
2	/p/	[p]	puhak, sempal, para
3	/m/	[m]	mencirat, lambeyane, alum
4	/n/	[n]	nora, pendhite, mencirat, paseban
5	/d/	[d]	demang, adol, gendam
6	/d̥/	[d̥]	dhung, padha
7	/t/	[t]	tampang, putra, nonton, mencirat
8	/t̥/	[t̥]	pethik
9	/j/	[j]	jala, teji
10	/l/	[l]	lambeyane, lelung, sempal
11	/r/	[r]	ring, lelung, bebentur
12	/s/	[s]	sewu, barisena, keris
13	/c/	[c]	kencana, mencirat, paculana
14	/ŋ/	/ŋ/	nginum, lelung, kedung lelung, tampange
15	/y/	/y/	ya, lambeyane, payung, ambyur
16	/h/	/h/	murah,
17	/g/	/g/	gadhung, agung

Table 2 showed the variations in position, at the beginning of the syllable, the middle of the syllable, and the end of the syllable. The song lyric "*Padha Nonton*" did not have a complete distribution pattern, so it required material development by searching for the use of other languages. The search process is a way of internalizing Using language system to students.

b. Words/Phrases, Clauses, and Discourse

As one of the oral traditions, the song "*Padha Nonton*" is a form of maintaining linguistic sounds that gives rise to larger forms of lingual units, namely words/phrases, clauses, and discourse. The lyrics in "*Padha Nonton*" is a lingual unit of discourse formulated using aesthetic principles. As a complete discourse, the poetry consists of lingual units which include clauses and words/phrases level. Syntactically, words and phrases have similarities because they are structurally lingual units that do not go beyond the boundaries of function. Therefore, this study believes that the words and phrases are grouped together.

"*Padha Nonton*" is a lingual unit of verbal phrase as an invitation to witness. In the context of Gandrung performing arts, the title has become an invitation to look on Gandrung performances which are usually held from 9pm to 4am (before dawn). As the art of struggle, the title is an invitation to see a historical event, namely the sacrifice of the Blambangan warriors in the war against the VOC. The great war known as Puputan Bayu lasted in 1771–1772. The great war took many victims, especially the fighters who advanced on the battlefield. The few warriors left ran and hid in various places and were unable to establish communication.

This is one version of the history concerning the emergence of Gandrung traditional art. The combatants disguised as Gandrung dancers performed by male dancers. They are in an art group doing a traveling performance. In conveying information and establishing communication between fighters who are scattered in various places, Gandrung dancers hide it in the song lyrics that are sung in every performance, as seen in the song lyrics of "*Padha Nonton*".

Furthermore, "*Padha Nonton*" invites people to witness the history of the Using indigenous people who were the object of struggle and to be controlled by great kingdoms, such as Majapahit, Demak, Mataram, and Buleleng. The Using indigenous people must continue to struggle and maintain

their identity. After colonized by local kingdoms, they also had to face the Dutch. When colonized by local kingdoms, Using showed a local identity that was different from Bali and Javanese *Kulonan*. Whereas when fighting the Dutch colonialists, they were placed in a national perspective and were the subject of nationalism that began to grow in the archipelago. Until now, the struggle is still ongoing, especially in the face of political, cultural, religious domination, as well as state intervention in the realm of tradition which characterizes Using's identity(22). All of these are formulated using lingual units in the form of words/phrases, clauses, and discourse.

c. The Domain of Using Language

The threat to local languages is partly due to the narrowing of the realm of language use. Using still has a wide range of uses, ranging from its use in communication within the family and society, into large events, such as Gandrung Sewu and Banyuwangi Ethno Carnival as fashion world-class, ritual, and literary field. The phenomenon in Banyuwangi, as Samsudin Adlawi said, is that literary works written in Using are more numerous and developed compared to those using Indonesian(23). Therefore, he seeks to publish literary works (poetry anthologies) in Indonesian version, so there is a balance between literary works in the local language (Using) and those in Indonesian.



Figure 1. FGD Preparation for Gandrung Terop training. From left: Aekanu Hariyono, Purwadi, Hasan Basri, Samsudin Adlawi, Novi Anoegrajekti, Sudartomo Macaryus (left). From left: Mrs. Mudaiyah, Mrs. Sunasih, Mrs. Darti, Mrs. Siti, Dedy Wahyu Hernanda (Right) (Research Team Documentation, 2022)

This viewpoint requires additional evidence, but it demonstrates that there is an impression from writers and cultural actors who have seen the evolution of literature in local languages that are more developed than Indonesian. Thus, from the standpoint of utilizing the utilizing language, it is considered normal. Therefore, the focus of preservation is mainly on the content of the message in the song lyrics "*Padha Nonton*" and in the context of reviving Gandrung traditional art in accordance with the standards inherited by the ancestors.

It is possible to inherit language and literature through Gandrung traditional art since Gandrung dancers prefer to leave two starting and concluding scenes, namely Jejer Gandrung and Seblang Subuh. The inheritance is developed by providing professional compulsive training which is carried out using "*nyantrik*" method. Young Gandrung dancers practice with senior Gandrung who

master the standard and follow the response activities being received. In this way, students who practice it will know and immediately have experience of being on a real stage.

The choice of Gandrung Pakem for maintaining language, literature, and historical messages and struggles contained therein, as stated in the tembang "*Padha Nonton*" is discussed in this study. The stages of the preservation through inheritance and training have been carried out through a series of interviews, FGDs, and preparation of recordings of musical accompaniment and vocals performed by senior Gandrung, i.e., Gandrung Mudaiyah and Gandrung Temu. The two Gandrung dancers are still active today and have studios for dance, vocal and music training.



Figure 2. Gandrung and Panjak practice recording preparation for the Gandrung Terop Pakem training (left).
 Cover of the Gandrung pakem recording for Gandrung Pakem training and inheritance (Right)
 (Research Team Documentation).

Furthermore, the accompaniment music as training materials can be seen on the following YouTube channels.

No	Scene	Youtube link
1.	mask	https://youtu.be/MAXij-Dilfs
2.	Jejer Gandrung	https://youtu.be/RIFEWr8hxIA
3.	Repenan Gandrung	https://youtu.be/Q84OApAUGKE
4.	Paju Gandrung	https://youtu.be/Df7zQvyCQBY
5.	Early Dawn	https://youtu.be/kLrTQsw_0u8

Publication on YouTube, which the worldwide community may access, gives an opportunity for socialization, inheritance, and maintenance at large, including the Banyuwangi diaspora group who reside outside the region and overseas. The preservation of language and literature via training and the transmission of Gandrung traditional arts is an integrated activity with the potential to be implemented in a variety of regions with oral traditions and performance arts.

4. CONCLUSION

Regional language and literature preservation has the ability to be carried out in an integrated manner. Regional languages and literature that are part of the performing arts can be published openly online and made available to the global world. The broad distribution is an important step toward open socialization, promotion, and publication to the local, national, regional, and worldwide communities.

Language preservation is reflected in song lyrics that employ numerous linguistic units, ranging from sounds, words, sentences, and discourse. Meanwhile, literature is preserved through

array patterns, stanzas, rhymes, word choice, symbolization, and implicit meanings through shape and content. It has been unanimously decided that Gandrung traditional art shall be carried out through inheritance and teaching utilizing the *nyantrik* technique in order to sustain language and literature. As a result, Gandrung seniors have the obligation to monitor their students' growth and urge them to become more well-known and in demand by their supportive community..

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BOGOR FOLKLORE DIGITALIZATION MODEL AS AN EFFORT TO CONSERVATE SUNDA CULTURE ACULTURATION

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Abstract

Bogor is a city that has interethnic conflicts in Indonesia. In fact, a number of folklore in Bogor shows that interethnic interaction is harmonious. This study aims to (1) analyze the acculturation of Sundanese culture found in Bogor folklore; (2) creating a model of digitizing Bogor folklore as an effort to conserve the acculturation value of Sundanese culture. This research uses a mixture of qualitative and quantitative methods. Qualitative methods are used to analyze the acculturation of cultures inside the folklore. Meanwhile, quantitative methods are used to analyze the feasibility of conservation products. Quantitative methods are also used to analyze audience perceptions of conservation products. Data was taken through interviews with cultural figures and traditional elders in Bogor. Meanwhile, the questionnaire will be distributed to respondents, namely students of Pakuan University. The results showed that there are three Bogor folklore that have cultural acculturation value, namely "The Origin of Mount Salak", "Rangga Gading Story", and "Toge Goreng". After the folklore was documented and analyzed, the folklore "The Origins of Mount Salak" was conserved in comic form and tested on 34 students. The results of conservation product feasibility testing show that conservation products are suitable to be a learning medium. For the variable value of story clarity, the average value obtained reached a high level, which was 80.74. For variable values, the transformation value of cultural acculturation value reached a high level, which is 80.44. Respondents have a high level of knowledge of Sundanese philosophy. There were 10 respondents who had low knowledge of Sundanese philosophy. However, after reading conservation products, respondents' knowledge increased to a high level. A total of 23 respondents experienced increased knowledge about the characteristics of Sundanese society. Comic conservation products can be products internalized through primary or secondary school education curricula. Thus, learners can know the identity of Sundanese culture as the identity of an open and tolerant society towards other cultures. Thus, learners can have an open and tolerant attitude, so that discrimination and intolerant attitudes can be minimized in community life.

Keywords: *Assimilation, Discrimination, Mount Salak, Comics, Tolerance.*

1. INTRODUCTION

Indonesia has a diversity culture. According to Census 2020 from Central Bureau of Statistics, there are 1.340 ethnic groups in Indonesia (2020). Various ethnics coexistence. Bogor is a city in West Java Province. Sundanese is a biggest group lives in Bogor. Meanwhile, other than Sundanese, various ethnics also live in Bogor. Therefore, toleration become the principal in life because tolerance can make someone able to adapt with people of various nations, gender, and belief (Sakallı et al., 2021). Ethnic diversity and harmonious life has been going on for a long time. Diversity of ethnic groups dan harmonious life represented by folklore (Deutsch, 2020b). As one of the literature work, folklore represented culture. Folklore reflects life in the real world (Endraswara,

2013; Sibarani, 2013b). Therefore, folklore can be used as a tool to see the people's life and culture. (Deutsch, 2020a; Endraswara, 2013; Sibarani, 2013a).

If referencing statement that literature work is a culture product, social reality will be reflected in a literature work, including the interaction between ethnics. Literature is a social institutions that used language as a media. Language itself is a social creation. Literature provides picture of life, and life itself is a social reality (Damono, 1978). Therefore, something that come in a literature work is a social reality. Social reality that exists in literary works is a result of the writer's interaction with people. Folklore is a literature work that represents cultural symptom like any other literature works. Folklore represents culture phenomena, history, belief and knowledge in society. Folklore is a part of collective culture. Folklore spread and passed down from generation to generation, in form of speech or movement. Folklore noted local culture phenomena even though folklore from national nature. A cultural phenomenon that represented by folklore is the cross cultural interaction, despite folklore contained cross cultural interaction is hard to find (Ermacora, 2020).

Folklore became the educational tool because, in folklore, there is a story that is loaded with a moral message. Folklore can also be a social control tool. In Sundanese culture, pamali is known as a folklore which is serves as an educational tool and social control. For example, someone should not leave the house in dusk because if they do, they will be kidnapped by the ghost. Indeed, this folklore is delivered for children not to go out and play at dusk. Generally, Sundanese used dusk to pray and pray. Sundanese culture, specifically in Bogor, has the wealth of folklore that represents diversity, thus folklore can be an educational tool and social control. Whereas, the Government of Bogor has issued Regional Regulations Number 55 in year 2020 about the Preservation of Sundanese Culture. This policy regulate the internalization of Sundanese cultural values into the curriculum.

But, at the moment, folklore has not function as an educational tool and social control. According to the Setara Institute's report, Bogor is the most intolerant city with an index of 5,21. It is influences by the government's reaction toward the special event that happened in Bogor. Basically, Setara Institute's report related with horizontal conflict cases that happened in Bogor. Conflict was triggered by religious issues. The development block cases of Yasmin Church and conflict case between Ahmadiyah community and Islamic community organization is two examples of religious conflict that happened in Bogor.

Intolerance, specifically in Bogor, showed that there are domination of a group over another groups. This causes discrimination. Discrimination happened when one group dominated another groups. Discrimination also happened when power inequality exists. That is what happened in Bogor. Intolerance, specifically in Bogor, showed that there are domination of a group over another groups. This causes discrimination. Discrimination happened when one group dominated another groups. Discrimination also happened when power inequality exists. That is what happened in Bogor. Necessarily, the government of Bogor internalize and make folklore as an educational tool so that the next generation will be able to understand the identity and learn the value of tolerance.

Therefore, folklore in Bogor is need to be conserved. Folklore conservation is a maintenance of folklore that aimed to maintain folklore so that it does not become extinct. The conservation can be done in various ways, that is writing folklore into books, recoring, or other forms (Kanzunnudin, 2016). Conservation done by documenting and identifying conservation object (Gumilar et al., 2016). In this case, public is the main thing in the conservation process.

The society's love toward regional culture, specifically folklore, is fading. This is a dangerous thing for the survival of th evalues contained in the folklore itself. Conservation become the perfect method to maintain folklore. Conservation also become th eperfect method to develop folklore into the story that can be accepted by generations (Dian Ramadhania et al., 2022).

In environmental science conservation, there are for things that can be done, namely planting, using, preserving, and studying (Hasanah & Sukmawan, 2020). This concept can be done to conserve in literary field. First, planting can be applied in folklore conservation by transforming contained values in the story to the readers or audience. Second, using can be done in everyday

behavior. For example, values in folklore can be the guidelines to live life. Third, preserving can be done with developing the form of the folklore. Fourth, learning can be done in academic environment.

There are various form of conservation that can be done: (1) conversation without development and (2) conservation with development. Conservation without development is a conservation done by recording and taking notes. In the documenting process, the documentator does not add other elements. Spoken folklore is documented as it is. Meanwhile, conservation with development is a conservation that generate a new form from the previous form. In the conservation process, the documentator recording or taking notes the source's narrative. Then, the story is developed as needed into another form, for example written story, comic, film, music, dance, etc (Keberadaan Dan Bentuk Transformasi Cerita Panji, n.d.).

Several study has been done. Gumilar et al. (2016) conducted a study titled “Reconstruction of the Rarangkén Paré Tradition: Initial Efforts in Food Culture Conservation in Cipatujah, Tasikmalaya Regency”. The study aimed to conservate Rarangkén Paré culture in Cipatujah. The research method is qualitative by documenting the conservatio object. The conclusion, conservation efforts of Rarangkén Paré has been reconstructed in order to survive,

Furthermore, Kurniati (2015) conducted a study titled “Implementation of Oral Folklore Javanese Learning as a Form of Cultural Conservation”. This study aimed to conservate Javanese language through spoken folklore. In conclusion, Javanese language learning can become a form of effective conservation.

Then, Kanzunudin (2016) conducting a study titled “Folklore Writing as Local Cultural Conservation”. This study aimed to observe folklore though story writing. The result, folklores that conservated contained cultural values, specifically Kudus folklore. However, the Kudus government does not yet have a strong commitment tot he folklore contained in Kudus. Beside, education world and society has the same attitude towards Kudus folklore.

This study is different with the previous studies. This study conducts conservation of folklore contained acculturation values and is found in Bogor. Conservation doe is a reconstructive servation model through digital media. The folklore reconstructed in such a way with digitalisation so that the acculturation values contained in the folklore become stronger and can be enjoyed by various groups in various places. This study aimed to create digital conservation model.

2. METHODS

This study is done in City/District of Bogor. There are many folklores contained acculturation of Sundanese culture that spread in City/District of Bogor, for example folklore about how the formation of a mountain of Salak, commande of the ivory range, and folklore about traditional food in Bogor. This study conducted started from July 2022 to September 2022.

There are variable studied in this study. First is the form of Sundanese acculturation in Bogor folklore. Second is the product of Bogor folklore conservation in digital form. Third is the perception and level of respondents' knowledge toward the conservation product.

The method in this research used mixed method, that is a qualitative and quantitative method. The qualitative method used to analyze the form of Sundanese acculturation in Bogor folklore. Meanwhile, the quantitative method used to test the feasibility of the conservation product. The respondents of this research is the college students of Pakuan University.

This research planned to use in-depth interview and questionnaire. Interview used to collect the folklore data. The writer interviewed cultural fgures and traditional elders in Bogor. Then, to test the eligibility, the writer analyzed the data of respondents' perception toward the conservation product resulting from this study.

Conservation method

Conservation conducted to folklore contained cross cultural or acculturation of culture interaction. The acculturation of culture showed that there is beneficial interaction happened between

two or more culture. therefore, it meand, if refering that literature is a live representation, in the past, the cross cultural existence walk in harmony. This value is conserved by the writer.

In the process of conservation, the writer did these things.

1. Collecting data (primary and secondary)

The data in this study is a result of interview and literature review that related with the folklore data obtained.

2. Data analysis

The data analyzed the values contained to be conserved.

3. Conservation

In the conservation proces, values in folklore is maintained. The writer develop data (folklore) to become a form of different literature from the hypogram text (folklore/speech).

3. RESULT AND DISCUSSION

There are three folklore found. The three folklores show cross-cultural interaction and assimilation of Sundanese culture with other cultures. The three folklores are "The Origins of Mount Salak", "Rangga Gading", and "Toga Goreng". In this study, the folklore "The Origins of Mount Salak" is a conserved folklore. The conservation product is in the form of a comic.

Folklore "The Origin of the Mountain Salak"

Folklore "The Origin of the Mountain Salak" used as a folklore that conserved. The conservation product is in the form of comic. Here is the story line or sequence that is made to make the process of developing conservation product easier. Here is the sequence of "The Origin of the Mountain Salak"

1. Sanghyang will place a mountain on the island of new hope, namely Java.
2. The mountain has five peaks and is placed in the west side of the Java Island.
3. However, when it being placed in the western of Java Island, Java Island become not balanced.
4. Finally, Sanghyang bring one mountain peak to the eastern of Java Island.
5. When moving the peak, some of the soil from the peak scattered.
6. The scattered soil become mountains in Java Island.
7. Meanwhile, the fifth peak become Semeru Mountain, a mountain placed in Eastern of Java Island.
8. The mountain in the western of Java Island and has four peaks is Mount Salak.
9. Java Island is finally balance.
10. It was on this basis that King Siliwangi concentrated his kingdom in Bogor City or the foot of Mount Salak
11. It is said that before becoming king, future Javanese kings were educated at the foot of Mount Salak.
12. Raden Wijaya, son of Rakyan Jayadarma and Syah Lembu Tal, was educated at the foot of Mount Salak.
13. When he grew up and was ready to become king, Raden Wijaya became the heir to the throne of the Sunda-Galuh kingdom. However, he chose to go to eastern Java to establish the Majapahit kingdom.
14. From this series of stories, the Hindu-Balinese community considers Mount Salak sacred.
15. The Parahyangan Agung Jagatkartta Temple stood, which became an important place for the Hindu-Balinese community.

The comic conservation product "The Origin of the Mountain Salak" tested to the respondents. The test conducted by empasizes two variables: 1) story clarity and 2) value transformation of cross cultural interaction/cultural acculturation. The respondents in this test are 34

respondents. 33 respondents live in West Java and 1 respondent live in Central Java. Respondents aged 20-22 years old. Here is the result of conservation product test.

Table 1. Conservation Product Feasibility Test Results

	Variable	Average Value
	Story Clarity	80,74
	Value Transformation	80,44

Based of table 1 above, the average value obtained by the respondents is 80 for both variables. For the story clarity variable score, average value obtained high level, that is 80,74. Meanwhile, for the value transformation variable scored high level, that is 80,44.

This result showed that the conservation product has the feasibility as the folklore development product result. It is showed with a level of respondents' understanding that is high toward the plot as well as characters and characterizations from the story in conservation product. Then, this result also showed that conservation result has a feasibility as a product that can transform cultural acculturation value. It is showed from the high level of respondents' understanding toward cross cultural interaction contained in the conservation product.

In conducting the test, the authors conducted a pre-test to test the respondent's knowledge of Sundanese cultural philosophy and knowledge of the characteristics of the Sundanese people. Then, respondents were assigned to read comics and answer a number of questions. The questions asked are intended to test the feasibility of conservation products. Furthermore, respondents filled out the questionnaire as a post-test.

Table 2 Pre-Test and Post-Test Result

No	Variable	Pre-Test	Post-Test
1	Sundanese Philosophy Knowledge Level	3,94	4,47
2	Knowledge Level of Sundanese Cultural Interaction with Other Cultures	4,1	4,6

Based on table 2, basically, respondents have a high level of knowledge of Sundanese philosophy. There were 10 respondents who had low knowledge of Sundanese philosophy. However, after reading about the products of conservation, the respondents' knowledge increased to a high level.

Table 2 shows that after reading the products of conservation, the respondents experienced an increase in knowledge. As many as 23 respondents experienced an increase in knowledge about the characteristics of the Sundanese people. Meanwhile, as many as 11 respondents got the same points between the pre-test and post-test. That is, the respondents did not experience an increase in knowledge even though the respondents had high knowledge of the characteristics of the Sundanese people. This shows that conservation products can increase the reader's knowledge of the philosophy and characteristics of the Sundanese people represented by folklore.

DISCUSSION

The first story, “The Origin of Mount Salak”, describes the relationship between the people of Sunda, Bali and Java. The story wants to say that the Balinese and Javanese people/society have a strong attachment to the Sundanese. In fact, the Balinese people think that their ancestors came from the valley of Mount Salak, therefore they built the Parahyangan Agung Jagatkarta Temple at the foot

of Mount Salak. In fact, Hindu-Balinese people are obliged to go there as a ritual form of returning to their origins.

Then, in the second and third stories, a relationship and even acculturation are found between Chinese and Sundanese cultures. This can be seen in the noodle bean sprouts. Apart from food, the story told by Mardi Liem shows the relationship between the Chinese and Sundanese. From this folklore, it is revealed that since the Tarumanegara era, Chinese and Sundanese (Padjajaran) people have had a close relationship. This can be seen from the position held by Rangga Gading, namely as the warlord of the Kingdom of Padjadjaran.

This shows two things. First, the Sundanese people have an open character. They are open to people outside of themselves, for example, the Chinese community or ethnicity. Second, this close relationship even touched the political realm. The Sundanese people put their trust in the Chinese ethnic community to assume strategic positions in government. The story of Rangga Gading is a story that illustrates this.

If you look at the three stories, it can be seen that the narrative of folklore emphasizes four functions. These four functions are described by Bascom. He said (Sibarani, 2013) said that the four functions of folklore are (1) as a projection system or as a means of reflecting the wishful thinking of a collective; (2) as a means of validating cultural institutions and institutions; (3) as an educational tool; (4) as coercion and supervisor so that the community's norms will always be obeyed by its collective members.

The stories told to fulfill the first function, namely as a collective wishful thinking about diversity. This happens because the speakers are ethnic Chinese. As ethnic Chinese, Mardi Liem has a duty to tell stories about cultural diversity and acculturation. Then, the stories told by him functioned as a means of validating cultural institutions and institutions. Mardi Liem wanted to show that ethnic Chinese have a strategic position in the government of Padjadjaran. Then, through his speech, Mardi Liem also wants to try to educate researchers or listeners about diversity. This is included in the third function of folklore, namely as an educational tool. Finally, the folklore spoken by Mardi Liem also wants to show that there are norms that apply in society that the collective must obey, namely the sacredness of origins and respect for ancestors.

In general, the folklore found in Bogor City tells about King Siliwangi and about the origins of a place. This is characteristic of the folklore found in West Java. The Kingdom of Padjadjaran or Prabu Siliwangi is the center of the story. The rest, folklore found in West Java tells about the origins of a place, for example, the story of Panaragan, Mount Salak, Kampung Ibu, Tangkuban Parahu, and others.

The folklore lives and acculturates with other cultures, for example, Chinese. This happens because there is community interaction, namely the ethnic Sundanese, Javanese, Chinese, Balinese, etc. The interaction of Sundanese, Javanese, and Balinese ethnic groups has been going on for a long time. Meanwhile, interactions between non-Chinese and Chinese communities in Bogor City began to occur during the exodus of ethnic Chinese from Batavia to Bogor City due to the 1740 massacre. This had implications for the status of ethnic Chinese in Bogor City. The ethnic Chinese in Bogor City are identified as ethnic immigrants. Therefore, ethnic Chinese often get discriminatory treatment.

Acculturation is the process of mixing another entity's culture into one's own culture. This mixing occurs due to the interaction of one entity with another entity (Setyawan, 2019). For example, Javanese and Sundanese culture have similarities with Indian culture. This can be seen from the art owned by Javanese and Sundanese cultural entities. Acculturation can also be seen from the language used.

Cross-cultural interactions affect forms of cultural products, such as dance, music and literature. When a social entity interacts with each other, that's when cultural exchanges emerge and eventually affect life, especially literature—as a cultural product. The results of this interaction can also indicate the quality of the cross-cultural interaction. Does cross-cultural interaction take place

harmoniously or discriminatory? This will be seen in the results of this interaction. Therefore, literature is a cultural product that can represent the results of that interaction (Muslifah, 2013).

According to Salim, there are seven factors that cause interculturalization or acculturation. First, acculturation occurs because of advice and ideologicalization. In social life, humans get education informally. It is from education that cultural acculturation is conveyed through ideologicalization within the family. In the family, there is an inheritance of values, including acculturation. Second, acculturation occurs because of training and discipline. Acculturation that occurs because of training and discipline is acculturation that occurs in formal education. Thirdly acculturation occurs due to migration and assimilation. Both of these things happen when a person or an entity travels from their place of origin to a new place. In the new place, there is another entity. That's where the interaction takes place. Along with that, assimilation and acculturation also occurred. Fourth, acculturation occurs because of technologicalization and industrialization. The current development of information and communication technology allows acculturation to occur. Fifth, acculturation occurs due to increased experience. Throughout his life, a person will experience various events. It is from these various events that acculturation will occur. Sixth, acculturation occurs because of conflict and violence. In this acculturation factor, conflict and violence can cause acculturation. However, the resulting acculturation is acculturation by coercion. Seventh, acculturation occurs because of artistic persuasion. Acculturation of a culture's values can be internalized through art. Art itself is consumed by society. From there, the acculturation process occurs (Werdiningsih, 2017).

The tritangtu principle is known as a Sundanese cosmological concept. This concept contains a balance of two things that are binary opposites. According to Sumardjo (2011), "The primordial farming community, like Indonesian society in general, believes that all existence is dualistic." In fact, existence (which is dualistic) is in opposition to each other. Conflict will occur if the two opposing existences are allowed to exist. Thus, a balance between the two must exist. The two existences can work harmoniously if there is a third existence. Mediation is capable of being carried out by that third existence. This makes the dualistic existence a trinity or tritangtu concept.

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Meanwhile, there are two things that can be seen, namely (1) the existence of women in Sundanese cosmology and (2) the balanced position of women and men in Sundanese cosmology. Therefore, in the constellation of Sundanese culture, women are not subordinate and inferior subjects. He has the same position and the same power as men. From the illustration above, it can be seen that Sundanese culture is egalitarian. This egalitarianism characterizes the Sundanese people.

Basically, the tritangtu concept creates a balance in the life of the Sundanese people. This makes the Sundanese people very far from conflict. This cosmological concept makes Sundanese people open to other cultures, for example, Chinese culture. Therefore, when Chinese society and culture interact with Sundanese society and culture, there is harmony between the two cultures. In addition to sociological factors, cosmological factors also influence the pattern of life of the Sundanese people—although basically these sociological factors are also determined by cosmological factors.

The analysis above shows that basically, the Sundanese people are an entity that is open to other cultures. This can be shown through the folklore found in the Bogor City area. Folklore in the Bogor City area contains cultural acculturation (Hindu-Balinese, Sundanese, Javanese, and even

Chinese). However, currently, there are several religious conflicts and discrimination occurring in Bogor City.

The domination of a group causes discrimination against other groups. In Bogor City, minority groups often experience discrimination. For example, the construction of the Bogor Yasmin Church has been delayed for fifteen years. This happened because the building permit was not approved. To get approval for a building permit, one must ask the residents for permission. Meanwhile, residents did not allow the construction of the church. This shows that the tolerance in Bogor City is not going well.

In terms of policy, basically, the Bogor City government has made various policies. For example, the Bogor City government and various communities in Bogor City held the CGM Festival at the Cap Go Meh celebration. At the CGM Festival, various communities, ethnicities, and religions are involved. Arab, Javanese, Sundanese, Chinese, and Islamic communities are involved in the CGM Festival. Basically, this shows that harmony has been realized. In addition, the Bogor City government also issued several policies. However, harmony and tolerance are not comprehensive. The values of harmony and tolerance only occur formally. At the grassroots level, the values of harmony and tolerance have not materialized.

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4. CONCLUSION

Folklore can function as an educational tool. In this case, folklore can be internalized into the school curriculum in Bogor. Folklore internalization in the school curriculum can be done in local content subjects. One of the locally charged subjects in Bogor is Sundanese. Internalization of Bogor folklore in the school curriculum can be done in Sundanese language subjects. In the subject of Sundanese, Bogor folklore can be learned by students. Thus, the values of harmony and tolerance can be transformed.

Comic conservation products can be products that are internalized through the curriculum of elementary or secondary schools. Thus, students can know Sundanese cultural identity as a community identity that is open and tolerant of other cultures. Thus, students can have an open and tolerant attitude, so that discrimination and intolerance can be minimized in social life.

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REVITALIZATION OF JAVANESE LANGUAGE AND CULTURE

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Abstract

The aims of this research are to revitalize Javanese language and culture, to avoid it from the extinction, and to generate young generation to maintain it. Revitalization means process, method, and action to make something stronger. This research is qualitative one. The technique of interview, listen, and write to collect data is used. It is used to observe data related to revitalization of Javanese language and culture in society. Interview is applied to certain people having high intention toward the preservation of the language and culture. In analysis technique, data reduction, data presentation, and data verification are applied. The result of research shows that revitalization of Javanese language and culture as regional asset should be taken into action to preserve and protect it from extinction. One of the efforts that should be taken is to get used to practising the language in daily life since early age.

Key words: *revitalization, language, Javanese culture.*

1. INTRODUCTION

A. Research Background

Javanese language is one of languages in Indonesia which has most users. Almost every region in Indonesia has its users because Javanese people live spreadingly throughout the region. Indonesia has many cultures, one of them is local language. Indonesia has many local languages and some of them are almost extinct. To avoid the local languages from extinction, there should be revitalisation of the languages. Local languages may gradually be extinct because their user are grow less and less. One of the reasons is that they prefer to use Indonesian or foreign language. Although Javanese language has more than 80 million users, it is not proudful because most of them are over forty years old. The Javanese youngsters prefer speak Indonesian or foreign languages because they regard that it is more prestigious. Revitalisation of Javanese languages tend to prevent the languages from extinct. Who has the obligation to protect the Javanese languages? In addition to government, general public as well have the obligation. Together we preserve the language by using it at home and at the public environment, teaching and learning it at school, and in certain event using it in formal situation. Preservation of Javanese Language needs synergy of family, society, school, government, and art environment. At recent time, people at home seldom listen to *gendhing Jawa* ‘Javanese music’, *nembang macapat*, *ura-ura*, and *kidungan* ‘Javanese song’. Students at school only have two teaching hours in a week. In this short time, it’s difficult for teachers to deliver the material of Javanese Language to the students. Revitalisation of Javanese language is one of efforts to preserve Javanese language. Young generation should use the Javanese willingly and comfortably.

B. Research Goals

The goal of this research is to revitalize Javanese language, prevent it from extinction, and to facilitate the young generation in order that they preserve it.

C. Literature Review

Javanese language is one of Indonesian local languages which has more than eighty million users. Javanese language, and other local languages, is a local wisdom which contains Javanese culture and user's inner experience. According to Chief of Language Development and Coaching Agency, Prof. E Aminudin Azia, Ph. D. (mybbjt 23 June 2022) local language is one cultural property of Indonesia. That's why, the efforts to preservation should be done in real involving many parties: the local government and non-government sides. Language friction sometimes refers to language extinction (Sumarsono, 2017, 283). This can happen when they all leave the local language and shift to national or foreign one. According to Suarsono (2017: 284) there are two aspects of language extinction that linguists are concern, they are linguistic aspect and sociolinguistic aspect. From the linguistic aspect, language in the era of almost extinct has changes in pronunciation and grammar, in some cases the language goes to simplification. In the sociolinguistic aspect, there are usually some conditions that make the users tend to leave the one language to preserve another language.

Klos (1984), a sociolinguistic expert, says about language extinction. They are three types of language extinction: (a) language extinction without any language changes (the users are vanished); (b) language extinction because of linguistic changes (the users are not in the area of native speakers), or the language tends to have a conflict due to modern technology; (c) language extinction through metamorphosis (eg, a language becomes a dialect when the users are no longer use it in writing and tend to use another language). Thus, the extinction is caused by some factors: with changes, without changes, and through metamorphosis.

Javanese language has many dialect, some of them are dialect of Surakarta, dialect of Semarang, dialect of Tegal, dialect of Solo, dialect of Surabaya. Dialect is cluster of language users based on the geography. Fishman (1971: 379) says that the difference of language usage based on the geography is called 'Geographic Dialect'; whereas the difference of language usage based on user's level in society is called 'Social Dialect'. The usage of language variable by the users is caused by socio-culture background. Uhlenbekc (...) mentions that Javanese dialects are categorized into:

- (1) West-area dialect covers Banten, Indramayu, Cirebon, Tegal, Banyumasan; this dialect is called *ngapak* Javanese.
- (2) Central-area dialect covers Pekalongan, Kedu, Bagelen, Semarang, Rembang, Demak, Pati, Kudus, Purwodadi, Solo; this dialect usually is called **standard** Javanese.
- (3) East-area dialect covers Madiun, Surabaya, Madura.

Social dialect is usually used to respect each other; it is called Javanese *unggah-ungguh*. Javanese language, which has many dialects, needs to have revitalization in order that young generation are actively use it.

2. METHODOLOGY

Population for this research stay in the central of Java which has 29 regencies and 6 cities. Sample data come from Klaten and Boyolali. Data collection are taken by strategic documentation, observation, and interview with listen-noted technique. Interview technique is used to gain information about some difficulties in teaching-learning at schools. Observa-

tion technique uses observative list to know the problems of Javanese teaching both at schools and home.

3. RESULT OF RESEARCH AND EXPLANATION

A. Revitalization

Local language is one of Indonesian cultural properties. Javanese language preservation and other local languages should be done in real action involving many parties, both society and government. The government has been doing many to preserve the Javanese language. There are Javanese Language Congress regularly done by government and invite many parties such as teachers, culture-expert, and from government itself. The first congress was held in Semarang (15-21 Juli 1991); the second congress was held in Batu, east Java (22-26 Okt 1996). This congress recommended: (1) government should formulate the guidance of teaching Javanese language at schools; (2) Javanese language should be regarded as obligation local load in elementary and senior high schools; (3) government should compose Javanese curriculum specific for each province that use Javanese; (4) government set the honorary Javanese teachers as government employees. The third congress was held in Jogjakarta giving recommendation as follows: (1) curriculum of Javanese language should be in the form of character building and able to use Javanese correctly; (2) it is needed to coach teachers how to write Javanese writing; (3) Javanese teaching should be simplified, especially for lower classes; the teaching should be about practical things such as Javanese stories and songs. The fourth congress was held in Semarang in 2006, the fifth in Surabaya in 2011, the sixth in Jogja in 2016. The seventh should be held in Central Java but it is postponed due to covid pandemic. All activities of Javanese congress have one goal, that is to preserve and develop Javanese language. But, in reality there is a decline in Javanese usage among the young generation. This is really apprehensive. Even, according to Unesco, local language has heavy challenge. This challenge is caused by globalization where the young generation can have quick information from over the world by internet access. Some activities to preserve and revitalize Javanese language are follows.

- a. The governor determine formally that all elementary and high schools must hold Javanese teaching as an obligation local load. This decree was accompanied by training program for Javanese teachers to form smart teachers. The writer's experience as 'trainer of training' find out that many Javanese teachers do not master the material, and they sometime cannot focus as Javanese teachers for they also teach Indonesian language.
- b. Government should recruit Javanese teachers as state employees. There are many teacher of various lessons have to teach Javanese lesson. They can be mathematic teachers, and they should teach Javanese; they think that Javanese lesson is not so important.
- c. The Javanese teaching process should be intensified by adding the teaching hours. This lesson contains high moral of Javanese people; it can be an alignment and filter young generation attitude in morality.
- d. Education Authority should hold various events and contests stimulating students to study Javanese more and more. The contest can be reading and writing Javanese characters, public speaking using Javanese language, poetry-reading, story-telling, writing Javanese poetry, and others. These events can be regency level or province level.
- e. It is important too to have additional training for Javanese teachers. Government can select Javanese expert to improve knowledge of Javanese teachers. These experts call representative teachers from all regency to have the additional training. In turn, they come back to the regency having obligation to teach other Javanese teachers. Sometime the old teachers

have certain skill such as *dalang* ‘puppeteer’ or *pranata cara* ‘Javanese Master of Ceremony’. They can share their skill to others.

- f. Teachers should be able to teach Javanese interestingly by singing Javanese songs or doing some Javanese games. It’s simple and students can learn it cheerfully.

B. Preservation by Young Generation

Learning Javanese is not only mastering the language; in it there are ethics, politeness, and morality. Eg, how to say gratefulness, how to say good bye to someone older, how to interrupt, and how to regret. Vitality or life-energy a language refers to how many the young generation use the local language for daily communication, including the Javanese ethics that is integrated in the language.

4. CLOSING

a. Conclusion

- 1) The Governor’s decree obliges all elementary schools and high schools to teach Javanese language as a obligation local load. It helps much in preserving the language.
- 2) There should be recruitmen of Javanese teachers to change those who are not eligible to teach Javanese because actually they are not Javanese teachers.
- 3) It is important to hold an additional training for Javanese teacher by experts in Javanese language as well culture.
- 4) The government should have some effort to facilitate the young generation to use the language for daily activities; by that way they preserve the vitality of language. Vitality of the local language refers to how many young generation use it. Mastering Javanese language is not only using it for daily communication, furthur how to use it for doing the Javanese ethics and polites.

b. Implication

When young generation is willingly using Javanese language, the extinction of it can be avoided. Let’s create ways in order that they enjoy speaking Javanese language.

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**PRESERVATION OF BAGONGAN LANGUAGE IN YOGYAKARTA
PALACE AS PART OF LINGUISTIC AND CULTURAL DIVERSITY
IN INDONESIA**

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Abstract

The purpose of this article is to provide an understanding of the importance of preserving the Bagongan language used by the courtiers of the Yogyakarta palace. The preservation of a language is important, in order to support linguistic, literary and cultural diversity in Indonesia. Abdi dalem as a language speaker, the palace and the government are the parties who must try to maintain the use of Bagongan language in the Yogyakarta palace. The extinction of the Bagongan language resulted in the loss of traditional cultural traditions of the palace community, even though that part became the attraction of tourists visiting the Yogyakarta palace. The research was conducted with a qualitative approach with anthropolinguistic methods that connect language with culture. The results can be seen that the Bagongan language is still used by courtiers, especially in correspondence within the Tepas office and KHP Yogyakarta palace. The role of Pengageng became important in encouraging courtiers to communicate using the Bagongan language. Feeling hesitant and afraid of being said to be impolite is one of the reasons courtiers do not use Bagongan language in the palace. The Yogyakarta Palace has carried out various strategies so that the Bagongan language is always used by courtiers, namely: 1) Giving an appeal in the book Pranatan Sowan / Marak Lan Basa Bagongan, and asking Pengageng to always use the Bagongan language; 2) Conducting free Pawiyatan courses for courtiers; 3) Holding various storytelling and writing competitions in Bagongan; 4) Using Bagongan language in various customary, traditional and cultural events within the Yogyakarta palace. Language is an important part of cultural development in the Yogyakarta palace. The preservation of the Bagongan language is one of the supports of linguistic, literary and cultural diversity in Indonesia.

Keywords: *Bagongan language, Abdi Dalem, Yogyakarta Palace and Indonesian Cultural Diversity.*

1. INTRODUCTION

Indonesia is a country that has a diversity of ethnicities, cultures and languages. The diversity of ethnic groups has resulted in a large number of regional languages developing in Indonesia. But unfortunately the number of languages that develop in Indonesia, the number is decreasing over the years. There are data showing 718 languages, 715 languages (ethnologue), while the Language Agency data in 2017 in its language map, states that there are 652 languages in Indonesia ((Ibrahim, Mayani, & Khairun, 2018).

Language has become an important part of culture that supports the sustainability of Indonesian national culture in the midst of other world civilizations. This is as stipulated by the 1945 Constitution of the Republic of Indonesia. Efforts to protect language are actually related to the promotion of Indonesian culture, which is interpreted as a strategic step in the form of "Cultural Promotion through Protection, Development, Utilization, and Cultural Development, in order to realize an Indonesian society that is politically sovereign, economically independent, and has personality in Culture" (Law of the Republic of Indonesia Number 5 of 2017). The promotion of Indonesian culture will not be realized, if the Indonesian state from year to year always loses its language because it is no longer used by its speakers in communicating.

The government needs to advance cultural potential in accordance with Law of the Republic of Indonesia Number 5 of 2017, which is part of long-term investment in advancing a progressive nation and country. The importance of optimizing all cultural potentials is a manifestation of shared responsibility towards independence and community welfare (Anoegrajekti et al, 2021). It can be interpreted that everything related to the creation, taste, charities and works of Indonesian people must be appreciated and upheld. It means that language, language use, the life process of language-speaking communities will refer to cultural practices which of course can also produce cultural products. Society as a community of language users becomes an active actor of culture from the level of language users to increase to the level of cultural industry. Of course, it is the language-speaking community that is at the forefront of understanding the challenges and needs in advancing their culture and preserving their language.

The extinction of a language will harm our nation, because the loss of linguistic diversity sooner or later will result in changes in the cultural level of society. This is something logical, because language is used as a means of communication by its users. A language is used as an expression of a cultural situation, because language intersects with the culture in society. This situation also occurs in the Yogyakarta palace where in general people know various languages in communication with each other. The state and the community need to jointly maintain language preservation, and strive for the promotion of culture, from the local to the national level. Likewise the people in the Yogyakarta palace.

People in Yogyakarta and the palace environment in general use Javanese language with three basic variations, namely the level of speech of Ngoko, Madyo and Kromo (Retnaningtyas, Nababan, & Purnanto, 2019). The use of Indonesian and various foreign languages (English, French, Japanese, Chinese and so on) is used by the courtiers of the palace, when they meet tourists who do not understand Javanese or Indonesian regional languages. Language variation is related to the level of speech, namely the level of Javanese language use which is influenced by the social status or background of our interlocutors (Sulistiyawati, 2021).

The chromo variety is also called a variety of languages that indicate a high level of piety. The Ngoko variety shows the lowest level of reverence, while the Madyo variety shows the level of piety between Kromo and Ngoko. The level of speech is often referred to as *ungguh-ungguhing basa* or referred to as the speech level. (Kridalaksana, Rahyono, Puspitorini, Widodo, & Darmoko, 2001: xxii). The level of speech in Javanese is closely related to the way of greeting when speakers communicate with their interlocutors who are influenced by their socio-cultural background.

The courtiers as Javanese speakers, must realize that in the palace environment they must use Bagongan language. The rules for using the Bagongan language in the palace environment are contained in a small book entitled *Pranatan Sowan / Marak Lan Basa Bagongan*. The duties of a courtier then and now are certainly different. Now the duty of the courtier is to be a cultural guard, because the function of the palace is related to the center of knowledge development, tourism activities, and the palace as a museum for the people who visit it (Heryanto, 2010: 11).

The courtiers of the palace were under the responsibility of a king entitled Sri Sultan Hamengku Buwono X or Ngarso Ndalem Sampeyan Ndalem Ingkang Sinuhun Kanjeng Sultan Hamengku Buwono Senopati Ing Ngabdurrahman Sayidin Panatagama Kalifatullah Hinggang

Jumeneng Kaping Sedasa. He manages thousands of palace servants and (Asri Wijayanti, 2019) states that the number is 1800 people in charge of managing the continuity of the Yogyakarta palace government system. All courtiers are required to use Bagongan language in the palace, and only Sri Sultan Hamengku Buwono X does not use Bagongan language.

Based on the above situation, all efforts and strategies must be made so that the Bagongan language is always used by palace courtiers and maintained its preservation. This is because language has a function as a marker of self-identity and group flexibly, marking the existence of race, gender, religion that represents itself (Yosef, 2004, Cleveland, Laroche, & Papadopoulos, 2015). Language is the key identity of community contact (Niño-Murcia & Rothman, 2008) in (Andriyanti, 2019). The Bagongan language becomes an intangible heritage, which must be preserved by all its uses, namely courtiers when working in the Yogyakarta palace environment.

The Bagongan language and the Yogyakarta palace with all its contents become priceless cultural heritage, so it must be preserved. The palace is said to be a symbol of language and culture, as well as a religious symbol, so it becomes something interesting to study, including the study of the preservation of the Bagongan language used by courtiers in the Yogyakarta palace. This is reinforced by (Wardoyo & Sulaeman, 2017) which states that the Yogyakarta palace is one of the cultural properties owned by Indonesia. Moreover, Unesco in 2003 has rescued various local languages that are feared extinct, because the essence of the loss of a language means the loss of the cultural heritage of the community (Azhar', 2011).

Of course, as part of academia, we do not expect the extinction of the Bagongan language whose speakers are limited to the Yogyakarta palace environment with the age of courtiers as speakers categorized as old. So that the preservation of the Bagongan language used by the courtiers of the Yogyakarta palace, becomes something that is very important to be done by the Government and the community.

2. METHOD

This research uses a qualitative approach with anthropolinguistic methods, namely conducting studies on language and culture, and observing how language is used daily as a tool in social action (Lauder, 2005: 81). Anthropolinguistic studies are sometimes called the ethnolinguistic method, which conducts language studies not solely from its structure, but more likely to function its use in the context of its situation in the environment of the courtiers of the Yogyakarta palace

Moleong (2018:6); Rodiah (2019) stated that qualitative research is a research procedure that produces descriptive data in the form of written and spoken words about individual nature, circumstances, symptoms of certain groups that can be observed. This approach, as a research procedure that produces descriptive data in the form of written or spoken words of people or observable behavior so as to form a descriptive research method. Descriptive research is a research method that describes all state data of the subject or object of research that is analyzed and compared based on reality in the field.

This research focuses on the preservation of Bagongan language in the courtiers of the Yogyakarta Palace, with research participants using a number of courtiers, especially in Kawedanaan Hageg Punakawan Widya Budaya located in the Yogyakarta palace environment.

The research steps used by the researchers were 1) conducting observations and interviews about the use of Bagongan language in the abdi dalem environment of the Yogyakarta palace; 2) conduct observations and interviews on the inhibiting and supporting factors of the use of Bagongan language in the Yogyakarta Palace; 3) Match observations and interviews to be classified in Bagongan language usage results; 4) Make important notes about the language data and language usage obtained; 5) Analyze the language data obtained by linking with its language and culture; 6) Make anthropolinguistic or ethnolinguistic reports.

Data collection techniques in this study used observation techniques. Observation is collecting data or information that must be carried out by making direct observation efforts to the

place to be investigated (Arikunto, 2006: 124; Joesiana, 2018). The objects observed were the results of interviews from informants, namely the selected courtiers of the Yogyakarta palace. Researchers as human instruments, of course, have set the focus of research, choose informants as data sources, interpret data and make conclusions on all the data they obtain.

3. RESULTS AND DISCUSSION

This study focuses on the use of Bagongan language in the Yogyakarta palace environment by courtiers, how the socio-cultural situation in the palace, how Bagongan language is used in the daily lives of courtiers in the palace environment. Translation from the older generation to the younger generation? Are there any efforts on the part of the Yogyakarta palace as part of the Government in protecting the Bagongan language?

Socio-Cultural Situation in Yogyakarta Palace

Yogyakarta Palace was founded by Sri Sultan Hamengku Buwono I in 1756, with the name Yogyakarta derived from the words *Yogya* and *Karta* (Heryanto, 2015: 5) *Yogya* means good and *Karta* means prosperous. But there are also those who say Yogyakarta comes from the word *Ngayogyakarta* which comes from the word *Ayu Bagya Karta* which is read with *Ngayu Bagyo Karto* or *Ngayogyakarta*

Yogyakarta Palace stretches from Tugu (North) and Krapyak (South), as well as between Code River (East) and Winongo River (West) flanked by Mount Merapi and South China Sea. Tugu building in the north has a distance of about 2 km from the Yogyakarta palace. The Tugu building used to be in the form of Golong-Gilig which was round at the top; Gilig is in the form of a pillar with a pointed top. The meaning of Golong-Gilig religiously is the unity or manunggal of Kawula Gusti (the death of the king with his people, as well as the meaning of the union of man with his God).

Keraton as a gathering place for thousands of Punakawan and Keprajan courtiers in carrying out their duties at the Yogyakarta palace. These courtiers have different socio-cultural backgrounds. There are those with noble backgrounds or called blue blood, namely people who have kinship with the Yogyakarta palace.

Differences in socioeconomic background also occur among courtiers, some are above, middle and lower social levels. They also have different educational backgrounds, some are only in elementary or People's School, junior high, high school but there are also many courtiers who have undergraduate education, even holding a Master's or Doctorate degree. Usually, courtiers with Bachelor's, Master's or Doctoral degrees come from Keprajan's courtiers.

Abdi dalem Punakawan and abdi dalem Keprajan must submit an official letter written to the palace, when they will become abdi dalem. The palace will give an assessment, if considered worthy to be a courtier, then the palace will issue a button, namely the Yogyakarta palace decree containing the relationship between the courtier and the Yogyakarta palace.

The duties of Punakawan and Keprajan courtiers have differences, in terms of their duty time and daily responsibilities. Punakawan courtiers are people who are on duty every day in the palace, while Keprajan courtiers are only on duty when there are special events in the palace called caos or sowan bekti, which is when the palace needs energy and assistance from the courtiers. Usually, those who become courtiers of Keprajan are civil servants or State Civil Apparatus who request placement in the Yogyakarta palace.

Abdi dalem Keprajan can serve every 2 weeks or depending on the time of assignment. A courtier of Keprajan who serves as an ASN outside the palace, at a certain time will serve caos in the palace. Abdi dalem Keprajan after retiring from ASN, can choose as a full courtier of Punakawan.

Other differences between Punakawan courtiers and abdi dalem Keprajan, which involves the promotion of courtiers Punakawan which is faster by 2 to 4 years, while abdi dalem Keprajan is 5 years. The Punakawan abdi dalem internship process can be carried out for 2 to 4 years depending

on the discipline, responsibility and loyalty of the courtiers to the palace based on the assessment of the palace.

Abdi dalem Keprajan does not carry out the internship process, because his placement is based on a Decree (SK) which depends on the level of his employee group. Punakawan and Keprajan courtiers, courtiers as people who are able to become cultural servants at the Yogyakarta palace, will get a decree or Button Letter (Decree) issued by the Kraton Ngayogyakarta, based on Pranatan Kalenggahan Number: 01/Pran/KHPP/XII/2004 (Sudaryanto, 2018)

Another similarity is in the hierarchy of the rank and position of Punakawan and Keprajan courtiers in the government structure of the Yogyakarta palace, all starting from the path of Magang, Jajar, Bekel Anom, Bekel Sepuh, Lurah, Wedono, Riyo Regent of Anom, Regent of Anom, Regent, Regent of Kliwon, Regent of Nayaka to Prince Sentana (Kanjeng Pangeran Haryo / KPH). Of course, it is very rare for courtiers to achieve the highest title, namely KHP or Kanjeng Pangeran Haryo, which is usually occupied by courtiers who come from noble families of the Yogyakarta palace

In the tradition of the Yogyakarta palace, the origin of blood greatly determines the lineage of courtiers. A courtier who is related by blood to the Yogyakarta palace, and is of noble blood, will have a different daily vocation from the average community. This means that the rank of rank is also determined by a person's position in lineage. A person with the title Kanjeng Raden Tumenggung and Kanjeng Mas Tumenggung has differences based on the caste of his blood origin, the title Raden was given to nobles, while the title of Mas was given to ordinary people. In plain view, the titles of Kanjeng Raden Tumenggung and Raden Mas Tumenggung are equal, what distinguishes them is the origin of the blood flowing in the courtier.

The courtiers came from areas around Yogyakarta, such as Sleman, Magelang, Kulon Progo, Kota Gede and other cities. There are also courtiers who have lived for generations around the Yogyakarta palace, for example in the Panembahan, Patangbelas, Siliran, Mantrijeron, Jogokaryan, Patehan, Nyutran areas around the Yogyakarta palace.

Abdi dalem generally comes from Java. They master various levels of Javanese (Ngoko, Madyo, Kromo), Indonesian and English or other languages. They also understand that there is a Bagongan language that must be used in the palace environment. Language is part of culture, people must determine the use of language and involve the user community at every social level. Language speakers will construct their cultural knowledge in the form of knowledge systems (cognitive systems) to interpret speech behavior and social behavior.

Differences in the social background of Punakawan and Keprajan courtiers, such as the origin of lineage, level of education and so on will result in differences in the position of courtiers in the Yogyakarta palace. Yogyakarta Palace also recognizes the kinship system, namely blood ties due to marriage. The son of the first generation king, Kanjeng Gusti Pangeran Adipati Anom, Kanjeng Gusti Pangeran Adipati, Gusti Raden Mas, after marrying became Gusti Pangeran Haryo. While Gusti Raden Ajeng after marriage will become Gusti Raden Ayu. Various stratifications or social layering in the Yogyakarta palace environment will affect the use of language.

Language Situation in Yogyakarta Palace

The courtiers of Punakawan and Keprajan generally came from the city of Yogyakarta, who mastered various levels of Javanese (Ngoko, Madyo, Kromo and Kromo Inggil). They also know and use Indonesian as the language of unity used in the territory of Indonesia. There are also those who master various foreign languages such as English, French, Dutch and so on, especially courtiers who are in charge of the tourism department or tourism tepas whose job is to queue foreign tourists to visit the Yogyakarta palace.

The courtiers also understood that in the Yogyakarta palace, they had to use Bagongan language in daily communication with other courtiers. Bagongan language as part of culture, must be used by courtiers by involving the user community. Language speakers must construct their

cultural knowledge in the form of knowledge systems (cognitive systems) to interpret speech behavior and social behavior, as well as courtiers of the Yogyakarta palace.

The use of Bagongan language should be maximized in the daily lives of courtiers in the Yogyakarta palace. This is because the Bagongan language is to eliminate the strata or social level of the palace community which is thick with feudalism culture. In royal culture, the position of a person is determined by his blood origin or family lineage. So that people who are in lower position, must respect others in totality, including the choice of greeting words used in speaking to their interlocutors in the Yogyakarta palace.

Bagongan language is a special language used by courtiers inside the palace and is not used outside the Yogyakarta palace. The Bagongan language is sometimes called Kadaton, or Mlebet basa. While in Yogyakarta the base of Mlebet is called Bagongan. The beginning of the emergence of the Bagongan language was actually to get around the inability of Bagong characters to use the correct language, according to the linguistic karma system.

Bagong characters are described as characters who often mistakenly use language related to the social background of speakers such as title, rank, position, social status, education level and so on. As a form of policy, Bagongan language emerged as a language that does not recognize social distance between speakers and speakers. This language is considered democratic, because courtiers do not need to prioritize their social background in language. This of course we can say brings social distance closer between speakers and listeners.

Bagongan language has long been used in the palace, since the time of the kingdom of Kapa-Kapa (Galuh) with its king Mahaprabu Sindula until the time of the Majapahit kingdom continued the reign of Sultan Agung until the time of Hamengku Buwono I (Bulletin DJoko Lodang No.21, 24/10/2015, Setu Legi 10 Sura 1949 Jimawal).

Bagongan language is used by courtiers of the palace to avoid gaps in the social status of the wearer, used to shorten the social distance of speakers and speech partners. So that Bagongan language is often called a democratic language, has high pugeran value and must be used by courtiers from Magang, Jajar rank to Prince Nayaka and Prince Sentana must all be willing to use Bagongan language. The only person who is not obliged to use Bagongan language is the king, Sri Sultan Hamengku Buwono, who does not speak Bagongan. He would use Javanese Ngoko to anyone to speak at the palace.

Based on the results of interviews with several informants, namely Kanjeng Raden Tumenggung (KRT PW, RTW, JTN, WP, CPN) and Kanjeng Mas Tumenggung (KMT PS and LH) it is said in general that "Bagongan language is still used in the communication of the courtiers of the Yogyakarta palace However, this is influenced by Pengageng or the leaders of the courtiers, so that not always the courtiers use Bagongan language orally. This was influenced by the courtier's hesitation towards Pengageng whose social distance was too far.

Bagongan language is still used in written correspondence, namely in all letters in the Kawedanaan Hageng and Tepas neighborhoods in the Yogyakarta palace environment. In addition, the Bagongan language is still used in a series of traditional and cultural ritual events within the Yogyakarta palace.

The following is an example of the use of Bagongan language in correspondence within the Yogyakarta palace, namely a car loan letter for the Labuhan ceremony from KHP Widya Budaya to the Wahana Sarta Kriya (equipment section) of the Yogyakarta Palace.

**Labuhan Ceremony Car Loan Letter from KHP. Widya Culture
Kawedanaan Hageng Punakawan Widya Culture**

Angka: 351/WB/IV/14

Bab: Titihan/mobil Hajad Dalem Labuhan

Serat Katur Dhumateng: Pengageng KHP Wahana Sarta Kriya Keraton Ngayogyakarta Hadiningrat (Letter addressed to the Head of KHP Wahana Sarta Kriya Keraton Yogyakarta).

Serat Saking: Pengageng II KHP Widya Budaya Keraton Ngayogyakarta Hadiningrat (Letter from Pengageng II KHP Widya Budaya Keraton Yogyakarta Hadiningrat).

Nuwun, wiyose kanthi serat puniki maniro hatur kawuningan bilih hajad dalem Labuhan patuh taun puniki, dhumawah benjing dinten: (Respectfully, through this letter I inform you about the Sultan's hajad namely Labuhan in this year, estimated tomorrow):

Jumawah Wage 30 Rejeb Alip 1947 hutawi 30 Mei 2014 (Jumat wage 30 Rajab 1947 atau 30 Mei 2014).

Tumuju dhumateng 3 panggenan henggeh puniku: (Aimed at those 3 places)

1. *Parangkusumo, Kretek Bantul* (Laut Parangkusumo, Kretek Bantul)
2. *Redi Merapi, Cangkringan Sleman* (Gunung Merapi, Cangkringan Sleman)
3. *Redi Lawu, Tawangmangu, Karanganyar, Surakarta* (Gunung Lawu, Tawangmangu, Karanganyar, Surakarta).

Bidhal saking Kagungan Dalem Regol Srimanganti wenei tabuh 8 henjing (Depart from Dalem Regol Srimanganti starting at 8 am). *Mingkang puniku maniro nyuwun kasudhiyake mobil, sopir sekomplite, jangkep, eseh 6 hiji* (Therefore I asked to be provided with a car, a complete driver, until 6 pieces were completed). *Ning wasana maniro nuwun sumangga* (This time I thank you).

Diserat dinten Senen Kliwon 20 Jumadi: akhir Alip 1947/

(Ditulis hari Senin Kliwon, 21 April 2014).

The following discussion is a conversation that took place in the palace between 2 people with different social backgrounds, namely a person of noble blood with the average community. The conversation was conducted by an ordinary person with the lowest rank of courtier, namely the rank of Jajar and called Mas Jajar (P-1) with a person with the rank of Kanjeng Raden Tumenggung (KRT) who came from a noble family (P-2). The rank of courtiers are Jajar, Bekel Anom, Bekel Sepuh, Lurah, Wedana, Riyo Regent of Anom, Regent of Anom, Regent, Regent of Kliwon, Regent of Nayaka and Prince Sentana. Here's the dialogue between the two:

(Dialogue-1)

P-1: *Sugeng Enjing Kanjeng?* (**Good morning, Kanjeng?**)

P-2 : Oh **henggeh?** (Oh, yes?)

P-1: Badhe nyaosaken serat, Kanjeng?

P-2: *Monggo Ca ?*. (Go ahead, Co-konco). *Serat saking sopo?* (Letter from whom?)

P-1: *Serat saking Tepas Dwara Puro Kanjeng ?* (Letter from tepas Dwara Puro).

P-2 : Oh, **henggeh**, *suwun*. (Oh yes, thank you).

The above discussion was carried out by two palace courtiers with the rank of Jajar (Mas Jajar) and the Regent of Kliwon entitled Kanjeng Raden Tumenggung (KRT). Judging from the difference in rank and title of the two courtiers, we can state that abdi dalem P-1 (Mas Jajar) is a courtier who comes from ordinary people (non-nobles) with the lowest rank in the rank of abdi dalem of the Yogyakarta palace. While (P-2) is a courtier with the title Kanjeng Raden Tumenggung (KRT) who comes from a noble family, has a high rank and becomes a deputy Pengageng in the office.

In the conversation, abdi dalem Jajar (P-1) greets (P-2) using the phrase, "Sugeng Enjing, Kanjeng?" It means Good morning sir?. The greeting word used by P-1 is Kanjeng, which is a greeting word related to the rank title of his speech partner. The choice of the word Kanjeng is used by the 1st speaker because they feel that the position of the interlocutor is much higher and should be respected, so the speaker decides to use a greeting word related to the position of the speech partner. The speech partner (P-2) replied to him, "Oh, henggeh" (Oh, yes) in Bagongan.

Only then did the speaker declare, "badhe nyaosaken fiber, Kanjeng? (I want to deliver a letter, sir?). Speakers tend to use Javanese kromo, which can be seen in the form of the phrase "nyaosaken serat", the meaning (-aken) of chromo level Javanese markers, as well as the word "fiber"

tends to be used in Javanese kromo, while the Javanese word Ngoko is "layang" which means the same as "fiber". As for the correct Bagongan language, it should be, "Maniro. Badhe nyaosake *serat*, Kanjeng".

The shape of nyaosake and *serat* was chosen, because the social status of speakers with interlocutors is very different, so speakers (P-1) hesitate to use Bagongan language. Similarly, speakers tend to use the greeting word Kanjeng which refers to the position of their speech partner. It was chosen because the social distance between speakers and speech partners is quite far apart. Speakers have not been able to eliminate their social status in front of their interlocutors. Even though we know, the Bagongan language does not recognize a person's social status or suppress it. It is very rare for courtiers in the palace to lightly use the word konco-co, even though this word is a choice of words to bring closer the distance status and social status of speakers and speech partners. This means that the word Konco-Co is often a form of the word that is avoided from being used, so that courtiers are not said to be impolite by the interlocutor. That is what is often stated by courtiers.

The speech partner (P-2) who is a Vice Pengageng 2 and has the title Kanjeng Raden Tumenggung (KRT), tries to invite his interlocutor to use Bagongan language, namely, "Monggo, Co" (please, friends). Fiber so sopo? (Letter from whom?). Speech partners use the word Konco in Bagongan language with the intention of bringing the relationship between the speaker and the interlocutor closer. So P-2 does not address the interlocutor with job titles or other pronouns in Javanese. This means that the speech partner (P-2) has lowered his social status by greeting (P-1) using the word "Konco" and bringing closer relations with his subordinates. As a performer he showed that he had used Bagongan language when talking to one of his subordinate courtiers at the Yogyakarta palace. However, speakers (P-1) still use chromo-level Javanese, namely, "Serat saking tepas Dwara Puro, Kanjeng" which is characterized by the form of the word "*serat*, saking" while Javanese Ngokonya is "layang, soko". The speaker (P-1) chose to use chromo-level Javanese as a tribute to his interlocutor who had a higher social status, as well as the choice of the word "Kanjeng" as a greeting that stated one's position in the palace.

Yogyakarta Palace Policy in Preserving Bagongan Language

The Yogyakarta Palace has made rules for the use of Bagongan language within the Yogyakarta palace, although it is in the form of an appeal to courtiers to use the Bagongan language. It is stated in "Pranatan Sowan Marak Lan Basa Bagongan Selebeting Karaton Ngayogyakarta Hadiningrat" which we can interpret as the facing rules and Bagongan language in the Yogyakarta palace. The book was written by Mr. Brongtodiningrat which contains various matters related to the use of Bagongan language in the palace. This means that the palace is well aware of the importance of the Bagongan language, so that it is always used in daily communication. But the palace has not sanctioned courtiers who do not use Bagongan language.

Language policies that have been carried out by the Yogyakarta palace so that the Bagongan language is known by courtiers include:

- 1) Conduct Pawiyatan courses for all courtiers in turn, depending on the budget owned by the palace. Pawiyatan is a training event on various rules of governance of Javanese language and culture, for courtiers, which is held every Tuesday and Thursday from 09.00 to 14.00. This activity is carried out alternately for all Punakawan courtiers and Keprajan courtiers for free. The materials provided in the training include Sabda Tama, Keraton Philosophy, Satrya Character, Abdi Dalem's Dexterity, Bagongan Grammar, Bab Hajad Dalem, Dress and so on to religious sembatane. and culture. Pawiyatan speakers usually use Bagongan language. The insertion of Bagongan language material proves that the palace pays attention to the preservation of the courtier's language. Of course, this must be done continuously in various coaching activities, so that Bagongan language becomes a language understood by courtiers, always used in daily communication in the Yogyakarta palace. The Pawiyatan event also gave a number of tasks to courtiers, including conducting oral and written tests in Bagongan.

- 2) Keraton also developed the Bagongan language by using various competition events such as oral storytelling competitions using Bagongan language, or writing competitions using Bagongan language. It is important to raise the awareness of the courtiers so that they master and use the Bagongan language as courtiers at the Yogyakarta Palace. The participation of all parties in the palace environment, both courtiers and Pangageng in the Kawedanaan Hageng Punakawan and Tepas in the palace environment, is required to always support the Bagongan language to be used on various occasions in the palace environment, in accordance with applicable regulations. Bagongan language is actually a democratic language, which does not care about the status and social background of its users.
- 3) The palace has also reminded the Pengageng, namely people who have high ranks and positions in various offices or KHP and Tepas in the Yogyakarta palace, must always remind their subordinate courtiers to use Bagongan language on every occasion. Without the intervention of Pengageng in paying attention to the courtiers in using the Bagongan language in the palace, it is difficult to achieve even distribution of the use of the Bagongan language. The use of Bagongan language must be done so that this language is sustainable and known by courtiers for future generations.

Here is an example of a conversation between courtiers in the Pawiyatan course as follows:

(Dialogue -2)

P-1: *Ngunjuk wenten ngersaake wedang kalih pacitane. Maniro nderekake, matur nuwun. Monggo dilajengke ingkeng PR-e sami diparingake mriki. Sak lajenge jarak-e.* (Please this water and food tasted. I say thank you, let's continue by looking at the homework placed here (desk).

P-1: *Henggeh pun, dipun bukak layang Honocoroko jilid kalih. Wengi sampun pak Kromo menyang Kuta nggeh, sampun layak?* (Yes, let's open the second volume of the Honoroko book. Yesterday Mr. Kromo left Kuta, can you? P-2: *He..he...Kulo saget, saestu.* (he—he.. I already can, really)

P-1: *Nah henggeh, mboya nderek Pawiyatan, mestine nggeh sowan wenten pasinaon ingkang Pawiyatan.....pun tindakake sedoyo nggeh?*

(Now yes, not participating in Pawiyatan, should have attended the Pawiyatan lesson... All there huh?).

P-2: *Henggeh mangke, Kanjeng..* (Yes, later Kanjeng).

- 4) Yogyakarta Palace still uses Bagongan language in various traditional and cultural events, such as in the Ngabekten event, which is an annual tradition every Eid al-Fitr held at the palace. Ngabekten is defined as the word bekti which means filial piety to respect parents or who people are respected. The tradition of Ngabekten in the palace is carried out by a courtier with a certain rank to the king, namely Sri Sultan Hamengku Buwono. The procession will begin with the gathering of all courtiers occupying the seats provided, then Ngarso Dalem Sampeyan Dalem Inggang Sinuwun will give an order "forward for the courtiers of Prince Sentana to Riyo Regent Anom Punakawan/Keprajan". This is a sign that the Ngabekten event will begin, so that the courtier on duty will say the following sentence in the dialogue:

(Dialogue-3)

P-1: Assalamualaikum Wr. Wb. “Konco-konco Dhawuh Timbalan Dalem Kepareng maju chaos bekti”

P-2: “Henggeh sendhiko” (answered together).

Similarly, when the event is over, the sentence spoken is:

P-1: “Kanca-kanca Dhawuh Timbalan Dalem kepareng mundur”

P-2: “Henggeh sendhiko”

Similarly, in the event of Labuhan Alit once a year and Labuhan Ageng which is held every 8 years in the hills of Dlepih Kayangan. This place was used by Panembahan Senopati for asceticism before building a strong kingdom and government. Used as a hermitage location for the kings of Mataram and Yogyakarta Sultanate such as Sultan Agung Hanyakrakusumo and Pangeran Mangkubumi/Sri Sultan Hamengku Buwono I. Berikut ini adalah contoh percakapan atau dialog yang menggunakan bahasa Bagongan dalam upacara adat Labuhan di Dlepih Khayangan maupun di pantai Laut Selatan , sebagai berikut:

(Dialogue-4)

Nyai Widononggo, kulo nyaosaken labuhan dalem Inggang Sinuwun Kanjeng Sultan Hamengku Buwono Inggang Kaping X Ing Nyayogyakarta Hadiningrat.(Nyai Widononggo, I handed over the Labuhan object from Sultan Hamengkubuwono X in Yogyakarta).

(Dialogue -5)

Kawula nuwun, Gusti Ratu Kidul, kawulo nyaosaken Labuhanipun wayah ndalem. (I excuse me, Gusti Ratu Kidul, my servant handed over the anchorage belonging to your majesty's grandson).

Based on the description above, it can be seen that the palace has carried out various policies so that the Bagongan language is used in various palace activities by courtiers, including organizing Pawiyatan courses, various language and cultural competitions, as well as using Bagongan language in traditional and cultural events within the palace.

Preservation of Bagongan Language Maintaining Linguistic, Literary and Cultural Diversity in Indonesia

The preservation of Bagongan language as part of a minority language that is only used in the Yogyakarta palace by relying on Javanese, must always be prioritized. The hope is that Bagongan language will still be the language in the daily communication of the courtiers of the palace. This is done because Bagongan language is a democratic language, which is a language that is considered to eliminate social distance between speakers and listeners in communicating.

Bagongan language as part of one of the languages in Indonesia certainly deserves to be preserved so that the language can still be learned by our children and grandchildren in the future. Currently the number of languages that are growing in Indonesia, the number is decreasing over the years. There is language data that shows the number of 718 languages, 715 languages, and Badan Bahasa data in 2017 in its language map, states that there are 652 languages in Indonesia (Ibrahim, Mayani, & Khairun, 2018).

The loss of a number of regional languages in Indonesia resulted in the displacement of the language-speaking culture, because the language represents the lives of u speakers in their daily lives. If the Bagongan language is no longer cultivated or used by courtiers in the palace, then various cultural traditions that have been carried out by courtiers, will lose cultural values that mean religiosity. Even though it is the culture in the life of the courtiers of the palace that makes the palace a tourist destination. The tourists are interested in the Yogyakarta palace, because they see the traditions and culture that live in the daily lives of their courtiers. In addition, they are also interested in enjoying artifacts of palace relics in the lives of courtiers and the royal family of the Yogyakarta palace.

The language, literature and culture that live in the daily environment of courtiers, become something that must be maintained and preserved. Without Bagongan language, culture would be unequal because culture is communicated through language. The preservation of the Bagongan language is one of the important things to maintain linguistic, cultural and literary diversity in Indonesia.

4. CONCLUSION

The preservation of the Bagongan language as part of maintaining the diversity of the number of languages in Indonesia is very important. Bagongan language as a minority language that is only used in the Yogyakarta palace, becomes a language that closes social distance between speakers and listeners, so Bagongan language is called a democratic language.

Bagongan language is still used in all traditional cultural events in the palace, such as Ngabekten, Labuhan and various events in the Yogyakarta palace. Bahasa Bagongan masih dipakai dalam semua surat-menyurat di kantor Tepas dan Kawedanaan Hageng Punakawan di keraton Yogyakarta. The Yogyakarta palace has made efforts to preserve the Bagongan language by means of:

- a. Encourage courtiers to use the Bagongan language contained in the rules of Pranatan Sowan Marak Lan Basa Bagongan Selebeting Karaton Ngayogyakarta Hadiningrat, but have not imposed punitive sanctions on courtiers who do not use that language. Ask for help from Pengageng or leaders in Tepas and KHP to use Bagongan language when talking to courtiers. Bahasa Bagongan digunakan dalam berbagai acara tradisi dan budaya di keraton Yogyakarta.
- b. Conducting Pawiyatan courses with the material provided, namely Sabda Tama, Keraton Philosophy, Satria Character, Abdi Dalem's Dexterity, Bagongan Grammar, Hajad Dalem Chapter, Dress to Religious Sesembatane. and Culture for courtiers.
- c. Holding various Bagongan language competitions, telling stories orally and writing in Bagongan language. The preservation of Bagongan language as a minority language is important in maintaining linguistic and literary diversity and culture in Indonesia. The loss of the Bagongan language will result in the loss of the daily culture of the courtiers, because the culture is communicated through the language of its speakers.

Tourists visit the Yogyakarta palace because they are interested in the cultural customs and traditions of the courtiers, and enjoy various artifacts left by the courtiers and the royal family. Bagongan language and the culture of courtiers of the palace are two important sides that complement each other. Without language, the cultural values that live in the daily lives of courtiers will lose their religiosity.

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CULTIVATE LITERATURE AND LITERATURE CULTURE

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Abstract

Culture and literature have a very close relationship both etymologically and practically pragmatically. Etymological has the meaning of the whole life of human society. While practical pragmatics means all human activities, including knowledge, belief, art, morals, law, customs and other habits that play a role in society based on human reason. This writing study discusses cultural studies and literary theory in cultivating literature and literary culture. Culture is everything created by humans while literature is the work of human imagination with beautiful language. Therefore, literature is part of culture, otherwise not all cultures are part of literature. The object of study of literature and culture is human. Literature is created through the ability of imagination and creativity as the ability of human emotionality, while more culture is born through the ability of reason as the ability of human intellect. Cultivating literature is an important thing so that literary works remain sustainable in the perspective of human life. Literature is the ability of human imagination and creativity that reflects the pattern of social and cultural life of the people who become the setting. Thus, cultivating literature, writing culture is a manifestation of present and future science. Embed culture in literature and make literature a part of developing culture for the benefit of mankind.

Keywords: *cultural science, literary theory*

1. INTRODUCTION

When talking about culture, we must be willing to open our minds to accept many new things. Culture is complex, broad, and abstract. Culture is not limited to art which is often seen in art buildings or historic places, such as museums. However, culture is a whole way of life. Culture has many aspects that also determine communicative behavior. Some people may have difficulty communicating with people from other cultures. This is because culture has its own privileges. The culture of one society is different from the culture of another, so one must be able to adjust to the differences. Culture affects the level of knowledge and includes a system of ideas or ideas contained in the human mind, so that in everyday life, culture is abstract. An explanation regarding the terms literature and culture, literature as a cultural study, needs to be given in a rather broad manner with the consideration that on the one hand, cultural studies is a relatively new science, especially cultural studies as developed by the English school, not yet widely known by the wider community, even by academic community. On the other hand, searching for words and terms is needed precisely in the era of globalization, when science has developed very rapidly. The terms used often overlap, so they do not accurately reflect the nature of the knowledge they represent. In addition, in the social sciences in particular, terms cannot be strictly defined, that is, a term can be used by various disciplines with different meanings.

Wellek & Warren argues that reality in fiction is an illusion of reality and a convincing impression, but not always an everyday reality. The means of creating illusions that are used to lure the reader into entering impossible or extraordinary situations, is to adhere to the details of the realities of everyday life. This means that the truth in fiction is not the truth according to the reality of everyday life, but situational truth. Situational truth is even deeper than mere obedience to that everyday reality [1]; [2]. Against the realities of life, works of fiction will create aesthetic distance, form and make articulations. In this way, he transforms things that feel bitter and painful when experienced and felt in the real world, but become fun to contemplate in literary works.

Problems that can then be raised include how much does a literary work reflect the socio-cultural life of the community in question? Or, is it true that the work objectively reflects the socio-cultural conditions of the people? This is a question that is not easy to answer, however, it needs explanation. Because the author has his own creative freedom and idealism, it is not uncommon for the literary works he writes to be "a disobedient mirror" of what he reflects. However, literary works need a foothold because what is at issue is a human problem, and that means there must be a socio-cultural setting.

2. DISCUSSION

a. Definition of Literature and Culture

According to Teeuw (1988) in Kustyarini [8], literature comes from the root word *śas* (Sanskrit) which means directing, teaching, giving instructions, and instructions. The ending *tra* means tool, means. So, lexically, literature means a collection of teaching tools, manuals or good teaching books, such architecture manual and romance manual. In the following developments the word literature is often combined with the prefix 'su', so that it becomes *śastra*, which is interpreted as a good and beautiful creation. In contemporary theory, literature is associated with the characteristics of imagination and creativity, which in turn are the only characteristics of literature.

In addition, culture has several meanings expressed by various figures across the ages. The oldest and most widespread definition comes from E.B. Taylor stated in his book entitled *Primitive Culture* (1871). According to Taylor, culture is the whole of human activity, including knowledge, beliefs, art, morals, laws, customs and other habits [3]; [5]. The latest definition, which is in line with Taylor's, at the same time as giving a role to society, is given by Marvin Harris, namely all aspects of human life in society, which are obtained by means of learning, including thoughts and behavior. According to Koentjaraningrat, the word culture comes from *buddhayah* (Sansekerta), as the plural form of *buddhi* which means reason [12]. Culture definitively means all human activities, including knowledge, belief, art, morals, laws, customs and other habits that play a role in society based on human reason.

b. Relations between Culture and Literature

Literature and culture have relations in relation to the same areas, namely human activities, but in different ways. Literature through the ability of imagination and creativity, as an emotional ability, culture more through the ability of reason, as an intellectual ability. Etymologically, both literature and culture originate from Latin. Literature comes from the word *litteratura* which means everything that is written. On the other hand, culture, also from the Latin *corere*, means processing, working, which is broadly defined as human activity to cultivate nature.

Culture processes nature through the ability of reason, through technology, including economics and politics, while literature processes nature through the ability to write. In this connection, literature is defined as building nature, building a new world, as a 'world in words'. The result is types of literary works, such as poetry, novels, cerpenis, and so on. New realms built by culture, for example: housing, agriculture, forests, tourism areas, elite areas, and so on.

The objects of study of literature and culture are human beings. This means that both are closely related because they have attention to the human mind. If literature through the ability of imagination and creativity, as a human emotional ability, culture more through the ability of reason, as a human intellectual ability. Human thinking means culture includes ideas, knowledge, ideas, and concepts about the state of the human environment and the nature of the equipment used. This knowledge system includes plants and animals, space and time, behavior and human nature, knowledge about nature, and other knowledge.

Culture understands human life objectively and empirically. Objective means that the truth or result of culture is a general understanding that is obtained from the results of experience, discovery or action. Meanwhile, literature is subjective because the results or literary works come from their own understanding or are not in the nature of a general understanding obtained from imagination (individual fantasy).

Literature and culture, including all aspects of life that contain elements of beauty, receive attention precisely when humans are dominated by secular world technology, economic, political, and legal crises. There is a direct link between technological advances and social crises and the increasing quality of secularism. Technology and secularism are only concerned with benefits, which in turn will create knowledge for the sake of knowledge, an arms race, as happened in developed countries. Likewise, social crises in developing countries will obviously bring people to increasing quality of secularism. Technology and secularism are only concerned with benefits, unhealthy competition, corruption, civil war, and various other forms of violence. The direct result is the loss of human value as a subject because value has been degraded into the benefit itself. Humans in turn lose their traditional roots, even their own identity, so that what remains are only 'stories' about humans. It is in this connection that the awareness arises to regain a lost world, a world that was once owned, even since humans were created for the first time. One way is to re- appreciate the aspect of beauty.

The intensity of the relationship between literature and culture can be explained in two ways, as follows. First, as the intensity of the relationship between literature and society occurs, as a sociology of literature, the link between literature and culture is triggered by the stagnation of structuralism. As is known, the analysis by utilizing structuralism theories is too preoccupied with intrinsic elements so that it forgets the aspects that are outside it, namely the sociocultural aspect. Second, the relationship between literature and culture is also triggered by the birth of attention to culture, as a cultural study, in which what is much discussed is issues related to literary criticism.

Therefore, understanding of cultural studies and poststructuralism in general cannot be separated from discussions about literature, both in the form of fiction and non-fiction. In conclusion, literature and culture, both etymologically definitive and practically pragmatically, are closely related. Both terms are in a group of words that pay attention to the spiritual aspect, as enlightenment of the human mind.

c. The Influence of Culture on Literature

Language does not only have a relationship with culture, but also literature. Language has an important role in literature because language has a big contribution in realizing the idea/desires of the writer. Many things can be contained in literature, be it poetry, novels, romance, and even drama. Every writer of literary works lives in a different era, and it is this difference in era that plays a part in determining the color of their literary works. Therefore, there are several periods in writing literary works, such as Balai Pustaka, Pujangga Baru, Batch 45, Batch 66, and so on. Each period "lifts" a different background according to the era and culture at that time.

For example, Indonesian literature. In Indonesian literature, it becomes a socio-cultural portrait of Indonesian society. Not infrequently, Indonesian literature reflects the course of Indonesian history, cultural "anxieties", and manifestations of the thoughts of the Indonesian nation. For example, the literature of the Balai Pustaka era (1920 - 1933). Literary works at that time showed cultural problems when the Indonesian people were faced with western culture.

The literary work gives rise to figures (fiction) representing the old (traditional) and the young (modern) groups. Apart from that, there is an "old" culture, such as the problem of marriage customs and the position of women which dominated Indonesian novels during the Balai Pustaka era. Currently, Indonesian novels tend to present conflicts of love, science, family, and others.

What do you think about contemporary poetry? Of course there are very prominent differences, both in the topics "raised" and the language used. For example, the collection of Mbeling poems by Remy Sylado, in 2005. Most of the Mbeling poems he wrote deal with political life at that time, such as corruption, corruptors, individualism, and others. In terms of writing, several poems by Remy Sylado consist of only 1-2 words and are arranged with unique typography. For example, a poem entitled "Individualism in Collectivism". This poem consists only of the words "we" and "I". These two words are arranged in a rectangular pattern, with the word "I" (capital) on the diagonal. When compared with poetry at the time of Muhammad Yamin, of course there is a difference. Even though the theme is the same, for example politics, the content of the presentation of poetry is very different. Muhammad Yamin's poetry focuses more on the formulation of the concept of nationality, even though at that time it was still within the scope of Sumatera. This is clearly very different from Remy Sylado's poetry, which tends to present the political life of a developing nation with unfavorable government conditions.

The differences in the literary works of each period are not solely due to the ideas of the authors. This difference was influenced by the social, political, and cultural conditions that occurred at that time. In fact, if we want to trace literary works from the beginning to the present, and examine more deeply the ideological background at that time, we can find how the journey of the Indonesian nation went. Even though literary works in Indonesia can be said to be almost in the "middle" position, not too prominent and not declining, it should be realized that western culture, little by little, from time to time, has also influenced Indonesian literary works [6]; [8]; [11].

Have you ever heard of modern Indonesian literature? Foreign (western) literary styles and the influence of form are the benchmarks for calling modern Indonesian literature. In fact, when the author lives in his culture, he tries to accept the aesthetic tradition (western style) with his culture. The acceptance of this aesthetic tradition is manifested in his work, used as a background/setting for his writing, simply to give color to his creative process. As a result, old literature will only be an artefact. Literary researchers have also become strangers to the traditions that belong to the long history of literature in Indonesia, through existing literary works.

Culture and literature are dependent on each other. Literature is very much influenced by culture, so that everything contained in culture will be reflected in literature. Masinambouw said that literature (language) and culture are two systems inherent in humans. If culture is a system that regulates human interaction in society, language (literature) is a system that functions as a means for an interaction to take place [4].

When we talk about the influence of foreign literature on Indonesian literature, we must look at the vision of Indonesian literature from the past to the present. As a first step, we can look far back, to the time when Hamzah Fansuri began to sing poetry and chant or to the time of Nuruddin Ar-Raniry when he gave birth to Bustanul Sallatin (Garden of Kings) and when Raja Ali Haji gave birth to Bustanul Katibin (Garden of Writers). . The results of literature at that time were more often referred to by Indonesian-Malay literary scholars as part of old Indonesian literature and continued with new (modern) Indonesian literature which began with the advent of printing in the Dutch East Indies and was enlivened by the New Poet group. Nonetheless, it should be noted that the new Indonesian literature was pioneered by the Chinese-breed writer who was the first to introduce short stories into modern Indonesian literature [6]; [9].

These old Indonesian literary works began in the 16th century during the time of Hamzah Fansuri, Nuruddin Ar-Raniry, and Syamsuddin Al-Sumatrani to the period of the saints in Java who produced many suluk or poetry as an influence of Islamic culture. However, in Java, long before Islam entered, they already had Kakawin literary works which were influenced by India. The most

influential foreign literature in old Indonesian literature is Arabic and Persian literature. We can read traces of it in old manuscripts written in Arabic-Malay script and spread widely throughout the archipelago. Many Arabic and Persian literary works were translated into Malay and left behind the forms of *saga*, *syair*, *gazal*, *rubai*, *gurindam*, *masnawi*, and *barzanzi* in the treasures of old Indonesian literature.

After the passing of the manuscript tradition in Indonesia, modern Indonesian writers, started by Chinese writers, still wrote poetry and *pantun* in print. In 1912, for example, early short stories were found in the story book *Warna Sari*, which was published in Surabaya. The published short story is entitled “*Si Marinem*” by H.F.R. Kommer and written in a low variety of Malay [9]; [10].

During the New Pujangga Force, the introduction of writers and readers of literary works to European, especially Dutch, literature became easier to obtain, both through school textbooks and through adaptations or translations. If previously foreign literary works, such as Arabic and Persian, were obtained through trade relations, European literary works were obtained through education during the Dutch East Indies period. During the Japanese era, the influence of foreign literature, such as Japan, did not mean much in Indonesian literature. This was due to the short period of the Japanese occupation and the absence of efforts to translate Japanese literary works into Indonesian at that time. The translation of Japanese literary works into Indonesian began in 1972 when Anas Ma'ruf translated Yasunari Kawabata's *Yukiguni* novel into the Indonesian version with the title *Snow Country* [10].

After independence, around the 1960s, the influence of foreign literature in Indonesian literature was more due to ideological influences, such as communism from the Soviet Union. We can find this in the works of *Lekra* (People's Cultural Institute) writers who translated many left-wing Russian literature.

3. CLOSING

The relationship between culture and literature is very closely related. Why is it said that way? Because a literature is created due to the existence of culture. Culture is complex, broad, and abstract. And a literature that requires something new and continues to develop from what already exists. It is culture that allows a person to develop his thoughts into a container so that it becomes a masterpiece. There are many elements that make up culture, including language, customs, religious and political systems, tools, clothing, and works of art. Language is a cultural embodiment that humans use to communicate with each other, either through writing, orally, or gestures. And those works are called the results of someone's thoughts on something that is influenced by a culture. So culture and literature are closely related. Without culture one cannot produce good literature.

Thus, cultivating literature means introducing literary works as part of the culture itself. Meanwhile, writing culture means that literary works cannot be separated from cultural elements or in other words that all forms of copyrighted literary works are culture. Cultivating literature, literary culture is a manifestation of science today and in the future. Embed culture in literature and make literature part of developing culture for the benefit of mankind.

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DECONSTRUCTING THE LOCAL WISDOM OF ANTHROPONIMI STUDIES

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Abstract

The name is a form of self-identification identification that parents give their sons and daughters with certain expectations. The purpose of this study is to describe: 1. Patterns or structures of proper names in the bugis' subdivisions' of sinjai district; 2. The underlying factor was deconstructing local wisdom in naming the bugis in sinjai district. The study is categorized as qualitative descriptive research. The data in this study is generated from random civilisations. It is also distributed in Google form to 100 respondents to examine the underlying factors for deconstructing local wisdom, along with relevant literature studies. The research data analysis techniques include three stages of data reduction, data presentation, and deduction drawing. Studies show that structured patterns gave social names, especially in the bugles of sinjai teriabove district: 1. One word that is very territorial; 2. One word based on conditions and circumstances; 3. Two words pair by gender; 4. A shaded islamic pattern with analogy symptoms; 5 a shaded pattern of Islam with paragons; 6. A tinged pattern of Islam by the blind process; And 7, a two-word or more pattern (millennial). As for the factors that led to a shift in naming the bugists of sinjai district, among them was: 1) the ownership of the mass-produced communication tools could provide an opportunity to name their sons by name and hence the names of political, government, artists, athletes and others; 2). The weak foundations of local traditions, the lax control of the family and the elders set the stage for a shift in naming; 3) high social competition and public mobility contribute to anthropic studies; 4) the power of globalization is that rapid technological advances cause a growing distance between city or country and city or country to impair that implicates the patterns of life and the social patterns of members of society.

Keywords: *Deconstruction, Local Wisdom, Anthropomy, Society of Bugists*

1. INTRODUCTION

In social perspective, the process of cultural change, according to the sulasman (2013: 134) can be done in several ways, such as: (1) acclamation; For the social process that arises from a human group is confronted with a particular culture. Further coentjaraningrat (sulasman: 2013) explains that the culture brought new values which led to its acceptance by local values without causing the loss of its own cultural personality, (2) assimilation; Is the process of mixing elements of culture both individually and in groups to create a new culture and can be felt by its supporters without awkwardency, and (3) diffusion; Which is the dissemination of cultural elements from one group to another.

Research related to anthroponimi society of the bugis, especially in sinjai county has never been done. Some of the results of studies relevant to this study have been done only on the islands of Java and Bali, among them by (Resticka and Yanti 2018), which concludes that the structure and pattern of the proper names of people in banyumas society vary greatly in the form of single and word combinations. The structure of the word can also be made up of one, two, three to six syllables. Every proper name in the society of banyumas has a meaning that can serve as a sense of identity, a sense of purpose and hope. Similar research has also been done by (Sariah 2010), which concludes that Chinese anthroponimi has an average of three elements: family name/clan status, clan status, and main name. There was a paradigm shift in the young Chinese families that had begun to abandon the Chinese tradition of naming their sons and daughters. Similarly, the findings (Rizka 2018) concluded that there are six named patterns in Cirebon, namely, Arabia, Indonesia, Java, Sundanas, Britain, and Britain. The results of these relevant studies are a vital basis for the implementation of this study, especially now that the naming of the people in Sinjai district is on the move.

The study of the culture of the Bugis is already widely done by other researchers, for example (Noviardis 2003) found that the result of the elongation of the culinary culture of the Bugis in Jambi was that the child's relationship with his parents broke up and the possibility of killing the child. Further study (Khatimah 2012) said that students of the Bugis in Yogyakarta still apply the value of *sipakalebbi*, and *sipakainge* (respected, respected, and patronized one another) in everyday association. Both results of the study confirm that the society of Bugis wherever they are remains in high esteem for their native customs and cultures. Therefore, research on the naming culture or anthroponimi of the Bugis peoples is vital. As for the novelty of the study, it combines cultural studies with linguistic studies and therefore gives the reader added credit on the importance of anthroponizing.

One of the most important functions of language is as a means of communication. In communication, one purpose or one function can be expressed in various forms of speech. (Inderasari, Achsan, and Lestari 2019) point to one of the functions of the language of affecting the conduct or actions of others. Through the use of language spoken by speakers, it is expected to affect the behavior of the adversary of speech both seen and unseen. Pragmatism is a branch of linguistics that studies the meaning of speech by relating nonlingual factors such as context, knowledge, communication, and language usage in terms of speech use by speakers and opponents (Yuliana, Rohmadi, and Suhita 2013). The pragmatic meaning of speech refers more to the intended and intended of the speaker. Speech given by speakers will either provide information or impact to listeners. A pragmatic study among which is speech that is the branch of the linguistics that examines the practical aspects. According to (Chaer 2004) it suggests that ACTS of individual, psychological, and ambient speech are determined by the speaker's ability to deal with specific situations. It is further explained that if, then, action of speech is more concerned with the meaning or meaning of speech in that speech.

2. RESEARCH METHOD

The study is categorized as qualitative descriptive research. The data in this study is generated from random civilisations. It is also distributed in Google form to 100 respondents to examine the underlying factors for deconstructing local wisdom, along with relevant literature studies. This research data analysis technique involves three stages, data reduction, with a view to giving a clearer picture of data obtained from the research site and making it easier for researchers to do further data collection, and searching for data if needed. 2. The presentation of data to facilitate understanding the data already obtained includes narrative, matrix, graphs, and charts. 3. The next step is a deduction, which may be a description or description of an object, making the study increasingly clear.

3. RESULT AN DISCUSSIONS

Result

a. The structure of a proper name

At first there was no written law governing the use of a specific number of words in the identification of a proper name, but the subdermal society in sinjai county preferred to use only one word. This can be seen at the following table.

1) The special name of Bugist consist of one word :

Name	Meaning
Baso	Name for a nobleman
Basyo	Name for a common man
Besse	Name for a noblewoman
Becce	Name for ordinary woman

Among the popular names of the bugists on the chart above, it appears that the name Baso or Besse has survived to this day. The above data provides examples of the names typical of people in sinjai's ancient district. The name Baso was used on the boys of royalty or pubic descent or andi while the name Basyo or Baco was used on the sons of the descendants of most. Speaker of the ennak dialect of bugis, for the people of sinjai fonem /c/ will turn into fonem /sy/ except for words that are consumed or thickening, like in "macca" or "smart." Likewise, the name Besse is applied to the daughter of a highborn, puang or andi, whereas the name Becce is applied only to the daughter of a commoner. Because phonem /c/ Experience illumination then it doesn't turn into phonem /sy/ like in the other words.

One of characteristic in the structure and pattern of proper names for the society of Bugis Sinjai was the existence of elements (Map-) that were attached to the names especially to boys, such as the names in the above chart. The above data indicates that Bugis Sinjai have long been characterized and that they are gender markers. The chart above shows that a proper name that starts with the "map-" syllable refers to the male gender, "Mappidesyeng" is a word that used to be a common name for boys in the bugis sinjai society. Mappadesyeng or mappidesyeng means to improve, make something better, or teach goodness of the word "Mapparenta" which is also commonly used by society bugis sinjai used to mean "rule," so the hope of a parent ora relative is that one day the child will reflect a leader ora character who has a commanding or social position. It is similar with the very wise meaning of "Mappatoba" to "awake, or invite to forsake evil and perform good works or invite others to repent.

2) Naming Under the Circumstances and Conditions

Name	Meaning
Bolong (Lotong)	Black Color
Billa	Lighting
Juma	Friday
Rajja	Rajab (Islamic Calendar)

The self names featured in the above chart are rare in now days. These names are given by parents according to the desires and conditions that occurred at the time of the child's birth. The name "Bolong" was given as a name because when the child was born a rather dark or black complexion. In this context the society of bugis sinjai uses two words for the black concept, meaning "bolong or lotong." Both words have the same sense of black. However, people of aqt bugis sinjai commonly use a "bolong" name for boys while the name "lotong" is applied to girls. The same is true of "billa" when it means lightning or lightning. It is used as a name because the child was born when lightning or lightning struck. As for the "juma" word, "it is used as a proper name because the birth of a child is adjusted to the due date of Friday. It is similar with the name "rajja" whose birth corresponds to the month of the islamic calendar rajab. This phenomenon can also be used as evidence that people have long since learned about Islam in sinjai county and that their personal names are based on the lunar calendar.

3) Typical Pairing Pattern

Boys Name	Girls Name
Ambo Upe	Indo Upe
Ambo Rappe	Indo Rappe
Ambo Sakka	Indo Sakka
Ambo Tuwo	Indo Tuwo
Ambo Tang	Indo Tang

The element of nametag as gender marker has a two-word semantic feature and is marked by the word "Ambo-" for boys, and the word "Indo-" for girls. These male and female gender markers in the proper name of the society bugis sinjai have already begun to be abandoned. Based on these examples, it is understandable that there is a system of names based on the masculine gender marker (male) and feminine (female). The use of the word "Ambo -" to identify the gender of the male and "Indo -" to name the girl is evidence that from ancient times there has been a sign marking for society. For "-Upe" is defined by "Ambo -" or "Indo -" to mean "good luck." This word has often been used by the bugists of sinjai for giving hope that one day a son or daughter will find good luck in many ways, especially the advantages of traversing life in this world. As for the word "-Rappe, Sakka, Tuwo" as used by parents because it carries the meaning "involved or alive". The name is used by parents or relatives hope that their son or daughter long life, from baby to adulthood. The people of bugis sinjai used to believe that by using these words to name their sons and daughters they would live a long life. It is the result of the child's being fathered by a sibling who dies in both infancy and toddler.

4) A Traditional Islamic Name Pattern that Pairs with Analogy Symptoms

Boys Name	Girls Name
Amaluddin	Amaliyah
Awaluddin	Awaliyah
Badaruddin	Badariyah
Baharuddin	Bahariyah
Fahrudin	Fahriyah
Haeruddin	Haeriyah

Based on data such as the one on the chart above, names of the "-din" tribe have been used to this day. As science progressed, the people of the scion in sinjai began to learn about religion and it was implemented on the name putyra of his daughter. Eventually came the names that were finished by syllable (" -Uddin "). This analogy ends with names such as "Amaluddin" or "Amaliyah" as charitable works performed according to religious teaching. The name "Awaluddin or Awaliyah" is commonly used by parents in older children. Whereas the firstborn son was given the name "Awaluddin," the name "Awaliyah" was applied to the female firstborn. In the past, the name "Hasanuddin" includes a very familiar name for the bugist because of its excellent meaning, "Hasan means good, whereas" -din "as concise form of" Uddin "means religion. It is thus in this sense that this goodness is what parents look forward to in the long run when their sons-their daughters become good people. This hope also applies to the name "Hasanihah" used by parents or relatives for their daughters.

Mostly sinjai people over 40 years of age still use that name. Similarly, with the name with the syllable "-iyah", it is still common to see sinjai people who live to this day using the name. The data above shows that there is sound of language game in the naming of the bugists sinjai. One language that marks the names of men (masculine), the use of the syllabary "-uddin" as in "Baharuddin, Kamaruddin, Haeruddin, and others." The same is true of the linguistic or masculine sounding games that include the use of the syllables "-Iyah, Kamariyah, or Haeriyah."

The names were still used by the bugists in sinjai district until the 2000s. As islamic religious teachings have developed in sinjai district, they have a relevance to islamic self-names and a pattern set with previous tables. The data shown in the fourth table above that the pair of names had changed in the last tribe. The name for the boy who ends with the syllable "Udin" will turn into "Iyah" on the girl's name. The pattern differs from the data on these given tables.

5) A Name Pattern Corresponds to A Islamist Pairing with A Paragon Sign

Boys Name	Girls Name
Abdul Halim	Sitti Halimah
Abdul Hamid	Sitti Hamidah
Abdul Karim	Sitti Karimah
Abdul Latif	Sitti Latifah

As science and technology grow, self-names in communities in sinjai county point to a shift in the social identity of ethnic groups into religion so that local prudence is lost in naming. The result is that the society of bugis in sinjai county is more likely to identify themselves as muslims than to be a part of the ethnic bugist although they live under those two social systems of the islamic ethnic bugists. The use of the name also makes a distinction between sexes, such as those that begin with the word "Abdul or Muhammad" to designate the male gender, while those that begin with the word "Sitti" identify the female gender.

The data at the chart above prove that the seriousness of society bugis in sinjai district in the study of Islam is inclined to be religious by using self-names that are based on islamic religious teachings. The name is "Abdul Halim, Abdul Hamid, Abdul Karima, Abdul Latif, Abdul Rahman. "Abdul Rahmat" are very familiar names for the people in Sinjai. These names are subliment in meaning because they are derived from the holy book of the Quran and are part of the attributes of God, the Almighty Lord. Public creativity in Sinjai in search of names for his sons and daughters is shown by names owned. To give names to their daughters, names for boys are added only with a specific syllable at the end of the name, which is known in linguistic studies as paragoge symptoms. Eventually the names of girls such as "Sitti Halimah, Sitti Hamidah, Sitti Latifah, Sitti Karimah, Sitti Rahimah, or Sitti Rahmatiah".

6) The Pattern Of Selfnames Ta Marbuta Process

Boys Name	Girls Name
Nur Rahmat	Nur Rahmah
Nur Hidayat	Nur Hidayat
Kasmat	Kasmah

One form of language symptoms highlighting the naming of the bugis in sinjai is a phenomenon of neutralization. The name "Nur RahmaT" for the boy turns into "Nur RahmaH" for the girls, daughter, "NurhidayaT" for the boy turns into "NurhidayaH" for the girls, "KasmaT" for the boy turns into "KasmaH". In Arabic it is known as the Ta Marbuta, a variant of the letter "t" representing the fonem /t/ or /h/. The Arabic, the standard of Ta Marbuta is used at the end of a word referring to feminine or feminine words, as an example of "Al - Baqarah" meaning "cow," which is the original form of Al- Bakarar.

7) A Pattern of Two Words or More (Millennials)

Boys Name	Girls Name
Mahendra Putra Sadikin	Haerunnisa Amanda Putri
Farhan Kamil Abdalah	Alfah Haerah Syifaah
Muhammad Ihlusal Amal	Azkiyah Cantika Salsabila

The above data provides examples of children born in the 1990's to the year two thousand. Therefore it seems more modern and longer. There used to be no rule as to the length of a name, but as of April 21th, 2022, it was stipulated that a name has a minimum of two words or a maximum of 60 letters. The data in the above chart can also be evidence that generational differences give a distinct color to the child born at that time. Among the things that characterize the difference in that generation is a long trend or pattern that can sometimes be expected to give birth by name to a child. Children who born in the millennials era commonly have longer, more complex names.

b. The Deconstruct Local Wisdom Factors

Based on the assessment and interview results, it is known that deconstruction of local wisdom in naming the bugis community of Sinjai regancy was inspired by several factors, it is 1). The ownership of the mobile devices could provide an opportunity to name their sons and daughters on their popularity so that the names of politicians, governments, artists, athletes and others; 2). The weak foundations of local traditions, the lax control of the family and the elders set the stage for a shift in naming; 3) high social competition and public mobility contribute to anthropic studies; 4) the power of globalization is that rapid technological advances cause a growing distance between city or country and city or country to impair that implicates the patterns of life and the social patterns of members of society.

Discussions

Naming in various cultures also seems to have been highly colored by the cultural conditions adopted by the people. This naming is a manifestation of the psychological condition of the macro landscape of how to personalize itself (the inner world) and how to reflect its image to the outside world, reflecting the thinking structure of its citizens. There are troubling phenomena such as the naming of a tribe, its descendants, and other factors, for example. It was also influenced by technological advances that there seemed to be no bulkhead between tribes, even between nations.

This phenomenon has significant impact on family naming (Resticka and Yanti 2018). This suggests that there is local leading tradition crisis because the younger generation is more antipositive and do not want to learn local traditions. In turn, the weak foundations of local traditions, the looser controls and elders, the high social competition, mobility, mass ownership of mobile communication tools could provide an opportunity to name their sons by name and hence the names of political, government, artists, athletes and others.

Languages in cultural perspective can also be found in both semantic and pragmatic terminology. One idea that aligns with the theory of meaning; That the meaning of a phrase (word or sentence) is what he or she represents. When connected with culture, some language usage often refers to certain ancient (mythological) beliefs (Nababan 1992). In a general sense it may be said that naming public stances was at one time relevant to their religious beliefs. (Hakim, 2018). This reality certainly gives rise to incomplete perceptions, differing predictions, perhaps even overblown apricot attitudes.

There are troubling phenomena such as the naming of a tribe, its descendants, and other factors, for example. It was also influenced by technological advances that there seemed to be no bulkhead between tribes, even between nations. This phenomenon has had a significant impact on the naming of families (Angria, 2018). This suggests that there is a local leading tradition crisis because the younger generation is more antipositive and do not want to learn local traditions. In turn, the weak foundations of local traditions, the looser controls and elders, the high social competition, mobility, mass ownership of mobile communication tools could provide an opportunity to name their sons by name and hence the names of political, government, artists, athletes and others.

A proper name for the people, especially in the Bugis of Sinjai, is defined as a self-marker. Naming the people of Bugis Sinjai had begun to abandon their ancestral traditions so that the local wise elements had begun to be abandoned. There were basically several factors that led to a shift in naming the Bugis Sinjai: 1) The ownership of the mass-produced communication tools could provide an opportunity to name their sons by name and hence the names of politicians, governments, artists, athletes and others; 2) The weak foundations of local traditions, the lax control of the family and the elders set the stage for a shift in naming; 3) high social competition and public mobility contribute to anthropic studies; 4) the power of globalization is that rapid technological advances cause a growing distance between city or country and city or country to impair that implicates the patterns of life and the social patterns of members of society. This also affected the self-naming pattern of the bugists in sinjai district.

Today there is often a jargon saying that every era has people and every person is present is a time in anthroponimi studies. Over time, the people of Sinjai regency have come to have an understanding of religion, particularly Islam. It therefore gives the name reorientated to religious elements because of the Arabic name's great attention to its content. A proper name with a certain sense of meaning such as being helpful, brave, wise, clever, generous, valiant, and so on. In relation to the naming of names, all Islamic elements of Sinjai regency began to open up their minds to using names from the Al-Quran. This is the result of the beginning of a religious school and boarding house that parents would name their sons and daughters first by consulting a religious teacher or ustaz in order to obtain islamic names in a good and meaningful sense. Some of the signs of language are also found in the self-naming structure of the bugists in sinjai district, both of the paragoge, analogy, and of the netralization. It harmonizes with a badudu view (1985) that language's symptoms are defined as meaning events that involve the development of the word in all its processes.

4. CONCLUSIONS

Based on a discussion of the results of this study, it could be concluded that:

- a. The structure of a proper name for the people, especially in the Bugis of Sinjai consist of: 1. One word that is very territorial; 2. One word based on conditions and circumstances; 3. Two words pair by gender; 4. A shaded islamic pattern with analogy symptoms; 5 a shaded pattern of Islam

- with paragons; 6. A tinged pattern of Islam by the blind process; and 7. A pattern of two words or more (millennial).
- b. As for the factors that led to a shift in naming the Bugists of Sinjai, among them was: 1) The ownership of the mass-produced communication tools could provide an opportunity to name their sons by name and hence the names of political, government, artists, athletes and others; 2). The weak foundations of local traditions, the lax control of the family and the elders set the stage for a shift in naming; 3) High social competition and public mobility contribute to anthropic studies; 4) The power of globalization is that rapid technological advances cause a growing distance between city or country and city or country to impair that implicates the patterns of life and the social patterns of members of society.

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**IMPLEMENTATION OF BUGIS LOCAL WISDOM IN THE NOVEL
SAYAT-SAYAT SUNYI BY S. GEGGE MAPPANGEWA: LITERARY
ANTHROPOLOGICAL STUDIES**

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Abstract

Literary anthropology is a theory or study of literature that examines the relationship between literature and culture, especially to observe how literature is used daily as a tool in social action. The study of literary anthropology is to examine the structure of literature (novels, short stories, poetry, drama, folklore) and then relate it to the concept or context of the socio-cultural situation. This research is to find out the implementation of the local wisdom values of the Bugis community, especially in the novel Sayat-Sayat Sunyi by S. Gegge Mappangewa. The method used in this research is descriptive qualitative. In interpreting the text using a hermeneutical approach according to Paul Ricoeur. The novel Sayat-Sayat Silence by SGM is very interesting because it is full of local culture in people's lives. This local wisdom colors the story, including the characters, story setting, and traditions which are still in a rural setting, especially in relation to the local wisdom of the Bugis community. The concepts of siri' and pesse can be used as primary keys to understanding various aspects of Bugis social behavior, especially the two behaviors that seem to contradict each other, namely competition and solidarity. In this novel contains the value of the local wisdom of the Bugis community, namely; good heart (wawan ati mapaccing), honesty (alempureng), intelligence (amaccangeng); firmness in stance (agettengeng); consequentiality (mappadduppa); highly competitive (tenricau); effort and perseverance (reso na tinulu); fairness and propriety (mappasitinaja); precision (attikereng); independence (amaradekangeng); solidarity (assimel-lereng); tawakkal (mappasanre ri elo ullena Allah Taala). The value of Bugis local wisdom is very good to emulate and implement from an early age in the younger generation so that when they grow up they will have a strong personality, and be beneficial for religion, the homeland and the nation.

Keywords: local wisdom, Sayat-Sayat Sunyi, literary anthropology

1. INTRODUCTION

In literature there are three genres, namely drama, poetry, and fiction. In fiction, it is usually a fictional story, not a real incident. Fictional stories can also be poured into short stories, romances, and novels. Of the three types of fiction above, this research is devoted to the type of novel fiction. The novel tells the journey of human life which involves the main character in literary works. The novel is part of a literary work that packs an ideal, imaginative life, and is built from intrinsic elements including language style, message, point of view, characterization, character, setting, plot and theme [1]. Novel is a written and narrative work of prose fiction. In general, novels tell stories about characters and their character and behavior in everyday life, with the various conflicts that the characters experience. [2]

When reading literary works such as novels, readers will automatically break through the environment, space, and time around them. Literary works can be seen as a mirror of society's life in which there are various problems including the existence of a developing culture. When talking about humans and the cultural elements in them, anthropological studies cannot be separated. In this case, literary works are related to the study of literary anthropology [3]. According to [4] literary anthropology is an interdisciplinary science of literature which discusses the color of culture in literature. Culture includes human ideas and actions, along with being present in ethnography and literature which offer many cultural expressions. So, the object of the study of literary anthropology itself is a study of the culture of society in a literary work. Literary anthropology is research that describes the behavior and attitudes of the characters (characters) in the literary work in order to reveal the culture of a particular society [5]

In this paper, one of the novels used as research material is the novel *Sayat-Sayat Sunyi* by S. Gegge Mappangewa. In choosing the novel *Sayat-Sayat Sunyi* in this paper, there is a cultural nuance in the form of the local wisdom of the Bugis community which is still strong. Therefore, this novel is very interesting because it is full of local culture in people's lives that needs attention. Local wisdom that colors the story, including the characters, story setting, and traditions which are still in a rural setting, especially in relation to the local wisdom of the Bugis community. In this *Sayat-Sayat Sunyi* novel, it describes life set in rural areas, especially those related to Bugis culture. The story in this novel is also very full of Bugis culture, especially in Sidrap Regency, South Sulawesi Province. This is related to the character's name, story setting, and customs. In this regard, this paper wants to find out the value of the local wisdom of the Bugis community, especially in the novel *Sayat-Sayat Sunyi* by S. Gegge Mappangewa. The purpose of this paper is to find out what local wisdom, especially the Bugis people, is contained in the *Sabda Luka* novel by S. Gegge Mappangewa.

According to [1] the terms *novella* and *novellet* (English; *novellet*), which mean a work of prose fiction that is of sufficient length, not too long and not too short. However, in its development the novel is considered synonymous with fiction so that the notion of fiction also applies to novels. *Novel* or *romance* is a new name received from contact with Western literature. However, in essence this type of long story is quite familiar to Indonesian people who are familiar with the art of telling stories in regional languages such as rhymes in Sundanese lands, chronicles in Javanese lands, *kaba* in Minangkabau, *kenrung* in East Java. This long story in the oral tradition turns out to be the basic current of the history of the development of the next Indonesian novel [6]

Novels contain themes, mandates, character characteristics, plots, story settings, and story points of view (point of view). In addition, every novel always offers a moral message that is conveyed through the stories, attitudes, and behavior of the characters. Novels produced by authors always feature characters who have certain characters so that it can be said that novels also describe the human psychology, even though the authors only present these characters fictionally [2].

Novel by [7] is categorized as a formal form of fiction. For general readers, this categorization can make them aware that any form of fiction is created with a specific purpose. Thus, readers can appreciate literature better. Novels can be considered as a resource for students in the classroom by discussing various ways - listening, speaking, reading, writing, seeing and representing - In addition novels can develop critical literacy skills that may be related to visual culture. Although Carter offers evidence to suggest that graphic novels are increasingly popular with students, that explores the form of graphic novels in students [8]

The definition of local wisdom is also known as local wisdom. This is understood as a human effort to act on something by using his mind towards an event or object that is in a certain space. [9]. In literary works there is a reflection of the twists and turns of human life. In literary works there are values in the form of norms that can determine an act of higher value and are expected to provide something useful for life. That value can only be picked by readers who understand well the work they read. [10] Related to this, there are many Bugis local wisdom values that have character values that guide the Bugis community to internalize them individually and collectively.

Among the values contained in Bugis local wisdom in the form of literature and history, namely, there are 'tongeng (truthful words), lempu (honest), getteng (steadfast stance), sipakatau (mutual respect), sipakalebbi (glorify one another), assitinajang (decency) and mappesonae ri Dewata Seuwwae (surrender to God) [11]. In addition, according to [12] that there are two principles that most determine the pattern of Bugis human life. First, in every situation, humans must be aware of their own position and human beings as persons (tau sipakatau). Second, demanding that human beings who have dignity and worth are able to maintain, defend, and fight for the nature and dignity of their humanity. The first principle is called siri', and the second principle is called pesse. Both are united in the Bugis human being as the principle of his life. According to [13] the concepts of siri' and pesse can be used as primary keys to understanding various aspects of Bugis social behavior, especially two behaviors that seem to contradict each other: competition and solidarity. Siri'-pesse values accumulate in Bugis people as something that is integrative in the following values.

1. Good heart (Wawan ati mapaccing). Ati mapaccing means a good heart. This trait is owned by people who have a sincere heart. Everything that is done must straighten out the intention that what is being done does not have evil intentions, but the intention is solely because of sincerity and honesty. If someone does good then he absolutely does not expect anything in return from any party.
2. Honesty (Alempureng). In the Bugis language, honest means lempu' which according to its literal meaning is straight, the opposite of the word jekko or crooked. In various contexts, sometimes this word also means sincere, good, self-clean or fair, so that the opposite word is deceitful, cheating, lying, betrayal, fraud, deceit, persecution and the like.
3. Intelligence (Amaccangeng). Macca comes from the word acca which means capable, scholar or intellect. In Lontara it is stated that people who know customary laws and are wise are called toaccata or our smart people. The characteristic of an intelligent person is being able to do something, express an opinion, be able to overcome various kinds of problems, so that they are trusted by others.
4. Firmness in Establishment (Agettengeng). The word agettengeng comes from the word getteng which means not slack. Agettengeng means a state of attitude that is not easily shaken or loosened. Someone who is firm or loyal to his beliefs is not easily influenced by various kinds of temptations or challenges that can affect his beliefs, and will not break promises or violate an agreement that has been mutually decided.
5. Consequence (Mappadduppa). Mappaduppa (consequential) has the same meaning as the expression ia ada ia gau and taro ada taro gau' which means one word with an action or commonly called a consequence. A person can be trusted by society if he can align words with actions.
6. Highly competitive (Tenricau). The word tenricau comes from the word tenri 'no' and cau 'lose', so tenricau means not to lose. In the struggle to achieve success, Bugis people never give up. In living the competition of life, he is required to appear as a winner or never give up.
7. Effort and perseverance (Reso na Tinulu). Reso na tinulu comes from two words, namely reso or effort and tinulu means diligent. If someone wants to get maximum results, then they have to work really hard. Efforts do not betray results if someone is diligent in working. Without hard work and persistence it is impossible for a person to achieve what he wants.
8. Fairness and propriety (Mappasitinaja). Mappasitinaja means saying or acting properly or treating someone fairly. Someone who acts naturally means being able to place himself according to his position. He does not greedy for the rights of others, he understands his own rights. He is aware that other people have rights that deserve respect.

9. Accuracy (Attikereng). The word attikereng has the same meaning as makaritutu which means to be careful in what you say or do. Someone who is careful in issuing statements or in acting, will think carefully before issuing a statement or before carrying out an action.
10. Independence (Amaradekangeng). Amaradekangeng or freedom that exists in Bugis humans. Freedom in humans is a sign of expression of human dignity, because humans are autonomous creatures, self-determining, who can take their own behavior without coercion which is not only bad and painful but also insults to human dignity.
11. Solidarity (Assimellereng). In a society, the value of assimelleng or a sense of solidarity really needs to be upheld. If a society wants to be harmonious, the value of solidarity is very necessary. Solidarity and a sense of tolerance, mutual cooperation are needed in society.
12. Tawakkal (Mappasanre ri Elo Ullena Allah Taala). Mappasanre ri Elo Ullena Allah Taala means to rely on all human endeavors on an absolute decree or decision to God Almighty. That surrender is called a surrender.

These are the wisdom values of the Bugis people which become the identity of Bugis people. This Bugis local wisdom value will be represented in the novel *Sayat-Sayat Sunyi* (SSS) by S. Gegge Mappangewa.

Literary anthropology itself is related to traditions, customs, myths, and cultural events in general, as typical events that are generally related to past events. Nevertheless, in the following developments, as stated through the broad definition of culture, namely all human activities, the anthropological characteristics of literary works can be traced through all of these activities, whether occurring in the past or present, even in the future. came [14]. Besides that, it is said that the object of literary anthropology is clearly contained in anthropology which indirectly suggests an orientation to the past, it contains myths, traditions, and various habits of old society.

In this paper, one of the novels used as research material is the novel *Sayat-Sayat Sunyi* by S. Gegge Mappangewa. This novel has a rural background in the village of Pakka Salo Bolalimappuloe in Sidrap Regency. In addition, this novel is full of community culture that is still strong, especially Bugis culture, both in the naming of characters, customs, and the background or setting in this story.

2. RESEARCH METHOD

Research using descriptive qualitative research methods. In interpreting the text using a hermeneutical approach. In Paul Ricoeur's thought, hermeneutics is a theory regarding the rules of interpretation, namely the interpretation of certain texts, signs, or symbols that are considered as texts [5]. the right technique to do in analyzing a novel. Data analysis in this study was carried out by systematically arranging data related to the variables studied. The series of model data analysis [15] can be described in the following steps:

- a. Data reduction, namely identifying, selecting, and classifying data corpus.
- b. Presentation of data, namely structuring, coding, and analyzing data.
- c. Data conclusion/verification, namely drawing conclusions in accordance with the reduction and presentation of data.

The source of the research data is a novel entitled *Sayat-Sayat Sunyi* by S. Gegge Mappangewa which was published in 2019 and published by Indiva Media Kreasi, Surakarta [16].

3. RESULTS AND DISCUSSION

The value of Bugis local wisdom in the novel *Sayat-Sayat Sunyi* by S. Gegge Mappangewa is illustrated through the following findings.

3.1 Good heart (Wawan ati mapaccing)

The implementation of local wisdom values related to the innate good heart 'ati mapaccing' is contained in the following quotation:

"No one wants to take it to live on for fear of dying before death. The word tungke' which in Bugis language means single, at that time really felt alone. Almost sick, there was a man who came as a savior for him. Childless man. His name is Pak Rahmat. Indeed, there is still a family relationship with him, but already distant. Pak Rahmat fell in love with her because Tungke' was his student.'" (SSS.23).

In quote (1) there is an implementation of Bugis local wisdom related to innate good heart (ati mapaccing) seen in Pak Rahmat's personality who is willing to reach out to Tungke as an independent child. Pak Rahmat felt sorry for him so he agreed to accommodate Tungke at his house. Pak Rahmat's commendable attitude in helping Tungke is in line with Wawan's local wisdom values ati mapaccing 'good innate heart'. This attitude is expected to be possessed by everyone because this attitude has a good intention to help others.

3.2 Honesty (Alempureng)

The value of Bugis local wisdom related to 'alempureng' honesty can be found in the following quotation.

"You know, Tunke'? Malik manly came before my father, wanting to be responsible for Hasnah's death by marrying me, but apparently he also made the same promise to you. That's what made my father close to going crazy and had no zest for life anymore. Then my mother, could not accept the departure of my father. All of them, Tungke' All were with me, seized by Malik. I am your best friend, I could never hurt you with this story. But, I don't know how long I have to be hurt by this secret. You don't cry in front of me Tungke' I'm sure this story really hurts, that's why I choose to keep it." (SSS. 174).

In quote (2) there is an honesty value of 'alempureng'. This is found in the Suriani figure who has kept a secret from Tungke for a long time. Suriani who likes Malik, her best friend's lover, Tungke'. Suriani felt pressured so she expressed her feelings by opening up to her best friend Tungke. Suriani no longer wanted to pretend to Tungke, so he had to be honest and tell the truth. Malik is a young man who is liked by two friendly women. Thus the quotations in this novel contain the value of honesty 'alempureng' which is in accordance with local Bugis wisdom.

3.3 Intelligence (Amaccangeng)

The value of Bugis local wisdom related to 'amaccangeng' intelligence can be found in the following quotation.

"His deep passion for this song has led Tungke to become the best solo singer at the sub-district level at the seventeen event. At that time Tunke was only in fifth grade. Actually there is nothing special about his voice and his movements are the same as the other participants. But he was the only participant who sang with tears in his eyes and was able to make the judges cry too" (SSS. 28).

In quote (3) there is a value of Bugis local wisdom in the form of scholarship. This is found in the character Tungke who is very deep into the song being sung. Tungke, with a melodious voice full of emotion, seemed to cry when he performed a song related to his condition as an orphan who was abandoned by his parents. Tungke with an appreciation that made him cry received praise from

the judges, so that the judges also fell into tears imagining Tungke's life as an orphan. Thus the quote contains an intellectual value of 'amaccangeng'.

3.4 Firmness in Establishment (Agettengeng)

Local wisdom values related to persistence in the establishment of 'agetengeng' are in the following quotation.

“Don't believe that you're a patula-tula girl! The proof, six years you lived in my house, my wife and I have nothing. Death is reason, not belief!”. (SSS. 29).

In this quote there is a firm local wisdom value in the establishment of 'agetengeng'. This value can be seen in the attitude that rejects the notion that a girl who is alone like Tungke is a patula-tula girl or an unlucky girl. As a girl, Tungke was always called an unlucky girl, because every family she lived in was always beset by calamities such as death. This happened to his father who died of cholera. His father died before he was born, ten years later his mother died of vomiting. He was then taken by his aunt, but only for a year, and his aunt died of illness. The tragedy of the death of those close to him caused him to be called the Patula-tula girl. Pak Rahmat, his distant family, fell for it because Tungke was his student. Tungke complied when his uncle Sahide asked him to accompany him to Bolalimappuloe's house. But again, his uncle died. Pak Rahmat even gave a blessing with the Tungke at his house. After six years of not having children, when Tungke came, Pak Rahmat even got children. Therefore, Pak Rahmat's attitude of rejecting the nickname patula-tula or unlucky girl is in accordance with local wisdom values, namely being firm in the stance of 'agetengeng'. Good or bad destiny should be left to Allah swt.

3.5 Consequences (Mappadduppa)

Local wisdom values related to the consequences of 'mappadduppa' are found in the following quotation.

“There are still many questions that keep La Geno silent and prove that the story of his meeting with the Prophet Kahidir is mere fiction. Since then, La Geno never wanted to have anything to do with Rasyidi. Especially Rasidi, he even chose to die because of his illness rather than have to be treated by a heretic shaman named La Geno..” (SSS. 149).

In quote (5) there is a local Bugis wisdom value of 'mappaduppa'. This is illustrated in Rasyidi's attitude which has a consequent attitude not to believe in the sanro 'shaman' named La Geno. In fact, Rasyidi's firm attitude preferred to die from her illness rather than deal with the treatment that was carried out by La Geno as a shaman. Rasyidi is consequently afraid of polytheists, because he believes more in his God than a sanro. Thus Rasyidi's attitude is in accordance with the local wisdom values of the Bugis consequent 'mappaduppa'.

3.6 Highly competitive (Tenricau)

The implementation of highly competitive Bugis local wisdom values 'tenricau' can be seen in the following quotation.

“Your father was a great man, son. Nomads traveling around the archipelago, good at making lambbaru, good at taming snakes, and your father is the only man in Bolalimappulo, even in Bilokka who has a Walkman. “ (SSS. 238).

In quote (6) there is a highly competitive Bugis local wisdom value 'tenricau'. This is found in the character of Malik as the only man in his village who likes to go abroad. Malik is different from other youths in the village, he has gained a lot of experience, because he often goes to other areas and

even migrates between islands. Apart from liking to go abroad, Malik is also known as a person who is good at making drone kites or known as *lambbaru*. In addition, Malik is known as a person who is good at taming snakes and even keeping them. Malik was also the only young man who had a Walkman radio in Bolalimappulo village. The Walkman radio was one of the most modern electronic devices at that time, and it was very rare for the residents of Bolalimappulo to have it. Thus the value of high competitiveness '*tenricau*' lies in the figure of Malik who cannot be beaten by other youths in his village.

3.7 Effort and Perseverance (Reso na Tinulu)

The value of Bugis local wisdom related to effort and perseverance '*reso na tinulu*' is found in the SSS novel in the following quotation.

“Since his uncle left, he has only been able to work on one piece of rice fields left by his uncle, which is three plots. The other two were handed over to their neighboring rice fields, with an agreement on a production sharing system with the farmer having to plow the fields worked by Tungke, also by planting rice with them. Tungke' only had to weed it because for Tungke it was not hard work. She is the only female farmer in her village. Not only that, the two cows that were distributed when his uncle first came to become transmigrants, he still looks after them. Early in the morning they were taken to graze, tied up, and the rope was tied to a tree. In the afternoon, he came home from the fields with his two cows”. (SSS. 157).

In quote (7) there is a local wisdom value in the form of effort and perseverance '*reso na tinulu*'. This is illustrated in the character Tungke' who is very diligent in trying. Since her uncle died, she has become a farmer who must be able to work the fields. Besides working on the rice fields, Tungke' can also herd two cows left by his uncle. Tungke was very diligent in carrying out the work he was forced to do because Uncle Sahide, where he had taken shelter all this time, suddenly passed away. Tunke must be able to do all the work that is usually done by men in order to maintain his life. Thus Tungke's persistence in working is in accordance with local Bugis wisdom in the form of effort and perseverance '*reso na tinulu*.'

8. Fairness and propriety (Mappasitinaja)

Local wisdom values related to the fairness and propriety of '*mappasitinaja*' are found in the SSS novel which can be seen in the following quotations.

“Hasnah, the bride-to-be, is not allowed to touch any work. He had been squeezed. Can't go anywhere anymore. In that seclusion, he is increasingly tormented by his unfulfilled love.” (SSS. 89).

In quote (8) there is an implementation of Bugis local wisdom, namely the propriety of '*mapasitinaja*'. In this quote, the value of decency is reflected in Hasnah's character who is about to get married and has been secluded. It's normal when the family forbids a bride like Hasnah from touching work and not going anywhere. Women who are about to get married are naturally prohibited from working hard, afraid that something will happen that could cancel the marriage. As a secluded woman, Hasnah usually just stays quiet in the bridal chamber and does casual work. Thus in quote (8) there is a value of local Bugis wisdom that is appropriate for '*mapasitinaja*'.

9. Accuracy (Attikereng)

Local wisdom values related to the fairness and accuracy of '*attikereng*' are found in the SSS novel as in the following quotation

"The Bugis character that is most attached to Malik is the overseas soul. He can read the atmosphere, there is not a single rich farmer in his village. ...Meanwhile, if he wanders, sells his skills as a mobile drug seller, he can not only collect money but also gain experience by moving from city to city." (SSS. 109).

In quote (9) there is a value of Bugis local wisdom. This is found in the character of Malik, a young man who is in Bolalimappulo. He was known as the only man who liked to chain himself to a job as a traveling drug dealer. Malik is one of those people who is careful about 'tikkereng', because he, as a medicine seller, must be good at speaking, careful to convince people to buy his medicine. Malik always moves from one area to another and even crosses islands, for example to Kalimantan Island to sell his medicine. From his overseas trip, he gained a lot of experience and saw the culture of other regions so that he has a wealth of experience. When Malik returns home, he will be proud to share his experiences with the villagers in Bolalimappulo. Thus Malik's meticulous attitude is in accordance with the local wisdom value of kevermatan 'attikereng'.

3.10 Independence (Amaradekangeng)

The local Bugis wisdom contained in the SSS novel is the value of independence 'amaradekangeng' which can be seen in the following quotation.

"One week is not enough. The last resident of Bolalimappulo is Rasydi. Sir. The tungke' turned out not to be in his house either. How can we live in this village?". But I don't believe La Geno's words. That's mushrik. Mom! How can there be a house that brings bad luck?". "But sir, I didn't ask you to move because of La Geno. But, because we are left in this village. Our child has not been to school for a week, has no friends to walk to Bilokka". (SSS. 210)

In quote (10) there is an implementation of the value of independence 'amaradekangeng'. This is found in the character Rasydi and his wife who are not affected by Sanro La Geno's words that Bolalimappulo is an unlucky house. They believed that believing in sanro like La Geno could make a polytheist. They only believe in destiny from Allah swt. They left Bolalimappulo's house because they needed socialization in society and their children had to go to school. Rasydi and his family have an attitude that is not easily influenced by others. Rasydi and his family are very firm in their stance. Thus Rasydi's attitude contains the values of 'amaradekangeng' independence.

3.11 Solidarity (Assimellereng)

Local wisdom values related to the fairness and solidarity of 'assimellereng' are found in the following quotations.

"On the day of mannampu' (pounding rice into flour), women will come carrying a pestle and some of them will bring a sieve that will be used to sift the grown rice flour."(SSS. 87).

In quote (11) there is an implementation of the Bugis local wisdom value of solidarity 'assimellereng'. This was found during the event ahead of Hasnah's wedding day. This attitude of solidarity was demonstrated by Hasnah's neighbors, both male and female. Neighbors who are women came to help at the wedding celebration by bringing various kitchen equipment. Some brought pestles to pound rice and some brought rice flour sifters. They help each other with jobs such as making rice flour, pounding coffee, splitting firewood and so on. This mutual helping attitude is a form of solidarity to ease the work of Hasnah's parents. Thus the value of 'assimellereng' solidarity is contained in this SSS novel.

3.12 Tawakkal (Mappasanre ri Elo Ullena Allah Taala)

The local Bugis wisdom value of tawakkal 'mappasanre ri elo ullena Allah Taala' is contained in the following quotation.

“I once thought, God would see my sacrifice by rejecting three men who came to propose to me, but it turns out God is still in His decree Malik is not for me.” (SSS.69).

In quote (12) above there is a local Bugis wisdom value of tawakkal 'mappasanre ri elo ullena Allah Taala. This value is reflected in Hasnah's attitude of surrendering to God. Hasnah, who had been proposed to by three men, but she refused in the hope that her love for Malik would settle down. However, God has determined that Malik is not his soul mate, because Malik prefers Tungke' to be his wife, not Hasnah. Hasnah was of course very disappointed because her love was rejected by Malik, who she had loved for a long time. In the end Hasnah just surrendered to God. Hasnah's attitude of relying on God's decree is in line with the value of tawakkal 'mappasanre ri Elo Ullena Allah Taala'. Humans can only plan but only God can determine.

4. CONCLUSION

The implementation of Bugis local wisdom values is found in the novel Sayat-Sayat Sunyi by S. Gegge Mappangewa. The local wisdom of the Bugis community. The Novel Sayat-Sayat Sunyi by S. Gegge Mappangewa is very interesting because it is full of local culture in people's lives. The cultural background of the Bugis Sidrap is very strong in the story, so it really supports the local Bugis wisdom in the story. This is especially related to the values displayed by the characters in the novel.

The novel Sayat-Sayat Sunyi by Gegge Mappangewa contains the local wisdom values of the Bugis community, namely; good heart (wawan ati mapaccing), honesty (alempureng), intelligence (amaccangeng); firmness in stance (agetengeng); consequentiality (mappadduppa); highly competitive (tenricau); effort and perseverance (reso na tinulu); fairness and propriety (mappasitinaja); precision (attikereng); independence (amaradekangeng); solidarity (assimellereng); tawakkal (mappasanre ri elo ullena Allah Taala). The value of Bugis local wisdom is very good to emulate, and is applied from an early age to the younger generation so that later when they grow up they will have a strong personality, and be beneficial for religion, the homeland and the nation. Hopefully this article can be useful for language and literature observers and the wider community so that it can provide enlightenment in everyday life.

THANK-YOU NOTE

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**MANGIR MEMBARA: LOCAL POLITICAL REPRESENTATION
IN THE ESTABLISHMENT OF MATARAM KINGDOM**

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Abstract

Mataram, which was led by Panembahan Senapati as a new kingdom, continued to struggle to conquer the small kingdoms around it. Efforts to expand the territory encountered obstacles when they wanted to conquer the territory of the Mangir led by Ki Wanabaya, who had high supernatural powers and Kyai Baruklinting's mainstay weapon. These events inspired Apung Swarna, who wrote a novel entitled Mangir Membara (2019). This article aims to discuss the novel Mangir Membara by Apung Swarna. The historical background of the Mangir region under the reign of Ki Wanabaya became an uncomparable opponent to Panembahan Senapati. Political issues, romance, and the mission of the tayub (a Javanese dance troupe) as a strategy to defeat Ki Wanabaya have become a source of inspiration for stories and traditional theatrical plays. Literary creative works include Drama Mangir (2000), Sihir Pambayun (2014), and Mangir Membara (2019). The main data source for this article is the novel Mangir Membara Book 1, supplemented by field data from observations in Mangir area. Interviews with Mangir village leaders and the novel write to explore the creative process and people's perceptions of the characters of Ki Wanabaya and Putri Pambayun. The data interpretation was conducted contextually from a historical perspective by placing the relationship between various data as a whole.

Keywords: territorial expansion, tayub troupe mission, Mangir territory, conquest strategy

1. INTRODUCTION

The historical event of the Mataram kingdom's establishment has inspired three writers to perpetuate it in literary works [1]. Pramoedya Ananta Toer wrote *Drama Mangir* (2000) [2], Joko Santosa wrote *Sihir Pambayun* (2014) [3], and Apung Swarna wrote the novel *Mangir Membara* (2019) [4] as the first book and the second book is still in the publishing process. Mataram Kingdom was founded by Sutowijaya, who later had the title Panembahan Senapati. The kingdom was originally located in the Kotagede. The royal site is well preserved as a cultural heritage. In a modern view, politics is an art of service for the general welfare [5][6], which assumes the spirit of organizing and serving the community.

Historically, Mataram's spirit of dominating and conquering small kingdoms around it was hindered by Mangir territory under the leadership of Ki Wanabaya, who had high supernatural powers and the sacred weapon named Baruklinting Spear. Therefore, at the initiative of Mataram's political adviser, Ki Juru Martani, Putri Pambayun took on a mission to defeat Ki Wanabaya by disguising herself as a *tayub* troupe dancer supported by Mataram royal officials disguising themselves as supporters of the *tayub* troupe [7][1].

Local political touches ranging from diplomacy, marriage, and war have become parts of local politics in various regions to build the royal government's unity and strength. Local touches that are widely known are like a three-stone stove in Fakfak community [8] and in Bugis community [9][10]. In Madurese society, empirically, the *Kiai* occupies the central position, which is then followed by a formal leader [11]. The same thing happened to Hindu Tengger community, which placed the *Dukun Pandita* (a local shaman) as the main leader and followed by formal leaders. This situation has the potential to cause tension, considering that information distributed through the bureaucratic channel tends to experience obstacles and refusals. Still, if people use the channel of religious leadership, the information can be distributed more smoothly. Socioculturally, this is a potential opportunity for the local bureaucracy to disseminate information to the public more effectively and efficiently.

On an international scale, local politics show various characteristics. The modern view shows a tendency to involve women more, and there is also an increasing demand for female leaders by women in society [12]. In Micronesian society, leadership succession occurs genetically based on lineage, including wealth [13][14]. Inheritance of assets has the potential to prevent abuse of power for self-enrichment or corruption. This phenomenon is in line with what took place in Indonesia during the reign of the kingdoms. In Java, during the Mataram Sultanate's reign, there was a tendency for absolute power. There is a concept of *Keagunbinataran (Majesty)* [15], meaning that kings receive a power from God the Almighty. In Zimbabwe, the history of local government has been used as a tool of control and coercion by the central government before and after independence. In the process, some bad practices have passed. Empowerment of local government is undeniably very important for changing society [16]. In Slovakia and Lithuania, modern government participation covers several areas, such as finance, planning, and security [17]. Zimbabwe, Slovakia, and Lithuania have implemented modern systems of government—central and regional participation and relations.

The king's majesty makes him an absolute ruler with the authority to rule all over the country [15]. Absolute power is also shown through political decisions regarding offerings to the king as proof of devotion to the king and loyalty to attending royal meetings, especially for local rulers who are his subordinates [18]. The originally voluntary offerings gradually changed until they became obligations in the form of taxes distributed for security, construction of roads, water canals, and various social facilities. This article specifically discusses the local political representation found in the novel *Mangir Membara* by Apung Swarna. The novel with a historical background is a version of a fiction that takes the theme of the early establishment of the Mataram Kingdom.

2. METHOD

This fictional discourse analysis uses the data source from the novel *Mangir Membara* (MM) (2019) by Apung Swarna [4]—the data in the form of events that are formulated verbally in writing. Sudaryanto [19] calls it a method of listening, especially listening to a free discussion. This paper identifies the data based on its relation to culture including agrarian traditions such as humans, animals, space, objects, activities, and situations. Also, it includes maritime aspects that focus on figures, strengths, and their relationship with the agrarian tradition. Agrarian and maritime identities and characteristics are built by showing geographical location, utilization, inheritance, and products formed. Validation was done through triangulation. The triangulation is to test the link of each data with the agrarian and maritime culture [20][21][22]. Data analysis started from the data provision stage by identifying data and followed up with data classification based on events involving the figures of Pembayun and Raden Rangga. Data interpretation was made contextually and culturally by placing specific data and see the relation to the other data.

3. RESULTS AND DISCUSSION

The political tension began with the heating up of political conditions in the Mataram Kingdom, led by Panembahan Senapati. Prasojo, who was sent as a secret soldier to enter the Mangir

area, felt this political tension. This first novel tells the story of Mataram's diplomatic efforts to get the Mangir region subtly. However, it seems to be difficult. Prasojo, who was sent to investigate the situation in the Mangir region, found that the leader of Mangir had yet to participate in the royal meetings in the Mataram Kingdom several times. This event was an early sign of an attempt for Mangir to separate itself from Mataram. Therefore, it became the attention of the king of Mataram. If Mangir succeeded in separating itself from Mataram, there would be a high probability that the other regions under the rule of the Mataram kingdom would follow its way.

(Data 1)

-Hmm, currently, the situation in the Mataram area in the east of the Praga River is getting a little heated -said the young man to himself (MM, 2019, p. 5).

Local political dynamics began to appear with the steps taken by Ki Rangka Hamisena by sending Prasojo. This was done in response to the actions of Ki Ageng Wanabaya, who had several times failed to attend royal meetings in Mataram. Royal meetings indicate a loyalty to the king and recognition that the area being led is under the king's authority. As part of the kingdom, it is obligatory to attend royal meetings and give offerings in the form of agricultural products to the king. On the other hand, as part of the kingdom, the region is entitled to its main security from the ruling kingdom.

Several times not attending the royal meetings was finally interpreted as a form of denial and not recognizing the power of the king of Mataram. As the king of Mataram, Panembahan Senapati took diplomatic and strategic steps by sending his soldiers to get information about the situation in the Mangir area.

(Data 2)

-Kanjeng Panembahan Senapati doesn't want to be hasty -said Ki Rangka Hamisena, then Ki Rangka continued his words -Before a great envoy is sent to go to Mangir to meet Ki Ageng Wanabaya, Ki Tumenggung Braja Sentika wants to hear what you saw in Mangir. -Leave tomorrow morning for Mangir -ordered Ki Rangka -And before ten days, you must be back in Kotaraja -said Prasaja (MM, 2019, p. 7).

Through high royal officials, Panembahan Senapati handed over the duties and responsibilities of obtaining information about Mangir. This was done first before sending an envoy to meet Ki Ageng Mangir. Prasojo, an apprentice of Ki Tapak Jalak, becomes a secret soldier to investigate Mangir area. Ki Tapak Jalan is the leader of a hermitage on the slopes of Mount Sumbing. Apart from being a teacher and leader of the hermitage, Ki Tapak Jalak also has expertise in playing *kendang* (Javanese drum), a potential that Patih Mandaraka then uses when carrying out an undercover mission with the *tayub* troupe in Mangir area.

Mataram envoys were not allowed to meet Ki Ageng Mangir by Mangir's soldiers. This reinforced Mataram's view that Mangir strongly intended to separate from Mataram to establish a kingdom with autonomy and authority. Upon this refusal, Mataram troop envoys immediately returned to the palace.

(Data 3)

- All of us are not the ultimate ambassadors, so we decided to return home, and we tried to avoid clashes with Mangir's guards so that no one, neither Mangir's guards nor Mataram soldiers, died -said Prince Singasari (MM, 2023 p. 120).

Mataram carried out soft diplomacy with the main purpose of avoiding bloodshed. Panembahan Senapati hoped that neither Mangir nor Mataram soldiers would die due to war. Mataram has two types of envoys in the diplomatic strategy: non-ultimate and ultimate. The non-ultimate envoys should achieve the targeted results using various means, before deciding to have a war or

armed contact between Mataram and Mangir. The ultimate envoys have full power to take any steps to achieve the goal.

The non-ultimate ambassador can convey the mission's failure, as experienced by the Mataram envoys, who were refused by the guards to meet Ki Ageng Mangir. The rejection that the Mangir soldiers conveyed became a message to be conveyed to Panembahan Senapati. When the failure report was conveyed, a response came from Panembahan Senapati, as stated in the following quote.

(Data 4)

Is it the King of Mataram himself who have to go to the battlefield to deal with the small problem in Mangir? Should Panembahan Senapati Ing Ngalaga himself lead the Mataram soldiers to attack Mangir? Just like when Mataram conquered the Duchy of Madiun? -said Panembahan Senapati while looking around at everyone in the room (MM, 2023 p. 121).

Panembahan Senapati's response above shows several indications. First, Mataram has expanded its territory to the Duchy of Madiun. The mission to conquer the Madiun was led directly by Panembahan Senapati. Second, Madiun is a large Duchy different from the Mangir area in east of the Praga River. Third, it was inappropriate for the Mataram troops to be led directly by Panembahan Senapati just to conquer Mangir. Fourth, indirectly, royal officials themselves must be able to conquer Mangir because it is a small area.

One of the challenges the Mataram troops had to face was the supernatural power of the Baruklinting spear, which had great power. No Mataram warriors were able to match the power of these weapons. Therefore, an idea emerged to look for the weapon's weaknesses [24]. People with supernatural powers knew the magic power of the weapon. In the view of society, especially Javanese, every supernatural power has weaknesses that must be avoided. Likewise, the Baruklinting spear certainly has its weaknesses. The answer to this problem was conveyed by Patih Mandaraka or Ki Jurumartani as follows.

(Data 5)

I don't know whether the power of Kyai Baruklinting's heirloom will disappear if it is rubbed by woman's clothes, or is it just a metaphor or a real thing. -said Patih Mandaraka (MM, 2023 p. 125).

The opinion conveyed by Patih Mandaraka legitimizes that every person or magic weapon has weaknesses. Kyai Baruklinting's spear also has a weakness. If rubbed with a woman's clothes, it will lose its power. In addition, this statement of weakness has two possibilities; the first it is a literal description that means that if rubbed with a woman's clothes, it will lose its power. Second, it is just a metaphor. Thus, the statement needs to be explained further.

Patih Mandaraka opened a discussion to interpret the statement about the woman's clothes. Patih Mandaraka chose to weaken the magic of Kyai Baruklinting's spear. Therefore, a woman had to be able to enter the room where Kyai Baruklinting's weapons were kept. Thus, he proposed to send a female envoy to win over Ki Ageng Mangir. If the female envoy successfully attracts him, she can enter the heirloom booth and rub it with her clothes. This is the first way of interpretation that demands the presence of a woman as an envoy.

The second interpretation is a metaphor to be interpreted symbolically. The woman's clothes function is to cover the woman's body. If someone uses it for wiping, the clothes must be removed. That way, wiping the heirloom with a woman's clothes means surrendering a woman's body to Ki Ageng Mangir. Furthermore, the weapon that would be rubbed was the Baruklinting spear which was Ki Ageng Mangir's mainstay weapon. The spear represents the male genitalia.

This second interpretation also requires the presence of a woman as an envoy. The choice of disguise for the political mission was as a *tayub* troupe who held a traveling show in Mangir. The

choice of *tayub* troupe was because Ki Ageng Mangir had a penchant for watching *tayub* performances.

Patih Mandaraka designed this political mission by forming a *tayub* troupe with Mataram high-ranking figures as visuals. The woman who was proposed as a *tayub* dancer to win over Ki Ageng Mangir was the daughter of Panembahan Senapati, whose name was Pembayun. The strategy proposed by Patih Mandaraka surprised the officials present at the meeting chaired by Panembahan Senapati. Hearing Patih Mandaraka's suggestion, Panembahan Senapati gave the following response.

(Data 6)

Uwa Mandaraka -said Panembahan Senapati -Pembayun is my daughter, the eldest daughter of the king of Mataram. How can Pembayun carry out his duties as a *tayub* dancer who has to walk around Mangir's land to captivate an enemy of the King of Mataram? (MM, 2023, p. 127).

In the quote above, Panembahan Senapati questions Patih Mandaraka, who chose Pembayun as a political envoy to lure Ki Ageng Mangir by disguising herself as a *tayub* dancer who had to travel around Mangir area. As a princess who lives being served, she has to walk around the Mangir area. As a *tayub* dancer, she was assigned to lure Ki Ageng Mangir, who was an enemy of the King of Mataram. In other words, Pembayun is a bait to be eaten by the lured target, Ki Ageng Mangir. This question expressed the awkwardness, absurdity, and objection from Panembahan Senapati to the plan proposed by Patih Mandaraka.

Through careful planning by Patih Mandaraka, the *tayub* troupe was finally assembled and ready to move towards Mangir area. The political mission was carried out close to the *Merti Desa* activity plan, a ritual and a party to express gratitude for the safety and abundant harvests in the past year and the hope that people will also be safe and receive abundant crops in the coming year. Through Patih Mandaraka, Mataram shows political dynamics in response to the absence of Ki Ageng Mangir in several royal meetings in Mataram Kingdom. The troupe of *tayub* dancers as a political strategy utilizes cultural potential, namely traditional arts, rituals, economics, agriculture, and the professionalization of traditional arts.

The professional *tayub* troupe receiving payment sets professional characteristics: quality and service price standards. *Merti Dusun* ritual is an expression of gratitude for the rural agrarian community, which is commonly held once every year. The economic aspect is shown from the transaction of the agreed price for the *tayub* troupe. The agriculture aspect is seen from the tradition and nature of Mangir with the basis of an agrarian rural culture expressing gratitude for the abundant harvest. The *tayub* troupe undergoes a professionalization process in which the group offers *tayub* dance performances, and people need to pay for their performance. The *tayub* performance is entertainment that allows the audience to dance along.

Chart 1. Members of the Tayub Entourage Formed by Patih Mandaraka

No	Identity	Disguise Name	Role
1.	Retna Pembayun	Kinasih	Tayub Dancer
2.	Adipati Mertalaya	Ki Sandi Guna	Troupe leader and the father of Kinasih
3.	Tumenggung Singa Yudha	Ki Jaya Supanta	<i>Gamelan</i> player
4.	Nyi Adisara	Nyi Waranggana	Kinasih's mom, trains Kinasih to dance <i>tayub</i> , made a big contribution during the Madiun conquest

5.	Tumenggung Alap-alap			Logistics mediator and supplier
6.	Rangga Anuraga	Ki Sasmita	Sandi	Secret soldier acting as a <i>gamelan</i> player, protecting Kinasih
7.	Ki Tapak Jalak/Surya Kusuma	Suradipa		<i>Kendang</i> (Javanese drum) player, the leader of the hermitage on the slopes of Mount Sumbing.

The chart above shows the *tayub* group carrying out a political mission to eliminate the magic power of Kyai Baruklinting's spear. The method used was luring Ki Ageng Mangir, who was fascinated by the beauty of Ratna Pembayun. The *tayub* troupe was supported by Mataram royal officials and Mataram knights with high supernatural powers. Apart from having supernatural powers, the supporters also have expertise in traditional arts, especially dance, Javanese music, vocals, and the collaboration of the three in the form of *tayub* performances.

Patih Mandaraka's political strategy showed initial results. Ki Ageng Mangir was fascinated and kept thinking about Kinasih, as shown in the following quote.

(Data 7)

It was only after dawn that Ki Ageng Mangir could sleep after thinking about Kinasih, who had been requested to dance again in his yard tomorrow night (MM, 2023, p. 320).

The local political dynamics carried out by Patih Mandaraka in the novel *Mangir Membara I* have shown results. These early signs gave hope for a political strategy devised by Patih Mandaraka. Ratna Pembayun has a physical appearance that attracts every man who sees her. This disguise was an attempt to entice Ki Ageng Mangir and conduct inter-kingdom marriage as practiced in the Bugis/Toraja tradition, known as *telu cappa*. In *telu cappa*, marriage can be used as a political means to build mutual strength. The other ways are diplomacy and war [9]. In *telu cappa*, the procession is carried out openly, while the disguise strategy is carried out secretly.

To keep Ratna Pembayun safe, the *tayub* supporters who accompanied her were Mataram officials and knights knowledgeable and had high supernatural powers. The participation of Mataram officials was also to control, evaluate and ensure that the strategy chosen to make significant progress in luring Ki Ageng Mangir. Mataram's local political dynamics can be seen in the following chart.

Chart 2. Local political dynamics and practices

No	Political Dynamics	Political Practice Indicators
1.	Mataram expansionary politics	Conquered Madiun led directly by Panembahan Senapati.
2.	Defending Mangir region, which wanted to secede from Mataram	1. Had not yet to attend the royal meetings several times. 2. Secret soldiers reported there is a guard grading system in Mangir. 3. Mataram envoys who came to meet Ki Ageng Mangir were not allowed to meet him by Mangir's soldiers.
3.	Political choices to have a war against Mangir	This alternative is avoided because Mangir has the magic spear of Kyai Baruklinting.
4.	Political choices to weaken or eliminate the magic power of Kyai Baruklinting spear	1. Rubbing Kyai Baruklinting's spear with a woman's clothes as a literal description. 2. Rubbing Kyai Baruklinting's spear with a woman's clothes as a metaphor.

5. Enticing Ki Ageng Mangir by disguising Ratna Pembayun as a <i>tayub</i> dancer	1. The politics of infiltration, bringing Ratna Pembayun into Ki Ageng Mangir's palace. 2. Ratna Pembayun disguised herself as a <i>tayub</i> dancer and succeeded in captivating Ki Ageng Mangir. 3. Avoid war so that neither Mataram nor Mangir soldiers are killed.
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Mataram's local political dynamics and strategy for maintaining territorial integrity align with societal and cultural events. Various cultural events that can be seen are (1) the *tayub* troupe, which is a collaboration of dance, vocals, fashion, make-up, and music, (2) *Merti Dusun* rituals, which are held by holding thanksgiving and entertainment, (3) political infiltration by using a disguise (4) war as a last resort when other tactics fail, (5) belief in the 'weakness/abstinence' that must be avoided. Option (4) was avoided by Mataram because Ki Ageng Mangir had a powerful weapon named Baruklinting. Therefore, the infiltration was done to eliminate the magic of the Baruklinting spear.

4. CONCLUSION

The description of the results and discussion shows that Mataram practiced expansionary politics to expand its territory and defend the territory that had been controlled if it showed signs of wanting to secede from Mataram. The king of the Mataram kingdom can lead the battle to expand the territory.

Mataram avoided the war strategy against Mangir because Ki Ageng Mangir had the magic weapon of Kyai Baruklinting. Therefore, the political choice was to eliminate the Kyai Baruklinting weapon's supernatural power by wiping it with a woman's clothes. For this purpose, a female envoy, Retna Pembayun, was chosen to lure Ki Ageng Mangir.

The performers of the *tayub* troupe are Mataram royal officials who have expertise in traditional arts, namely dance, vocals, and *gamelan* music. At the end of novel 1, Patih Mandaraka's strategy shows results in which Ki Ageng Mangir continues to think about Kinasih, who is a *tayub* dancer.

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**LOCAL WISDOM IN THE CUCI KAMPUNG TRADITION OF SERAWAI COMMUNITY
AND THE MEANING OF CUCI KAMPUNG IN THE MANUSCRIPT OF THE LIMBAGO
BANGKAHULU COSTUMARY LAW (COMPARATIVE ANALYSIS OF
HUMANIST VALUE) *)**

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Abstract

The people of Serawai have various traditions which are considered to contain local wisdom such as the Cuci Kampung tradition. Cuci Kampung is mainly carried out with the aim of cleaning the village from sins as a result of mistakes made by the Serawai community based on customary law or religious law, especially violations of adultery or having sex before marriage. The aim is to provide a deterrent effect, especially for perpetrators and the general public, and this becomes a form of local wisdom for the people of Serawai. This Cuci Kampung, it is accompanied by various provisions and equipment. On the other hand, reading the contents of the Bengkulu Malay manuscript entitled Limbago Bangkahulu Customary Law also found about the ritual of Cuci Kampung. It explains in detail the implementation of the provisions of the Cuci Kampung tradition along with fines that must be met by perpetrators who have violated the values of religion, society, customs, and other community norms. The purpose and meaning of Cuci Kampung in that manuscript also aims to give a deterrent effect. However, how are the humanist values in the implementation of Cuci Kampung when viewed from its purpose as a form of warning and to provide a deterrent effect to perpetrators and other communities not to make these mistakes? An in-depth discussion, as well as using a comparative analysis of the traditions of the people of Serawai with the manuscript which contains this tradition needs to be carried out in a comprehensive manner.

Keywords: *local wisdom, tradition of cuci kampung, texts, comparative analysis.*

1. INTRODUCTION

The Serawai people are one of the ethnic (folk) groups living within the administrative area of Bengkulu Province with river-based geographical boundaries. The Serawai ethnic group is the second most populous ethnic group living in the Bengkulu region. Most of them live in South Bengkulu regency, namely in Sukaraja, Seluma, Talo, Pino, Kelutum, Manna, and Seginim sub-districts. Other ethnic groups encountered include Rejang, Pasemah, Pekal, Lembak, Enggano, Nasal, and/or others, and each of them has its own traditions (lore). The traditions or cultures of these ethnic groups are manifested in various forms of physical objects, ideas, and/or behaviors, with designations, terms, or names according to each ethnicity and represent the ethnic culture concerned.

Meanwhile, it has long been realized that in manuscripts as classic literary works reflects the identity of the nation. This identity will be obtained if classic literary works are read and studied, as stated by Djamaris (1993: 19), many of the old manuscripts contain great ideas, noble thoughts, valuable soul experiences, noble considerations about good and bad nature, a sense of remorse for sin, feelings of compassion, high human views, and so on. Even Soeratno (1996: 22) states, that in classic literary works it turns out that there are a number of wisdoms in the form of noble values inherited from the nation's ancestors which are still relevant to the lives of the people today. Therefore,

as a relic of the past, manuscripts are able to provide information to the community about various aspects of life.

The discussion in this presentation is (1) the local wisdom of Serawai ethnic community in the tradition of *cuci kampung*; (2) the local wisdom contained in the texts of Bengkulu community manuscripts related to the village *cuci kampung*; (3) the similarities and differences in the internalization of humanist values in the Serawai ethnic *cuci kampung* tradition and the *cuci kampung* ritual in the texts of Bengkulu manuscripts that can be preserved as local wisdom.

The benefits of the presentation of this idea are to inform about (1) the local wisdom of the Serawai ethnic community in the *cuci kampung* tradition; (2) the local wisdom contained in the texts of Bengkulu community manuscripts related to the *cuci kampung* ritual; (3) the similarities and differences in the internalization of humanist values in the Serawai ethnic *cuci kampung* tradition and the *cuci kampung* ritual in the texts of Bengkulu manuscripts that can be preserved as local wisdom so that it indirectly becomes an effort to maintain and preserve the culture of the Serawai ethnic itself, as well as introducing this culture and tradition to people who are not from the Serawai ethnic group.

a. *Cuci Kampung* in Serawai Ethnic Tradition

The Serawai ethnic community has a culture that has been passed down from generation to generation. Along with the times, the position of culture in social patterns develops from time to time and changes. However, this renewal change does not affect cultural values. The cultural values in question have meanings that lead to the order of life.

One of the traditions that is still held by the Serawai ethnic community is the tradition of *Cuci Kampung*, which is a ritual that aims to cleanse a hamlet from several events that make the name of the hamlet/village tainted due to events or events that cause the lives of its citizens to be less comfortable. Some events that occur and cause a hamlet to need to be washed, among others, when in the village there is an immoral act / adultery committed either by villagers or residents of other villages / hamlets but carried out in the village in question. Then when there is an accident experienced by villagers or other villagers but the incident occurred in the village in question, as well as when there is a dispute or fight between residents of the village / hamlet in question, then the *cuci kampung* tradition must be carried out.

Based on the explanation above, the activity of *Cuci Kampung* is a customary law that exists in an area, where if there are residents who commit adultery or immoral acts then it is required to *cuci kampung*, if it is not done it will have a bad impact on the area, because it is believed that there will be bad luck and there will be epidemics that come so that ritual ceremonies aimed at 'menolak balak' and cleaning the village again must be carried out to clean the village in the hope that nothing similar will happen again.

There are materials that must be prepared during *tradisi Cuci Kampung*, such as *Lingugh* (dilingo leaf), *limau nipis*, *njuang abang* (hanjuang leaf), *daun pacing*, *ghumput* (grass) *lepas*, kemenyan, charcoal, *Darah Ayam Tiga Ragi*, and goat blood.



The various materials used in the *cuci kampung* tradition above have different meanings, namely:

1. *Lingugh*. *Lingugh* has a meaning as a cooler so that things that make heat in the village do not happen again. Hot things here mean unwanted events such as adultery, fights, and accidents.
2. *Limau Nipis*. *Limau nipis* has a meaning as a ‘cleanser’ or contains chemical and anti-bacterial compounds that are useful for repelling viruses that interfere with unwanted things.
3. *Njuang Abang*. *Njuang abang* has a meaning as a *denier* so that unwanted things do not happen again, because this *njuang abang* is a sweeper or tool to splash water in a bucket containing chicken blood, goat blood and a mixture of leaves and other materials.
4. *Pacing*. *Daun pacing* have a meaning as a *coolant* so that things that make heat in the village do not happen again, hot things here mean unwanted events such as adultery, fights, and accidents.
5. *Ghumput Lepas*. *Ghumput* (grass) *lepas* has a meaning as a denier, so that no unwanted things happen again, because this loose *ghumput* is a sweeper or tool to sprinkle water in a bucket containing chicken blood, goat blood and a mixture of leaves and other ingredients.
6. *Sedingin*. *Sedingin* has the meaning of cooling so that things that make the village hot do not happen again, hot things here mean unwanted events such as adultery, fights, and accidents.
7. *Kemenyan*. Burning *kemenyan* is done for religious rituals and is also a substance that can be burned to produce a certain fragrance from the smell of *kemenyan*.
8. *Aghang*. A material for burning *kemenyan* that has been provided in the *cuci kampung* procession.
9. *Darah Ayam Tiga Ragi*. *Darah ayam* symbolizes that there are unbalanced events, such as disgrace, accidents, and fights.
10. *Darah Kambing*. *Darah kambing* symbolizes that there are unbalanced events, such as disgrace, accidents, and fights.

While the food served is chicken *jambar*, yellow rice *jambar*, and goat curry.

b. Local Wisdom of Cuci Kampung in Bengkulu Manuscript Texts

We have long realized that in manuscripts as classic literary works reflects the identity of the nation. This identity will be obtained if classic literary works are read and studied, as stated by Djamaris (1993: 19), many of the old manuscripts contain great ideas, noble thoughts, valuable soul experiences, noble considerations about good and bad nature, a sense of remorse for sin, feelings of compassion, high human views, and so on. Even Soeratno (1996: 22) states, that in classic literary works it turns out that there are a number of wisdoms in the form of noble values inherited from the nation's ancestors which are still relevant to the lives of the people today. Therefore, as a relic of the past, manuscripts are able to provide information to the community about various aspects of life.

Basically, the texts have very strong regional characteristics, as evidenced by the terms mentioned in the texts of the rules or laws mentioned in the texts. In particular, there is no mention of the term *cuci kampung* in the Bengkulu manuscripts, but the term *pembasyu dusyun* appears, for example in the manuscripts of *Kitab Oendang-Oendang Soengay Lemouw, Soengay Itam, Tandjoeng Auur, en Selebar*.

Pambasyu Dusyun is a sum of money that must be provided by a man and woman who are not husband and wife, because they have been *caught* committing adultery in the village or *dusun*. The amount of money was agreed upon by the customary leader and community leaders in the *dusun* or village to *membasuh dusun*, now called *cuci kampung*, for the actions of the two people. This custom is still in place today.

The description in the texts of Bengkulu's texts suggests that when a citizen commits an offense involving social norms, customary norms and religious rules, a fine is imposed as part of making amends. So the amount of the fine imposed will adjust to the 'type and severity' of the offense that occurred. Thus, there are values of local wisdom in the provision of fines that are explained, for example, in

- Pasal 5:

Jika seorang bertandang di rumah seorang perempuan siang atau malam yang sumbang pada penglihatan kepala kampung, atau kepala kaum, maka hendaklah kepala kampung memeriksa hal keduanya itu, serta menanyakan apa suka keduanya nikah atau tidak. Dan jikalau suka maka hendaklah kasih tahu kepada kepala kaum meminta nikahkan laki-laki dengan perempuan itu. Jikalau tidak suka maka hendaklah dilarang oleh kepala kampung perbuatan yang sumbang itu. Dan jikalau tidak mau menurut, maka hendaklah kepala kampung yang menghukumnya bagemana patut. Kalau tidak diterima boleh mengadu di hakim kecil.

- Pasal 6:

Jikalau seorang laki-laki berkurung di bilik perempuan kedapatan oleh kepala kampung, jikalau patut nikahkan kepada syara', maka hendaklah paksa orang itu suruh nikah pada waktu itu juga. Jikalau enggan dia nikah, maka hendaklah kepala kampung mengambil keterangan dari keduanya itu akan dibawa menghadap hakim kecil. Sama, ada randa atau gadis, jikalau sampai terang salahnya boleh didenda dari sepuluh sampai dua puluh lima rupiah masalah ini menurut pasal 4.

- Pasal 7:

Jikalau seorang mengadap kepada kepala kampung mengatakan ada seorang gadis bunting perempuan atau randa tidak lawannya, maka hendaklah kepala kampung memeriksa kepada induk bapaknya atau disanak saudaranya, dan kepada yang bunting itu siapa yang punya perbuatan. Jikalau dikatakannya si anu, maka hendaklah kepala kampung menyuruh perempuan perempuan yang bunting itu kepada laki-laki itu, dan kiranya kalau laki enggan-laki itu, maka hendaklah mengadu di hakim kecil.

- Pasal 8:

Jikalau seorang laki-laki meniduri perempuan gadis dengan paksa dapat keterangan melainkan didenda laki-laki itu dari sepuluh sampai dua puluh lima rupiah, serta membayar emas kawinnya tiga ringgit ketika itu jua ditaubatkan oleh Qodhi di muka hakim dari nikahnya boleh hakim timbang kalau patut nikah, dinikahkan. Kalau tidak patut nikah, hakim punya timbangan kalau randa, laki-laki didenda dari lima sampai sepuluh rupiah, serta membayar emas kawinnya tiga ringgit dari nikahnya menurut bagemana yang tersebut di atas ini.

Meanwhile, another draft law entitled Simboer Tjahaja states in art:

- Pasal 81:

Jika bujang gadis bergawai panjangan namanya, maka bunting gadis itu bujang kena denda dua belas riyal kiranya gawai, dan bujang gadis itu pada masa itu juga akan dikawinkan, jika di dusun Pesirah sepuluh riyal pulang pada pesirah dua riyal pada punggawanya. Jika di dusun peruwatin, lima riyal pulang pada pesirah, lima riyal pada peruwatin, dua riyal pada punggawa.

- Pasal 82:

Jika rangda bergubelan serta bunting hendaklah dikawinkan dan laki-laki yang punya perbuatan kena denda enam riyal, dibahagi sebagaimana tersebut dalam pasal 81.

- Pasal 83:

Jika gadis atau rangda bunting tiada nyata yang empunya perbuatan, hendaklah ia teranggung pada pesirah tiga tahun lamanya setelah itu ia pulang pada sanaknya. Maka jika

sanaknya hendak tebusnya dapat ditebus pada persirah dengan pembayaran lima belas riyal, serta memberi pembasuh dusun satu kambing.

Other legal texts relating to cuci kampung are also found in a manuscript entitled **Atoeran and Oendang-Oendang in Pegangan Mokokoko**, namely:

- Pasal 12: Panjangan

Kalau satu laki-laki sudah dapat salah dengan bini orang, laki-laki dan perempuan kenai f40 satu orang. Dan uang ini dapat oleh raja. Perempuan itu disarakkan dari lakinya, dan segala harta dan rumah tangga dan kampung laman dapat oleh laki perempuan yang buat salah itu.

Kalau gadis atau randa membuat salah dan terang sudah ada anak di dalam perut perempuan itu, jikalau Tua Dusun dapat tau dulu dari Raja, laki-laki dan perempuan itu dinikahkan dan didenda f8, satu kambing, 20 kulak beras, 50 kelapa, dan Saya kulak garam akan mencuci dusun laman...

- Pasal 13:

Jikalau satu laki-laki paksa dan rusakkan satu anak perempuan umur 8 musim ke bawah, orang itu dihukum dengan sepenuh bangun menurut membunuh orang punya adat. Jikalau bini orang, randa atau gadis rusak kenai paksa oleh satu laki-laki, orang yang salah itu kenai membayar sepedua bangun, dan menurut adat membunuh orang juga.

In the *Kitab Undang-Undang Sungai Lemau* several articles regulate the punishment for people who commit immorality/adultery, such as:

- Pasal 19:

Di atas orang panjangan. Jikalau orang yang ada bininy panjangan dengan bini orang lain, yaitu perempuan itu bunting sebab bukan perbuatan lakinya, melainkan laki perbuatan laki-laki kandaknya itulah, yaitu terang 'baian' yang bukan anaknya itu, namanya 'mati tiada barurib' melainkan laki-laki itu dibunu. Dan kira-kira seorang laki-laki ada bininya dia punya perbuatan membuntingkan anak gadis itu tadi, melainkan dikawinkan laki-laki itu dengan anak gadis tadi. Kesalahannya orang kedua itu didenda bagaimana 'adat pegang pakai' dalam pedusunan. Demikian juga bujang dengan gadis. Dan demikian juga orang yang berbini yang ada bininga dengan rando Demikian juga bujang dengan rando.

- Pasal 20:

Hukum orang dapat salah dalam belaki.

Kalau dapat keterangannya yang patut serta 'cencang ragas, melainkan hukum mati keduanya laki-laki dan perempuan. Dan kiranya tidak mati dalam tempat dianya itu dan sampai kehadiran hakim bicara itu, melainkan hakim boleh melepaskan dari nama mati, tetapi dia orang kedua pihak itu laki-laki perempuan membayar tebus nyawanya £200 laki-laki dan 1200 perempuan. Dan kiranya tidak terbayar oleh orang kedua pihak itu melainkan apala kesepakatan hakim akan hukum orang itu. Begitu juga kalau bujang dengan gadis berkendak dapat salah, melainkan dia dinikahkan. Denda kesalahannya atas kedua pihak itu bagaimana adat pegang pakai dalam pedusunan atau dengan anak laki orang.

- Pasal 21:

Sebab denda satu perkara di atas orang panjangan. Jikalau bujang dengan gadis berlawan, yaitu gadis itu bunting melainkan laki-laki kena f20 rupiah dan perempuan kena

f20, kerbau saikur, namanya *Tepung Bumi*. Sama-sama laki-laki dengan perempuan itu karena kedua mereka itu dikawinkan....Dan kerbau itu dipotong dimakan bersama-sama.

Dan kalau maranda dengan bujang, atau maranda dengan laki orang, atau Maranda sama Maranda, kalau berlawan yaitu laki-laki mengaku dia punya perbuatan, dan laki-laki itu kena denda f10 dan perempuan f10, kerbau saikur, sama-sama laki- laki dengan perempuan itu berasnya 100 kulak juga....

Dan kira-kira gadis itu tadi panjangan tidak berlawan dianya bunting laki-laki itu tidak mengaku, melainkan dia kena f80, kerbau saikur. Laki-laki itu bersumpah kalau Maranda tidak berlawan kena denda f40, kerbau saikur. Kalau bujang sala merampas anak gadis dan anak gadis itu tidak mau berdiri keterangannya melainkan laki-laki itu didenda f24. Dan kalau seorang bujang melarikan diri anak gadis dibawanya ke rumahnya lantas bunting anak gadis itu, namanya mencuri ikan dalam kambu, dendanya f24. kambing saikur. Dan demikian juga laki-laki kalau-laki itu pigi ke rumah perempuan, bago baginya menurut seperti pasal ini juga.

In the *Kitab Undang-Undang Tanjung Aur dan Selebar* in several articles also regulates the punishment for people who commit immorality / adultery, such as:

- Pasal 10:

Jikalau seorang laki-laki membuat salah dengan satu perempuan yang anak bini orang ditinggalkan oleh laki-lakinya berlayar lama atau jalan darat, apabila sampai masalah itu di muka hakim serta berdiri sah ada yang menyempurnakan pengawatannya dalam masalah itu, atau mengaku perempuan itu di atas nama laki- laki itu yang empunya perbuatan, tetapi yang dikatakan sah sempurna kesalahannya di sini yaitu telah bunting perempuan itu sekali oleh laki-laki itu, dan nyata pula kepada orang sekampung atau seruma dengan dia menyungukan' bunting perempuan itu sepeninggalan laki-lakinya berlayar. Apabila sampai rukun yang demikian itu maka hukumlah keduanya itu dengan hukuman mati. Tapi bisa lepas dari hukuman mati tapi dia membayar tebus nyawanya sapadua bangun, dan yaitu empat puluh rial dalam dan dia tidak dinikahkan sebelumnya dia sarak dengan lakinya.

- Pasal 11:

Jikalau seorang laki-laki perempuan gadis atau meranda sudah kedapatan oleh penghulunya dia bunting dengan tidak berlaki-laki, apabila diperiksa maka dia mendua di atas seorang laki-laki sama juga bujang atau batin, apabila sampai masalah ini di muka Hakim, maka diperiksa oleh Hakim kedua tanggung . Apabila mengaku kena laki-laki itu 'menyungukan perbuatannya, maka dihukum oleh Hakim didenda kedua mereka itu 40 rial, yaitu 7 rial seorang dan pula pembasuh dusun' kambing seekor, beras 50 kullak, serta dengan asam garamnya, beri kepada Penghulu, Malin-Malim di dusun itu. Atau dia sendiri masak-masaknya memberi makan segala orang di dusun itu. Dan kiranya laki-laki yang mendakwanya itu mangkir serta suka bersumpah 'menyungukan tidak sekali-kali perbuatannya. Dan perempuan itu pun tidak boleh memberikan keterangan atau lama sakwanya' melainkan dimarahi oleh Hakim perempuan yang membayar denda itu seorang saja, laki-laki itu disuruh bersumpah. Dan kira-kira tidak dibayar oleh perempuan itu dendanya 28 rial, melainkan dia jadi budak Raja.

- Pasal 12:

Jikalau mereka kedapatan oleh orang dalam satu bilik atau barang di mana tempat yang suni-suni sampai isarat sumbang muka dapat sekali 'cancang ragasnya" dan tanda buktinya salah. Apabila sampai perkara itu di muka Hakim, maka ditimbang pula oleh Hakim. Jikalau sempurna tangkap orang yang mendapatkannya, serta sampai mereka itu

dalam undang-undang sumbang' hukumnya didenda oleh Hakim 14 rial keduanya orang itu dinikahkan, tetapi harus juga Hakim menyuruh orang yang menangkap itu bersumpah membetulkan dia menangkap orang itu dalam pekerjaan sumbing.

Based on the excerpts from the texts above, the local wisdom of the Bengkulu community is reflected in solving various problems of social violations committed by its people. The difference in the amount of fines and sanctions for perpetrators also shows that the level of morality for perpetrators with married status (husband or wife) will be heavier so that it is hoped that these moral violations will not occur.

c. Humanism in Literature

Teeuw (2003: 19) asserts that literature is special when compared to other fields. This assertion may be based on the fact that literature is inseparable from human life as a cultured being. Literature is urgent because it contains many dimensions, including the dimensions of beauty, morality, ethics, and a number of dimensions of knowledge about life that cause literature to be evocative and suggestive (borrowing the term Qomariyah, 2010).

Humanism comes from the Latin word *humanus* and has the root *homo* which means 'human'. *Humanus* means 'humane', 'in accordance with human nature'. Explained by Abimanyu (2017:32) the definition of humanism about humans is a creature who does not think and act abstractly, analytically and does not recognize his own personality apart from a socio-mythical, but recognizes himself as a force involved in the overall forces that are hierarchical and he is also, social, symbolic, and ethical.

According to the Indonesian Dictionary, humanism is (1) a school that aims to revive a sense of humanity and aspires to a better association of life; (2) an understanding that considers humans as the most important object of study. Humanist literature is characterized by two things, namely (1) reminds Hardiman (2012: 8) states that humanism is an understanding that places humans at the center of reality. Humans are so exalted because they have skills, not only technical, but also normative. Meanwhile, Endraswara (2017: 15) explains that *humanitas* literature is works that depict humanism. Literary humanism is a stream of humanitarian thought contained in literature. There are classic and modern literary humanism. Classic literary humanism, usually contains aspects of humanity in the mystical era. Humanist thought often mingles with mysticism. Literary works that are mystical usually offer classical humanism. Classical literary humanism contains more spiritual aspects. Modern literary humanism, on the other hand, is usually more driven by material circumstances.

d. Local Wisdom in Comparison of Humanist Values of Cuci Kampung in Bengkulu Manuscript Texts and Traditions in Serawai Society

Local wisdom is usually taught from generation to generation and passed down from generation to generation within the scope of a community so that each community will have different local wisdom. The form of local wisdom can be in the form of values or behavior of local people to interact with their place or area of life. As a form of human behavior, local wisdom is not a static thing, but changes over time and is very dynamic, depending on the socio-cultural order and ties that exist in society. Local wisdom by Akhmar and Syarifudin (2007) is defined as the value system or life behavior of local communities in interacting with the environment where they live wisely. Substantively, local wisdom is the values that apply in the community order, the truth of which becomes a guide in daily behavior (way of life). Local wisdom can be realized in tangible and intangible forms, such as ceremonies, customs, languages, literature, arts, and so on.

In this case, local wisdom is built and grown from the worldview and values that guide people in organizing their lives. Therefore, local wisdom is a form of culture.

Looking at the contents of the various Bengkulu manuscripts that contain rules relating to fines for immoral acts, there are different fines for bachelors and maidens or for married couples.

This difference in fines or punishments certainly contains very rational humanist values, as well as a form of learning for the community to be more careful in their behavior.

2. CLOSING

From the description above it can be concluded that::

1. The customs that take place in a society are a value system that is trusted and believed to be a way of life. For this reason, strengthening local wisdom in a society can be maintained, preserved and developed by using traditions that are believed to have educational values and provide a deterrent effect.
2. The values of humanism revealed from the tradition of *cuci kampung* and the texts of Bengkulu manuscripts include protection of the weak (women/children), providing a deterrent effect on the community to be more careful in acting and behaving, strengthening tolerance and compassion, sharing, instilling moral values, reminding each other with sincerity, transmitting enthusiasm, teaching with humility, inspiring each other, and respecting differences.

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**RELIGIUSITY IN LONG PRAYER POEMS
WORKS OF TAUFIQ ISMAIL**

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Abstract

This study aims to describe the meaning of religiosity in the poem Sajadah Panjang by Taufiq Ismail. The method used is a qualitative descriptive method by utilizing psychoanalytic theory, structural theory, and hermeneutic theory as the analysis. Based on psychoanalytic theory, it is found that the poem "Sajadah Panjang" reflects elements of religiosity through the human need for spirituality, relationship with something greater than oneself, and psychological conflicts that may arise in a religious context. Furthermore, the analysis of structural theory found that the poem "Sajadah Panjang" describes simplicity and order, using a regular pattern of repetition and rhythm. This illustrates the concept of spirituality which is shown through reverence and prayer to God. The use of contrast also helps to reinforce the theme of religiosity in poetry, showing the difference between the material and spiritual worlds. Meanwhile, the hermeneutic theory finds elements of religiosity in the poem "Sajadah Panjang" which is interpreted as a representation of the religious experience of the writer and his people who live Islam as an important religion in human life. This poem shows the specificity of Islamic religious practices, such as prayer and prayers, and how these shape the relationship between man and God. This shows that the element of religiosity in this poem is interpreted through the social, historical and cultural contexts that influence the religious appreciation in it. and the element of religiosity between man and God as well as man and fellow human beings.

Keywords: Religiosity, poetry, long

1. INTRODUCTION

A literary work that is born is an embodiment of social reflection and functions as an alternative media that connects human life with the past, present and future, as well as serves as information material that is useful for designing human civilization towards a better life in the future. [1]. Furthermore Damono argues that literature is a social institution that uses language as its medium. As a social institution, literature is not only a work of art or a form of entertainment, but also a part of society that can influence and be affected by the social dynamics that occur around it. Because literature is considered a social institution, it has an important role in shaping, reflecting, and fighting for social, cultural, political, and religious values in society [2].

In this context, literary works are not only considered as mere entertainment, but also have an important role in influencing, stimulating, and creating social and cultural change in a society. Literary works as social creations contain social, cultural, political, moral, educational, economic, and religious (religious) values. Likewise, poetry as a literary work contains elements of these values. Poetry is a literary variety in which language is bound by rhythm, dimension, rhyme, as well as the

arrangement of lines and stanzas. Composition in a language whose form is carefully selected and arranged [3]. The lines and stanzas are laid out in the physical structure composed by the poet and the meaning contained in the inner structure is examined.

Poetry is an art form that allows poets to express their thoughts and feelings creatively and beautifully. Poetry is often used as a vehicle to express religious or spiritual beliefs. Taufiq Ismail, a well-known Indonesian poet, is one of the poets who explores religious themes in his poetry, which is a collection of poems *Shame I Be Indonesian (MAJOI)* [4]. Furthermore, poetry is part of a literary work that presents rich, beautiful threads with meaning hidden behind the poetry of poetry. This is in line with Pogang's opinion that poetry is a literary work that contains the poeticity of a series of diction, rhyme, rhythm, and figure of speech [5].

The poetry studied in this paper is one that has a religious character. KBBI states that religious means: religious or religious in nature [6]. The elements studied in this study are the religiosity of Taufiq Ismail's Long Sajadah poetry in the MAJOI poetry collection.

Poetry research has objects of study, namely language, content, and aesthetics. Studies that have language as an object are focused on values and benefits for human life [7]. Aminuddin stated that poetry as a result of human creation is able to describe a reality outside of himself, a kind of reflection and representation of reality itself, essentially poetry contains four issues related to life, death, humanity and divinity [8].

Religious poetry is one of the literary works that expresses closeness, longing, and love for God. In general, poetry poets write works of expression of gratitude and prayers that are delivered to God. Some of the characteristics of religious poetry include: being religious, full of messages, inviting goodness, and giving positive values. [9]

Based on this description and the interests of this research, the study is focused on the religious value of poetry in human life. The analysis of the meaning behind the poetry is based on Taufiq Ismail's opinion that the poetry created must have the power of communication with the reader, because only with this power of communication the values of life in poetry can be internalized by the reader. According to Taufiq Ismail, the main function of poetry is still to make people aware of the majesty and glory of God and the glory of human dignity, against attitudes and actions that trivialize God's glory [10].

The choice of the poet Taufiq Ismail and his poem *Sajadah Panjang* is because he is a 1966 class poet whose works based on his imagination often carry the theme of poetry which is full of religious values. The purpose of this study is to analyze religiosity in the Long Sajadah poem and explore the religious messages contained in it.

To analyze the religious value of *Sajadah Panjang* poetry, of course, the language aspect is the main focus. As Atmazaki's opinion, literary research with the object of language is focused on the values and benefits of these literary works in human life [11]. For this reason, the context of linguistic facts as a system of signs (words and sentences) in the stanzas and lines of the *Sajadah Panjang* poem is the object to be analyzed.

The analysis technique uses psychoanalytic, structural, and hermeneutic approaches which aim to provide an explanation of the text, so that the reader is able to see the differences in each study. Research on the elements of religiosity in poetry has been carried out by Emil Septia et al, [12] Dede Sunarya [13], and Haslinda [14].

This study explores the religious elements of the poem *Sajadah Panjang* by Taufiq Ismail, using psychosocial theory, structural theory, and hermeneutic theory.

Structural theory in analyzing poetry was put forward by a number of literary critics in the 20th century, especially from Russian formalists such as Viktor Shklovsky and Roman Jakobson. Structural theory emphasizes the internal analysis of texts and the use of literary elements such as rhythm, rhyme, repetition and metaphor to understand how poetry works and its meaning. This approach emphasizes the formal structure of poetry and how this structure can help convey the meaning and effect desired by the poet. Pure structuralism theory assumes that a literary work is

studied only in the realm of the literary work itself without involving the historical background in it. Structural theory in analyzing poetry then developed and was adopted by many literary critics, including T.S. Eliot and Northrop Frye. This approach is still used and studied in modern literary studies and helps form the basis of contemporary literary analysis [15].

The theory of hermeneutics in analyzing poetry emphasizes a deep and broad interpretation or understanding of the text of poetry. Hermeneutics is a philosophical approach that originates from ancient Greek traditions and has been adopted in various fields, including literary studies. In the context of analyzing poetry, hermeneutics emphasizes the importance of understanding the historical, cultural and social context in which the poem was written. Hermeneutics also emphasizes the importance of understanding the structure and grammar of poetry to understand the meaning contained therein. A simple hermeneutic approach is an approach that aims to get the meaning of the text [16].

The hermeneutic theory approach in analyzing poetry also includes the use of personal experience and extensive knowledge to help understand the meaning of poetry more deeply. This is because poetry often contains hidden and subjective meanings, so hermeneutics offers an open and flexible approach in analyzing poetry. Several literary theorists who apply hermeneutics in analyzing poetry include Paul Ricoeur and Hans-Georg Gadamer. In practice, the hermeneutical approach is often used in conjunction with other approaches, such as structural or critical theory, to enrich and complete poetry analysis [17].

2. RESEARCH METHOD

This study uses a qualitative descriptive approach by analyzing the religious elements of the poem Sajadah Panjang by Taufiq Ismail. The selection of Sajadah Panjang poetry as the object of research is based on its relation to the religious theme being studied. The consideration for choosing the object of research is that of the many Indonesian poets, Taufiq Ismail is known as a figure whose poetry is full of elements of sensitivity, and the poem Sajadah Panjang is quite popular and was released as a song by singer Bimbo.

This research is a qualitative research in which the data is presented in the form of words. According to research interests, namely analyzing religious elements. The approach used to analyze it is a psychosocial, structural, and hermeneutic approach as the analytical knife to dissect the meaning behind the strands of the poetry's verses. The source of the data is a poem by Taufiq Ismail "Long Prayer".

The research data is in the form of poetic texts strung into poetic verses which are analyzed using content analysis techniques, namely by analyzing the Long Sajadah poem to extract the meaning of the religiosity contained therein. The data collection technique is carried out by reading carefully and recording words or diction which are the data of this study. Data analysis techniques are carried out by means of data reduction, presenting data, and drawing conclusions.

3. RESULTS AND DISCUSSION

The Long Sajadah Poetry (1984) is one of the poems by Taufiq Ismail which is contained in the MAJOI poetry collection containing strong religious elements. Each stanza contains elements related to human faith and devotion to God.

The following is an analysis of the religious elements in each stanza in the Long Sajadah poem:

Stanza 1:

There is a long prayer mat stretched out
From the foot of the cradle
Up to the edge of the servant's grave
My grave when I die

From the verses of the poem, there are religious elements that can be analyzed as follows:

The religious element contained in the first stanza above is the introduction of the object that is the focus of the poem, namely the long prayer rug. Prayer mats are used as a place of prostration in Islamic religious prayers, so the presence of the Long Prayer Prayer in front of the writer can be interpreted as a symbol of the presence of God who is always present in life.

Long Sajadah: Sajadah is a rug or prayer rug used by Muslims when they are praying. The use of long prayer rugs in the verses of the poem can be interpreted as a symbol of solemnity and submission to God that must be possessed by a servant.

Foot of the Cradle: The cradle in a religious context can be interpreted as a sacred and safe place that brings peace and serenity to the contemplating heart. The spread legs of the cradle can be interpreted as a metaphor that God's presence always accompanies and protects a servant throughout his life.

Edge of the Grave: The grave is the last place for every human being. In the verse of the poem, the edge of the grave is used as a symbol of the limits of life and death that must be faced by every servant. The use of the edge of the grave in the verse of the poem can be interpreted as a reminder for everyone that life in this world is only temporary and must be prepared for life after death.

Death: Death is a reality that must be faced by every human being. In a religious context, death is the beginning of a new life in a different realm. In the verse of the poem, dying is used as a reminder for every servant that they must always be ready to face death and prepare themselves for life after death.

Thus, the religious elements contained in the verses of the poem are solemnity, submission to God, the presence of God who always protects, preparation for death, and a reminder that life in this world is only temporary.

Stanza 2:

There is a long prayer mat stretched out
I bow and prostrate
On this long prayer rug
Interspersed with interruptions

From the verses of the poem, there are religious elements that can be analyzed as follows:

Bow and prostrate: Bow and prostrate are movements in prayer when a servant must surrender himself totally to God. This gesture shows humility and obedience to God. The use of bowing and prostration in the verse of the poem can be interpreted as a symbol of self-serving to God.

Length: The word "length" can be interpreted as length or width. The use of this word in the verse of the poem can be interpreted as a symbol of the great love of God who always protects and guides every servant who submits to Him.

Thus, the religious elements contained in the verses of the poem are solemnity, submission to God, servitude, the great love of God that protects, and guides every servant who submits to Him.

Stanza 3:

Looking for sustenance, seeking knowledge
Measuring the streets all day
As soon as the call to prayer sounded
Back down servant

From the verses of the poem, there are religious elements that can be analyzed as follows:

Interruption: Interruption in the verse of the poem can be interpreted as the daily activities carried out by a servant in seeking sustenance and seeking knowledge. Interruption can be part of a servant's religious activity if it is done with good intentions and carried out in accordance with the teachings of the religion adhered to.

The Streets: The streets in the verse of the poem can be interpreted as the daily life that must be lived by a servant to seek sustenance and acquire knowledge. This daily life can be interpreted as a test and trial that every servant must undergo in facing the life of the world.

Azan: Azan is a call to prayer that is echoed by the muezzin. The use of the sound of the call to prayer in the verse of the poem can be interpreted as a reminder for every servant that the time for prayer has arrived and must be carried out immediately.

Falling down: Falling down in the verse of the poem can be interpreted as a position of prostration in prayer that shows obedience and devotion to God. This prostration position can also be interpreted as a symbol of humility and submission to God.

Thus, the religious elements contained in the verses of the poem are interruptions in seeking sustenance and knowledge, daily life which is a test and trial, a reminder of the time to perform prayer services, and a position of prostration which shows obedience and self-serving to God.

Stanza 4:

There is a long prayer mat stretched out
Servant bow and bow
I prostrate myself and do not let go of my forehead
Remembering you fully.

From the verses of the poem, there are religious elements as follows:

Bow, bow, and prostrate: Bow, bow, and prostrate are movements in prayer where a servant must surrender himself totally to God. This gesture shows humility and obedience to God. The use of bowing, bowing, and prostration in the verses of the poem can be interpreted as symbols of self-serving to God.

Remembering you completely: Remembering God completely is an act of remembering God in every step and action taken by a servant. This can be interpreted as a symbol of the awareness that God's presence is always there in every aspect of a servant's life.

Don't let go of my forehead: The forehead is the part of the body that is placed on the rug when prostrating in prayer. The use of the word "not separated" in the verse of the poem can be interpreted that a servant is still in a state of prostration and does not want to break free from the position of prostration as a sign of self-serving to God.

Thus, the religious elements contained in the verses of the poem are solemnity and submission to God, self-servitude, awareness of God's presence in every aspect of a servant's life, and a position of prostration that shows obedience and self-serving to God.

The poem "Sajadah Panjang" has many elements of religiosity which are reflected in the use of language and metaphor. This poem uses language rich in Islamic religious terms and metaphors related to religious beliefs and practices. Some elements of religiosity that can be found in this poem include:

The use of religious terms such as "Long Prayer Prayer", "Azan", and "Quran".

Metaphors depicting the greatness and majesty of God such as "Immeasurable distance from You", "Untouchable by words", and "The Most Great".

In conclusion, the poem "Sajadah Panjang" contains a strong element of religiosity and can provide inspiration and consolation for readers who have Islamic religious beliefs. This poem teaches about the greatness and love of God, the true meaning of life, and the importance of carrying out religious teachings in everyday life.

Psychoanalytic Theory Approach

The element of religiosity in the poem "Sajadah Panjang" uses a psychoanalytic theory approach which is described below.

In psychoanalytic theory, there are several concepts that can be applied in the analysis of poetry related to the element of religiosity. The relevant concepts are:

1. Unconscious: Psychoanalysis considers that unconscious thoughts and feelings can influence human behavior. In the poem "Sajadah Panjang", elements of religiosity such as reverence for God and spirituality may reflect a person's need and unconsciousness towards the search for meaning and relationship with something greater than himself.
2. The concept of God as an object: Psychoanalysis suggests that the human relationship with God can reflect the dynamics of the object relationship, when humans seek a sense of comfort and protection as they seek from relationships with parents or other authority figures. In this poem, the use of the metaphor "long prayer mat" as an object of respect and prayer to God shows the human relationship with God as an object to be respected and aimed at.
3. Tension and guilt: Psychoanalysis also highlights tension and guilt as psychological aspects related to the element of religiosity. This poem reflects the human attachment to religion and feelings of guilt if one does not comply with the demands of the religion one lives. The poem describes awe, awe, and reverence which may be accompanied by tension and guilt if one does not do good.

By using a psychoanalytic theory approach, readers can understand that the poem "Sajadah Panjang" reflects elements of religiosity through the human need for spirituality, relationship with something greater than oneself, and psychological conflicts that may arise in a religious context.

Structural Theory Approach

Analysis of the poem "Sajadah Panjang" using a structural theory approach is described below. Structural theory focuses on the structure of the poem itself, such as patterns of repetition, contrast, or changes in tone, to identify the meaning and themes contained therein. In analyzing the poem "Sajadah Panjang", we can see the following structural elements:

1. Repetition: This poem uses the repetition of the word "long prayer mat" in each stanza. This repetition confirms and strengthens the concept of "long prayer mat" as a symbol in this poem. This shows the existence of consistency and regularity in poetry.
2. Contrast: There is a contrast between the bustle of the world and spirituality in this poem. The use of contrasting language such as "earthly" and "shroud" shows the difference between the material world and spiritual life.
3. Rhythm: This poem has a regular rhythm, with four lines in each stanza. This rhythmic pattern helps strengthen the structure of the poem and gives the impression of consistency and regularity in conveying the message.

Based on the structural analysis, it can be concluded that the poem "Sajadah Panjang" describes simplicity and order, using a regular pattern of repetition and rhythm. This illustrates the concept of spirituality which is shown through reverence and prayer to God. The use of contrast also helps to reinforce the theme of religiosity in this poem, showing the difference between the material and spiritual worlds.

Hermeneutic Theory Approach

The element of religiosity in the poem "Sajadah Panjang" uses the following hermeneutic theory approach.

Hermeneutic theory is an interpretive approach which assumes that texts and meanings do not exist in themselves, but are interpreted through the surrounding historical, social and cultural contexts. In analyzing the poem "Sajadah Panjang" using hermeneutic theory, readers can see several social, historical and cultural contexts that influence the religious elements in this poem:

1. Islamic context: The poem uses words and symbols related to Islamic religious practices, such as "long prayer mats", "takbir", "call to prayer", and "surau". This shows that this poem is related to the Islamic religious context, which gives the meaning of religiosity in this poem.
2. Historical context: This poem was written by Taufiq Ismail, a writer and cultural activist who has an Islamic background and has been involved in Islamic socio-political movements. The

historical context and background of this writer can influence the interpretation of religiosity in this poem. Local culture inspired him to create poetry. Born in the City of Bukittinggi, West Sumatra and raised in the City of Jogjakarta, had an effect on Taufiq Ismail's poetry, because the two cities are known as the central cities of Islamic Religious Education, so that the elements of culture, customs, and religion embraced by the people of Minangkabau and Yogyakarta inspire each of his works.

3. Cultural context: This poem uses a unique language and has a unique culture. This shows that the religious element in this poem is also influenced by the cultural context in which this poem is produced. Taufiq Ismail is of Minangkabau descent who is known for his religious elements influencing the Long prayer rug. It is the author's obedience to religious rules and obedience to his God that makes the words, the long prayer rug line very thick with religious nuances.

In the context of hermeneutics, the element of religiosity in the poem "Sajadah Panjang" can be interpreted as a representation of the religious experience of the writer and his people who live Islam as an important religion in their lives. This poem shows the specificity of Islamic religious practices, such as prayer and prayers, and how these shape the relationship between man and God. This shows that the element of religiosity in this poem is interpreted through social, historical and cultural contexts that influence religious appreciation in it. Results and Discussion contain the results of the research as well as a thorough discussion of each of the results obtained from the research discussed.

4. CONCLUSION

Based on the description of the results of this study it is concluded that:

The religiosity element of the poem "Sajadah Panjang" uses a psychoanalytic theory approach, readers can understand that the poem "Sajadah Panjang" reflects elements of religiosity through the human need for spirituality, a relationship with something greater than oneself, and psychological conflicts that may arise in a religious context.

For analysis of structural theory, it was concluded that the poem "Sajadah Panjang" describes simplicity and order, using regular patterns of repetition and rhythm. This illustrates the concept of spirituality which is shown through reverence and prayer to God. The use of contrast also helps to reinforce the theme of religiosity in this poem, showing the difference between the material and spiritual worlds.

For hermeneutic theory, the element of religiosity in the poem "Sajadah Panjang" is interpreted as a representation of the religious experience of the writer and his people who live Islam as an important religion in their lives. This poem shows the specificity of Islamic religious practices, such as prayer and prayer, and how these shape the relationship between man and God. This shows that the element of religiosity in this poem is interpreted through the social and cultural context that influences the appreciation of religion in it.

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**THE RELIGIOUS VALUES IN THE NOVEL OF *KAMBING DAN HUJAN*
BY MAHFUD IKHWAN AND ITS RELEVANCE IN LITERATURE
LEARNING IN SENIOR HIGH SCHOOL**

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Abstract

Religious values are values that discuss the concept of life or religion regarding the rules that govern humans and their God. The research questions are (1) What is the form of religious values in the novel Goat and Rain by Mahfud Ikhwan? (2) How is the relevance of religious values to literature teaching materials in SMA? The aims of this study are (1) to describe the form of religious values in the relationship between humans and God, between humans and humans and between humans and nature in the novel Goat and Rain by Mahfud Ikhwan (2) to describe the relevance of forms of religious values to teaching materials in high school. This research uses analytic descriptive analysis method. Data collection techniques using literature study, reading, and note-taking techniques. The data source for this study is the novel Goat and Rain by Mahfud Ikhwan. The results of data analysis in this study have relevance to learning literature in class XI SMA which can be used as a reference for teaching materials in class.

Keywords: Religious Value, Goat and Rain, Learning

A. INTRODUCTION

The relationship between literature and society has a very close relationship. Literature presents a picture of life in relations between people. Damono (2020) explains that literary works are created to be enjoyed, internalized, understood, and utilized by society. Therefore, literary works are closely related in society to be enjoyed or used as benefits in living life. Literary and religious works are also related to storylines or religious phenomena that exist in people's lives, thus influencing people's personality. Mangunwijaya (1994:11) explains that "all literature is religious".

Therefore, literature can influence the reader's attitude and personality to be able to have a religious attitude.

In this regard, the researcher chose the novel Goat and Rain by Mahfud Ikhwan as the object of research. This novel was chosen because it contains the religious value of the Mangunwijaya paradigm (1994) in it as in the sentence below:

"That was the largest congregation of Subuh at the mosque until that day." Brotherhood (2018:183)

for this quote shows the religious value of the Mangunwijaya paradigm (1994) the relationship between humans and God which shows human obedience in carrying out God's commands, namely prayer. Mangunwijaya (1994) explains that religious values are values in literary works that can determine that humans have a good heart, have good morals, and lead to good things. Religious values are very important for everyone who lives in society, because religious values can judge the good and bad of humans. When people uphold religious values and practice them in life, it will be seen in the actions of people who comply with the rules and stay away from the prohibitions of God Almighty. This can have a positive impact on students when they understand the religious

values contained in the novel. Students do not just abort their obligations in carrying out assignments given by the teacher without paying attention to the values contained in the novel. It is unfortunate if the positive values in the novel are not emulated and not applied in social life.

It can be seen on television shows or social media about juvenile delinquency such as drug parties, brawls, bullying by students. As reported by *Tribun Jakarta* on December 6 2019, students made a classroom for drug parties in Bogor. This shows that the implementation of learning on religious values needs to be improved to improve these conditions. Religious education has a role in schools, so that it can guide students to have noble character. Religious values in schools are usually only obtained in religious subjects, but there is something that is rarely known by many people that in Indonesian Language and Literature subjects there are also religious values. Through intrinsic elements in novels such as the message in the storyline, students can get the relevance between the religious values contained in the novel and the religious values in life. The purpose of religious education contains the values of good and true life. Religious education also has a function, which is to provide direction in the activities of students in living life properly and correctly.

Therefore, researchers are interested in studying the religious values in the novel *Goat and Rain* by Mahfud Ikhwan and its relevance to learning literary appreciation in high school. Learning literature based on the 2013 Curriculum has positive characteristics in Indonesian language and literature by appreciating Indonesian literature in world association. This research is also expected to provide a reference for teachers in choosing teaching materials in learning literature in the classroom for students.

Based on the description above, the researcher will continue the research with the title "Religious Values in Mahfud Ikhwan's Novel *Goat and Rain* in Literature Learning in High School" by examining the religious values of the Mangunwijaya paradigm (1994). Mangunwijaya's (1994) paradigm that will be studied in the novel, namely religious values that discuss human relationships with God, human relationships with humans, and human relationships with nature.

In this regard, there are several previous studies that are relevant to this research. the researcher found research that had been conducted by Erni Susilawati from STKIP PGRI Banjarmasin Pos, Indonesian Language and Literature Education Study Program, *Stylistics: Journal of Language, Literature and Teaching* Vol.2 No.1 page 35 dated 1 April 2017 with the research title "Religious Values in the Novel *Sandiwara Bumi* by Taufikurrahman Al-azizy". In her research, Erni analyzed the religious values of Mangunwijaya's (1994) paradigm of the relationship between humans and God, the relationship between humans and humans and the relationship between humans and nature. The relevance between Erni's research and this research is that it provides an overview of the theoretical study of the Mangunwijaya paradigm (1994) regarding religious values. In this regard, the research conducted by Erni provides an overview of the research that will be examined by researchers to analyze Mangunwijaya's (1994) religious values.

The second relevant study is the research of Robert Rizki Yono and Tri Mulyono from Muhadi Setiabudi University, Brebes, Indonesian Language and Literature Education Study Program, *SEMANTIKA* Journal Vol. 1 No. 02 pages 12-18 in March 2020 with the title "Religious Values in the Novel *The Fall of the Imam* by Nawal El Saadawi". In their research, Robert and Tri analyzed the religious values of Mangunwijaya (1994) in Nawal El Saadawi's novel *The Fall of the Imam*. The difference between Robert and Tri's research and researchers is that researchers relate it to learning, while Robert and Yono do not relate it to learning. The relevance of this research to that of Robert and Yono is that they have similarities in analyzing the religious values of the Mangunwijaya paradigm (1994), it's just that the objects of study or novels in each study are different.

The latest research that is used as a relevant research study is research by Rizki, et al from the University of Muhammadiyah Purworejo, Indonesian Language and Literature Education Study Program entitled "Religious Values in the Novel *Tasbih Under the Sky* by Sanjarmara Karnata and the Learning Scenario in Class XI SMA. The relevance of this research to this research is as a reference in linking research to the same theoretical studies as teaching materials in high school.

B. RESEARCH METHODOLOGY

Djajasudarma (2010: 1) "method is a systemic way of working to facilitate the implementation of an activity to achieve the specified goals". How it works To facilitate research, a researcher must use a method that is suitable for his research. According to the research in question is complying with work procedures for the desired research purposes. The research method is a systematic step in research, to make it easy for researchers to achieve their research goals. The data source in this study is the novel *Goat and Rain* by Mahfud Ikhwan, published by PT Bentang Pustaka, Yogyakarta, in 2018 (second printing), totaling 379 pages. Data in the form of narratives and conversations related to the object of research. Data collection techniques used are literature study techniques, observe and record.

C. RESEARCH RESULTS AND DISCUSSION

Based on the data obtained through data collection, 30 sentences were found in the novel *Goat and Rain*. The amount of data in this study details the relationship between humans and God 17 quotations, the relationship between humans and humans 8 quotations, and the relationship between humans and nature 5 quotations. The following is a description and findings of the data analysis results.

Table 4.1 Data on the Religious Value of Human Relations with God in the *Goat and Rain* novel Quote Code No 1. HMT.H 37 "However, Pak Fauzan's promise to think things through, including praying istikharah to ask Allah for guidance, reassured Fauzia's heart."

The data code (HMT.H 37) includes quotations containing the relationship between humans and God which is found in the novel *Goat and Rain* page 37. Based on the data above, there is a religious value of the relationship between humans and God, namely performing istikharah prayers. In the quote "praying istikharah to ask Allah for guidance" Mr. Fauzan performs the sunnah istikharah prayer with the hope of asking Allah for guidance, because Fauzia asked to marry Miftahul Abrar. It can be seen how someone who has asked his Lord for guidance when in a precarious position. Because it is known that there is a conflict between the NU and Muhammadiyah groups. So Pak Fauzan, as the chairman of NU Centong Selatan, is confused.

Table 4.2 Data on Religious Values of Human Relations with Humans in *Goat and Rain* Novels Quote Code No 1. HMM.H 67 "Moek always brings food from home and always shares it with me."

The data code (HMM.H 67) includes excerpts containing human-human relations found in the novel *Goat and Rain* page 67, namely sharing. Based on the quote above, it can be seen that when he was a child, Pak Fauzan always shared food with his relative, namely Pak Iskandar. When Mr. Iskandar was small, he lived with difficult economic conditions, but Mr. Fauzan, who had sufficient assets, always helped him bring food from his house to give to Mr. Iskandar. This is also included in the teachings that were conveyed by Rasulullah SAW as previously explained. This quote can be said to be human relations with humans, because Islam also teaches human relations or *hablum minannas*. It can be concluded that the quote indicates that Pak Fauzan has a human spirit in terms of helping his closest relatives.

Table 4.3 Data on Religious Values of Human Relations with Nature in *Goat and Rain* Novels Quote Code No 1. HMA.H 42 "While caring for the plants or processing the crops, they cook, bathe, eat, drink, and so on in the fields."

The data code (HMA.H 42) includes a quote containing the relationship between humans and nature found in the novel *Goat and Rain* page 42, namely caring for plants. Based on the data above, there is a religious value in human relations with nature, namely caring for plants. The quote "while caring for the harvest" indicates that the Centong people are taking care of the plants they plant, one of which is living in huts in their fields where they take care of the plants. Based on the quote above, the Centong people have religious values regarding the relationship between humans and nature in caring for plants

The Relevance of Religious Values in the novel *Goat and Rain* by Mahfud Ikhwan in learning literature in class XI SMA In learning literature, a teacher does not only teach theories. A teacher is also required to introduce literary works and apply these theories to be appreciated. Appreciating literary works is expected to train students to strengthen feelings, reasoning, and sensitivity to society, religion, and the environment.

Students' experiences in studying and appreciating literary works can have positive values and influence the religious values and reasoning of students. For example, the religious values contained in the novel *Goat and Rain* by Mahfud Ikhwan in its characters. Based on the Indonesian syllabus for class XI on KD. 3.20 explains that students must analyze the messages of the two fiction books (novels and poetry collections) they read. In this regard, this research is a form of contribution in the development of teaching materials for learning literature. So the preparation of the Lesson Implementation Plan (RPP) analysis of messages from the novel refers to several aspects. Aspects that emerge from the results of the analysis are taken into consideration so that the teaching materials in lesson plans become relevant in accordance with basic competencies.

The selection of the novel *Goat and Rain* by Mahfud Ikhwan as material for learning Indonesian language and literature in class XI SMA can be seen in terms of language, psychology, and cultural background.

1) Aspect of language

Novels become material for learning Indonesian language and literature in class XI SMA using language that students can understand. The *Goat and Rain* novel by Mahfud Ikhwan in terms of language was compiled using Indonesian and a small part using Arabic. Arabic is used to clarify Islamic religious values contained in the novel *Goat and Rain*. The use of Arabic in this novel does not reduce its literary value, because the use of Arabic used is easily understood and familiar to Muslims and students, such as *Laa haula walaa quwwata illa billahil 'aliyyil adzim, Assalamualaikum, Allahu Akbar*.

2) In terms of psychology

The *Goat and Rain* novel by Mahfud Ikhwan is a material for learning literature, there are social phenomena that exist in life. Students are required to discover these social phenomena and seek solutions to life's problems such as conflicts between two groups with different views.

3) In terms of cultural background

Students will be interested in works related to their own culture. The teacher must understand and take advantage of the student's interest by providing novel suggestions related to student culture. This *Goat and Rain* novel tells about the background of the regions of East Java and Indonesia as well as Islamic religious values so that it is useful if taught to students.

D. CONCLUSIONS AND SUGGESTIONS

Based on the foundation of chapter 1, chapter 2, and chapter 3, as well as the results of research in chapter 4, in this chapter the researcher will put forward the following conclusions:

- 1) The results of the study regarding the analysis of religious values in the novel *Goat and Rain* Rich Mahfud Ikhwan and his Learning Implementation Plan in SMA.
- 2) Human relationship with God. The form of religious life in relation to God in the novel can be shown by various behaviors and activities carried out by the community in the novel *Goat and Rain*. It has been found that the form of religious life includes several aspects of the interaction that the community does in the novel with various activities such as performing prayers, reading the Koran, praying, and studying knowledge.
- 3) Human relations with humans. The form of religious life in the relationship between humans and humans in the novel *Goat and Rain* is shown by interactions between people in carrying out social

activities. It was also found that human relations include several aspects, namely helping each other and forgiving each other.

- 4) Human relationship with nature. The form of religious life in human-human relations in the Goat and Rain novel is shown by being grateful for God's grace, humans are expected to take care of nature and use nature wisely. So that there is no damage to nature that results in natural disasters. In this analysis it was found that human life with nature includes using natural resources and caring for plants.
- 5) The relevance of learning literature in high school. The results of this study can be used as a Learning Implementation Plan in High School (SMA) because it can be used as teaching material in learning Indonesian in SMA. The strategy used in the learning process is a literary strategy which is divided into three stages, namely (1) the exploration stage, (2) the interpretation stage, and (3) the recreation stage. The selection of teaching materials also pays attention to the aspects of language, psychology, and cultural background. The methods used are lecture, question and answer, discussion, and assignment methods. The learning source used is the literary work of the novel Goat and Rain by Mahfud Ikhwan. These learning resources can be used as teaching materials in SMA in accordance with Basic Competency (KD) 3.20. analyze the messages of the two fiction books read.

The suggestions contained in this study, namely (1) For teachers can help teachers, especially high school teachers when learning literature in high school, (2) For students, students are expected to be able to appreciate literary works so that their knowledge and insight will increase, (3) For other writers, there are still many possibilities that can be studied in the novel Goat and Rain by Mahfud Ikhwan related to other matters such as analyzing the social values contained in the novel Goat and Rain. It can proven because in the contents of the novel a lot alludes to the habits that often occur in society.

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IMPLEMENTATION OF THE VALUE OF RELIGIOSITY TO LOCAL WISDOM NGAOS

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Abstract

This article aims to provide a sense of security to society, reduce violence in children by instilling the value of religiosity, and increase knowledge about ngaos. The research was conducted with a qualitative approach using the Sisthematics Literature Review method to implement the existence of ngaos as one of the Tiga Pilar Budaya in the Cianjur Regency. Ngaos passed on the values of religiosity as local wisdom. Ngaos is an obligation for Muslims; the ngaos routine is carried out after Ashar to Magrib in the mosque or madrasah. This research offers a new concept of ngaos and the implementation of the value of religiosity in local wisdom ngaos in Cianjur. As a result, the value of religiosity grows in the community due to the ngaos tradition intensively voiced by every layer, the government, religious leaders, lecturers, teachers, education practitioners, and all Local Government Organizations in Cianjur Regency. Following Regional Regulation Number 18 of 2021 concerning implementing the Three Pillars of Cianjur Culture, all Senior High schools apply ngaos 30 minutes before the start of core learning. The Student Spiritual Organization (Rohis) is an extra-curricular forum for developing ngaos of schools.

Keywords: *Local Wisdom, Ngaos, Moslem, Religiosity, Value*

1. INTRODUCTION

The background to the issue or problem as well as the urgency and rationalization in this study is the rampant number of brawls, vandalism, persecution between students, motorcycle gangs, as is currently viral, namely Mario Dandy's persecution of David Ozora, quoted from detik.com in an electronic news on March 9, 2023, a statement by the director of the Metro Jaya Regional Police Kombes Hengki Haryadi said the police investigation was carried out by considering the comfort of the AG who participated recorded the abuse of Mario Dandy, the perpetrator of the abuse who was a close friend of the AG and took into account the Juvenile Justice System Law. In a sense, the rights of the AG as a child in conflict with the law are still fulfilled during the examination process. This led to the 15-year-old AG, a student now being detained (<https://news.detik.com/berita/d-6608683/penganiayaan-david-oleh-mario-dandy-berujung-ag-ditahan-polisi>).

The rise of motorcycle gangs is like the recent incident in Lampung. A motorcycle gang attacked a man on the street using sharp weapons in TNI uniforms reported by detik.com on Sunday, March 12, 2023. West Tanjung Karang Police Chief, Kopol Mujiono narrated the incident. But he

explained that the man was not a member of the TNI, "Viral Man with TNI Attributes Persecuted by a Motorcycle Gang in Lampung!" (<https://www.detik.com/sumut/hukum-dan-kriminal/d-6616004/viral-pria-beratribut-tni-dianiaya-geng-motor-di-lampung>).

Vandalism that is currently viral also occurred in Cianjur Regency, monitored by electronic media detikJabar, vandalism with images of Anarchy symbols using white piles on cars and government buildings is found in several locations in the area of Jalan Slamet Riyadi and the road to SMPN 1 Cianjur, the incident on March 10, 2023. Article detikjabar, "Acts of Vandalism Terror Government Buildings to Cars in Cianjur" (<https://www.detik.com/jabar/berita/d-6611694/aksi-vandalisme-teror-bangunan-pemerintah-hingga-mobil-di-cianjur>).

Based on data on cases of violence against children in 2017-2019, there was an increase in cases of sexual violence in Sukabumi. The high number of cases certainly requires treatment to recover any severe trauma felt by the victim. The Sukabumi City Government through the Center for Women and Children Protection Empowerment strives to improve maximum performance in carrying out its main duties and functions (Lestari et al., 2021). Perpetrators of violence against children are usually the closest people expected by the child (victim) as a place to get protection, or people relatives of children, caregivers, people around the child's residence, and teachers, or people they should trust (Al Adawiah, 2015).

From some of the cases of the above problems show that there is a phenomenon that must be immediately overcome by the government, practitioners, officials, and others based on appropriate research studies so that there is no recurrence of cases like this or at least can be minimized. In addition, there are still obstacles to the limitations of experts, psychologists and lawyers in handling cases and the lack of optimal forms of socialization carried out so that the emphasis on child violence has not been significant. Children who have experienced violence in the past will have the potential to commit acts of violence (perpetrators) when they are adults. Children who are victims of violence need special attention and special handling involving parents, families, government, and community participation. Strategies are needed in handling violence against children. The strategy must be able to prevent and deal with acts of violence. In this case, cooperation from various parties is needed so that the strategy carried out runs holistically and comprehensively (Hasanah & Raharjo, 2016).

Child violence and neglect are ongoing social, human rights, and public health problems at unsustainable levels. Several problems were found for the case in previous research, and answers to other research questions were found. There is a research gap that emphasizes the religious value of research problems that can be solved using local wisdom, a trustworthy (state) government, and the government's serious follow-up in handling this case in collaboration with relevant officials, as well as the importance of increasing awareness, education, and broad public support. Implications for prevention planning were discussed after participants' opinions and suggestions were compared to the current framework for preventing child violence (Todahl et al., 2021).

Therefore, local wisdom is needed in an area in an effort to prevent violence that is rife in children. Local wisdom is local ideas that are characterized such as: wise, good values, which are instilled and followed by the community. Local genius is also local wisdom. Local genius appears to be: values, norms, faith, customs, which have a special meaning and function. The changing culture of globalization presents challenges to explore scientifically and integrated with government support (Sartini, 2004).

Researchers analyzed the gap between government, society, and culture. The gap is that the ngaos culture *in the community has not been effective because there is still rampant violence or crime, so* that the ngaos culture must be reimplemented and socialized vigorously, especially in adolescence, ngaos is cultivated in Cianjur Regency to reduce crimes that want to be officially recognized in the form of the issuance of laws by the state, in this case Regional Regulations by the Regent in addition to the three pillars culture, such as puppet art and culture, empty horse performances, painting and others. such as a study *entitled Cultural Documentation of "Empty Horse" Cianjur Ramcang Build Annotated Bibliography as Cultural Documentation Literacy, Cianjur Empty*

Horse Art (Khoeriyah et al., 2017), Research discusses aspects of the implementation of empty horses entitled Empty Horse in Cianjur Local Islamic Accentuation Reasoning (*Puad M, 2019*). As for the dynamics of the discussion and not typical of Cianjur that *ngaos* (reading) is an obligation of Muslims as taught by the Prophet and has been revealed to the Prophet Muhammad SAW in the Quran Surat Al-Alaq (Hashim et al., 2014). However, the local government in this case the state has a strong reason by being made *ngaos* as one of the three pillars of culture that Cianjur which is famous for its marhamah gate has been since its ancestors for generations led by Dalem Cianjur is a cleric always reading and reciting the Quran and read beautifully accompanied by lute and flute music and known as *mamaos* whose verses are delivered in beautiful words sourced from the Quran (*ngaos*). *Ngaos* is a basic character in an education instilled in Cianjur district (Hurri & Munajat, 2016).

2. LITERATURE REVIEW

The literature review that is used as a support for the research concept in this study in the context of child violence prevention programs, child abuse in the school environment is a significant potential mechanism where school-based prevention and intervention activities have an impact. The current study assesses that the PPA (Women and Children Protection) Unit handles many cases that occur in the community, especially in students. Then, school-based curriculum to prevent child abuse, because of its effectiveness in increasing teachers' knowledge and attitudes towards reporting suspected child abuse, as well as the potential influence of school climate on teacher reporting behavior. These findings contribute to a body of knowledge about violence prevention, and child abuse by demonstrating that complete child safety interventions are successful in improving specific outcomes and overall school atmosphere. Therefore, understanding school climate as a driver of change can help run school-based child abuse prevention programs successfully (Dudley et al., 2022).

An article states that violence against children is caused by a lack of religious foundation. Religious education that parents and their teachers instill during school, teaching the values of tolerance, the values of non-violence and the values of inclusiveness must be instilled from an early age (Syakban, 2019).

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Research shows that child maltreatment, harsh parenting patterns, physical harm and abuse in early childhood. Resulting in deviant behavior, it decreases and these abnormal attitudes can occur repeatedly among young children (Steen & Burg, 2019).

The role of parents with such a crucial position in raising children. Apart from being educators, parents as trustworthy, and concerned also have experience as parents of a child from a variety of different environments. But according to tradition, adults sometimes act as disciplinarians for young children. The purpose of this study was to understand the relationship between the level of adult education about children and the nature of parental abuse towards children. The investigation

method is correlation, and the investigation locations are in three cities in Riau Province. As a result of this study, there was a significant relationship between adult education levels and forms of child abuse. As a result, there is a significant relationship between the level of formal education for adults and forms of child abuse (Risma et al., 2018).

Another study in previous research with the incidence of child violence in Indonesia continues to increase. One single important factor that is often cited as the main cause of this problem is the tendency of adults to mistreat and abuse children. This case arises from the stress of parenting, as well as the larger societal attitude about the occurrence of child abuse in the family home. The analysis proves that parenting stress and parenting and adjustment in the family have a relationship with violent behavior of children in the household so that there is a need for education before marriage about reproductive health for parents, especially for mothers and children, as well as education about parental obligations in educating, caring for, and raising children so that prospective parents are better prepared to face various problems in the household (Ratnasari, 2017).

The presence of local wisdom in the midst of the community gives a positive meaning to Indonesia which is rich in culture. Local wisdom is an asset to strengthen the unity and unity of the nation within the framework of the Republic of Indonesia. Indonesian society is famous for its friendly, wise, helpful, tolerance, mutual respect and various other positive moral behaviors. These noble values are formed in the behavior of the Indonesian people because of the role of local wisdom that is so strong and cultured in people's lives. Through the wisdom introduced to students at school, encouraging students to have a religious character, polite, polite, diligent in helping others (Aan Hasanah & Hasanah, 2015).

Local Wisdom for Sustainable Development of Rural Tourism, Case on Kalibiru and Lopati Village, Province of Special Region of Yogyakarta by (Vitasurya, 2016). This research was conducted in Kalibiru and Lopati tourism villages, the trademark of the tourism village is glorified as a driving factor for public awareness about local wisdom. The next article *Urban Environment and Human Behavior: Learning from History and Local Wisdom*, this study describes ways that can be used to achieve environmental, cultural, and economic sustainability holistically (Widodo et al., 2020).

3. METODE

Research methods carried out using a qualitative approach are research methods from specific to general and explained plurally or holistically about a problem or issue and present it in all complexity (Cresweel, 2015).

Systematic reviews are conducted using methodologies that have been used in various reviews, assessing, summarizing, and communicating data results and answering research questions systematically, research articles are searched and categorized in relevant literature and provide reproducible and reliable assessments in the field of research (Petticrew & Roberts, 2008).

Peneliti secara sistematis meninjau artikel peer-review yang terkait dengan *ngaos* dan kearifan lokal. Tujuannya adalah untuk mengidentifikasi isu-isu global yang digunakan dalam representasi *ngaos* dan kearifan lokal tersebut dan metode penelitian yang diterapkan dalam artikel. Enam artikel yang telah disunting sebagai tinjauan literatur sistematis pertama yang membandingkan studi tentang *ngaos* dan kearifan lokal termasuk di negara-negara Barat. Artikel ini menggunakan Item Pelaporan Pilihan untuk Tinjauan Sistematis dan Meta-Analisis (PRISMA) *Preferred Reporting Items for Systematic Reviews and Meta – analyses* untuk mengumpulkan, memetakan, dan mensistematisasikan artikel peer-review yang diterbitkan dalam beberapa tahun terakhir (Gonçalves & David, 2022).

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systematically, research articles are searched and categorized in relevant literature and provide reproducible and reliable assessments in the field of research (Petticrew & Roberts, 2008).

4. RESULTS AND DISCUSSION

Articles collected from 2002 to 2012 are a selection of several articles that support this research, articles obtained from the Mendeley Application are from reputable indexed journals. The first step of research with a qualitative approach with the method of Systematics of Literature Review and Meta-Analysis (PRISMA) aims to collect data from developing issues and become research questions, map, then systematize peer-reviewed articles that have been published in the last ten years. The basic theory using PRISMA is the theory of Goncalves and David. Data were obtained from meta-analyses using Mendeley. There are nine articles on local wisdom and six articles on violence against children. Then sorted again into six articles representing the two teas which will be shown in table 1 below.

Table 1. Review of Relevant Literature Between 2012-2022

Research Title	Research Title	Research Methods	Metode Analisis	Result
School-based child abuse prevention: The role of school climate in intervention outcomes for teachers	Dudley, Melissa J. Nickerson, Amanda B. Kim, Sunha Livingston, Jennifer A.	Qualitative	Literature study	These findings add to the literature on child abuse prevention by showing that comprehensive child safety interventions are not only effective for improving targeted outcomes, but also for improving the overall school climate.
Critical Study of the Concept of Pluralism-Based Education at Maarif Institute	Syakban, Ismail	Quantitative	Statistical Analysis / survey	Determine inclusive and non-violence values in children through basic education, namely the religion of teachers and parents.
Parental attitudes following exposure to child abuse prevention campaign materials: a randomized trial.	Steen, Burg	Quantitative	Survey	Discover harsh parenting patterns, physical harm and abuse in early childhood. Resulting in deviant behavior, it decreases, and such abnormal attitudes can occur repeatedly among young children
The Relationship Between Parents' Education Level and Forms of Violence against Children	Risma, dkk	Quantitative	Two-factor Anova	Recognize a significant relationship between adult education levels and forms of child abuse. As a result, there is a significant relationship between the level of formal

<p>Parenting Relationship Stress, Parenting and Adjustment in the Family to Child Violence in the Household</p>	<p>Ratnasari</p>	<p>Quantitative</p>	<p>T Test</p>	<p>education for adults and forms of child abuse</p> <p>Parenting stress and parenting and adjustment in the family have a relationship between violent behavior of children in the household so that there is a need for education before marriage about reproductive health for parents, especially for mothers and children, as well as education about parental obligations in educating, caring for, and raising children so that prospective parents are better prepared to face various problems in the household.</p>
<p>Instilling Character Values Based on Local Wisdom of Sundanese Culture to Develop Life Skills of Madrasah Students (Research on Madrasah Aliyah in Bandung City)</p>	<p>Aan Hasanah</p>			<p>The methods used are exemplary, practical, prioritis, reflection, model, and Effective Creative Active Learning dan Menyenangkan.</p> <p>The learning model is integrated on various subjects. The media used basically utilizes media in the school environment.</p>

5. DISCUSSION

The morality of law enforcement is based on spiritual values and aspects of local life, and finally, the legal culture of the community that must be able to maintain the continuity of relations. The value of local wisdom in Sundanese culture is reflected in his outlook on life. The Sundanese view of life is divided into five parts. First, human beings as individuals. Second, man and society. Third, man with nature. Fourth, man with God. Fifth, man in pursuit of physical progress and inner satisfaction. While in the oral tradition, some characteristics that are considered good by the Sundanese language are classified in four broad categories, namely reason, mind, spirit, and behavior. In the category of reason, what is considered good is smart, clever, clever, wise, broad experience and upholding the truth. In the category of virtues, they are considered good, honest, pure, have attitude, piety, not timid, middle siger (moderate), bageur (good), wise, populist, have shame, obey parents, have self-respect, loyal and other trustworthy.

Ngaos in Sundanese which means to recite with the intention of reciting yourself before others, introspection of everything that has happened and applies to oneself. The selection of literature and cultural studies as a medium to examine problems related to local wisdom in the oral tradition of the Cianjur community was carried out by researchers on the grounds that literature and culture are part of the seven themes (art, social, and humanities) under the research umbrella of the Applied Linguistics Study Program, in addition to the phenomenon and desire to preserve local cultural heritage, loving the ancestors of the Sundanese ethnic nation, especially Cianjur who was once famous for noble values.

The issue of local wisdom is three pillars of culture and one of them is the pillar of ngaos. As *for the State* of the art in this study, there is a value of religiosity in local wisdom that can be implemented in community activities, in line with the more obedient a person is, the higher the value of religiosity and the higher the implementation in everyday life, for example throwing garbage not daring carelessly with more discipline indicates the higher the value of his faith. With a literature review produced an in-depth study of the understanding of various social and cultural forces in relation to local wisdom ngaos in Cianjur society as a cultural policy produced and expected to support the development of local culture in Cianjur. However, the local government in this case the state has a strong reason by being made *ngaos* as one of the three pillars of culture that Cianjur which is famous for its marhamah gate has been since its ancestors for generations led by Dalem Cianjur is a cleric always reading and reciting the Quran and read beautifully accompanied by lute and flute music and known as *mamaos* whose verses are delivered in beautiful words sourced from the Quran (ngaos).

6. CONCLUSION

The conclusion of the study was carried out with a qualitative approach using the Systematic Literature Review method to implement the existence of ngaos as one of the Three Pillars of Culture in Cianjur Regency. Ngaos passed on the values of religiosity as local wisdom. Ngaos is an obligation for Muslims, the routine of ngaos is done after the time of Asr to Maghreb in mosques or madrasas. This research offers a new concept about ngaos and the implementation of the value of religiosity in the local wisdom of ngaos in Cianjur. As a result, the value of religiosity grew in the community due to the ngaos tradition that was vociferous voiced by every layer of government, religious leaders, lecturers, teachers, education practitioners, and all Local Government Organizations in Cianjur Regency. In accordance with Regional Regulation Number 18 of 2021 concerning the Implementation of the Three Pillars of Cianjur Culture, all high schools apply ngaos 30 minutes before starting core learning. Student Spiritual Organization (Rohis) is extra-curricular as a forum for ngaos development in schools.

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ECOLOGY LITERATURE IN ISLAMIC PERSPECTIVE

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Abstract

The study examined the link between ecology in literature in relation to the islamic religious view and the focus of the three things: 1) describe the relevance of literature to environmental sustainability; 2) describe the relevance of literature to the use of nature as the source of life; And 3) describe Islam's view of literary ecology. The study is categorized in qualitative deductive research. The data in this study is written data that has a relevance to this object of study by referring to ecological theories. The source of this research is three short stories with mek titles trying to resist massages, political seasons, and hyang moms. Data collection is done with a documentary technique. Data analysis is conducted by identifying, classifying, and describing data in individual stories of ecology and then analyzing literary emendations of nature. The practice of cultivating sleeping fields is identified: a) to make sure that these plants are successful in making ends meet. The value of this action is a principle of respect for nature among which involves growing trees/plants in a neighborhood and not felling trees at random; b). Protesting the excesses of the conto's excesses of nature The overuse of land to build buildings that are profitable only for their business. The value of the protest carries the principle of solidarity, which includes not excessive exploitation of natural resources and strict penalties for those who are damaging nature; c) the practice of planting a variety of plants that can be distributed to the local community. They come in line with principles of respect for nature, principles of responsibility for nature, and principles of affection and concern for nature; The islamic view of the environment is very consistent with the content of the short stories analyzed in this writing. In a healthy environment of preservation the effect of food, vegetation, fruit, therefore the Lord requires that good, clean foods be as god commands stated in the Quran.

Keywords: Ecology, Literature, Environment, The View of Islam

1. BACKGROUND

A man cannot escape from an environment in all its activities as a living creature because man has the environmental position, role, and function. Today, environmental issues return to the world's spotlight. A new pact against global warming was formed, a number of non-asean countries agreed to fight global warming through technological development to cut greenhouse gas emissions. The countries listed as the founders of this pact are Australia, USA, China, India, and South Korea.

World attention on these environmental issues is linked to the increasing greenhouse gases that are affecting global warming. Global warming results in an increase in earth's surface temperatures that affect extreme climate change on earth.

Man and nature must complement each other, as the work of man's creation as a caliph charged with preserving and enriching nature, the environment became a home in human life, nature provided the necessities of life. Thus, human relations with their environment should be built in harmony and completeness. The irony is that the harmonious relationship between man and his surroundings has not been realized because of man's greed. Environmental decay becomes inevitable that will eventually affect man himself. As a result, humans have been admonished not to do damage on the earth, since man was created for one purpose only to prosper the earth, so that man was created as well as creatures, but also has the potential to do otherwise.

The study of literary ecology has been carried out by earlier researchers, including **Ande Wina Widianti** (2017). The focus of widianto studies harmonizes with the focus of the study by analyzing the ecology of literature in collections of stories. The difference lies in the melting of the arctic research devoted to short lit materials for junior high students, while the resulting research does not target the results of the study as teaching material for the students. **Juanda** (2019) this research aims to expose the environmental conservation phenomena depicted in avatar's film. The study proved that nature is the source of the existence of all creatures, and that the values represented by the navi tribe in accord with ecological wisdom were those of patterns of behavior, attitudes, and mind-set. **Nurul Asyifa dan Vera Soraya Putri** (2018) this study is proof of a human endeavor when the nature or environment they live in is at a disadvantage for their survival. **Ragil Susilo** (2017) is the only range of problems that focus on the study of the ecology of literature on five short stories in Anton kurina's translation of the world, which is (1) a literacy-based process associated with ontology, epistemology, and axiom; (2) ekitical study of associated literature with ekofeminyism, opolitics, socialistic, cultural ecosystem, and ecological imperialism. The research is qualitative. **Achmad Chalil Zuhdi** (2017) concludes that Islam has its own concept of using an environment that tends to respect nature. This researcher's work correlates with that of **Misbahuddin DKK** (2019), which concludes that the Qur'an requires that humans remain environmentalists and strongly forbids that humans become environmentalists because God does not like the perpetrators of the destruction. The balance and preservation of the environment is an adherent and adherent of the Islamic religion. Another relevant research is that done by **Ara Hidayat** (2015), which concludes that Islam as a religion not only regulates human relationships with his khaliqs, but also human relationships with fellow beings already have a normative foundation both implicationally and explicitly about preserving and preserving the environment.

Islam as religion that not only regulates man's relationship with his khaliq, but also man's relationship with his fellow creatures, has, in fact, a normative foundation both implicitly and explicitly about safeguarding and preserving the environment. Like the duty of preserving the environment is manifestation of faith (see, QS. Al-A'raf [7]: 85), Environmentally damaging is a trait of hypocrites (see, QS. Al-Baqarah [2]: 205), The universe is a gift from Allah SWT for human (see, QS. Luqman [31]: 20; QS. Ibrahim [14]: 32-33), Man is the caliph to preserve environmental prosperity (see, qs. Al-an 'am [6]: 165), and the damage done on the earth by irresponsible human hands (see, qs. As-shuura [42]: 30; Qs. Al-a 'raf [7]: 56.

Furthermore, in his role as a social being, humans were destined to need one another, not only with fellow humans but also with the environment. The natural place in which man resides is not only a dwelling but also can influence and shape human character. This natural harmony with man has been established since man felt powerless to the forces of nature and fascinated by its beauty and dependence on the natural world. In this text we discuss the three principal elements in which this study is focused; 1) the literary relationship of trying to preserve nature; 2) literary relationships as nature as the source of life, and; 3) Islam's view of literature and environmental rescue efforts.

The phenomenon of literary works as a cultural product is powerfully linked to the phenomenon of human life. This is because of literature that is based basically on human life. Hence, the creation of literary works is associated with the world view of authors shaped by various life experiences. In this case, ecological studies are known in two kinds: (1) an study that highlights aspects of nature as inspiration for literature and (2) an ecological study that emphasizes a defense or advocacy against environmental damage caused by the actions (Endraswara, 2016: 13.)

Ecology became widespread because of a holistic approach. According to Croall and Rankin (Harsono, 2008: 35), ecology includes natural sciences, social sciences, philosophy, and comprehensive knowledge. The main point that comes into focus is the interdependence of all living creatures. Ecology can be used to protect or exploit nature to determine what should and should not be done if living tissue is to be kept intact or to justify racism or upset issues and create gaps. Or it can be used to radically criticize society (Buell, 1995). Because ecological theories could be used as a method of criticism, it was his encounter with the literary theory that gave birth to ecritics.

The ecological literature views human needs and desires as having an infinite influence on the environment. Ward maintenance, natural care, and environmental control are not as fast as the human population followed by the industrialization rate that is exploiting nature. An ecological literature with basic principles can participate in repairing all the natural damage that has already occurred and prevent the repeated exploitation of nature. Ecological literature provides an awareness of the principle of balance for all natural components (Widarmanto, 2018).

2. RESEARCH METHOD

The study use a kind of descriptive research that describes, analyzing the ecology of literature in islamic views. The study of the ecology of literature in this study was qualitative in reference to the widarmanto theory that asserted that a literary ecology with its basic principles could participate in repairing all the damage done by nature and prevent the repeated exploitation of nature by perpetuating an awareness of the principle of balance of all the components of nature. The data in this study is written data that has a relevance to this object of study by referring to ecological theories. The source of this research is three *Merk Mencoba Menolak Memijit*, karya Rizki Taruna, *Musim Politik karya Seno Gumira Ajidarma*, dan *Hyang Ibu*. Data collection is done with a documentary technique. Data analysis is conducted by identifying, classifying, and describing data in individual stories of ecology and then analyzing literary emendations of nature according to the view of Islam.

3. RESULTS OF THE RESEARCH

The study of natural nature in literature demonstrates the literary connection that is made with the preservation of nature and as a source of life. Both relationships illustrate the reality of nature as a medium in describing the environment through a series of literary stories. This relationship indirectly presents the literary text as a representation of environmental conditions.

The literary connection with the preservation effort of nature

The first short story efforts to conserve nature is *Mek Mencoba Menolak Memijit* by Rizki Turama. The storyteller describes a man named Mek and her husband who worked on Mr. Minto's dead land as a livelihood. They both exploited the land by planting several plants that they produced for families to eat and brought to market for sale as shown in the following quotations:

From that relatively small plot of land, both Mek and husband are doing everything they can. They managed to grow some crops. As a result, some eaten themselves and others could be taken to market for sale. Of course not much, but enough. Enough to eat them and children who were then born three times in a row. In short, enough to live without luxury. (Kompas, 2019: 24-25)

It more or less describes man's efforts in conserving and utilizing the natural resources of formerly unregulated land into useful land and benefiting humans with food and financial benefits. Humans, represented by Mek and his family in this respect, perform the conservation of the environment by cultivating the sleeping grounds with various foodstuffs. While sleeping fields are often just critical and poor nutrients that make it difficult to cultivate, in the short stories of *Mek Mencoba Menolak Memijit* by Rizki Turama, this sleeping area is cultivated to such an extent by mek and his family to produce food. Of nature as a provider of incomes.

That passage describes the conditions that have taken place around us recently. The construction of a small chain chain is underway in large sections of the city, even in rural areas. Many farms, including plantations and plantations, which turn their function into small ones which actually violate principles of respect for nature and the principle of cosmic solidarity. Some principles of respect for nature include growing trees or plants in a neighborhood and not felling trees at random. Meanwhile, the principles of cosmic solidarity include not excessive exploitation of natural resources and severe penalties for those who are damaging nature. The Quran also describes it through surah An-Nahl 16: 69 in the meaning :

"Then eat of all things fruit, and cross the way of your Lord, which was made easy (for you)."
From the bee's stomach comes a colorful (honey) beverage, which is found in human remedies. Truly in that way there certainly is a sign (the greatness of God) for the one thinking."

An Nahl of verse 69 explains that Allah Swt provided all sorts of natural resources for man that he could use to make a living. Through the phrase "the way of your Lord," Allah Swt warns that man should wisely exploit those natural resources and not be greedy for all earthly creatures to bring peace and order to one another.

The literary relationship with nature as the source of life

One such portrayal of nature as the source of life is *Musim Politik* by Seno Gumira Ajidar. Although nature and preservation are not the main topics of the short story, there are several scenes in the short story of boys catching fish from times (rivers) as mentioned in the following quotations:

Along the edge of the times from Sagan to Bulaksumur, the boys who had managed to get a lot of fish, stepped north of the sembari shouting yel. (Kompas, 2019: 77)

In the quotations is a picture of a group of boys often helping their parents search for food while enjoying a meal in the river with their friends. Ajidarma uses a parrot term *ngirik* that means how to find fish using the irik that looks like a dab. Fishing in rivers for cooking food can be classified as one of the ways natural exploitation as a source of life.

Indonesia, which is one of the 10 largest fisher-producing countries in the world at the daily record, is a haven for countless fishermen, both at sea and in rivers. Indonesia will not lose its livelihood from ocean and river production if it is clever to use and preserve it wisely and with principles of responsibility to the environment. In the qur 'an it is unequivocally true that god says in the few surahs which remind men not to do harm on the earth, among which the word of God at the Surah Al Baqarah (60) :

"And remember, when Musa asked for water for his people, we said," strike the stone with your rod. So shoot from him twelve springs. Every tribe has figured out where they drink. So eat and drink of the bread from Allah Swt gives us. And let ye not do evil on the earth by doing corruption."

The universe is likened to a body in relation to one part to the other. When one part of the limb is not functioning properly, there is a negative effect on the other. So is awareness of the natural environment that human life depends greatly on it. If nature is corrupted then humans will suffer the consequences. Being aware of the environment means also being aware of the human role and function as caliph on the face of the earth.

It is rich in depictions of the actions, attitudes, and behavior of people who care deeply about the environment and the community around them. He used nature to plant a variety of plants, such as bananas, vegetables, rice, and peppers, to distribute the proceeds to anyone in need. Besides plants, people also care for animals whose flesh can be used as food for their neighbors. All these natural resources, both nabati and animal, offer a tremendous benefit to mankind's continued existence based on principles of conservation and natural use.

Pandangan Islam terhadap karya sastra bertema lingkungan

God has created the universe with everything in it simultaneously and god has placed it in human beings. It is only natural that humans should maintain their natural sustainability responsibly. That being sustainably sustainable indicates that we love the natural world around us. The environment forms part of the earth that includes such living things as humans, animals and plants and other things as water, air or energy sources that are present and become one. A good environment can be created when balance is created between living things and other objects (water, soil, air and energy sources), but rapid technological growth helps humans to find the innovation that makes their job easier. The development of these innovations is not balanced with the results of what they create.

One of the short stories that also alludes to natural conservation is the tiny ole short by Made Adnyana Ole under the title *Hyang Ibu*. The figure of the mother is described as one who is deeply loving and compassionate toward humans and the environment around them. One indication of his love for the environment and for the people around him is to plant a variety of banana trees that he can share with his neighbors, especially children, as the following quotations show:

He tells of how mother built a fence of plantains on the sides of rice paddies, especially on the edge of small sections on the cliff side, to keep the ground free in the rain. No one could understand how the strands were planted and maintained so that each day there was a ripe comb in the tree and mother would cut them every afternoon, a simple gift for the village children. (Kompas, 2019: 36)

According to the quote, a mother character's attitude toward nature is consistent with its principles of respect for nature, responsibilities toward nature, and principles of affection and concern for nature. A mother growing a banana tree to prevent avalanches and distributing bananas in the community, especially children, reflects one of the attitudes of the three principles of conservation of nature. This harmonizes with Surah An-Nisa 4: 114, God says what it means:

"There is no good in most of their whisperings, but those of the one who commands (man) to give charity, or to act ma'ruf, or to make peace among men. "And whosoever doeth so for seeking the company of Allah, shall we reward him with a great reward in the day."

Indirectly, the maternal attitude runs in line with the realization of Surah An-Nisa 114 of scripture that encourages men to do alms, do good, and create peace among themselves. That attitude, still in Surah An-Nisa verse 114, is one of god's chosen virtues that surely will be rewarded.

People need an environment where they live and live, but there are times when they don't need a human being with them. How vital, therefore, that we humans continue to watch over, care for, and love our own environment. But unfortunately, the current conditions are so fragile, human beings seem indifferent to environmental sustainability, or they claim to care about the environment but there

is no real action in them to preserve it. Many of our societies still dispose of garbage, even when garbage is made available, make no effort to dispose of it at a mere ten meters away. Regarding nature as the provider of income, the Qur'an also describes it through The Surah An-Nahl 16: 69, which means :

"Then eat of all things fruit, and cross the way of your Lord, which was made easy (for you)."
From the bee's stomach comes a colorful (honey) beverage, which is found in human remedies. Truly in that way there certainly is a sign (the greatness of God) for the one who thinking."

Surah An-Nahl verse 69 explains that Allah Swt provided all sorts of natural resources for man that he could use to make a living. Through the phrase "the way of your Lord," Allah Swt warns that man should wisely exploit those natural resources and not be greedy for all earthly creatures to bring peace and order to one another.

Through this quotation, the reader is able to imagine conditions when nature is reluctant to befriend living things. Water that is a natural resource that plays a vital role in the continuity of living things on earth. The fractured soil in the same passage represents natural conditions that are in severe drought and are threatening the lives of all living things. This is due to deforestation, resulting in reduced reserves of nearby living water.

4. DISCUSSIONS

Basic environmental awareness is a characteristic distinction between humans and other living things. Thus humans are the dominant authority on tackling environmental issues, and that depends on human consciousness in understanding the laws of the environment. Awareness involves the understanding of knowing legal norms or of being in the name of laws that ought to, based on perception or valid and factual information, so that he knows how to view them. Happiness in life is the hope of all the people on earth. Often some human forgets the meaning and function of the environment in his life, so as a result of forgetting the environment in which he or she makes him uncomfortable. Education to know and preserve the environment is necessary and even has an obligation for man to preserve his environment well by his faith and obedience to Allah Swt. A good environment is the life expectancy of all present and future human beings. Whether the environment can affect the enjoyment and happiness of mankind because it can try and rest in a clean, healthy environment, no self-destructive distractions. Environmental damage is largely a result of man's awareness of religious teachings and his failure to practice religious teachings according to Syariat of Islam.

The mandate Islam in dealing with phenomena occurring in the micro and macrines of the cosmos always refers to the Quran and the Hadiths. It is believed that the Quran has described nature as being of God which is basically a *teofani* being that covers over and at the same time reveals god's greatness. Nature and form are a reflection of the poetic dialogue of the Khaliq to his creatures, which may contain a multitude of millions of meaning and purpose. On the one hand, nature seemed only to possess and keep the secret of the divinity of the Lord, but at the same time it was moved to unlock the value of the qualities stored up for the benefit of man whose inner eye was blinded by *anânîyah*. These psychological conditions are suspicious of creating arrogance and a tendency to lust that could miserable the environment for itself.

The logical consequences of the Quran's view are usually attributed to the hadith and the Prophet Sunnah, thereby placing Islam with genuine concern and love of the natural world and its permanence in order to provide human needs. The most serious damage or threat to natural forests in Indonesia is deforestation, instead of deforestation becoming plantations, forest fires and unsustainable exploitation of forests for housing, industry, and enciling. Further forest damage is

causing an upset and upset the balance of forest ecosystems and their surroundings. A true-to-life example of increasing frequency is the space conflict between wildlife and humans. The destruction of wildlife habitats causes them to compete with humans for access to the foraging and living room, which often ends up at a loss for both sides. The deforestation has become a threat to all living things.

Islam as religion that not only regulates man's relationship with his Khaliq, but also man's relationship with his fellow creatures, has, in fact, a normative foundation both implicitly and explicitly about safeguarding and preserving the environment. Say, about the duty of preserving the environment which isa manifestation of faith (see, QS. Al-a 'raf [7]: 85), damaging the environment is a trait of hypocrites (see, QS. Al-baqarah [2]: 205), the universe is a gift from god almighty to man (see, QS. Luqman [31]: 20; QS. Ibrahim [14]: 32-33), man is the caliph for preserving environmental prosperity (see, qs. Al-an 'am [6]: 165), and the damage done on the earth by irresponsible human hands (see, QS. As-shuura [42]: 30; QS. Al-a 'raf [7]: 56).

5. CONCLUSIONS

Based on the extensive reading of each short story and the results of the data analysis in the study, it has been found that several ecological entities occur in the short stories that make up the study. Here are the values embodied in it. For more information on the results of data analysis associated with the study of ecology, it can be considered in the following description.

- a. The practice of cultivating sleeping fields is identified: a) to make sure that these plants are successful in making ends meet. The value of this action is a principle of respect for nature among which involves growing trees/plants in a neighborhood and not felling trees at random; b) the action of protesting overexploited natural resources is to use land to build buildings that are beneficial only for their business.
- b. The literary association with nature as the source of life is identified by the act of growing a variety of plants that could be distributed to the surrounding communities. These forms of action or attitude are consistent with their values according to principles of respect for nature, principles of responsibility for nature, and principles of affection and concern for nature.
- c. The islamic view of the environment is very compatible with the content of the short stories analyzed in this writing. In the relationship of preserving a healthy environment, it will affect the food, vegetation, fruits, vegetables, grains that the Lord's creatures eat and include humans that really depend on the food chain and on plants or fruits as well as on the vegetables that they eat remain clean and healthy. Therefore the God commands that foods be clean and good as god commands said in the Quran.

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**A POTRAITS OF RELIGIOSITY OF 99 CAHAYA DI LANGIT EROPA NOVEL
BY HANUM SALSABIELA RAIS AND RANGGA ALMAHENDRA
(A STUDY OF LITERARY SOCIOLOGY)**

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Abstract

The novel 99 Cahaya di Langit Eropa by Hanum Salsabiela Rais and Rangga Almahendra is a novel that contains various religious values in it. The novel chronicles the journey of the two authors in treading the footsteps of Islam while in Europe for several years. Hanum and Rangga's journey invites readers to look in the mirror and learn to live a better life. The historical stories and some of the places contained in the novel make writers and readers reluctant to make the same mistakes as the stories of the predecessors. This study aims to find out the picture of religiosity values contained in the novel 99 Cahaya di Langit Eropa. Researchers cite some data contained in the novel that contains various religious portraits, both religious portraits of individuals with their God, religious values between human individuals, and the relationship between religion and science. This research method is descriptive qualitative. Data collection uses reading techniques as well as recording the data to be analyzed. The results of the study revealed that there is a portrait of religiosity contained in this novel by Hanum Salsabiela Rais and Rangga Almahendra. The very significant portrait of religiosity in this novel can be taken from the journey of the two authors as well as the history that took place in Europe in the past. The novel 99 Cahaya di Langit Eropa gives us religious values that we can learn from various aspects regardless of ethnicity, race, religion, class and even nationality.

Key words: *Potrait of Religiosity, Literary Sociology, Novel*

1. INTRODUCTION

Literature as a work of value, obviously contains a lot of life value. However, to get the value contained, the reader must be able to interpret the content well. Only in that way, the various values conveyed by the literary author or the messages of life conveyed can be digested, taken away, and realized in life. This confirms that literary connoisseurs have a purpose, not just as mere entertainment but to obtain the values that exist and are conveyed by the author of literary works. Literary works are the result of inner experience and aesthetic experience as an expression of the author (Nurazizah, 2017: 109). A good literary work is a literary work that always gives the reader the impression of doing better or that is in accordance with religious teachings.

Literary works as a medium for the soul of an author who feels that he has a responsibility to contribute as a conveyer of moral messages or religious messages to humans on earth (Pasaribu, 2023: 5174). An author is considered successful if he is able to carry moral messages and religious messages through the literary works he writes, so that readers do not feel patronized or lectured but unwittingly the moral messages in literary works are well received by readers. According to Suharja (2020: 228), literary works as a semiotic fact do not just look at the meaning of language but also interpret meanings in terms of the use of signs, symbols, and signals. Connoisseurs of literary works need to be observant in interpreting meaning because literary works are the result of imagination created by the author (Nurgiantoro, 2012: 3) about the problems of human life. In the literary work, the author

presents about the problems of human life that could have been experienced by himself, or problems that occur around him that are wrapped in the author's imagination so as to produce a literary work product (Sauri, 2021: 2).

Novels are one of the literary works that are not eaten up by the times. In terms of value, this literary work has the power to invite the reading public to learn something both from the experiences of the authors and the stories written by the authors. The novel has an important role as a means of conveying a constructive moral message to society. The value of religiosity in life in society began to disappear, especially in young people (Imayanti, 2018: 504), therefore it is not uncommon for writers to make novels as a tool to preach about religious values to the reading community. This is evidenced by the number of novels circulating that have positive values and are neatly packaged, simple and attractive. In fact, there are quite a lot of novels whose stories are made into feature films by well-known directors.

In this digital era, not a few people still like to read novels instead of surfing social media. Not a few also enjoy novels in the form of physical books compared to digital novels which are now widely available on personal gadgets. According to some readers' opinions, novels are equivalent to a snack menu that is easy to enjoy anytime and anywhere. Apart from being entertainment during work, novels are also one of the communication media that can be used as information media that provide learning by displaying moral messages that are images of life portraits.

Based on his studies, one of the studies of literary works is the study of literary sociology; is research focused on human individuals. The author identifies each aspect that has religiosity values in behavior or action in individuals in the novel. Based on its content the novel can be distinguished into 2; educational novels and religious novels. An educational novel is a novel that contains educational values where in an educational novel there is an intention and purpose to shape and educate a person's character for the better. While the religious novel itself is a novel that contains religious values. In addition to containing religious values, religious novels also contain a person's belief in the Creator (God) who can be used as a role model in everyday life.

In this era, there are not a few novels that contain the religious side of human life (Moon, 2018: 28). Religious novels were created to remind people of the religious teachings they adhere to. Just like the novel *99 Cahaya di Langit Eropa* contains the mirror value of human life, one of which is the value of religiosity. Religious value is about the value of divinity, religion as something that is synonymous with things related to divinity, religion, relationships between human individuals and human belief in Almighty God. The religious values that will be analyzed in the novel by Hanum Salsabiela Rais and Rangga Almahendra include the religious value of the individual with his God, the religious value between human individuals, and the relationship between religion and science. The religious value of individuals with God can be carried out by carrying out formal worship such as shalat, dhikr, praying and so on, Religious values between individuals can be carried out by maintaining good relations with fellow human beings; help each other, respect each other and so on. Meanwhile, the relationship between religion and science can be seen in the boundaries between halal and haram, the limitations of internet use and other general knowledge.

Novel *99 Cahaya di Langit Eropa* has an advantage over other novels, namely the first is a faith-building novel that invites us to practice Islam totally through behavior that reflects how Islam itself is. Islamic behavior in question is religious values that are reflected through the appearance of the main character in everyday life, such as how to speak, learn, socialize, always be grateful for what is obtained whether it is good or bad, and so on. The novel also gives a message to each individual to return to science, respect differences, not to repay evil with evil, or to be sincere and to attach importance to religion and encourage to study history in order to act wisely. The second plus is that this novel is written based on the true story of the author. The narrative in this novel really immerses the reader as if to feel firsthand what is happening in the story and at the same time learn the history of Islam in Europe. The way it is delivered is clear and straightforward so that readers quickly

understand the storyline so that the author is interested in studying the values contained in the novel, one of which is the portrait side of religiosity contained in the novel.

Hanum Salsabiela Rais and Rangga Almahendra as authors of the novel *99 Cahaya di Langit Eropa* invite readers to understand a journey in a country where Islam is a minority. Experiences that add spiritual teachings to get to know Islam better in a different way. In addition to containing the religious messages presented by the author, this novel also carries actual historical facts. This journey is a quest for the 99 lights of perfection that Islam once emitted on the European continent; such as Vienna, Paris, Madrid, Cordoba, Granada, and Istanbul which are contained in the novel journey *99 Cahaya di Langit Eropa*.

2. LITERATURE REVIEW

Literary

Literature is a form of language expression and language feels more alive thanks to the aesthetic touch of literary elements. In his book, Harjana (2011:10) reveals that literature is a standard expression of what people have witnessed in life that they have experienced, have pondered, and felt about aspects of life that attract direct and strong mutual interest, is essentially an expression of social life through language.

According to a statement written by Sumardjo (2012:3), literature is a personal expression of human beings in the form of experiences, thoughts, feelings, ideas, passions, beliefs in a form of concrete images that evoke fascination with the tools of language. Referring to the statement, it can be seen that the role of feelings is quite large in the process of studying or researching literary works. However, it can be stated that good literature always invites readers to uphold moral norms (Darma, 2004: 105), even literature is seen as a means of moral education. Literary works that are full of values can be used as a source of moral and ethical teaching that has the potential to develop the reader's self-character. The literary work is embodied in the form of storytelling in various dimensions of life (Pasaribu, 2023: 5174). Thus, a literary work will touch the feelings or spiritual side of its readers.

Novel

A novel is a long prose containing a series of stories about a person's life and the people around him, highlighting the disposition and characteristics of each character (Rahayu, 2019: 209). In terms of composition, novels are much longer than short stories. Thus, the novel can find something freely, presenting something more concrete, more detailed and involving more complex issues. It includes different story elements to build the novel. According to Setyami (2021: 87) as one of the genres of literary works, novels offer human and humanitarian problems, life and life with their creativity, the author paints various events and events that exist in society at that time through literary works. The novel can reveal the entire episode of the story's character's life journey, it can even allude to problems, which are not really integral to the main problem of the story itself. His presence is only as a complement and will not interfere with or affect the cohesiveness of the story. Stories about side problems are commonly known as digression.

The novel essentially tells or describes every event that includes the circumstances of human life such as sadness, joy, love, and suffering. The novel is the radiance of social life and the author's mental turmoil (Nurazizah, 2017: 109) to the reality found in society which usually takes the form of religious events, norms, and teachings. According to Jauhari (2010: 48) a novel or romance is an essay of the journey of human life and various events that cause conflicts in the soul of the perpetrator to a settlement according to the imagination of the author.

Religiosity

Religiosity is a core value of the quality of human life with dimensions that are deep in the heart as ripples of personal conscience and peel off the intimacy of the soul (Safitri, 2021: 26). In his article, Sari (2017: 96) stated that religion is divided into five dimensions, namely religious beliefs,

religious practices, religious feelings, religious knowledge, and consequences. According to Jauhari (2010: 35) Religious value is man's belief in God's being, his dzat and attributes that reflect on the degree of servitude to Him; regarding the rules and norms of life based on religious rules; and regarding human attitudes of behavior that are rooted in birth and mental impulses based on religious norms.

From the word religious itself which is a class of adverbial words that can be derived from the class of noun words that are the word religiosity; (Pasaribu, 2023: 5176) religiosity is a religious concept that causes humans to be religious. Religious portraits are values embodied in both fictional and non-fictional literature to determine the form of human conscience, nobleness of mind or piety for all good meanings. For religious human beings, existence must be life, divinity and the essential meaning of power and form of power. It is the infinite, the source of life and fertility. According to Jauhari (2010:36) the form of religious value in Islam can be divided into three major forms; first, the issue of man's relationship with God (tauhid). Second, the Norms of Life (fiqh). Third, the issue of behavioral attitudes (akhlaq).

3. RESEARCH METHODS

Research on the portrait of religiosity in the novel 99 Cahaya di Langit Eropa by Hanum Salsabiela Rais and Rangga Almahendra is descriptive qualitative using content analysis and pragmatic approaches. Moleong (2016:6) mentioned that qualitative research is research that intends to understand phenomena about what the research subject experiences, for example behavior, perception, motivation, action, and others. The qualitative descriptive method is considered an artistic method because the research process is more artistic or does not have a certain pattern, (Sugiono, 2010: 13) is also referred to as the interpretive method because the research data is more concerned with the interpretation of the data that has been recorded.

Using this method and approach, the author seeks to describe the events that occurred and the portrait of religiosity in the novels by Hanum Salsabiela Rais and Rangga Almahendra. Descriptive analysis is carried out by describing the facts which is then followed by the analysis of data that has been copied (Ratna, 2010: 53), this aims as a systematic test to determine the relationship between parts and the overall data. The data analysis steps are as follows: describing, interpreting data, concluding the results of data analysis according to research (Safitri, 2020: 28).

4. RESULTS AND DISCUSSION

The data of this study is taken from the novel 99 Cahaya di Langit Eropa by Hanum Salsabiela Rais and Rangga Almahendra. The author examines the novel as a reflective study of the life of an individual living in society regarding the events that occur. The text of the novel is usually dismembered according to the classification to which the sociological meaning will be explained. The data of the findings related to the literary review are set out in the following sections:

Religious Portraits between the Man with God

1. Taqwa

Data 1

"Every 15-minute class break, Fatma invites me to pray (shalat) Dzuhur together."

Data 1 clearly illustrates the existence of a religious portrait of the individual with God. The religious value of an individual human being with God reflected in the data is about a servant's piety to his God. Fatma's character who invited my character, namely Hanum, to pray dzuhur berjamaah by taking advantage of the time for each class break which lasted only 15 minutes. They use this not too long rest time to draw closer to God, here is the figure of Fatma who is an example that a devotion to God can be done anytime and anywhere. You don't have to wait for a long time to get closer and pray to God.

Data2

"I'm sure that most of the people who converted to Islam were not those who were influenced by interfaith debates and discussions. Not because it was forced to because of marrying a partner. It is not that they listen to the heavy and unspoiled lectures of the Islamic religion by the lay minds of men. Not because of any of that. Like Ezra, who had been religiously apathetic, he fell in love with Islam because of the charm of his adherents."

Based on data 2, it is illustrated that there is a religious value of individual human beings with God about devotion. The portrait of religiosity is in terms of man's relationship with God. This is evidenced in the figure of Ezra who initially behaved apathetically towards religion and finally he fell in love with Islam because of the charm of his followers. He finally decided to convert to Islam not because he heard various lectures about Islam or because of compulsion, but because he saw the charm of his followers. Islam is a religion of mercy lil alamin, a religion of compassion.

Data3

"Being able to run the Friday Prayers for Rangga is a golden opportunity. He won't miss it even if he can only chase one rakaat. His campus schedule never wanted to know the obligations of devout Muslims. They only know rangga's obligation to teach classes with time coinciding with Zuhur on Friday."

Similar to data 2, here data 3 explains the religious portrait that occurs between man and his God. The religious value contained in this quote is about a servant's devotion to his God, which is depicted in the character Rangga who takes time to pray Friday even though he can only pursue one rakaat as a sign of his betakwa to Allah which signifies the religious value with God. Ushalli sunnatal Jumu'ati rak'ataini qabliyyatan lillāhi ta'ālā. That is to say: I pray the sunnah qobliyah on Friday two rakaat because of Allah Almighty. Even though he can only chase one rakaat, Rangga still does it instead of neglecting it. A form of devotion to God that is exemplary for readers.

Data4

"There's no point in arguing fiercely explaining prayer is a personal obligation, the concept of merit sin, and everything else."

Data 4 explains the religious value of man with God. The religious value of man with God contained in this quote is about a servant's devotion to his God, which is depicted in the figure of Rangga who continues to carry out prayer services in the basement of a narrow library measuring only 3x3 meters. Not only narrow, the room is also full of images of crosses, Buddha statues, and Books of various religions. He still did, for Europeans, the campus was a neutral place, therefore many of the religious attributes were listed.

2. Tawakal

Data5

"He so lightly understood his religion without making it difficult for himself. Obviously, not all Muslims have the same view, that they can enter places of worship of people of other religions. But for Fatma, it all comes down to the intention in the heart."

Data 5 explains the value of an individual's religiosity with God that is contained in this quote is about a servant's laugh at his God which is depicted in the figure of Fatma who does not care about the views of others for entering a place of worship of another religion. Fatma believes it all depends on the intention in one's heart, which is only God who knows and judges the heart of that person.

Data6

"You may believe it or not, God willing, I'm right. It was the inscription 'Laa ilaa ha Illallah', Marion said nodding steadily.

Data 6 speaks of the existence of a religious portrait of man with God. The religious value of man with God here alludes to the laughter of a servant to his God, this is reflected in the figure of Marion who sees the writings of Tawhid contained in the painting of Our Lady. He told God that what he saw, was not wrong.

Data 7

"Rangga, my friend. I think I now I believe in God. That's it. But not interested into religion. Maybe one day. Rangga and I smiled reading Stefan's e-mail. He did not explain what the point of the incident was that made him 'change'. No feelings whatsoever.... we're just trying to be good muslim agents in this European country."

Data 7 describes the religious value of man with God. The religious value is about a servant's laughter to his God, this is illustrated in the character of Rangga who is always tested for his faith by Stefan, his co-worker. Thanks to Rangga's form of faith and rational explanation of 'God', Stefan, who is an atheist who does not believe in the existence of God, now he turns into belief even though he does not want to embrace a certain belief.

Data 8

"Hassan, although you sell pigs, I believe you wake up at dawn, and then pray and carry out the daily routine. That's better than those who sleep all day, entertain rangga. And I wish you a good job someday," I continued encouraging Hasan."

The religious portrait of man with God contained in data 8 depicts the laughter of a servant to his God, this is illustrated in the figure of Rangga. A good Muslim does not judge bad or blame others for what they do. Although it is contrary to the teachings of Islam. Because they realize that only God has the right to judge a person's good and bad. We humans can only ask or pray for someone who is good, just as the Apostle Allah, Muhammad SAW prayed for people who insulted or demonized him instead of avenging their deeds.

Religious Portraits among the Man

1. Politeness

Data 9

"Fatma, I'm sorry if I offended you. Why don't you think maybe mmm... Your qualifications are not suitable, or your work experience is lacking so that the company here does not accept you? I said haltingly."

Data 9 describes the existence of religious values among mausia individuals. The religious value in the quote above explains the existence of an attitude of manners. This is illustrated in the figure of Hanum who apologizes first before he delivers something. He did this to avoid if his words could hurt or offend Fatma. Yang Hanum thought fatma's educational qualifications or lack of work experience caused her not to be accepted into the company. The dialogue shows the existence of a religious portrait, namely manners related to relationships between individuals.

2. Sincerity

Data 10

"The concept of sincere give and take. Take and Give. Natalie Deewan believes that the most beautiful side of the real human being is generosity."

The portrait of religiosity described in data 10 above is about the individual mausia. The religious value of man with himself is about sincerity. Here it is depicted through the figure of Natalie. Where he runs a restaurant business that implements all-you-can-eat meals by only paying as much as he can. Even Natalie is sincere if there are customers who can't afford to pay. With the sincere method he applied, it actually made his food stalls crowded. This shows the existence of a human religious value with itself in terms of sincere attitude.

3. Responsibility

Data 11

"She had to bury deeply her hopes of being a woman who knew the world of work. Now her determination is only one: to be a woman who maintains the family and the harmony of the household alone. Fatma you take the bright side. If you work, who will take care of it? My hand pointed to the girl who was fast asleep next to her, who was none other than Ayse, Fatma's 3-year-old child."

Data 11 explains the existence of religious values among individual human beings. The religious value is about the attitude of responsibility. This is shown by Fatma's attitude of being determined to be a woman who maintains her family and household harmony. Based on the attitude taken by Fatma, this shows the existence of a religious value about the responsibility that should be carried out by individual human beings. He is responsible for maintaining harmony in his household.

The Relationship between Religion and Science

Data 12

"My thoughts drifted back to the Islamic date class at Muhammadiyah High School first. It was Islamic scientists who introduced the basics of Algorithms, Algebra and Trigonometry. Without these branches of science, a human named Neil Alden Armstrong would never have been able to set foot on the moon."

Data 12 illustrates the relationship between religion and science. Many scientists have discovered cutting-edge science. Scientists also come from different backgrounds. In the excerpt of the novel above, it is explained that it was the Islamic scientist who introduced the basics of Algorithms, Algebra and Trigonometrai, which are very useful to this day.

Data 13

"Religion and science must form a balance that cannot be clashed. Neither should fanciate the other. Both religion and science must open up to each other. Otherwise, that balance will collapse."

In data 13 it is very clear that it reveals the relationship between religion and science. Science will move and develop thanks to the existence of human reason and mind, while religion can move and develop thanks to belief. Religion and science can be felt to be beneficial in human life if they are reflected seriously in man.

Data 14

"Europe today upholds its big name very much. He was Averroes or Ibn Rushd, the famous philosopher from Cordoba. He was the one who introduced The Double Truth Doctrine, two inseparable truths between religion and science or science. Unfortunately because of the trauma of religion, now European humans only believe the latter, science as a source of belief. I don't know, I'm sure that's not what Averroes wanted, he said, pointing to the authoritative figure of the statue."

Data 14 clearly illustrates the relationship between religion and science. Where ancient Europe thought that religion could support all scientific activities, on the contrary, science could improve religious understanding for the welfare of mankind. As Albert Einstein stated: science without Religion will be paralyzed, while religion without science will be blind.

5. CONCLUSIONS

Based on the research results obtained by the author, several things are concluded that are in accordance with the purpose and background of this study. In the novel; the journey to tread the footsteps of Islam in Europe consists of sentences that clearly describe the portrait of religiosity, namely the religious portrait seen from the side of the religious portrait of the individual with his God. This is reflected in the rights and obligations of a servant to his Lord as seen from the knowledge, attitudes, behaviors and lifestyles filled with the awareness of tawhid to God. This can be evidenced by pious charity, piety, obedience to God, laughter or surrender to God and others. Also some portraits of religiosity seen from the relationships between human individuals such as the attitude of manners, class and responsibility which are the basic attitudes of human beings in social life. The last is a portrait of religion seen from the relevance of religion and science, that between religion and the value of knowledge is closely related and cannot be separated.

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LITERATURE CULTURAL VALUES IN SOUTH SULAWESI COMMUNITIES

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Abstract

This paper aims to examine local cultural values in learning speaking skills. *Indonesian is a subject that develops students' abilities to communicate cultural values through behavior and the use of language in various work-related contexts. Therefore, to be skilled in speaking with the four skills, students need an interesting learning process. Culture-based education is an alternative that is feasible to use to improve the educational process and increase school literacy discourse. The power of culture aims to reduce the negative behavior of students. Local cultural values are an important issue that should be studied in learning Social Geography. Facing this new situation requires various strategies including adopting local cultural values in the learning process, especially learning speaking skills.*

1. INTRODUCTION

In the current era of globalization, an issue that is important to receive attention is national identity. The rapid flow of globalization causes the erosion of national values. Children are more proud of foreign cultures than their own national culture. This is evidenced by a greater sense of pride in children when they use foreign products, compared to when they use their own national products. The slogan "I love made in Indonesia" seems to be just a mere utterance, without any action following the statement. With conditions like this, it is necessary to instill the values of nationalism in students to increase students' love for the Indonesian nation.

The influence of modernization on the life of the nation cannot be denied anymore, this has an impact on eroding the noble cultural values of our nation. According to Joesoef (1982) states that cultural values which are the basis of national character are important to be instilled in every individual, so that each individual is able to better understand, interpret, and appreciate and realize the importance of cultural values in carrying out every life activity. Rasyid (2013) that the preservation of regional culture and the development of national culture through education, both formal and non-formal education, by reactivating all educational platforms and activities. Education and culture have a very important role in growing and developing the nation's noble values, which have an impact on character formation.

Ethnic and cultural diversity has great potential in the development and development of education. Tilaar (1999) argues that "national education in the reform era needs to formulate a new vision of education, namely to build human beings and Indonesian civil society who have an identity based on national culture". Geertz (1992) "culture is built from regional cultures that grow and develop in every ethnicity". The cultural diversity that grows and develops in each ethnicity should be recognized for its existence and at the same time can be used as a basis for education.

One of the strategies in dealing with the Asean Economic Community (AEC) in the field of education is to instill local cultural values in learning. According to Warsi (2004) "local culture as an effort to build national identity, and as a selector (filter) from foreign cultural influences". Munadi

(2010) who said that "the function of education is to preserve the social order and values that exist in society and as an agent of social renewal so that it can anticipate the future". Local culture-based learning plays a very important role in fostering and forming human attitudes, mental and morals.

The world of education facing the era of the Asean Economic Community (AEC) must prepare skilled, sensitive and critical human resources. According to Wardiman (2011) said that "the era of globalization according to strong human resources". This is in line with Seock and Chen Lin (2011) stating "the process of globalization will make some people return to their ethnicity, which is a process to find an identity". Adopting cultural values to be transformed into learning acts as a means of self-control in dealing with the economic pressures that we are currently facing and in welcoming the implementation of the ASEAN Economic Community.

Instilling local cultural values in the learning process is very important to do. Gaffar (2004) that "education is not just growing and developing all aspects of humanity without being bound by values, but that value is a binder and influences the process of growth and development". Sauri (2010) argues that "values and education are two things that cannot be separated from each other, when education tends to be treated as a vehicle for transferring knowledge, there has been a propagation of values which at least lead to intellectual truth values". To balance moral and intellectual needs, education requires values as its implementation.

METHOD

This type of research is a qualitative descriptive research. The object of research is the people of the Bugis and Makassar tribes. Data collection techniques in this study are observation, test, observe, and record. Data were analyzed with the first method of data reduction, data presentation, and drawing conclusions.

RESULT AND DISCUSSION

Pemmali Cultural Values

Traditional Bugis people have many presuppositions about the meaning of pemmali. As for some expressions that are considered pemmali for the traditional community of the Bugis tribe as follows.

"Sewing at night, afraid of being pricked by a needle"

It can be seen from the utterances uttered by traditional people who consider these utterances to be one of the utterances that are considered to be utterances. The meaning of the utterance di is as something that is forbidden because if people used to sew at night they could get pricked by a needle. This is believed by traditional society until now. Traditional society uses these utterances to this day to rebuke their children or those around them.

"Daydreaming at sunset, fear of being possessed by a demon (trance)."

It can be seen from the above statement that for traditional people it has the meaning of prohibiting daydreaming or daydreaming at sunset because the previous community believed that if we daydream at sunset, we would be possessed by demons. This utterance is included in the category of pemmali for traditional Bugis tribal people which is strictly forbidden to be violated. The use of these utterances is used to reprimand the family or society to this day.

"Reading a book while lying down, because it will make the eyes quickly myopic."

It can be seen from the utterance above for traditional people it means a prohibition not to read while lying down. the prohibition is considered as one of the punishments that their families or other communities cannot violate. Traditional society assumes that the eyes will quickly become myopic if they read while lying down. The use of these utterances is used to rebuke the family or other communities.

"Do not eat using small plates"

It can be seen from this expression that the meaning contained is that when someone eats using a small plate it will have little fortune because it is known that the small plate has a small size and contains little food. This has become a guideline for traditional society so that they consider this expression a bad thing to do.

"Eat/drink with your left hand, because the devil eats with you"

It can be seen in this expression the meaning contained is that it is forbidden to eat/drink using the left hand because when we use the left hand to eat, the devil also eats. Traditional society considers things on the left to be negative.

"girls are forbidden to leave the house at night"

Pemali for girls leaving the house at night is a preventive action against slander that befalls women and their families. The impact of "hidden by the devil" can be associated with the meaning of "harassed by men".

"Don't sit on the pillow later boils"

Pemali sitting on the pillow is an attempt by the Bugis people to avoid damaging the pillow. In addition, it is an attempt to break down a reckless attitude that can lead to impolite and redundant behavior.

Modern society is a society that has undergone scientific and technological transformation, namely a society that is able to adapt to the circumstances of its era or live according to the constellations of its time.

Modern society is a society where most of its citizens have a cultural value orientation that is directed towards life in today's civilization. In general, modern society lives in urban areas, so it is called urban society. However, not all city people can be called modern people, because there are city people who do not have an orientation to the present, for example, homeless people. The characteristics of modern society are relations between humans primarily based on personal interests. Relations with other communities are carried out openly with an atmosphere of mutual influence. Strong belief in science. Technology as a means to improve people's welfare. The people belong to various professions that can be studied and improved in educational institutions, skills and honesty. The level of formal education is generally high and evenly distributed.

Culture is the complex whole which includes knowledge, belief, art, law, morals, custom, and the capabilities and habits possessed by humans as members of society, Taylor (in Mattulada 1997:1). Culture is produced by humans as a form. Culture has at least 3 forms, namely (1) the form of culture as a complex of ideas, ideas, values, norms, and regulations, (2) the form of culture as a patterned activity of society, and (3) the form of culture as an object of human creation. which was put forward by Koentjaraningrat (in Mattulada, 1997: 1).

South Sulawesi is an area that has a unique culture inhabited by four indigenous tribes, namely the Mandar and Toraja tribes. All tribes have a language that is used to communicate within

the community. Each ethnic group will maintain its traditions and cultural systems as their identity so that the people of the tribe concerned will continue to maintain and maintain various traditions handed down from generation to generation in forms of language, behavior, norms.

Bugis ethnicity and Makassar ethnicity are two of the four major ethnic groups in South Sulawesi. In essence, the culture and way of life of the Bugis people are generally the same and in harmony with the culture and way of life of the Makassar people. Therefore discussing Bugis culture is difficult to separate from discussing Makassar culture. Syarif, et al (2016: 15) said that in the family system or in the kinship of Bugis and Makassar humans, it can be said that there is almost no difference. It was further argued that these two ethnic groups (Bugis and Makassar) are essentially a cultural unit. Therefore, what applies to the world of Bugis people also applies to Makassar people.

The Bugis-Makassar culture referred to here is the totality of thoughts and behavior that is owned by the Bugis-Makassar community and can be passed on from generation to generation through a learning process. The results of these thoughts are Bugis-Makassar cultural values which have been embodied in the behavior patterns of the Bugis-Makassar people in their daily life. These Bugis-Makassar cultural values include the values of honesty, fairness, intellectual values, and decency values. The Bugis and Makassar people have a culture adopted from Lontara which contains various advice, principles, rules/norms, and guidelines for life in society that contain values of education, leadership, honesty, and work ethic.

Tanra, et al (2019) stated that *pemmali* is one of the local wisdoms inherited from the Bugis community which is used as a guide in living their daily lives. This heritage is not passed on to one generation only, but is passed on to all generations from generation to generation. *Pemmali* has become a part of *adat* and is one of the most effective instruments to give birth to a generation that has noble character.

Pemmali in Makassar Bugis society does not stand alone, but goes hand in hand with *pappangaja* (dakwah/invitation) and *paseng* (advice). *Pemmali* is used as part of efforts to strengthen the fulfillment of *pappangaja* and the implementation of *paseng*. As previously mentioned, *paseng* means advice and bettors or with the meaning of a will that is at stake and emphasizes the necessity and prohibition.

Pemmali is usually spoken by parents to children, brothers to younger siblings, husbands to wives, and so on. *Pemmali* appears or is said when someone does something that is not in accordance with custom, is considered to violate ethics, and other actions that are considered inappropriate.

The Bugis people use *pemmali* as self-control in their actions. *Pemmali* is passed down from generation to generation due to past experiences and habits associated with the events that happened to them. Even though the events experienced were purely coincidental, they were still believed to be retribution for *Pemmali*'s violations.

Pemmali as folklore that is passed down by word of mouth will only survive along with the existence of the Bugis community. Currently there is concern about the existence of *pemali*. This is due to the lack of public interest, especially the young Bugis generation, to explore, maintain, and understand the values contained in *pemmali*. Another problem is the lack of good documentation of *pemali* in Bugis society, including the Soppeng Bugis community. If this should continue, it is feared that it will result in one of the Bugis cultural values.

Traditional Bugis people have many presuppositions about the meaning of *pemmali*. As for some expressions that are considered *pemmali* for the traditional community of the Bugis tribe as follows.

“Sewing at night, afraid of being pricked by a needle”

It can be seen from the utterances uttered by traditional people who consider these utterances to be one of the utterances that are considered to be utterances. The meaning of the utterance *di* is as something that is forbidden because if people used to sew at night they could get pricked by a needle.

This is believed by traditional society until now. Traditional society uses these utterances to this day to rebuke their children or those around them.

Modern Bugis society has many presuppositions about the meaning of pemmali. As for some expressions that are considered pemmali for the traditional community of the Bugis tribe as follows.

"Sewing at night, afraid of being pricked by a needle"

It can be seen from the statement above, for modern society the Bugis tribe interprets this utterance if in ancient times these utterances appeared which were considered pemmali by the previous community because in ancient times there was no such thing as a lamp to light a room. Therefore, modern society considers utterances that are considered pemmali only used in ancient times to be very different today. However, not many modern societies use utterances that are considered pemmali as jokes to their own friends or family.

Pemali-pemali which are merely methods or strategies in education, coaching, and character building of children, are permissible, such as abstaining from sitting on pillows, sitting on stairs and doors, leaving the house at night especially for women, stepping on other people's feet, sleeping on their stomach, eating while standing, getting up late, and so on are not against Islamic teachings, and therefore the law may even be highly recommended to avoid damage, badness, or negative impacts.

"Eat/drink with your left hand, because the devil eats with you"

It can be seen that the expression of its use in the Bugis community is to say it politely and to advise their children or family. Bugis people use the term pammali in order to be able to give good advice without violence. In terms of the opinion of the former community, this is also the culture that they believe in. Culture is ideas, ideas, actions, and the work of humans in the framework of the life of society which belongs to humans by learning and being passed down from generation to generation. This has also become hereditary for the Bugis community's parents to believe in sentences or expressions that are considered reverential.

"Reading a book while lying down, because it will make the eyes quickly myopic."

It can be seen from the statement above, for modern people the Bugis tribe interprets this utterance if in ancient times these utterances appeared which were considered pemmali by the previous community because in the past there were no lights as lights, they only used fire burned in bottles using wicks as lights. The lights used by traditional societies in the past were very different from the lights used today. In terms of the opinion of the former community, this is also the culture that they believe in. Culture is ideas, ideas, actions, and the work of humans in the framework of the life of society which belongs to humans by learning and being passed down from generation to generation. Therefore, some modern societies do not consider these utterances to be excusable. However, there are not a few who think that this utterance is indeed an insult to society. Some modern societies assume this is true. Some who think this is true because some of them experience or get this to happen. However, not many modern societies use utterances that are considered pemmali as jokes to their own friends or family.

"Do not eat using small plates"

You can see from the expression above the form of its use by the Bugis community when they want to rebuke someone, but the expression with the sentence pemmali is conveyed politely so as not to offend other people. The Bugis people say this expression so that both traditional and modern people can know things that are not good.

“Sewing at night, afraid of being pricked by a needle”

It can be seen from the statement above, for modern society the Bugis tribe interprets this utterance if in ancient times these utterances appeared which were considered pemmalı by the previous community because in ancient times there was no such thing as a lamp to light a room. In terms of the opinion of the former community, this is also the culture that they believe in. Culture is ideas, ideas, actions, and the work of humans in the framework of the life of society which belongs to humans by learning and being passed down from generation to generation. Therefore, modern society considers utterances that are considered pemmalı only used in ancient times to be very different today. However, not many modern societies use utterances that are considered pemmalı as jokes to their own friends or family.

“Daydreaming at sunset, fear of being possessed by a demon (trance).”

It can be seen from the statement above, for modern society the Bugis tribe interprets this utterance if in ancient times these utterances appeared which were considered taboo by the previous community because in the past traditional societies strictly prohibited their children or their families from going out at night and modern society believes that today is very different. with today. They think today is the era. Thus, some of the modern society does not trust the pemmalı. However, there are not a few who think that this utterance is indeed an insult to society. Some modern societies assume this is true. Some who think this is true because some of them experience or get this to happen. However, not many modern societies use utterances that are considered pemmalı as jokes to their own friends or family.

The meaning of language varies according to the context of its use in sentences. Therefore, the semantic analysis must be based on the fact that language is unique and has a close relationship with cultural issues. Therefore, the analysis of a language only applies to that language and cannot be used to analyze other languages. For example, the word fish in Indonesian refers to a type of animal that lives in water and can be eaten as a side dish, which in English is equivalent to the word fish. However, the word iwak in Javanese does not only mean fish or fish, but also means meat used as a side dish (Jazeri, 2012:2).

Meaning is the intent of the speaker or writer in a form of language. According to Chaer (1994), meaning can be distinguished based on criteria and point of view. Based on the type of semantics, lexical meaning and grammatical meaning can be distinguished, based on the presence or absence of referents in a word or lexeme, there can be distinguished referential and non-referential meanings, based on whether there is a sense value in a word/lexeme, denotative meaning and connotative meaning can be distinguished. , based on the accuracy of the meaning known meaning of words and terms or general meaning and special meaning.

“Don't sit on the pillow later boils”

Pemalı sitting on the pillow is an attempt by the Bugis people to avoid damaging the pillow. This means that the previous community took great care of their pillows so that they would not break quickly. In addition, it is an attempt to break down a reckless attitude that can lead to impolite and redundant behavior.

“Do not eat using small plates”

It can be seen from this expression that the meaning contained is that when someone eats using a small plate it will have little fortune because it is known that the small plate has a small size

and contains little food. This has become a guideline for traditional society so that they consider this expression a bad thing to do.

2. CONCLUSION

Based on the results of the research that has been done, the research can conclude that traditional society strongly believes that pemmali is a prohibition that cannot be violated by society. If they violate it, they will get a woe according to the penalty for the violation that was violated. Traditional communities adhere to the term pemmali to communicate with each other or interact with other communities. They also do not dare to violate things that are considered to be taboo by the traditional Bugis community.

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CULTURAL MEMORY OF SERAWAI ETHNIC COMMUNITIES IN SELALI VILLAGE, BENGKULU SELATAN DISTRICT THROUGH ORAL TRADITION OF SENI DENDANG PERFORMANCE

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Abstract

Seni dendang performance of Serawai ethnic is a living oral tradition in the culture of the Serawai ethnic community in South Bengkulu Regency. Seni dendang performance is performed at sacred traditional ceremonies such as the nundang padi ceremony. The Serawai Ethnic community has a strong cultural memory related to performing seni dendang in traditional ceremonies and other activities in their daily lives. The focus of this article is to unravel the cultural memory of the Serawai ethnic community in South Bengkulu based on oral traditions. This study uses qualitative research methods in the field of oral traditions, namely through ethnographic and memory approaches. The results of the study revealed that the cultural memory of the Serawai ethnic community through the oral tradition of seni dendang performances namely; 1) related to the history of the origin of rice in the Serawai ethnic community in Selali Village, South Bengkulu Regency, 2) acculturation of local culture that already exists in the Serawai ethnic community with Malay culture. The combination of history and local culture in the Serawai ethnic community in Selali Village, South Bengkulu Regency formed a cultural pattern that still survives today.

Keywords: *memory, culture, tradition, seni dendang, Serawai, Bengkulu*

1. INTRODUCTION

Memory is a process based on memory activity contained in the heads of individuals and groups. Memory can be active, namely developing from ideas that are rearranged based on past knowledge that is inherited. Memory can also be passive, namely individual or group knowledge tends not to be repeated. A memory can be interpreted as a creative and structured activity carried out individually or in groups based on previous knowledge or activities. One of the previous knowledge that is still stored as memory both individually and in groups is stored in oral traditions that are still alive in society.

Memory in the oral tradition is an abstraction based on individual or group memories in the form of ideas, word for word reconstructed and organized based on actions in social and cultural life (Bauman, 1986:2, Finnegan, 1992:108). Halbwachs is of the view that memory is first formed in the present as well as in the past and is a non-constant variable. Collective currents of thought whose impulses were in the past are recreated by reliving the past (Cosser, 1992:24). Memory is formed through individual memory processes by taking social material in a social context to respond to social cues.

Furthermore Halbwachs (1925) states that memory can be collective, namely analyzed by including factors of collective representation (symbols, meanings, narratives, and rituals available to the public), cultural structures (systems of rules or patterns that produce representations), social construction. (interaction patterns), and individual memory that is formed culturally and socially

(Coser, 1992:34). One of the surviving cultural memories is the oral tradition of the Serawai ethnic community in Bengkulu.

The Serawai Bengkulu ethnic community with culture and traditions that are still maintained has a collective memory relationship with the past. Both in the oral tradition which has been passed down from generation to generation in the form of traditional performances and texts in the form of rhymes or *rejong*. The Serawai ethnic community still maintains traditions in the form of traditional ceremonies and in doubts (weddings).

The Serawai people are one of the ethnic groups living in Bengkulu Province, namely South Bengkulu Regency and Seluma Regency. Geographically, the area of the Serawai ethnic community is currently divided into two districts where previously there was only one district, namely South Bengkulu Regency. Regional expansion carried out by the government based on Law of the Republic of Indonesia No. 3 of 2003 concerning the Establishment of Mukomuko, Seluma, and Kaur Regencies in Bengkulu Province resulted in the separation of Serawai ethnic residences into two parts, namely Seluma Regency and South Bengkulu Regency. The Serawai ethnic group lives in Seluma Regency and South Bengkulu Regency, and migrates to Bengkulu City and neighboring provinces (Sarwono, 2013 and Dihamri, 2018). Thus, the current residence of the Serawai ethnic community is in three large areas namely Seluma Regency, South Bengkulu Regency, and Bengkulu City as one of the overseas areas.

One of the oral traditions displayed in South Bengkulu Regency is the oral tradition of the *seni dendang* performance of Serawai ethnic. The oral tradition of performing *seni dendang* of Serawai is one of the oral traditions of the Serawai ethnic community which is performed at the traditional rice ceremony. The performing *seni dendang* of Serawai ethnic, Bengkulu, which is the object of this study, is an oral performance with a combination of dance and music played by a group of men on stage.

The performance *seni dendang* displays sound art (rhymes), musical instruments (tambourines, trumpets, and violins), and dances that are arranged in such a way. As stated by other writers, the performance of *seni dendang* includes three kinds of art, namely rhyme art, dance art, and music art. The combination of these three arts produces a very interesting performance with rules and plots agreed upon by the executor (Tarmizi, 2010:49, Sarwono, 2013:47, Dihamri, 2018:92, and Pili, 2018:102). The language used in performing *seni dendang* is Serawai language.

Seni dendang performances are carried out with very thorough preparation, seen with seriousness in making a stage or endings and other equipment before the day of the performance. The players who were on stage consisted of *rajo penghulu*, one violin player, tambourine player, and *jenang* with their respective duties and roles. The number of players is at least twenty people and even more according to the request of the responder or the size of the stage. *Seni dendang* performances have rules that must be obeyed by every performer, spectator, and Serawai people because the tradition of *seni dendang* performances is considered as an assembly.

The time of performance *seni dendang* Serawai Ethnic community starts at 20.00 WIB and ends at 01.00 WIB. According to Mr Jauhari, previously this *seni dendang* performance could last until dawn. This means that the dance performance will end at 05.00 WIB. In ancient times there was no entertainment like today, so this dance performance has also become a place for people to gather and entertain.

The performance of *seni dendang* was performed at the *nundang padi* traditional ceremony, played by two cultural arts studios, namely from Selali Village and Tungal Village, South Bengkulu Regency. The *nundang padi* ceremony is only held in Selali Village, Pino Raya District, South Bengkulu Regency. In this series of traditional ceremonial activities, one of the traditional performances that must be attended is the *seni dendang* performance. The *nundang padi* ceremony is a sacred traditional ceremony performed by the Serawai ethnic community to invite rice seeds before the rice planting season. The traditional *nundang padi* ceremony is carried out once every five years

or depending on the availability of funds. The seni dendang performance is the first traditional performance to be shown at night.

Some research on the performing seni dendang focuses on a performance that is carried out, including: Pili (2018: 102-103) and Nauli (2019) revealed that this singing art also has six stages, namely the dance of chanting, ketapang, rampai-rampai, senandung gunung, talibun, and dendang mati dibunuh, where this stage is the closing stage which contains almost the same as the second stage. Nauli focuses on the uniqueness of the plate dance in the ketapang stages. Meanwhile, Dihamri (2018: 94) argues that singing is performed in full, the duration is around six to seven hours. The implementation of performing seni dendang has rules and stages in the performance, so it takes a long time and the text that is produced is also adapted to the context. Sarwono's research illustrates that seni dendang Serawai is one of the traditions that exist in the Serawai community. The focus of his research is the Serawai ethnic folklore as a character education learning material (Sarwono, 2013:47). Subsequent research is the function of seni dendang performed by Tarmizi (2010:52-53) who revealed that the traditional function of seni dendang in traditional ceremonies is as a ritual ceremony, a means of communication, entertainment, and community integration.

In the discussion of this article, more emphasis will be placed on the cultural memory that exists in the memories of individuals and groups of ethnic Serawai people. The seni dendang performance which is the object of this research is the seni dendang performance which is displayed in the traditional nundang padi ceremony held in Selali Village, Pino District, South Bengkulu Regency, Bengkulu Province. The focus of this research will be to look at the performing seni dendang as a symbol, culture, and social that are stored in the memories of individuals and groups of ethnic Serawai people. Based on the background above, the problem that will be discussed in this article is how the cultural memory of the Serawai ethnic community in South Bengkulu is created through the tradition of seni dendang performing.

2. METHOD

This study used qualitative research methods. According to Bogdan and Taylor (in Moleong, 2009: 6), qualitative research is based on efforts to build their views which are examined in detail, formed with words, a holistic, and complicated picture. The research procedure was structured to produce data from the seni dendang performance of Serawai. In addition, this research also uses an approach in the field of oral traditions, namely through ethnographic and memory approaches.

Oral tradition research uses research methods in the field with work steps that are regulated as in general field research. Traditional researchers will uncover what is seen in the performance and the context that is present in the performance. As stated by Pudentia (2015: 441) that the highest substance expected by the oral tradition community is the "performance/performance" of the tradition in question, when the tradition is real before him: can be seen, heard, felt, enjoyed, and so on that involves him, either directly or indirectly in the same space and time as the speakers/players.

Examining cultural memory is an important site for analyzing the experience of a society's activities in a particular decade. Halbwachs states that analyzing memory can include collective representation factors in the form of publicly available symbols, meanings, narratives, and rituals), cultural structures (systems of rules or patterns that produce representations), social construction (patterns of interaction), and memories. individuals who are formed culturally and socially (Olick, 1999).

The location for data collection was carried out in Selali Village, Pino Raya District, South Bengkulu Regency, Bengkulu Province. Data collection was carried out by direct observation of seni dendang performances, recordings, interviews, and documentation. For data analysis, data reduction, data presentation, and conclusion were carried out.

3. RESULTS AND DISCUSSION

The stage of the seni dendang performance of Serawai begins with the *jenang* placing the *lengguai* in front of the *penghulu mudo* by saying that he will open the seni dendang performance tonight. After the *penghulu mudo* gives permission, the *jenang* will give worship (close both hands to the violinist) to start the seni dendang performance. The beginning of the show will be opened with the sound of violins and tambourines hitting with a slow rhythm. The sequence in the performance seni dendang of Serawai is dendang ketapang, dancing a *lemas* dance by one person in the middle of the stage which starts with the *jenang* then alternates between three to four people according to the choice of *jenang* and then takes a break. Next, dendang *lagu duo* with a *lemas* dance played by two male dancers, dendang tari piring with a tari piring, *dendang mainangan* and *mainangan* dance, *dendang rampai* without dance, *mabuak* dance without *dendang*, *dendang redok* which is played by one person using a tambourine with a the *redok* dance, *dendang senandung gunung*, *dendang mati dibunuah*, *dendang talibun*, and finally the *kain panjang* dance. The stages of the seni dendang performance are interspersed with food and drink breaks.

The performance seni dendang of Serawai ends with the *jenang* facing the *penghulu mudo* by bringing *jambar* (yellow glutinous rice with one grilled chicken on it) as an apology if there are inappropriate customs and inappropriate speech during the performance. The *penghulu mudo* will accept as a sign that he has forgiven if there is a mistake in the adat assembly and orders it to be distributed among all the singing players. *Lengguai* was lifted from the stage and the players started to get off the stage.

Furthermore, an analysis of the memory of the Serawai ethnic community in the tradition of performing seni dendang will be revealed based on the set of symbols, institutions and practices that allow a social group to construct the past. The Serawai ethnic community reconstructed the past together with the traditional *nundang padi* ceremony which presented a performance of seni dendang.

The cultural memory of the Serawai ethnic community in Selali Village, Pino Raya District, South Bengkulu Regency, namely: 1) related to the history of the origin of rice in the *nundang padi* traditional ceremony by presenting the tradition of performing seni dendang as an important part of traditional ceremonies, 2) the performing seni dendang becomes acculturation of local culture that already exists in the Serawai ethnic community with Malay culture. This will be explained in the following discussion.

a. Related to the history of the origin of rice

The performance of seni dendang in the traditional rice ceremony *nundang padi* in Selali Village, Pino Raya District, South Bengkulu Regency was carried out as part of the traditional ceremony for *dundang* rice seeds. *Dundang* rice seeds are intended to invite rice seeds before planting. Based on an interview with Mr. Mil Fikri, he revealed that before planting rice seeds, they had to be *dundang* first. This relates to the story of the beginning of the arrival of rice seeds on earth.

Furthermore, Mr. Mil Fikri revealed that historically rice seeds arrived in Selali Village, Pino Raya District, South Bengkulu Regency. The short history of the *nundang padi* ceremony and seeds begins with the story of Adam and Hawa when they were sent down to the world as a result of violating Allah prohibition. After arriving in the natural world, they don't know what to do to meet the demands of the body. Therefore, Adam asked Allah for a way to meet their needs. Allah sends down a large grain of rice and must be invited in the sea.

In the process of *dundang* also assisted by Peruli Sembilan. After being invited, five small grains of rice appeared which Peruli Sembilan named; 1) *saleah* rice (odd rice), 2) *serasai* rice (*kemang* rice), 3) *cina* rice (unnoticed), 4) *pulut* rice (sticky rice), and 5) small *saleah* rice (fragrant rice). Based on these five types of rice, it is estimated that Peruli Sembilan is sufficient to meet the needs of Adam and Hawa and their descendants. This story is also written in Malay Arabic script which was written in 1838 M. This script is in Selali Village, Pino Raya District, South Bengkulu Regency.

The implementation of the *nundang padi* traditional ceremony is not only carried out by the people of Selali Village but must involve the surrounding villages. There is also a division of tasks and responsibilities for each village. Furthermore, the results of the rice seeds obtained from the *nundang padi* ceremony will be distributed to all people, both Selali village and surrounding villages who are present on the closing day of the *nundang padi* event. Usually on the closing day, people will be busy to witness and ask for rice seeds.

Furthermore, what about the performance of *seni dendang* that is displayed on the night of the *nundang padi* traditional ceremony. The performance of the *seni dendang* functions as a traditional role, namely being the main part of the activities at night of the traditional ceremony *nundang padi*. The performance of *seni dendang* that night was played by the people of Selali Village and neighboring villages. Before the show begins, the *jenang* entertains the *seni dendang* performers with drinks and distributes cigarettes to the players who smoke. *Jenang* also made sure that the loudspeakers were functioning properly, because these loudspeakers were one of the tools used to sing *dendang*. After that, *ketuo kerjo* will come to the *penghulu mudo* with a *lengguai* as a request to perform of the *seni dendang* tonight. Exactly at 20.00 WIB, the performance of *seni dendang* in the *nundang padi* traditional ceremony begins with the sound of a violin scraping. The end of the show was closed with a *kain panjang* dance at 01.00 WIB. The players will get off the hook and say goodbye to the committee to return to their respective homes.

Memories based on the performance of *seni dendang* in the *nundang padi* traditional ceremony in Selali Village, South Bengkulu Regency can be expressed by traditional symbols, institutions and practices, namely: 1) symbols, regional kings who are in charge of customary implementation, traditional leaders who are executors of rituals the traditional that are carried out are being the *penghulu mudo* in the performance of *seni dendang* on the stage, the hall where the traditional ceremony *nundang padi* is held and the visitor as the stage for the performance of *seni dendang*. 2) As an institution, the Serawai ethnic community forms an *unsi* or a group to maintain this culture so it doesn't disappear, this *unsi* becomes a training ground and a place for the community to remember individual memories in the performance of *seni dendang*. 3) The traditional practice is that the Serawai ethnic community still maintains its culture by carrying out the traditional ceremony *nundang padi* in performing the *seni dendang* as one of the main parts of the activities at night of the *nundang padi* traditional ceremony.

The cultural memory that emerges through the performance of the *seni dendang* in the *nundang padi* ceremony for the Serawai ethnic community is related to the community's efforts to continue to glorify rice seeds in accordance with the ancestral culture that has been passed down from generation to generation. The kings in Selali Village become the control to maintain the *nundang padi* tradition and all its activities including the performance of the *seni dendang*. This is the responsibility of the kings. The kings in question are King Linggang Alam, King Mangkoto Alam, King Alam, and King Emban Sari. The implementation of this tradition is currently working with the local government, namely the village head and the local village customary consultative body.

The performance of the *seni dendang* becomes a cultural memory of the Serawai ethnic community which is related to gratitude for rice seeds as a staple food to fulfill physical needs as told in the origin of rice seeds in the *nundang padi* traditional ceremony. The performance of *seni dendang* is a manifestation of the joy of the Serawai ethnic community as outlined in the *dendang* and dance that are displayed on the *pengujung* or stage.

b. Mix of cultures

The performance *seni dendang* is a traditional assembly performance and is played by men. This performance has requirements that all *dendang* performers must comply with. In *seni dendang* performances, the *penghulu mudo* (village head or customary leader) must be present as the king on the stage. The players must wear long sleeves or dress coat, wear sarongs, and skullcaps. Each player will hold a tambourine, one person plays the violin, and one person plays the strings.

Clothing and equipment used by the players is one of the requirements that must be met by the *dendang* players. Based on the clothing and musical instruments used by the *dendang* players, it can be seen that there is influence from the culture of other nations. The following are the clothes and equipment used by the performers in the performance of the seni dendang in the Serawai community.

1. Wear a long-sleeved shirt or wear a suit. Singer performers must wear long-sleeved shirts and trousers which aim to respect the king, host and other players.
2. Sarongs, these sarongs may not be worn before going up to the *pengujung* or stage, but when they are on *pengujung* they must be worn and worn up to the ankles.
3. Skullcap, used by players to cover their heads and worn when they have climbed to the top of the *pengujung* or stage.
4. *Lengguai*, a container made of brass metal to put betel, lime, gambier, tobacco, and areca nuts used in meetings related to adat. In some places this *lengguai* is also called *carano*.
5. The tambourine is a round and flat drum which is typical for Malay musical instruments
6. The violin is a string instrument that is played by swiping
7. *Serunai* is a wind instrument

Based on the equipment used by *seni dendang* performers in the performance, it shows that the Serawai ethnic seni dendang performance has experienced a cultural mix with other nations. Based on its history, in ancient times it was visited by many great kingdoms such as the Kingdom of Banten in 1668 M, the Kingdom of Aceh in 1417 M, the Kingdom of Palembang in 1807 M, the Kingdom of Minangkabau in 1620 M, the arrival of the British and the arrival of the Dutch.

Various kinds of influences were received by the people of Bengkulu, especially in this discussion, namely the Serawai ethnic group who live in the southern part of Bengkulu Province. The mixing of cultures occurs through trade, marriage, friendship, religion, politics and culture. The occurrence of marriages between the Serawai ethnic group and other ethnic groups caused a mixture of cultures and eventually they became united in one culture.

The cultural memory stored in the performing of *seni dendang* through culture, namely the Serawai ethnic community, still maintains the *seni dendang* as a culture that has become their identity, namely *adat budayo nenek moyang* or *adat caro dahulu*. This means that the Serawai ethnic community is very open to changes for the good. It can be seen from the clothes and musical instruments used in the performance of *seni dendang* that are heavily influenced by other ethnic groups such as Malay influences.

The mixing of local culture with immigrant culture is the cultural identity of Serawai *budayo caro dahulu* atau *adat budaya caro dahulu*. The *adat budaya caro dahulu* meant that the Serawai ethnic community still maintained the cultural of their ancestors, especially in carrying out traditional activities such as the traditional *nundang padi* ceremony and in traditional weddings or *bimbang adat*. The rules and procedures used are still trying to be like what has been passed on to the current generation.

Based on the discussion above, it can be revealed that the cultural memory of the Serawai ethnic community in South Bengkulu is the *adat budaya dahulu* that became a guideline for implementing adat for the Serawai ethnic community. One of the media to be able to maintain this tradition is still maintaining the role of kings, *ketua adat*, and *unsi* or cultural arts groups to carry out traditional ceremonies and *seni dendang* performances. Samsudin (2018) also stated that the implementation of Serawai ethnic adat is a combination of culture and religion.

3. CONCLUSION

The performing of *seni dendang* as one of the ancestral cultures of the ethnic Serawai people are still preserved today. This seni dendang performance was present at the *nundang padi* ceremony which was carried out by the Serawai ethnic community in Selali Village, Pino Raya District, South Bengkulu Regency. In contrast to previous research which looked at *seni dendang* performances

based on function, this study found that the *seni dendang* performance is a cultural memory of the Serawai ethnic community which is related to the history of the origin of rice in the village so that they venerate rice seeds so much. Furthermore, the *seni dendang* performance also became a cross-cultural event that occurred so that it became the identity of the Serawai ethnic community.

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**THE NARRATIVE OF MAGICAL REALISM AND THE CONSTRUCTION
OF CULTURAL IDENTITY IN *DRAMA DI BOUVEN DIGOEL*
BY KWEE TEK HOAY**

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Abstract

Magical realism has gained popularity as a genre to determine the complexity of most significant works in literature, art, or current film. Exploring magical realism would lead to a complex direction. Magical realism not only plays a role in discovering a new genre of fiction but also offers a historical review of the geography, culture, and political context of the developed genre, which are closely related to postcolonialism, cross-culturalism, and postmodernism. Drama Di Bouven Digoel, written by Kwee Tek Hoay (1938), presents elements of magical realism in its characters, who believe in sacred, holy, and metaphysical things. This research aims to reveal the parts of magical realism blending into the characters' everyday life, reflecting the dialectics and dynamics between the cultural backgrounds of peranakan Tionghoa (Chinese descent) and native Indonesian in the story. In literary studies, the text of magical realism is distinguishable from fantasy or psychological literature, as well as surrealist and hermeneutic literature in Indonesia. Both identity construction and hybrid culture are also present in this Kwee Tek Hoay work.

Keywords: *Drama Boven Digoel, Kwee Tek Hoay, peranakan Tionghoa, magical realism*

1. INTRODUCTION

Magical realism becomes a genre that popular enough to specify the complexity of most contemporary works of literature, art or film. Bowers states that magical realism explorations have a very complex direction [1]. Magical realism does not only marks itself out for exploring a new genre of fiction, but also for offering a historical review concerning geography, culture, and political context in which the genre developed and its relationship to issues of postcolonialism, cross-culturalism, and postmodernism.

Drama di Bouven Digoel (hereinafter abbreviated as DdBD) shows elements of magical realism, though not the whole story, particularly the characters who believe in things that are considered sacred, holy, and metaphysical. This writing is not meant to say that this novel by Kwee Tek Hoay is a work of magical realism, but to show that there are elements of magic that blend into the everyday life of the characters in the novel. Simpkins states that (text) magical realism is different from fantastic literature or psychological literature as well as surrealism and hermetic literature in Indonesia [2:142].

Magical realism differs from surrealism which reveals dream motives; nor does it distort reality or create an imaginary world, which is often found in fantastical or psychological stories. Magical realism characterizes magical phenomena that are inherent in everyday reality of human life. These phenomena seem bizarre and beyond human reason, however they are real to humans. The magical existence in it does not deny reality itself, but is a part of it.

Faris also says this accordingly, namely that the marvelous grows organically within the ordinary and blurs the differences between the two [3]. Magical realism, according to [3], characterizes five things, namely irreducible elements, the phenomenal world, narrative realms assimilation or merging, unresolved doubts, and disruptions to space, time, and identity. That is, magical realism is at the junction of two worlds, on the imaginary axis and the reality axis, which inside there are two mirror sides that depict two directions. There are ghosts and texts, spirits and humans, worlds of life and death, in the spaces between or intersections where the magical feels real.

Kwee Tek Hoay was one of the Malay-Chinese literary writers in Indonesia during the 1930s. The writer was born on July 31st, 1886 in Buitenzorg (Bogor), West Java. Apart from being a writer, novelist, Kwee Tek Hoay is also a journalist and playwright. His among other works are *Boenga Roos dari Tjikembang*, *Allah Jang Palseo*, *Atsal Moelahnja Tiboel Pergerakan Tionghoa jang Modern di Indonesia*, and *Drama dari Krakatau*. Kwee Tek Hoay in several writings is alluded to as a nationalist Chinese *peranakan* writer [4:42], [5:256]. *DdBD* is a *magnum opus* that represents its nationalism spirit. With that, *DdBD* became famous as its composition novel with PKI rebellion in 1926 as the background.

Through this novel, Kwee Tek Hoay became known as a writer-along with Abdoel Moeis with his novel *Salah Asuhan*, which sets the story by touching on the essential and contradictory problems of colonial society in the 1920s to inspire Indonesian nationalism spirit [6:xxii]. Tek-Hoay's rejection towards PKI movement has an interesting characteristic and is quite ambivalent concerning his background as a Malay-Chinese. The term Malay-Chinese is more often used to mark the identity of Tek-Hoay's authorship than the use of the term Chinese *peranakan*.

Kwee Tek Hoay began to enter the writing world in 1905. His first work was *Yashuko Ochida* or *Pembalesannja Satoe Prampoean Japan*. He was also on *Li Po* and *Ho Po* magazines editorial board. Tek-Hoay has written around ten plays since 1919 and around 14 novels since 1927. His first novel was *Boenga Roos dari Tjikembang*, which was filmed by Wong Brothers in 1931 and Fred Young in 1976. Many of his works raise the reality that develops in the life of Chinese community [7].

DdBD is a lengthy work originally published as a serial story in Panama magazine (1928—1932). The original edition consisted of four volumes; The first and second volumes were published in 1938, and later the third and fourth volumes followed in 1941. This novel narrates the complicated relationship between a family that defended the colonial order and a family that shook the stability of that order until PKI rebellion broke out on November 12th, 1926 in Batavia. Tek-Hoay tended to criticize PKI with all its power.

The case above has become common knowledge from the novel *DdBD*. This paper attempts to move in another direction, from a different perspective. This novel indicates magical narratives presence explicitly in the text. This is unavoidable since the basis for Chinese *peranakan* literature production is traditional Indonesian society. Even though the author is a Malay-Chinese descent, it is also possible that his life is surrounded by magical beliefs and things that are irrational. This paper explores these phenomena, which surely are scattered among the realities of Malay-Chinese society's life. The presence of magical beliefs, although not dominant, still indicates that traditional influences and views have been embedded in the lives of Indonesian people [7].

The series of magism that covers the text are beliefs of the people formed by the belief system of animism and dynamism. In the modern world, people still practice worship of ancestral spirits and believe in certain objects that have magical powers, so that these objects are worshiped and sacred. Such a traditional perspective is still alive in the reality of people's lives. The question is whether the belief system of traditional Indonesian society is also traditionalized by the Malay Chinese community.

Some of Chinese *peranakan* works show that the cultural closeness between the Indonesian people and the Chinese has become a cultural thread for them. This paper aims to see this tendency in the novel *DdBD*. Behind the spirit of nationalism and his disclosure of 1926 PKI incident outbreak,

Tek-Hoay gave rise to narratives of belief that surround the lives of Indonesian people. This implicitly discusses the cultural spirit attempted by Tek-Hoay to deconstruct the established colonial order even though on the other hand he has a tendency to believe in this order [7].

The magical things presence in magical realism perspective is an effort to show resistance to colonialism, neo-colonialism, and the like, particularly in areas that have experienced the destructive effects of colonialism. Magical realism presents legends, myths or fairy tales fused in realist narratives. Chanady says that magical realism exists as a natural thing that is inseparable from realist stories [8]. Magical realism is different from fantasy stories due to its presence is in fact felt, agreed upon, or believed by many people as a convention. DdBD indicates the presence of supernatural things, supernatural influences, spirits, shamans, psychics, life after death, and the sacredness of cemeteries that have been shared by the community until today.

1.1. *Drama di Boven Digoel: The Synopsis*

DdBD tells the story of 1926 PKI rebellion failure which eventually led to one of its leader, Boekarim, being exiled to Boven Digoel, a camp designated for PKI rebels. Meanwhile, Boekarim's daughter, Noerani, was a teacher at Kartini School. Unlike her father, she did not support the red movement at all. However, since she loved her father so much, Noerani was also willing to be exiled to Boven Digoel.

The main problem arose due to Noerani was the lover of a Dutch *ambtenaar* and the son of Soekabuwana Regent named Moestari. Their relationship was dislike by the parents of both parties. In fact, Noerani had an arranged marriage with a PKI leader, namely Radeko, while Moestari had an arranged marriage with the daughter of a former prosecutor, namely Rohaya. Various misunderstandings eventually made the two lovers separate.

However, Moestari's cousin, Soebaidah, did not let this matter go unnoticed. Noerani's friend who also worked at Kartini School was a firm activist and wanted to promote women. Seeing the misunderstanding between Noerani and Moestari, Soebaidah was willing to do anything to unite the two even though she had to become a fugitive since she was suspected of interfering with the communists. Soebaidah's attempt almost succeeded, but Rohaya's father, Oemar Soebrata, pull off a trick to separate Moestari and Noerani. He wanted to marry Rohaya to the regent's son.

Before going to Boven Digoel, Noerani stopped at Cicurug and met a Chinese crossbreed, namely Tjoe Tat Mo. He has an adopted daughter named Dolores who is also a crossbreed. Noerani became a good friend of Dolores and even went to Boven Digoel. They also learn from each other about art, beliefs, and culture. It was Tjoe Tat Mo and Dolores who helped Noerani and Moestari to unite in Boven Digoel.

After a long journey, Noerani and Moestari were able to meet again in Boven Digoel. They married and became king and queen of the Land of Freedom (Boven Digoel). However, not long after, due to a serious illness, it is also told in the novel that Noerani died. Before she died, she gave a message to Soebaidah to take her place and become Moestari's wife. Besides that, Dolores is also married and names her child Noerasia as a sign of her friendship with Noerani.

1.2. Theoretical Review: Magical Realism Theory

The basic debate that often arises is to question the categories formed by magical realism; whether it is a writer's narrative strategy, a literary movement in showing geographical and cultural boundaries, or as a fiction genre. The ideas that emerge when thinking about magical realism revolve around ideas of narrative, representation, culture, history, identity, natural things, and particularly the supernatural. Warnes defines magical realism as a narrative strategy that naturalizes or normalizes the supernatural, namely a strategy in which the real and the fantasy, the natural and the supernatural, are coherently represented in equal terms [9:3]. At the level of the text there is no greater acknowledgment of its truth and referentiality.

Magical realism emphasizes the reality of real things or objects. Faris describes the magical realism elements which contain at least five elements, namely irreducible elements, phenomenal world, unsettling doubts, merging realism, as well as disruption of space, time, and identity [3].

Elements that are not reduced become elements that cannot be explained through universal laws based on logic, common knowledge, or inherited beliefs. Readers are faced with solving complex questions that pertain to the status of events and the characters of the story. Narrative voice is not easily accepted by sensory perception so that it displays something magical and goes beyond the uncanny concept. This concept shows that stories are articulated in no detail or totally integrated with the reality being told [3:7].

The phenomenal world category refers to things that are real in the story narration. The phenomenal world describes the realities of magical realism. This element is a background that is based on reality and historical chronology, which can be in the form of names, places, events, characters, and geography, so that magical narratives in magical realism narratives are not completely detached or separated from the real world [3:14].

At the theoretical level, unresolved doubts are unrolled doubts. At this level doubts arise between two contradictory understandings of the events in it. Doubts can also arise from clashes between the cultural narratives and realistic modes that have traditionally excluded them. Faris describes three forms of doubt, which include doubts triggered by the text, object properties, and the reader's cultural background [3:17].

Mixed natural elements merge construction or discourse into real and magical landscapes. Faris defines this category as a merger between the magical world (which is related to traditional beliefs) and the real world (which is modern) [3:21]. The boundaries between magical and real are not to be seen.

An easy way to explain the latter category is to compare time, place, and identity based on empirical logic in the modernist and magical realist paradigms. Modernist understanding calls the concept of time 24 hours a day, running linearly, moving on, today and later tomorrow, young and later old, and time does not run in reverse. Meanwhile, the magical realism perspective describes the opposite position of time; time can sometimes stop temporarily and can continue to run. Magical realism in fact seeks to capture reality by describing the many dimensions of life as Cooper stated [10:32]:

Magical realism attempts to capture reality by means of a depiction of life's many dimensions, seen and unseen, visible and invisible, rational and mysterious. In the process, such writers walk a political tightrope between capturing this reality and providing precisely the exotic escape from reality desired by some of their Western readership.

The captured reality includes visible and invisible, rational and mysterious things. In the process, writers of magical realism also in fact walk a political tightrope between capturing this reality and precisely providing exotic escapes from the desires of reality by some of their Western readers. Bowers emphasizes that it is not only the author's context that determines the feasibility of adopting a magical realism perspective [1:122]. Readers' acceptance of the text in that context also needs to be considered. Magical realism, on the other hand, is accepted by Western critics to bracket and explain cultural production in the region in question.

2. RESULTS AND DISCUSSION

DdBD is indeed thick with the nuances of pre-independence Indonesian history. Behind that, without realizing it, the writer Kwee Tek Hoay sowed magical stories that strengthened Indonesian society traditions. Belief in spirits is part of the Dutch East Indies community's life, including the Chinese *Peranakan* community; Likewise with the presence of shamans or psychics as people who are considered to have special knowledge or special knowledge in playing supernatural influences.

The magical powers that people believe exist outside of themselves (the real one) are a legacy of animism and dynamism belief systems that have taken root in people's memories. Superstitions have also become a tradition in Indonesian society. There are entities that are considered holy, sacred, and exist outside of human beings, namely things that are supernatural, visible, and irrational, which coexist with humans. The series of magical stories and beliefs in the novel are explained in the following sections.

2.1. Belief in Spirits

The setting for magism creation in this novel is indeed influenced by the magical beliefs that develop in Papuan people. In DdBD the Papuan people, particularly Biak tribe, are described as having beliefs based on the concepts of life and death in their culture. This is very identical to the series of stories and magical beliefs in the novel DdBD. The Papuan people believe that human beings have three elements within them which are called *baken saprop* (physical condition), *nin* (shadow spirits), and *rur* (spirit). Spirit and *rur* unite when humans are alive and separate when they are dead. The grave (*Yen Abui*) as the final resting place, which separates the human body and spirit, is something sacred to them. Apart from the human world, the spirit world (*sup romawi*) that is in the sky (*nanggi*) is also their belief [11:148].

The spirits in this novel refer to the belief system of Boven Digoel people. In their belief system, spirits (*alus* people) are described as having a hierarchy based on the region they attend. “Manoin” is a term for guardians in dense forest areas and high mountains. “Narmoje” is a spirit that is described as being in the clouds or the tops of trees. “Narmoje” is similar to *wewe gombel* figure in Javanese belief system due to its role as a bat demon who carries away or hides children. The third is “Faknik”, a demon who is believed to be the guardian of the rocks by the sea, river, or swamp.

Even among the Papuan people, there is a strong belief in power from *alus* people who are used to harassing humans, so that people must be strong enough to make them happy. The *alus* people are divided into three groups. The most powerful one is called “Manoin”, whose residence is in the dense jungle and high mountains; *lantes* “Narmoje”, whose residence is in the clouds or at the top of the trees whose nature is like a bat demon, that is, it is used to carrying away and hiding small children; The third group is called “Faknik”, whose residence is in the rocks on the edge of the sea or rivers and swamps, and can cause rain and hurricanes. To counter this disturbance, there are three kinds of evil demons. The Papuan people usually make wooden statues called “karwar”, which are decoded as the appearance of their ancestors who have passed away, whose spirits are invited... (DdBD, 2001:641-642).

Belief as shown in the quote above can be found in almost all belief systems of the Indonesian people. The difference is in the terms used. It can be said that this belief is a collective belief of the community which is perceived differently. Each region constructs belief based on the conventions of their locality. Belief in spirits is a belief that cannot be separated from the reality of Indonesian people's lives. Alisjahbana emphasized that this belief is the collective authenticity of the Indonesian people [12]. The original culture before Hinduism and Buddhism came was spirits and supernatural forces whose form or function was unclear. These spirits can be ghosts, ancestral spirits, or the spirits of people who have died.

Until now, this belief system has been maintained even though society has entered the realm of the modern world. “Karwar” in the belief system of the people of Boven Digoel or Papua is the result of materialization or embodiment of this spirit. It is the belief of the people there that the “Karwar” statue is filled with the spirits of people who have died or their ancestors. “Karwar” is generally known as a spirit statue by the Biak people in Papua. Noerani's source of belief follows the way of the Boven Digoel (Uwai Aibo) people in living their beliefs. “Karwar” is believed to be able

to ward off the appearance of evil spirits from the three dimensions above: "Manoin", "Narmoje", and "Faknik".

"Karwar" in the magical world of the Uwai Aibo people is considered a place where ancestral spirits or ancestors reside. They believed that the dead could be carried on their shoulders to provide important clues. For example, it is practiced at harvest time or to cure ailments. The spirits of the dead have an important role for those who are still alive. "Karwar" statues are placed in the villages as a guard not only from demons, but also to help ward off enemies who are about to attack. The guardian spirit in "Karwar" is considered to give blessings to the villagers. Noerani admitted to Maino that she had the ability to see these spirits. Noerani later pretended to pray in front of "Karwar" which was located in a hut or idol house right near the Maino village gate.

In front of her friends, Noerani claimed to be able to see and communicate with "Faknik", the caretaker of the river and swamp on the edge of the hamlet. However, Noerani had not been able to meet "Manoin" and "Narmoje" that were dwelling in a high place. Noerani could see that Maino's place and the people of her village were full of evil demons and wanted to find victims by giving evil diseases that could kill humans. Maino and the people of Uwai Aibo village immediately believed Noerani's words, even though Noerani made fortune-telling there based on the condition of the village which was a breeding ground for mosquitoes and smelled bad.

The background of this incident was the flight of the Papuan people from Maino's village to the area deep in the Digul Mountains, to Uwai Aibo. The area condition is in fact quite dirty and is a nest of malaria disease. Moestari, Soebaidah, and Noerani agreed not to stay long in Uwai Aibo since the area's conditions were quite deplorable. One way to make people believe that the area is not suitable for living is to include mystical stories related to their beliefs. This method was used to show that Noerani was a powerful shaman and to convince them to move to another area that was cleaner. This view represents that traditional beliefs are held tightly by the Papuan people. Thus, the magical or the traditional often revolves around things that are considered primitive, backward, and irrational.

Noerani was able to say that because she saw the many mosquitoes nesting in the stinky swamp, and Maino and all of his people really believed in the supernatural power of a holy shaman, because it was true that the number of sick and dead people was very large, so that the people of Uwai Aibo so much less than a few years ago (DdBD, 2001:642-643).

So great is the belief of the Papuan people in the strength of their ancestors. "Karwar" is indeed a part that is very sacred and hallowed to the Papuan people. "Karwar" contains magical powers that are believed to protect the Papuan people. Noerani, as a European-educated person, could not reject this belief system. Unseen things of this kind cannot be avoided in the life that has become part of them. Even though she tries to scientifically understand these occult ideas through natural laws, Noerani had not been able to break through the boundaries of local people's irrationality. In fact, apart from issues of irrationality or the like, belief in the existence of things outside human life, the Papuan people strengthen their local identity through these magical narratives.

The human figure depiction in areas relatively unaffected by foreigners generally continues the primitive style. "Karwar" symbolizes such an image. "Karwar" is a rite that is sacred to the Papuan people. Today the belief in "Karwar" is seen to be strong in the Biak Papuan community. The spirit concept of the Papuan people coexists with people who are still alive. This concept is very common in Indonesian society traditions. This certainly cannot be separated from Indonesian history which was shaped by animism and dynamism belief systems before the advent of Hinduism or Buddhism.

In the middle of 1926, Mas Boekarim's financial situation improved a lot because he had a daughter, Noerani, who is now 20 years old, has graduated from the prospective school and can continue to get a job at Kartini School as a teacher with a salary of f 60 per month. Boekarim really cares about this child who is the only one...(DdBD, 2001:21).

Noerani is certainly an ambivalent figure here. Her existence represents two different cultural sides. On the one hand she is a modern subject due to she has received a European education and is a teacher at Kartini School with a sizable salary at the age of 20. The other side shows Noerani's figure who cannot be separated from the perspective of traditional society. One of the efforts of magical realism is to bring together two cultural codes, the traditional and the modern, which merge as a postmodern reality. Noerani is a postmodern subject since she lives in and believes in local beliefs and at the same time is shaped by European education.

2.2. Shamans, Psychics, and Magical Influences

“Karwar” which is believed by Papuan people requires an intermediary to bridge the material form with the spirit that will enter it. That person in general view is called a shaman. In Indonesia, the term *dukun* (shaman) is interpreted in various ways. There are shamans who work like healers or doctors who perform healing rituals on people. They usually help people who are sick or women who are about to give birth (indigenous medical practitioners). In some local communities, shamans refer to traditional elders or caretakers of a village, so they are referred to as village shamans.

There are also those who call a shaman for those who have more ability to see magical things outside of themselves, namely psychics. Psychics in this context also have similarities with shaman healers due to their overlapping roles. While shaman healers have the ability to heal people and cannot predict, psychics tend to have both abilities at the same time even though their role as a fortune teller is dominant. Psychics in English are distinguished by two characteristics, namely *seer* as a term for those who can see the past, present and future without the help of spirits, which is usually the character of indigo people; and shaman as a term for a smart person who needs an intermediary of spirits. Smart people in the second type, if their role is to harm other people, are called *dukun santet* (witchcraft).

In the novel DdBD, the Papuan people's belief in shamans is very high. Shaman (*mon*) in this case leads to the definition of a shaman. The people who have the ability and can communicate with spirits are considered as shamans. Shaman has a fairly broad meaning; not yet associated with his role from the dark side. Shamans are believed by people to be able to provide guidance because they have extraordinary and amazing abilities. However, today the term shaman has expanded. There are several dukuns who can treat a wide range of issues from treating the sick to moving towards witchcraft.

Noerani, who is considered by Sabagi Marika to have a holy shaman, then pretends to pray in front of it. Statues are placed in a hut used by Sabagi or a house of idols and flowers near the door of the village fence. Later Noerani told Sarim and Maion that now she is only able to get in touch with “Faknik”, who is the caretaker...(DdBD, 2001:642).

Noerani by the Papuan people is considered to have the ability like a shaman or a psychic. What the shaman said would be strictly adhered to by those who followed him. Geertz, in his book *The Religion of Java*, mentions that the spiritual power of shamans (Javanese) is a key element [13:65]. He describes it as the superior spiritual power in shaman, a state that is understood to be psychologically, entirely dependent on the process. Noerani, in order to convince the Papuan people of something, had to incarnate as a sacred person. This shows that the position and power of the shaman is very influential on Papuan people.

Shamans in general have mastered *ajian* (charms) and *jampe* (spells). These two things become a source of power for shamans to summon magical spirits. Wessing distinguishes shaman into five categories: (1) *paraji papaes* (midwife), (2) *paraji sunat* (trafficker, circumcisor), (3) *dukun jampe* (healers or specialists in love magic), (4) *dukun ghoib*/supernatural shaman (dealers with spirits), and (5) *dukun manis pahing* (fortune tellers) [14:77]. Anthropologically, the shamans are distinguished based on their roles. Although most of them are believed to be able to see spirits directly, some are more oriented towards practical professions helping people, such as traditional circumcisor, traditio-

nal midwife, traditional healers for toothaches, and others. Their functions tend to lead to physician-like practices in traditional contexts.

The magical realist here is formed by the mixing between the realist and the magical. What is realist is the reality of Papuan people daily life. Apart from that, Noerani as a modern subject is a form of realism itself. What is considered magical is their belief in shamans and psychics who can communicate with spirits. This magical thing cannot be reduced or separated in their everyday knowledge. Just as “Karwar” above is worshiped as a sacred rite due to its existence as a medium for supernatural things, which connects the dead and the living, so does Noerani existence who is considered to have a shaman by the Papuan people so that she has the power that is in her as a liaison or intermediary for “Manoin”, “Narmoje”, and “Farnak” regardless of the aim of tricking them into moving to a more suitable place. What is magical realist is the intermingling of the two that cannot be separated.

The Papuan people knowledge is knowledge that is commonly owned by local people who uphold ancestral values. With magical stories, they really believe in things that have been passed down by their ancestors. *Kiai*, a person who has been regarded as a religious figure, in local community beliefs, is also believed to be a psychic. This often happens in *kampongs* or villages. There are *kiai* who have this dual role. They are believed to be able to communicate with spirits, can provide healing to sick people, and can even predict one’s future.

Noerani believes that *kiai*’s role can help her seek enlightenment when she is desperate. Noerani came to the psychic after his father was arrested. An unavoidable and unconscious element is that the collective knowledge of some Indonesian people makes them believe that there are great human beings who can be asked for help, namely those who have above average abilities and are endowed with supernatural powers. This collective knowledge is passed down from previous ancestors. This is in fact a noble value for the Indonesian people due to it preserves things that have been traditional for their ancestors.

If you want to know, the receipt is like this: The skipper of the sub-district head is also a student of Kiyai Achmad Bhakti, who lives in Gircahya, on Mount Salak, near Cicurug. People said he was the adopted son of that kiyai who is famous for being powerful, he is already more than 150 years old, he has high knowledge, so he can know all the things that have happened and will happen, and his spell is so effective that people come from around the place asking for it. medicine or trying to get his help in sharing things that Kiyai often visits, and many dark crime cases he can catch and catch the criminals, because he gets help from this Kyai who is powerful. In this matter,...(DdBD, 2001:249-250).

The quote above is a description of *Kiai Achmad Bhakti* who replaces or even has a dual role as a shaman. He is called a psychic, even his ability is believed to be able to overcome many things, such as giving treatment, asking for help to solve problems, uncovering dark matters, and uncovering crimes. His ability goes beyond the categorization of a shaman as revealed by [14] so that his existence is considered sacred. In life reality, clerics such as *Kiai Achmad Bhakti* describe that the realist and the magical work or operate through the role of a person who is based on supernatural powers. The magical realism elements are also emphasized from Noerani’s attitude as a modern educated person, however in the end she must believe in supernatural things to ask for salvation for her father.

Even though Noerani has a modern educated girl who doesn’t easily believe in occult sciences, but this is one thing, out of sheer wits, she has put hope too just in case the kiyai can really show where two beloved creatures are. That’s how suicidal thoughts have been eliminated by the emergence of this new hope (DdBD, 2001:259).

Even if the narratives that state elements of magical realism are minor, they are still unavoidable. Noerani had high hopes of being assisted by *Kiai Achmad Bhakti* in finding her father. She got a new hope so as to cancel her desire to commit suicide. The *kiai* existence as a psychic is

considered to have great meaning for Noerani. Noerani is known as an educated person and does not easily believe in occult sciences, however in the end she believes that the psychic existence can help her. This belief shows that eternal traditions live in the subconscious minds of Indonesian people. The psychics presence (*kyai*) in this context shows a form of resistance against European power through science.

Noerani's belief in magical things begins to strengthen in her. Noerani represents Indonesian people reality who have been rooted in their tradition of believing in myths. Traces of human belief in the past have taken root in today's society and are not easily erased even though Europe tried to enter through science which prioritized rationality. The novel *DdBD* shows something similar. Even though he is a Chinese breed, culturally the author has a close relationship with the natives. The presence of magical things from myths, superstitions, shamans, supernatural influences, and other beliefs shows the strengthening of this tradition to counter European-centric ideas that have begun to enter Indonesian society traditions. The success of the resistance can be seen from the character Noerani who begins to believe that jinns, gods and spirits outside of human life exist.

Oh, *alus* people who reigns here!” said Noerani with emotion; “No matter who you are: fairies, angels, gods, or jinns who are guardians of this place or from the great Mount Salak, I ask you to show me your gift to me. Please help me until I have a prayer and shelter with the Most Merciful and Most Powerful God Himself, so that I can be freed from this trouble that I have been enduring for so long, which only can happen if you can get back the people I love. I don't want to...(DdBD, 2001:280-281).

Noerani's despair leads her to hope through spirits so that she can get help. Spirits are believed to be intermediaries between her and God. Noerani's decision to believe in supernatural powers arose since rational efforts were unable to help her. The problems in this novel are more complex. Magical elements, even though they only exist in certain parts of the text, in fact give rise to complex discourses. Elemental magical power finds its wholeness in these parts. The majority of story space provides space for the magical to continue to develop. This can be seen from the complexity of the occult elements in it, which questions not only shamans, but also the expansion of psychic and *kiai*, which alludes not only to supernatural objects, but also to belief in supernatural things which have a spiritual side, both good and bad at the same time, as in the following quote:

This news from Raden Achmad has been received by Tat Mo and his daughter with sorrow. He saw that in his surrounding, the love story between Moestari and Noerani had evil influences that separated and hindered them, so that Moestari and Sorbaidah always took wrong actions, and all attempts would lead to failure or late (DdBD, 2001:504-505)).

The supernatural things influence is not only represented through good images, but also the bad ones. The supernatural bad influence can be seen from the efforts of Moestari's parents to frustrate their son's relationship with Noerani. In this case magical influences work from the dark side. The definition of supernatural, witchcraft or magic in Indonesian society truly requires to be seen from two sides. The first side is supernatural, witchcraft, or magical things that come from good things for positive purposes, such as compassion, healing, spells to calm the mind, and so on. The bad side usually uses witchcraft (spell) to injure, harm, or hurt other people, as has been common is *santet* (witchcraft).

Therefore, events related to shamans, psychics, and supernatural things show two sides. The two do not just refer to bad things. The other side of the magical elements in Indonesian people's life also has a good meaning. *Dukun* (shaman) is a construction and collective culture of Indonesian society. That is, people who believe in the power of shamans are not only Javanese, but also people from every region in Indonesia, whose beliefs depend on terms and local characteristics. The spirit

calling ceremony which will be included in “Karwar” is a uniquely Papuan tradition, which other regions must also have with their respective local terms.

The shamans world, psychics, or *kiai* has magical elements that cannot be separated from the reality of life. People who believe more in shamans do not mean they deny medicine, however they have a traditional way, an archipelago way, or an Indonesian way as their way of being cultured. The shamans world is also a construction to fight against rationality world which is oriented towards the West. Indonesians have a way of rationalizing their lives. Magical things are part of their lives by believing in the existence of a universe beyond their universe. This belief is their way of interpreting themselves as human beings.

2.3. Myth, Life After Death, and Sacredness

Spirits in DdBD, to refer to the beings outside of human life, are spirits (souls of people who have died), ghosts (spirits), and demons. Life after death is a collective belief of society and death is a process of releasing the body from the spirit. People believe that the spirits of the dead coexist with humans. They only differ in realms separated by the physical realm and sensory reach. Therefore, ghosts or spirits appear to roam which are collectively constructed in the minds of the people, and later symbolized or represented by a certain form. This form is agreed upon by the community and is perceived based on the symbols of death. People perceive *pocong* ghost surely to explain the human spirit that wanders around due to its rope forgot to be released when it was buried. The *pocong* shape by using a white cloth and tied from the head, body, to the feet is a collective agreement of the community in perceiving the symbols of death that are common in Indonesian society.

The symbol is certainly different when discussing the context of “Karwar”. The spirits of the dead Papuans are embodied in the form of “Karwar” although the process of “Karwar” is different from *pocong*. Do they construct their (local) ghost with *pocong*? Certainly not. “Karwar” is a human statue in a sitting or standing position with a large head, sharp nose, and wide mouth [11:147]. This embodiment is surely inseparable from the reality that surrounds the Papuan people. “Karwar” is sacred as a form of respect for people who have died, who during their lifetime contributed to *keret* or family [15:42]. Symbols such as “Karwar” become a belief system and rites of belief for Papuan people to reflect their mortal life as humans as well as Noerani’s spirit presence after death. Tat Mo saw for himself that Noerani’s spirit was still around them.

“I myself have met her several times, both in dreams, even when I was doing meditation. Several times when I realized that I saw her face and heard her voice saying something to me in a whisper, then I have long known that she was already a resident of the *alus* realm. About that image that she saw, I also know that there must be a real map of what will happen in the Land of Freedom on the coming day. In fact, at that time Noerani had entered a great spirit, if I’m not mistaken it was a God Watcher from New Guinea, or a member of the White Brotherhood who led the evolution of nations, who had managed to keep progress from one region in turn. Think about it, how can a weak girl almost die when she gets a loud fever and her speech often slurs and rambles, can she remember the year when Columbus...(DdBD, 2001:735-736).”

In this quote, Tat Mo told his daughter, Dolores, that he knew that Noerani had died. He got knowledge from spirits that whisper to him. Tat Mo was the only person who could see Noerani’s spirit so he did not demand that Dolores believe his story. Noerani’s death leaves grief for the people of the Land of Freedom and all Papuans, young and old. This sadness happened since Noerani’s services were so great for them. The Papuan people could live happily and peacefully due to Noerani’s struggle for them. During Noerani’s life, she was deified by the Papuan people. At the time of death, Noerani’s grave was holied, cult, or sacred to them.

The cult of Noerani's grave as a holy place is a form of their respect of her services. They have a way of respecting the queen who has fought for their life. This ritualization is their strategy to legitimize Noerani as a hero for their life. Magical realism in this passage is used to effect in characterizing a culture's worldview. This usually happens when a text wants to show loyalty to a certain set of cultural modalities—that is, when the author wants to place his faith in cultural truths that are excluded from the Western perspective—to assert a certain cultural identity. Certain ways of seeing the world become the basis for confirming the way that part of the world explains or affirms that cultural identity [9:15].

And this was accompanied by our work, we had an official wedding according to the custom of Papuan people, and at the end it was a party. Moestari and I visited Noerani's grave, which was still being guarded day and night by several armed Papuans taking turns, for marika build huts near the cemetery, which is seen as a sacred and haunted place, and every day many people come to serve food items and flowers according to the people's customs (DdBD, 2001:745-746).

The mythical system is built through offerings to mark the sacredness of Noerani's grave as a holy place. In addition, one way to maintain the grave sacredness is to make it become haunted. This is related to the cultural construction that is commonly owned by Indonesian people. Magical realism in fact seeks to capture reality by describing the many dimensions of life as [10:32] that the captured reality includes visible and invisible, rational and mysterious things. Graves have a physical form that can be seen by the human senses, however on the other hand, they have a mystical aura that can be felt by certain people and many people believe that cemeteries are scary places. People who do not believe in magism would say that this is superstitious.

Superstitions are generally related to magical things which means belief in things that are considered unreal, intangible, and imaginary. The life of traditional society in Indonesia is not on a pile of superstitions. There is a myths system that underlies their beliefs. The myth system is traditional as a way for them to be cultured and to care for their culture. In culture, there are traditions passed down from generation to generation to prevent misfortune, bring goodness, get rid of illness, ward off misfortune, and so on. Superstition has a significant social function in social life, namely to maintain the values prevailing in society.

Superstition sometimes serves to describe something that is taboo by obscuring prohibitions through language systems, which are called myths, prohibitions, or things that are taboo. This paper does not use the term superstition more dominantly due to magical elements are not completely similar superstition. If superstition becomes a more dominant term to describe something that is merely imaginary, the magical elements in this writing tend to be myths which have become society belief system.

Magical realism in DdBD is a perspective to characterize a particular cultural identity. Behind the dominant story on historical issues, the magical realism elements in it characterizes local traditions that are still deeply rooted in Papuan society. Magical things in this novel melt since tradition is lived as part of their daily lives reality. Basically, the myth here is used to explain and to balance the fact that there is a power greater than the human tragedy that has occurred, namely the tradition power that has kept their kinship ties maintained and respect each other.

The magical magic exoticism represents the power possessed by Papuan people. In addition, this magical narrative expands Tek-Hoay's nationalism, which so far has only been understood as his resistance to PKI tragedy. The magical narratives presence reinforces Tek-Hoay's identity as a Malay-Chinese who lives in the Indian lands. He agrees that there are traditions and mystical beliefs that are lived by the people as a marker of their cultural identity. Shamans, “smart people (psychics)”, *kiai*, spirits, supernatural things, sacred places, and others are elements that surround Indonesian society life as a cultural reality and phenomenon that cannot be avoided in their lives.

2.4. Behind the 1926 Tragedy: Papua and Magical Exoticism

DdBD has a background in the history of human tragedy when PKI rebellion took place, on November 12th, 1926 to be precise. In this 759-page novel, most of its content is love story between Moestari and Noerani which is wrapped in the narrative of PKI rebellion history. Tek-Hoay's opposition to communism is not only articulated through the character Tat Mo, but also by the voice of the narrator, which is clear from the start. The narrator's voice can be seen from the way he characterizes Noerani's father, Boekarim. Boekarim was forced to retire early as a teacher due to he opposed the government and school inspectors. Starting from these difficulties, finally Boekarim met PKI officials who helped him get a job teaching at the school of Sarekat Rakjat. This job required him to become a member and adherent of PKI, which was the reason why he was eventually exiled to Boven Digoel.

Even though Tek-Hoay is of Malay-Chinese descent, he fully supports nationalism and discredits communism. Liji favored this work from the novel *Salah Asuhan* by Abdul Moeis [6]. Liji also said that DdBD was a brilliant work from Kwee Tek Hoay, even Jacob Soemarjo called it a masterpiece and Thomas Rieger praised it as a monumental work of Malay-Chinese literature. The name Tek-Hoay is always mentioned when discussing the world of Chinese *peranakan* literature. Tek-Hoay shows the spirit of total nationalism in each of his works. The idea of Tek-Hoay's nationality is shown in several characters in the novel, such as Noerani and Dolores. Dolores, who is Tat Mo's adopted daughter, accepts Noerani like her own sister.

“Noerani will be accepted by Dolores like a relative. Even though we have different nationalities, in a past life we may have been closely related, until the first time I watched while you were reading the poem with tears in my eyes, my heart was very attracted and I immediately had strong sympathies for you. So many women who are being crushed by grief have opened their hearts to me while I have been living here for a few weeks, among which there are many of my fellow countrymen, but there is no one who makes me feel attracted and want to help out like you (DdBD, 2001: 331).”

The quote above shows Noerani's nationalist ideas which upholds the values of nationalism and erases any differences between her and Dolores. However, ambivalence arose since Noerani negated Radeko from being part of it. Noerani's actions towards Radeko make her notion of nationality ambiguous despite her rejection towards Radeko. Noerani has excluded that Radeko is not part of herself as a Javanese, even though Radeko is an Indonesian as shown in the following quote.

...“Ouch, I would rather die than be his wife! His skin is like an Africans, his hair is spiky, his features are cruel, his eyes are wild, his voice is rough, even though he is also very good at speaking and making speeches. Apparently he is not Javanese, only of Ambonese or Timorese descent (DdBD, 2001:12).”

Noerani's view on Radeko shows that Noerani's character hates Radeko. This is an ambivalent attitude even though Radeko is a communist sympathizer. Noerani's nationalism spirit became total when fighting for the rights and lives of the Uwai Aibo people. Besides Noerani, the idea of nationality (nationalism) is also seen in Dolores. This is quite interesting due to Dolores is the adopted daughter of Tat Mo who is not native. Dolores is a Chinese girl, a friend of Noerani, who introduces her to Kiai Achmad Bhakti in Giricahya who has a sacred place on a mountain.

“When I first contacted him, my knowledge was so short-sighted, maybe even more short-sighted than you, because I didn't get any other subjects than in elementary school. After being hit by a great grief, which made me decide to seek protection for him, only then could my eyes widen that he had leadership and upbringing. Now I use all my livelihood to help him [Tat Mo]

to publish story books, poetry, toneel stories (play), and other things that will later flood Indonesia with real truth (DdBD, 2001:329-330).”

Dolores took Noerani to her father. There, Noerani’s spirit began to recover and Tat Mo equipped Noerani not to like and hate communists too much. He instilled a liberation spirit from colonialism, but worked to fight for Papua. Both Dolores and Noerani showed similar passion to uphold Indonesian nationalism. Despite Noerani’s great love for her father, they are opposite with each other in terms of the idea of the state. Liji also says that DdBD is a form of Tek-Hoay’s courage to raise important issues to the surface and the main contradictions of colonial society in the 1920s period. This proves the high spirit of Tek-Hoay’s nationalism.

In fact, there have been many studies that explicitly reveal Tek-Hoay’s nationalism spirit through his works and the disclosure of 1926 communism tragedy behind this work. Another thing that is significant here is Tek-Hoay’s implicit view of local people. His description of Papua, which is constructed explicitly through his mystical stories, is a privilege. Behind the story about Boekarim or Radeko who promotes communism, behind the dispute between Moestari’s father and Boekarim which shows conflict between two different factions, a significant thing that is rarely seen by other researchers is the power of the magical narratives in it. At that time, Tek-Hoay was already able to explore his views on locality.

In the midst of civilizing the Indies through knowledge provided by Western education, Tek-Hoay proposed different things by demonstrating the magical powers possessed by local people. This power eventually brought Noerani to be respected by her own compatriots. From there, you can see the true meaning of dedication and struggle by freeing Uwai Aiba people from a life that is not worthy of being worthy. The magical narratives incorporation into stories concerning the historical reality of 1926 fills another strength of Kwee Tek Hoay’s creative process.

The narrative of magical things in this realist fiction provides a clear picture of Tek-Hoay’s position as a writer. During this time he was famous for his high national spirit towards Indonesia. The other side of Kwee Tek Hoay is his concern for small stories in traditional society which are seldom raised in literary works, which at that time tended to be oriented towards Balai Pustaka. This novel remains relevant for discussion today since it is rich in significant discussions even though it has been written since the 1930s. Beliefs about magical things in Papua have become a new force even though the narrative is not dominant.

This writing does not question whether this novel is a part of magical realism or not. Magical realism in this context is used as a perspective to see the elements of magic hidden behind realist fiction, although in this novel the level of magical realism is very little. This point of view shows that Kwee Tek Hoay really appreciates Indonesian people’s culture since in this novel the culture is placed as a noble culture, the culture that raised Noerani eventually died as a hero for the Uwai Aiba people. With that the magical elements in the text do not appear optimally, but reading this novel from a magical realist perspective shows another side of it.

The presence of myths has undermined the established colonial order. Kwee Tek Hoay wanted the security of this country without useless bloodshed. Chandra also mentions that Tek-Hoay distinguishes communism as a revolution, while nationalism is an evolutionary effort [5:256]. Nationalism makes people change and moves forward, in contrast to communism. Many have speculated that Tat Mo is the version of Tek-Hoay in the text. With that, the presence of myths and beliefs that live in Papuan society is the voice of the author through the images in the text. Tek-Hoay’s nationalism is not only a question of evolution which must be fought for in the national constellation, but also in local movements as exemplified by the figure Noerani. Papua is a cultural location that has exoticism through its enchanted magic.

Bowers says that the magical realism texts appropriateness is not only concerned with the author’s context which determines the feasibility of the adoption [1:122]. Readers’ acceptance of the text in that context also needs to be considered. Magical realism, on the other hand, is accepted by

Western critics to bracket and explain cultural production in the region in question. This paper does not question Bowers' first statement to prove that DdBD is a work of magical realism. However, this paper tends to be oriented towards Bowers' second statement that works with magical realism elements explain cultural production in certain areas.

The magical realism elements in the novel DdBD explains cultural production in Papuan society, particularly in areas that believe in “Karwar” myth. Discussions concerning locality and traditionality in a literary work will continue to be relevant along with the changing times. The roots or background of story creation (with elements of) magical realism are indeed produced in postcolonial countries. Tek-Hoay novel manages to characterize this even though the magical elements are not fully explored. Magical elements in the realistic way of telling Tek-Hoay appear in fairly minor portions. However, this does not reduce the reader's knowledge of “Karwar” tradition as the beauty or specialty of Papua hidden behind realist texts.

3. CLOSING

The degree of magical realism in the novels of DdBD does not characterize the work as magical realism fiction in terms of mode or genre. Magical realism becomes a perspective and mode of reading to explore magical beliefs behind historical reality which are quite dominant in the text. Behind the historical reality regarding the outbreak of rebellion in PKI tragedy on November 12th, 1926, Kwee Tek Hoay frames a small number of stories, especially those set in Papua, with magical elements. The magical realism elements in this novel reinforce cultural production in Papua. Papua as part of Indonesia has a strong mystical culture in the daily reality of its people's lives. Mystical beliefs, such as shamans, psychics, supernatural influences, spirits, souls of the dead, life after death, sacred and haunted places, and so on, have inherently covered their lives.

The magical realism elements in Chinese *peranakan* literature tend to reveal the cultural identity of certain communities. The DdBD novel, set in the 1920s to 1930s, shows a period of transition from traditional culture that was influenced by modern culture. Modern culture began to develop through the knowledge that Europe was trying to provide in the land of the Indies with the mission of civilizing. Meanwhile, for local people, the traditions they have adhered to so far are their way of being cultured and caring for their culture. If it is relevant to current issues, many people at this time do not understand their culture due to science is advancing. From here there is an effort to cultivate cultural values for civilized humans without leaving their culture.

This description makes the novel DdBD really need to be read to consider issues that in fact overlapped in the past. The magical realism reading here as the latest mode of viewing traditional cultural production in realist fiction has in fact existed since pre-independence, although it has not yet shown a dominant trend. This is unavoidable since the Indonesian society basis is traditional society. The magical realism elements in this novel mark perspectives meeting or product cultural codes of modernity and traditionality. Modernity leads to the impact or influence of science development that is completely certain and logical on human life reality, while traditionality tends to lead to all things that are in the form of tradition and when it is said to be a myth, an assumption is formed concerning what is irrational. Therefore, the magism element in the novel DdBD strengthens the culture and traditions of Indonesian society which still exist in the middle of the modernity dynamics.

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**THE MEANING AND VALUES OF *UMPASA* IN CULTURAL MARRIAGE
CEREMONY OF BATAK TOBA DI BANTEN OVERSEAS: A LITERATURE
ANTHROPOLOGY STUDY**

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Abstract

This study aims to analyze the meaning and values of umpasa in Toba Batak traditional marriages overseas in Banten. This study uses the theory according to Harahap & Siahaan regarding the manifestation of Batak cultural values, namely (1) kinship values, (2) religious values, (3) hagabeon values, (4) hasangapon values, (5) hamoraon values, (6) hamajuon values, (7) legal values, (8) protection, and (9) conflict values. The method used in this research is qualitative method. The data collection technique used in this study uses observation techniques, recording techniques, and note-taking techniques. The source of the data was obtained from Umpasa utterances during the procession of giving ulos or mangulosi in traditional Batak Toba weddings in Banten overseas, especially in the city of Serang. Precisely at Misfa and Jeqin's wedding on February, 19th 2022 which is located in the Sirdo Mas Kramatwatu building, Jalan Gempol Pegadingan Kramatwatu Village, Serang district. The data that has been found is then analyzed using descriptive analysis techniques. This study also uses triangulation techniques to check the validity of data. Based on the data collection that has been done, found 40 data. The results of the analysis show: (1) The oral literature of umpasa in Toba Batak marriage has a symbolic meaning. The symbolic meaning is contained in umpasa because the meaning of umpasa compares the characteristics, habits, characteristics, behavior of an animal, plant, and objects found around the Toba Batak community. (2) The results of the data findings found that there were 40 data, which were divided into: 11 kinship values, 6 religious values, 8 hagabeon values, 5 hasangapon values, 2 hamoraon values, 5 hamajuon values, 2 protection values, and 1 conflict value. Based on the findings of the data, it can be seen that the kinship value is the most commonly found value, followed by the hagabeon value. Found 8 Batak cultural values of 9 Batak cultural values there is, the value that is not contained in the umpasa of Toba Batak traditional marriage is the legal value. These eight Batak cultural values are intertwined with one another.

Keywords: *Values, umpasa, Toba Batak marriage*

1. INTRODUCTION

Anthropology is a science that studies humans and culture as a whole. This knowledge has been studied and developed in Indonesia since its inception by one of the European nations, namely the Netherlands. As a science, anthropology is clearly old. Anthropology which is characterized by examining primitive peoples has now changed. Anthropology has recently not only studied real human beings, but also read literature. Literature is a work about symbolic attitudes and human behavior. Literature and anthropology have always been close. Both can be symbiotic in studying humans through cultural expressions.

Culture is a way of life that is developed and owned by a group of people, then passed on to the next generation. Culture is formed from several complex elements. Among them are customs, language, works of art, religious and political systems. Language is the same as culture, which is an inseparable part of humans. Therefore, many of a group of people tend to think of it as something that is inherited genetically. One can communicate with people who have different cultures and ethnicities.

Various ethnic groups in Indonesia are famous because they are not only unique but also very numerous and varied, making Indonesia a country rich in culture. Starting from simple things like houses to traditional clothes, they also have various types and shapes. The culture and history of the Indonesian nation is widely spread throughout the country. One of them is the Batak ethnicity, which already has its own diverse culture and literary works. This culture and literary works were born from people's lives and served as a guideline for a belief.

The Batak tribe is one of the largest ethnic groups in Indonesia, based on the 2010 census of the Central Bureau of Statistics. The Batak people are divided into several categories, namely the Angkola Batak, Karo Batak, Mandailing Batak, Pakpak/Dairi Batak, Simalungun Batak, and Toba Batak. Batak is a family of tribes that inhabit most of North Sumatra. However, very often people think that the mention of Batak is only for the Toba tribe, even though the Batak are not only the Toba tribe. The Toba Batak tribe includes the Balige, Porsea, Parsoburan, Laguboti, Ajibata, Uluan, Borbor, Lumbanjulu, Dolok Sanggul and surrounding areas.

Along with the changing times that are increasingly widespread and developing, the Toba Batak people have begun to leave their hometowns to migrate to various regions in Indonesia. One example of an area that became a destination for migrants is the province of Banten. Lots of immigrants who come to the province of Banten, especially in the cities of Cilegon and Serang. Banten Province itself is one of the provinces on the island of Java, at the western end of the island with its capital and center of government in the city of Serang. Banten Province alone has more than 12 million inhabitants. Residents in Banten are generally Javanese, Sundanese, and Baduy. The Sundanese are the indigenous people of Banten province, who inhabit the southern part of Serang district, Pandeglang district, Lebak district, as well as the southern part of Tangerang district and the indigenous community, namely the Baduy tribe who inhabit the Mount Kendeng and Leuwidamar areas in Lebak district. The Baduy tribe or also called Kanekes are Sundanese people who still use cultural customs from the past.

The very different cultural differences from the Batak to the Sundanese/Baduy tribes have not diminished the determination and intention of the Batak people to migrate and try their luck in Banten. Cultural adjustments, customary habits of rest are starting to get used to by the Batak people. The Batak people are aware that as immigrants one cannot be careless in behaving, speaking, and acting or just holding events. The many cultural differences overseas do not make the Toba Batak people forget their culture even though they are overseas. The Toba Batak tribe has many traditional cultures or customs that will still be carried out in overseas lands, for example, traditional ceremonies at weddings. In a long series of traditional wedding ceremonies, there is a unique cultural oral literature of the Toba Batak tribe. The Toba Batak people call it umpasa. Umpasa when mangulosi in a traditional Toba Batak wedding will be used as material for this research. Mangulosi means giving ulos. Ulos is a traditional Batak cloth made by weaving.

Umpasa is one of the Toba Batak oral literary works which is still used in traditional ceremonies. This umpasa is a Toba Batak poem, a part of oral literature that is still alive and plays a role in various aspects of people's lives. Umpasa plays a very important role as a means of expressing thoughts, attitudes, and cultural values. As a revealer of thoughts, attitudes, and cultural values, it can be seen that umpasa contains: (1) a philosophy of life; (2) laws and regulations; (3) customs; (4) interpersonal relationship manners; (5) general teachings and advice; (6) and statements of blessings and hope (Simbolon, 1986: 1-2).

Umpasa is used in various cultural activities, such as weddings, funerals, and other traditional events. The number of lines for the umpasa is always even, that is, from two to twelve lines in one stanza. The use of umpasa is carried out when traditional ceremonies take place as a medium of communication and requests to God Almighty for groups who have expertise in these traditional ceremonies. In general, the inheritance is carried out by means of being passed down from generation to generation and therefore only certain people or age groups master and are able to use the utterances of the umpasa in official customary events. The use of umpasa during traditional Batak Toba wedding

ceremonies has a symbolic meaning as a language of communication between competent parties to discuss everything related to the implementation of the ceremony. Every speaker of a messenger, at first, always hides his desires, hiding in umpasa which has symbols and meanings. The meaning in this umpasa has a deep meaning for the Toba Batak people. The meanings implied in the umpasa make the umpasa even more unique and beautiful and very meaningful.

In life, humans are inseparable from the issue of values. Values are characteristics or things that are important or useful for human life. Cultural values are part of culture that cannot be separated from human life. This cultural value system is a series of abstract concepts that live in society, regarding what is considered important and valuable, but also guides and drives human behavior in life which manifests itself concretely in behavior. From the cultural value system including norms and attitudes which in abstract form are reflected in ways of thinking and in concrete form seen in the form of behavior patterns of members of a society.

Harahap and Siahaan, (1987: 134), said "The non-material cultural values of the Toba Batak in particular cover all aspects of the life of the Batak people, which are considered important and valuable, consisting of nine main cultural values which are still maintained today. The nine cultural values are: kinship, religion, hagabeon, hasangapon, hamoraon, hamajuon, dohot uhum, protection, and conflict.

Researchers are interested in examining the meaning and values of umpasa when mangulosi in traditional Toba Batak marriages in Banten overseas, especially in the city of Serang. With a background in Toba Batak culture and also as immigrants in Banten, the researcher has the goal of wanting to inform and remind the public about one of the oral literature that is part of Toba Batak culture, namely umpasa. There are still many people who do not know about umpasa, even the Batak people themselves, especially young people who are in overseas lands. Therefore, researchers hope that the public will know one of the beauties of the oral literature of the Toba Batak culture and help preserve it without leaving its integrity even in overseas lands. In addition, researchers can inform the outside community, especially the people of Serang city, about the meaning and values contained in the umpasa when mangulosi in traditional Toba Batak marriages in Banten overseas. Based on the background of the problems that have been described, the researcher conducted a study entitled *The Meaning and Values of Umpasa in Toba Batak Traditional Marriage in Banten Overseas Literary Anthropological Studies*. The formulation of the problem in this study, namely (1) What is the meaning of the utterances of umpasa when mangulosi in the traditional Batak Toba Misfa and Jeqin wedding on February 19 2022?; (2) What cultural values are contained in the meaning of umpasa during mangulosi in the Toba Misfa and Jeqin Batak traditional wedding on February 19 2022?

2. THEORITICAL REVIEW

The problem of cultural values is studied using the theory of Harahap & Siahaan, (1987: 134). Harahap & Siahaan, (1987: 134), said "The non-material cultural values of the Toba Batak specifically cover all aspects of the life of the Batak people, which are considered important and valuable, consisting of nine main cultural values which are still maintained today". The nine cultural values are (1) kinship, (2) religion, (3) hagabeon, (4) hasangapon, (5) hamoraon, (6) hamajuon, (7) law, (8) protection, and (9)) conflict.

3. RESEARCH METHODS

In accordance with the formulation of the problem, this study uses a qualitative descriptive method. In essence, qualitative methods are research based on phenomena that exist in people's lives. The qualitative research method in this study was carried out by means of researchers going directly to the field to conduct research on the meaning and values of umpasa in Toba Batak traditional marriages in overseas Banten. Data collection techniques used in this study were participant observation techniques, recording techniques, note-taking techniques, and in-depth interview techniques. The object that is listened to in this study is the speech of umpasa during the procession

of giving ulos or mangulosi in a traditional Toba Batak wedding in Banten overseas, especially in the city of Serang. Precisely at Misfa and Jeqin's wedding on February 19 2022 which is located in the Sirdo Mas Kramatwatu building, Jalan Gempol Pegadingan Kramatwatu Village, Serang district. The source of data in this study is oral data obtained directly by direct observation. Direct observations were made by researchers to obtain umpasa utterances during the procession of giving ulos or mangulosi in traditional Toba Batak marriages in Banten overseas, especially in the city of Serang.

4. RESULTS AND DISCUSSION

Analysis of research data and discussion of the meaning of utterances and cultural values of umpasa during mangulosi in the Toba Misfa and Jeqin Batak traditional wedding on February 19 2022 which is located in the Sirdo Mas Kramatwatu building, Jalan Gempol Pegadingan Kramatwatu Village, Serang district. The research data is in the form of oral data which is converted into written data obtained from the utterances of umpasa during mangulosi in the traditional Batak Toba Misfa and Jeqin marriages, from the research data sources found as many as 40 data.

1. Analysis of Kinship Value Data

Kinship includes tribal primordial relations, affection based on blood relations, harmony, elements of natolu pretexts, namely: mora/hulahula, kahanggi/dongan sabutuha, anak boru/boru, bananas or boru child from anak boru, hatobangon (scholars) and everything related to kinship relations by marriage, clan solidarity and others.

Data 1

Data Code: TUNKe1 Data: Sahat ni solu "Arrived the small boat Sahat tu bontean ni Tigaras Arrived at Labuan at Tigaras (port name) Sahat ma ulos on, in pasahaton nami ulos ni hela This ulos arrived, we gave it as ulos son-in-law Horas ma hita, jala gabe tu joloan ni ari on Congratulations to all of us, good luck in the days to come"

Has the meaning: Prayer from parents as a sign of affection by giving ulos so that all of us, especially the bride and groom, will get success in the days to come.

Based on data (1) above, there are Batak cultural values, namely kinship values. In these data, the value of kinship is clearly seen in the utterance "Sahat ma ulo on, dipasahaton nami ulos ni hela" which means "Arrive this ulos, we give it as ulos son-in-law". The word "hela" which means "son-in-law" shows the kinship value between the parents' relationship on the woman's side to her son-in-law. Relationships that exist because of marriage are included in Batak cultural values, the type of kinship values. The acknowledgment from the woman's parents makes the value of kinship in this data visible, coupled with the prayers and hopes that are spoken in each line is a form of parental love for children which in this case is shown for son-in-law. The ulos given also illustrates a well-established kinship relationship, because the giving of ulos in Batak custom is a symbol of giving blessings, outpouring of affection, hope, and other kindnesses.

Data 2.

Data Code: TUNKe2 Data: Dakka ni arirang "Arirang tree branch Na peak in tonga ni onan Which is in the middle of the market Your bodies are naso ala sirang Your bodies don't want to separate Tondimu ma masigomgoman Your spirits hold each other"

Meaning: Parental advice that there should be no separation or divorce in a marriage and maintain good relations.

Data (2) above shows the existence of Batak cultural values, namely kinship values in these utterances. It can be seen from the speech "Your body is naso ala sirang. Tondimu ma masigomgoman" which means "Your bodies don't want to separate. Your spirits hold on to one another." The data illustrates the kinship between the soul and body that are united and do not want to separate. Even though one's body is separated from another, the spirit will hold on to one another or unite. So that the data is included in the Batak cultural values of kinship values.

2. Analysis of Religious Value Data

Religion includes religious life, both traditional religion and religion that came later which regulates its relationship with the Almighty and its relationship with humans and their environment.

Data 12

Data Code: TUNRe12 Data: Sahat-sahat tu solu "Until the small boat Sahat tu bontean ni Tigaras Arrived at Labuan at Tigaras (port name) Nunga sahat hamu conscious manjalo pasu-pasu You have arrived today, Sahat ma tu hami's blessings , sahat ma tu parhorasan Come to us, safety will come"

Has a meaning: The hope that the blessings of marriage that have been received will be salvation from God Almighty.

Based on data (12) above, there are Batak cultural values, namely religious values. Religion includes religious life, both traditional religion and religion that came later which regulates its relationship with the Almighty and its relationship with humans and their environment. Seen in the utterance of the sentence "Nunga sahat hamu conscious manjalo pasu-pasu" which means "You have received blessings today." The meaning of the blessing in this story is the marriage that took place. In this speech there is a religious value because it is a form of gratitude to God Almighty for the blessings that have been received by the bride and groom, namely the blessings of marriage.

Data 13

Data Code: TUNRe13 Data: Mardakka jabi-jabi "The branches of the jabi-jabi tree Marbulung ia situlan The leaves are said to be situlan trees Pasu-pasu na pinasahat nami marhite tangiang The blessing that we convey is in the form of a prayer Sai anggiat ma in this pasu God May God bless and grant him "

Has a meaning: Hope that the good prayers delivered for the bride and groom are blessed and granted by God Almighty.

In data (13) above, there are Batak cultural values, namely religious values. Seen in the story "Pasu-pasu na pinasahat nami marhite tangiang. Sai anggiat ma dipasu-pasu ni God" which means "The blessings we convey are in the form of prayers. May God bless and grant him". The religious value in the data exists because of the hope of the parents for the bride and groom to God Almighty so that God will grant it. This hope describes the good relationship between humans and God so that the data contains religious value.

Umpasa in the traditional Toba Batak wedding ceremony as a whole contains a symbolic meaning. Umpasa Batak has many meanings by comparing the characteristics, habits, characteristics, behavior of animals, plants, and objects found around the Toba Batak community. This happened because the culture of the Toba Batak people in ancient times, the ancestors often used the nature and characteristics of the surrounding nature as umpasa expressions which later became the characteristics and behavior of language. The creation of umpasa is inseparable from the social drive of the Toba Batak people's lives in shaping and maintaining behavior, relationships between individuals, between groups of Toba Batak people. This symbolic meaning plays an important role in the life of the Toba Batak people. This meaning makes umpasa a regulator in shaping the life of the Toba Batak people. Umpasa acts as a shaper of the realm of thought. Umpasa as laws and rules, umpasa as a reflection of philosophy and umpasa as a form of attitude.

5. CONCLUSION

Based on data analysis and discussion of the meaning and values of Batak culture at umpasa in traditional Batak Toba marriages in overseas Banten, several conclusions are obtained which are described below.

1. The oral literature "umpasa" in Toba Batak weddings has a symbolic meaning. The symbolic meaning is contained in umpasa because the meaning of umpasa compares the characteristics, habits, characteristics, behavior of animals, plants, and objects found around the Toba Batak community. This happens because the ancestors of the Toba Batak people often used the

characteristics and characteristics of the surrounding nature as an expression of their nature and behavior in language. So that umpasa becomes an oral tradition in Toba Batak traditional ceremonies, especially traditional wedding ceremonies

2. The results showed that there were 8 forms of Batak cultural values. The results of the data findings found that there were 40 data, which were divided into: 11 kinship values, 6 religious values, 8 hagabeon values, 5 hasangapon values, 2 hamoraon values, 5 hamajuon values, 2 protection values, and 1 conflict value. Based on the findings of the data, it can be seen that the kinship value is the most frequently encountered value, followed by the hagabeon value. Found 8 Batak cultural values out of 9 existing Batak cultural values, values that are not found in the example of Batak Toba traditional marriages are legal values. These eight Batak cultural values are intertwined with one another.

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**BUGIS ORAL LITERATURE AS A SOURCE OF NOBLE COMMUNITY
VALUES: AN OVERVIEW TO THE STORY "ANAQ TURUSIENNGI
PAPPASENNA TO MATOANNA"**

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Abstract

Oral literature is one part of an oral tradition whose existence is not only a form of local cultural wealth but also a source of noble values in a community group. The story entitled "Anaq Turusienni Pappasenna To Matoanna" is one type of oral literature that ever existed in his day. Tells of a child named La Tinulu who received a will from his parents before he died. With a full sense of responsibility and determination, La Tinulu's character in the story practices three principles: (1) giving thanks for the few to come to the many; (2) if it is believed to take care of one's child, wife, or property, then never intend to go into bad things; and (3) don't reject someone's good intentions. The three principles of life practiced by La Tinulu are still very relevant to today's modern digital era and are very necessary to be used as a life lesson in reaching harmony, peace, and inner peace.

Keywords: oral literature Bugis, noble values, *anaq turusienni pappasenna to matoanna*

1. INTRODUCTION

Culture has a very close relationship with literary works. Both coexist, have a unidirectional relationship, and influence each other. Kutha Ratna (2011: 174) states that any conversation related to literary works must be related to culture. It is further said that the content of literary works is culture. This opinion further strengthens the idea that literary works, especially oral literature, are part of a culture that grows and develops in community groups and is passed down from one generation to the next.

Oral traditions are various customs of the people who live orally and talk about their traditions, while oral literature talks about its literary aspects (Ratna, 2011: 104). Oral literature is part of the oral tradition. Although sometimes these two things are very difficult to distinguish, In this regard, Lathief (2003: 1) states that one of the characteristics of oral literature, which is part of the oral tradition, is that it is passed down from generation to generation and the author is no longer known.

One form of oral literature in society is in the form of folklore. Folklore that grows and develops in a society is generally passed down from generation to generation. Almost every region or community has different folklore and different wisdom values. Furthermore, the process of creating the lyrics of a folktale is an expressive activity, expressing the values that exist within oneself or a certain group of people. Folklore is usually created from events that occur in society and also from personal experiences and certain community groups. Therefore, it can be said that, in general, folklore reflects the identity and habitual factors of the community itself.

The Bugis tribe is known to be very rich in oral literature. Oral literature is in the form of folklore, which functions as a medium of entertainment to fill spare time and also as material for

reflecting attitudes within a community group. Folklore also has different functions. James (in Yasil, 1996: 8) states that folklore functions as an educational tool, as solace, and also as social criticism.

There are various kinds of folklore that are still spoken or written and exist only as mere memories that fill the void in the flow of civilization. Folktales that exist and still survive are generally only known by certain people. The current generation's interest in reading seems to be turning towards a new cultural model that seems modern, so that local cultural products that are full of wisdom values are slowly being abandoned. In fact, most educators in the formal and non-formal spheres no longer know and understand the potential for local wealth.

Even though it is categorized as a story from the past and even ancient, it is hoped that it will still have strong relevance to the current situation and condition. Therefore, a study was carried out in an effort to disseminate the importance of the noble values of the Bugis community contained in the folktale entitled "*Anaq Turusiénnngi Pappasenna To Matoanna*" (Sikki et al., 1996:124–129). What we need to realize together is how the local culture of the past can be accepted in today's modern era.

2. THEORETICAL BASIS

a. Buginese Literature

According to Jones (2009: 199), literary work is a result of human creation and has a very important value. Literary works are part of culture. This is justified by Sunahrowi et al. (2010: 57), who argue that literature is part of culture because studying culture cannot be seen as something static and unchanging but as something dynamic and constantly changing, as well as literary works. Along with the times, the development of literature also has a close relationship with ancestral civilizations. Therefore, studying changes in the cultural system of a society can also be traced through the changes that occur in literary works.

Literary works not only function as alternative media that can connect human life in the past, present, and future but can also function as past information material that is useful in efforts to design human civilization towards a better and more vibrant future front. Bugis literature is one of the intangible cultural heritages that has received the attention of many people nowadays. Bugis literature certainly has various functions and meanings in certain circles of society. For example, *La Galigo*, which is known as the longest classic Bugis literature in the world, and various forms of other literary works, both of which function as entertainment or as a function of traditional rituals.

Classical Bugis literature recognizes two forms of literature from the old cultural heritage, namely literature classified as literary works and non-literary works. Types of literary works are divided into several types, which in form are divided into two types, namely poetry and prose. Poetry is divided into two types, namely *galigo* and *tolok*. Another type of poetry is a short poem called *elong* (not a story). Furthermore, literary works classified as prose are generally in the form of stories. If you look at the form of this literary work, it is classified as a saga, fairy tale, or folklore (Tang, 2000: 1).

Furthermore, the second type of library, which is not a literary work, is called *lontarak*. This type of literature also varies; some are related to matters of agreements, some are in the form of genealogies of kings, some are related to legislation, and some are related to medicine. This library, which is classified as *lontarak*, is closer to historical records. However, this type of literature is not meant to be historiography. This type of library is more like a diary that records various types of past events (Tang, 2000:1).

Bugis prose can also be expressed, both orally and in writing. Bugis oral prose basically comes from sagas and stories (*pau-pau rikadong*, *pasungu'reng*) delivered by amateur storytellers in a language that is easy to understand, though rich and full of traditional formulas and procedures (Pelras, 2006: 244).

b. Value Theory

Value is the price, amount of content, quality, and characteristics (things) that are important or useful for humanity. Based on this understanding, it can be explained that value is something that has a price, shows quality, and is useful for humans. Value can also be interpreted as something that contains teachings, both good and bad. "Valuable" means that something is valuable or useful for human life.

Value refers to people's attitudes towards something good. Values can be interrelated to form a coherent system that affects aspects of human life. Thus, values mean something metaphysical, even though they are related to concrete reality. Value cannot be seen in physical form because value is the price of something that must be sought in the human process of responding to other human attitudes. Values already exists and is contained in something, so education helps a person be aware of this by looking for deep values and understanding their relation to one another and their roles and uses for life (Merdiatmedja, 1986:105).

According to Mustafa in Syamsuduha (2014: 33), that value is an abstract reality that can be felt within us as a driving culture or principles that guide life. It was also explained that value is something abstract but can be traced to three realities, namely behavior patterns, thinking patterns, and attitudes.

In contrast to Mulyana (2004: 7), which defines value as a reference and belief in making choices. These references can be in the form of norms, ethics, laws and regulations, customs, religious rules, and other references that have a price and are felt to be valuable for someone. Another definition from Wachid (2006: 66) states that value can be said to be the result of a "good or bad" assessment or consideration of something, which is then used as a basis for reasons for doing or not doing something. Value determines the quality of human life.

Basically, value has a very broad meaning, so that it is always described in various meanings. Value can be interpreted in terms of right and wrong, good and bad, useful or useful, beautiful and ugly, and so on. Someone will feel happy if they have done what feels right and feel anxious if they cannot realize what is considered right. Someone will feel meaningful in his life if he has realized the highest good in his life. People will always direct their eyes, thoughts, and work to something beautiful and comfortable to see and enjoy. Therefore, the term value is always associated with the designation of the quality of an object or behavior in various realities. This is an embodiment of the essential nature of human beings who will always direct all their activities to the best and most valuable things (Muhmidayeli, 2013: 101).

3. The Noble Value of the Bugis People

The Bugis people have guidelines and principles for carrying out their daily life activities. This principle contains noble values that are very basic to maintaining their dignity as social beings. Noble values have various forms and generally contain messages or wills. In line with this, Rahim (1985:83) states that the source of the noble values of the Bugis people is sometimes in the form of expressions, sometimes in the form of stories in which several parables are sprinkled in, and also in the form of *pappangaja* (something that is advised).

The noble values of the Bugis people in this paper refer to Rahim (1985: 144–165) and Said (2016), which include the values of honesty (*alempureng*), intelligence (*amaccangeng*), firmness (*agetengeng*), effort and perseverance (*reso na tinulu*), *siri'*, innate good heart (*wawang ati mapaccing*), resignation (*mappasanré ri élo ulléna Allah Taala*), and so on. A brief definition of these noble values is described below.

- a) Honesty: in Bugis, it is termed *lempu* (straight, not crooked). One indicator of someone who is honest is that if he is trusted, he does not betray it.
- b) Intellect: a person's intelligence can be seen in his ability to do something, express opinions, and overcome various problems, and the most basic is being able to see the causes and effects of everything he will do.

- c) Firmness; in the Bugis language, it is termed *agettengeng*. The characteristic of firmness refers to the attitude of a person who is not easily shaken and is strong in holding a principle and responsibility (*amanah*).
- d) To achieve success, it must be based on effort and perseverance (*réso na tinulu*). Effort and persistence must also be accompanied by patience, persistence, and craft.
- e) "good innate (*wawang ati mapaccing*) refers to good intentions, sincerity, and also good thoughts. This can also manifest in patterns of behavior.
- f) *Tawakkal* (*mappasanre ri élo ullena Allah Taala*) relates to one's belief that one can rely on all one's efforts and hard work on God Almighty.

3. DISCUSSION

Based on the results of data analysis on the story "*Anaq Turusiénni Pappasenna To Matoanna*," several noble values were found. The various noble values are described below.

1) *Alempureng* (honesty)

The noble values of *alempureng* can be seen in the following excerpts from data [1] and data [2].

[1] "*Nappabalinna La Tinulu makkeda, napasekkaq topajajiakkuq makkedaé engkatu doi utarongekko, ellianngi paddissengeng. Jaji iae petti uwessang e doi liseqna maekaq mellianngi paddissengeng.*" "Replied La Tinulu, my parents told me that he left money that must be used to study science. This chest contains money that I will use to demand or buy knowledge."

The story excerpt shows the character of La Tinulu's attitude of honesty when interacting with the grandfather he met on his journey. The things that were conveyed by his parents before he died were also fully informed to the grandfather. The chest he was carrying contained money that would be used to study science.

[2] "*Aga mappammulani La Tinulu mabbéré atajangeng ri Arunngé. Kaamanang é joppa laonrumaé makkutoparo paimeng apparéttanngé joppa sibawa madécéng*" "La Tinulu begins to give information to the king, both regarding government, security, and people's livelihoods, all of which are going well."

In data [1], La Tinulu shows the character of being honest with himself, being honest with his parents even though he has passed away, and most importantly, being honest in the eyes of God. La Tinulu, in the data quote [1], did not in the least manipulate the words or messages conveyed by his parents. In the Bugis language, it is termed "*déq nakkeq bicara*". Likewise with data [2], La Tinulu gave an explanation according to the actual situation and conditions to the king, who had just arrived from the holy land.

In Bugis society in particular, honesty is the most basic of various other noble values. Intellect, courage, determination, and so on will be meaningless if they are not based on honesty (*lempu*). Being honest is related to one's self-esteem, so it should be maintained properly in every individual.

In connection with this, there is a Bugis expression, namely "*Anu malurué mancaji paramatai*," which means something straight into a gem. The use of the word *maluru* (straight) in this expression is the opposite of the word crooked, which is symbolized as honesty. The attitude of honesty is the one most emphasized by the ancestors of the former Bugis for their children and grandchildren. Even if someone is rich, smart, beautiful, handsome, well-established, has a high position, is religious, but is not honest, he still gets ridicule from society and tarnishes his true identity. Therefore, honesty (*alempureng*) is very important to be taught to our children and grandchildren as one of the efforts to create a golden generation in Indonesia.

2) *Wawang ati mapaccing* (good innate heart)

A person's good innate actions start with good intentions (*niaq madécéng*), which are good and sincere intentions for the sake of upholding dignity (Said, 2016: 142-143). It is further said that in various contexts, the word innate intention or good faith also means sincere, kind-hearted, and clean-hearted. Based on the results of the data analysis, there are several story quotes that reflect the innate noble values of a good heart. An excerpt from the story can be seen below.

[3] "*naettokeng ri atinna maéloqna pammulai pappasenna tomatoakku*" "An intention arose in his heart to start carrying out my parents' message."

The story quotes in data [3] show that there was good faith shown by the character La Tinulu. After his parents died, La Tinulu was entrusted with the money stored in the chest to be used to buy knowledge (*mangelli paddissengeng*). After some time, good intentions arose within La Tinulu to carry out the message from his parents.

In connection with the story quote in data [3], the Bugis people have one piece of advice that is manifested in the form of pappaseng, namely "*paddiolowi niak madeceng ri temmakduppana yamanenna*," which means: "go ahead with good intentions before carrying out all work. *Pappaseng* emphasized that, with good intentions before doing work, of course the person concerned will be guided by the right path. Having good intentions is already kindness, especially if it has been demonstrated with real action.

[4] "*rilainnaé ro déq nawedding mucappuq lapong dui, sangadinna muelliang paddissengeng*" "You should not spend that money except to demand or buy knowledge."

The main message from La Tinulu's parents before he died was that the money in the chest should not be spent other than being used to study science. The data excerpt [4] shows that there is good hope among La Tinulu's parents that knowledge will be very useful for their children in the future. A Bugis saying that shows how important knowledge is to be sought by every individual. "*Iyya teppaja kusappa paccolli loloénngi aju marakkoé*." Meaning: What I am constantly looking for is knowledge that can bud and dry branches. This expression motivates the Bugis people in particular to seek knowledge as much as possible until the end of their lives. It is impossible to obtain knowledge that can sprout dry branches unless Allah wills otherwise. That is, the ancestors of the Bugis people advised their children and grandchildren to seek knowledge without limits because the knowledge to be sought is extraordinary and has a very deep meaning.

[5] "*Makkedai latok é, engka paddissengekku mbo, narekko napparelluakkiq padattaq tau deqsiseng-siseng wedding ripasisala akkattana*." "*Ajaq mupasisala akkatta ri madecénngé*" "The old man said, I have knowledge. If someone desires us, we should never be denied that intention. It means to not reject someone's good intentions."

The story quote in data [5] shows the kindness of the grandfather in imparting knowledge to La Tinulu. The knowledge given to La Tinulu emphasizes the importance of welcoming and repaying someone's good intentions, meaning that if someone has good intentions for us, then we will respond with something good too. In this regard, a Bugis saying emphasizes the importance of doing good. "*Iyya decenngé maburan tassanrama*" means "goodness is even though it gets stuck. That is, goodness is sometimes covered by dark circumstances, but it will not disappear. One day it will appear, or at least it will be stuck in the human conscience that loves kindness. Therefore, through this expression, the ancestors of the Bugis people advised their children and grandchildren not to ever

get tired of practicing good values in our daily activities, because even if kindness falls and falls, it will get stuck anyway. Someone who is used to doing good will always feel happiness and peace in his life.

3) *Agettengeng* (Persistence)

The noble value of firmness (*agetengeng*) in the Bugis folklore entitled *La Tinulu* can be seen in the following data excerpt.

[6] "*Nasabaq biasanna bainéna Arunngé muttamaq ri kamaraqna La Tinulu mewai mabbicara-bicara passalenna lao-laona apparéttanngé déq nappilé wettu, aga nalani sara La Tinulu makkedaé narékko tuli mappakkoéié materu-teru weddikkaq nasolangi mattiq, jaji maccappaqni nawa-nawanna La Tinulu, makessing narékko bainéna Arunngé naputtamaq I ri séddié kamaraq inappa nagoncing napassaniasang manennngi sininna napparelluanngé*" "Because the king's wife often came into La Tinulu's room to invite him to talk about the government, La Tinulu was worried that such a thing would bring disaster to him in the future." He decided to lock up the king's wife in a room equipped with all kinds of necessities".

Based on the story excerpts in the data [6], it shows that the figure of La Tinulu as a confidant of the king before leaving for the holy land is still capable of being as responsible as possible. The manifestation of La Tinulu's responsibility in taking care of the king's children and wife clearly shows the noble character of his determination to practice the principles of life based on the knowledge he has acquired. Therefore, La Tinulu's steadfastness in the story quote refers to two directions, namely being steadfast in carrying the mandate and responsibility of the king and steadfast in upholding his own principles. In this regard, the Bugis saying "*narekko iparennuangiko séddi jama-jamang, nyamengi innawamu namupégauq I fateawa madécéng*" means: "if you are entrusted with a job, then calm your feelings and do it well." The same thing is also found in the story quotes in the data [7] below.

[7] "*Makkutanani Arunngé, agaro akkateningeng masseqmu?*" Mappabalini La Tinulu Makkeda "*porennui céddéq é napolé maéga. Maduanna narékko riparennuangiko repo iyyaga na waramparang ajaq lalo mugirang-kirangi lao ri majaé. Matellunna ajaq muappasisala ri gauq madécénggé. Passabarena na upassalai Puakku makkunraié ujagaingengi asamakenna*" "Ask the king, what is the hold on it? La Tinulu said, "First be thankful for the few so that the many will come. If entrusted with people, children, a wife, or property, don't intend to go down a bad path. Third, do not reject someone's good intentions. As for your majesty's consort, I was locked up in the room because my master entrusted my master's wife's children to me to look after her safety."

The story excerpt in data [7] shows an interaction between the king and La Tinulu. The King asked about the life principles that La Tinulu had applied to him, especially in holding temporary positions in the kingdom. La Tinulu was happy to answer him in kind. In this regard, when it is juxtaposed with the Bugis expression "*iyya ada na gauq*" (only words with actions), it can also be reconstructed to become "*iyya gauq na ada*" (only actions with words). "Only actions with words", referring to La Tinulu's activities, which prioritize actions (*pangkaukeng*) compared to words (*ada-ada*). La Tinulu's habit of prioritizing actions over words is also in line with the Bugis expression, namely "*namu démena yappunnai speaké yaku yappunnaimi pangaukenngé*," which means, even if you don't have those words, as long as you have those actions. This expression emphasizes that it is *pangkaukeng* (actions) that are most important compared to words.

4) *Réso na Tinulu* (effort and perseverance)

The value of effort and perseverance in the Bugis folklore entitled La Tinulu, can be seen in the following data excerpts [8], [9], and [10].

[8] "*Aga nalisunna La Tinulu lao ri bolana. Pappai bajaé laosi La Tinulu malai doina sipetti, naéssanni joppa-joppa*" "After that, La Tinulu returned to his house. The next day, he took the money again, and then he left again."

The story quotes in the data [8] show that there was effort and persistence shown by La Tinulu. The use of the word *laosi* (go again) refers to an activity that is carried out more than once. In order to uphold the message from his parents before he died, he was willing to carry a chest everywhere in search of knowledge.

[9] "*Riesso makatellué, maéléi La Tinulu malai doina sipettié naéssanngi lao sappa paddissengeng. Ri coppoqna séuwaé bulu naéngkalingai La Tinulu engka sammeng, aga natujunna La Tinulu lao ri onroanngéro*". "On the third day, early in the morning, La Tinulu took the remaining money, and then he went to seek knowledge again. On his way, he heard a voice on top of a mountain. He went to that place."

The story quote in data [9] is said to be "*riesso makatellué*" (on the third day), which shows the strength of effort and also La Tinulu's persistence in seeking knowledge every day. The story quote [9] does not only show the noble value of effort and perseverance (*réso na tinulu*), but also reflects the discipline of time in doing something.

[10] "*Tessiaga ittana majjama kuritu, aga nariwéréssi jamang mabbantu mabbaluq ri lalenna ro tokoé. Ri wettunna mabbantu mabbaluq nagguruini mabbaca sibawa maruki. Maégana pangissengeng nalolongeng. Maccani mabbaca, makessing toni ukina nassabari asabbarakenna matinulu mapakkeq lao ri jama-jamanna. Naia laponng tau sugi nawerénni La Tinulu kuasa pajoppai jama-jamang addangkangenna*" "Not long after that, he was also given the task of helping to sell; it was at that time that La Tinulu learned to read and write. With gratitude, he gained a lot of knowledge, and thanks to his patience, diligence, and sincerity, he was good at reading and writing. As for the rich man, he trusted La Tinulu to run his trading business."

The rich man employs La Tinulu to sell. La Tinulu not only spends his time selling, but he also uses this time to learn to read (*mabbaca*) and write (*maruki*). Thanks to his patience (*asabbarakenna*), diligence (*atinulurenni*), and earnestness (*attongeng-tongengenna*), La Tinulu eventually became proficient in reading and writing. In the end, thanks to his skill in reading and writing, he became a confidant in the rich man's trading business.

The story quotes in data [8], [9], and [10] each reflect the noble value of effort accompanied by perseverance in carrying out their life activities. Indeed, since ancient times, these noble values have been emphasized by every individual. This can be seen in the Bugis saying "*resopa temaginngi malomo naletei pammase dewata*," which means that only relentless hard work is capable of obtaining divine honors. This expression is a form of *pappaseng* (message) conveyed by past ancestors to trigger enthusiasm so that they have perseverance and don't give up easily on doing something. Working hard with full persistence can lead a person to achieve success by the will of God Almighty.

Trying, accompanied by perseverance, shows the consistency of life principles in achieving the expected goals. It is even more special if the character of effort and perseverance is accompanied by a patient spirit (see data 10). The spirit of patience has indeed been entrusted by the ancestors of the former Bugis people; this can be seen in an excerpt from the lyrics of the Bugis song "*ininnawa*

sabbaraqko lolongeng garéq décéng tau sabbaraq é," which means: O heart, be patient. It is said that people who are patient will get success.

Observing the characters of several story quotes shows that there is consistency in practicing the values of effort and perseverance in La Tinulu. The character La Tinulu in the story shows its true meaning. La Tinulu consists of two Bugis syllables, namely *la* and *tinulu*. The Bugis *La* syllable, which for the Bugis usually refers to the male sex, while *Tinulu* means 'diligent' and also 'diligent.' Therefore, it is very appropriate if he is named La Tinulu.

4. CLOSING

Based on the results of the data analysis of the story entitled La Tinulu, four main Bugis noble values were found, namely honesty (*alempureng*), a good heart (*wawang ati mapaccing*), firmness (*agettengeng*), and effort and perseverance (*réso na tinulu*). The noble value of [1] *alempureng* is shown by the character La Tinulu in giving true information to the grandfather and the king without the slightest manipulation of language. The noble value [2] of *wawang ati mapaccing* is reflected in the nature of La Tinulu's parents in giving messages or wills to their children, as well as in La Tinulu, who in good faith carries out the will of both parents. The noble value [3] *agettengeng* is demonstrated by the character La Tinulu in applying the principles of life he has acquired. The noble value [4] *réso na tinulu* is shown by the character La Tinulu in carrying out every activity of his daily life. These noble values show that Bugis oral literature, especially the story entitled La Tinulu, is not only a document of Bugis culture that once lived in its time but can be used as learning material for all members of society, especially among the Bugis.

Recommendation:

1. It is hoped that the results of this study can be absorbed as learning materials, especially in the Bugis regional language subject at school.
2. It is hoped that the results of this research can serve as material for reflection for policymakers in order to be able to repopulate our ancestral heritage, which is of great value.

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UPLIFTING A LITERACY CULTURE THROUGH CHILD'S LITERATURE

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Abstract

The declining of reading interest among students results in having a low literacy skills. Hence, a solution is significantly desirable for a better education. This study aims to describe (1) the planning, (2) the implementation, and (3) the evaluation of encouraging a reading literacy culture through children's literature at the State Islamic Primary School in Jember (lit. Madrasah Ibtidaiyah Negeri Jember-MIN). This study used a qualitative approach carried out at MIN 1 and MIN 3 Jember. The data was collected through observation, interview, and commentary techniques. Then, it was analyzed using the Cresswell spiral technique. The results of the study suggested that (1) the planning stage in encouraging the literacy culture of reading in MIN 1 Jember was carried out through children's literature by refining the collection of books, providing a reading corner in each class, compiling a school website, and maximizing the teacher's role. Meanwhile, the planning stage at MIN 3 Jember was carried out by the principal and the teachers by adjusting the budget, program planning, and reading recommendations. (2) The implementation stage in encouraging the literacy culture for reading at MIN 1 Jember was done by stipulating 15 minutes of the learning process to read children's literature daily. The teacher, in reading activities, uses various strategies. On the other hand, MIN 3 Jember uses three stages: habituation, developing interest, and the enactment of literacy-based learning. Moreover, (3) the teacher at MIN 1 Jember evaluates the process by giving assignments to students to make a simple summary of the story, draw pictures to express their understanding, and retell the contents of the reading. While the evaluation at MIN 3 Jember is carried out in various ways, including asking students to retell the readings, making posters, and showcasing work exhibitions at class meeting activities.

Keywords: *Literacy culture, reading literacy, child's literature*

1. INTRODUCTION

Most Indonesian prefer watching YouTube and television programs to get information rather than reading books. Through the development of technology and information, the functionality of books as learning resources has been shifted by the internet, which provides a variety of learning resources in various forms such as text, images, audio, or audio-visual, for instance, Youtube videos. Through listening and watching YouTube or other sites, pupils can get any information inputted in the search box. This is in line with Surgangga (2017), who states that the low interest in reading among students is a challenge that must be faced by education in Indonesia. This low interest in reading results in low literacy skills, which means that students are able to read but have not been able to interpret the intent and purpose of the writing they read.

Some world surveys indicate the low literacy skills of students. First, the 2011 Progress in International Reading Literacy Study (PIRLS) survey shows that Indonesia ranks lower in literacy

skills. Second, the Program for International Student Assessment (PISA) survey also states that Indonesia gets a score of 396, making it the third lowest in the world. This survey also suggests that, in general, students have difficulty interpreting long readings. Meanwhile, according to UNESCO statistics data, the reading interest index in Indonesia has only reached 0.001. In other words, only one in a thousand people is interested in reading. This is quite alarming as the education system in Indonesia has yet to make literacy the main objective in the curriculum since the early education stage.

The survey results, as mentioned previously, are important as they can be seen as a new perspective on education in Indonesia. It is not only to measure the ability but also to show some trivial things that need to be realized in our education as a form of effort to rectify existing deficiencies.

Such a phenomenon urges madrasahs as one of formal educational institutions to improve themselves to establish an optimal literacy culture. Developing a literacy culture in a madrasah requires the role of its member, especially teachers, who often interact directly with students during the learning process. Therefore, literacy needs to be built through the learning process from an early age. One of the ways that can be used to develop a literacy culture in madrasahs is to determine the learning media and resources to develop a fun literacy culture, such as through children's literature. Children's literature contributes a positive attitude to establish students' literacy and insight, stimulates their imagination, fosters their creativity, and increases their reading interest. Introducing the reading habits as early as possible will make children accustomed to critical literacy. Children who are used to reading books will eventually develop a writing culture, which will significantly contribute to the nation and state.

Based on the preliminary study results, several MIN in Jember Regency have used children's literature as a learning medium to establish a literacy culture. In order to establish a literacy culture in reading and writing, MIN teachers in Jember Regency have carried out reading activities as complementary activities to the subject taught before the lesson begins. As it is said by Ms. Sri Lestari, a teacher at MIN 1 Jember, "We need to make some efforts to improve the literacy culture among students. One of the ways that I do to make students interested in literacy is by providing frivolous reading material which contains a language that is easy to understand, and the stories are not far from the student's life." (Interview, October 4th, 2021)

Based on the description above, research on literacy culture through children's literature at MIN Jember Regency is essential. This research will describe the literacy culture of reading through children's literature in the Madrasah Ibtidaiyah Jember Regency. In the process, this research will provide an overview of the use of children's literature in establishing a literacy culture carried out by madrasahs through three stages: (1) planning for the development of a literacy culture through children's literature manifested in the formulation of goals, programs, strategies, and management of infrastructure, (2) the implementation of literacy culture through children's literature which can be seen from the habituation, development, and learning stages in the State Madrasah Ibtidaiyah of Jember, and (3) the evaluation used for improvement in the development of literacy culture through children's literature.

2. METHODS

This research applied a qualitative research approach. This approach is used to collect data from natural backgrounds or phenomena. The intended naturalness is to collect observational data taken for this research directly. The reason for applying this research approach is based on the compatibility between the data collection under study and the characteristics of the research itself. According to Syamsudin and Damayanti (2007:74), a qualitative approach is understanding a social phenomenon and the individual perspective studied. Its primary purpose is to describe, study, and explain the phenomenon. The insight into the phenomenon is obtained through describing and exploring it narratively. The type of research used in this study is phenomenological research.

According to Creswell (2015: 105), phenomenological studies aim to describe the general meaning of individuals for their various life experiences related to concepts or phenomena.

The research setting used in this study was MIN in the Jember Regency which includes MIN 1 Jember and MIN 3 Jember. This setting was chosen because both schools have already implemented a literacy culture through children's literature. The research subjects participated in this study are as follows.

1. The principals of MIN 1 and MIN 3 Jember
2. The teachers of MIN 1 dan MIN 3 Jember
3. The students of MIN 1 dan MIN 3 Jember

The research subjects were chosen for their involvement in establishing a literacy culture for students through children's literature. The data collected in this research consists of primary and secondary data. They are collected as field notes regarding activities performed to establish a literacy culture through children's literature. The field note data consists of descriptive and reflective data. Likewise, there is also data in the form of excerpts from interviews and some documents that can help strengthen the phenomena found in the field.

There are several data collection techniques used in this study to reveal the phenomenon under study in-depth, such as (a) observation techniques, (b) interviews, and (c) documentary studies.

The observations made were nonparticipant because the involvement of researchers was only to observe and not directly involved. Researchers were meant to directly observe the learning activities related to children's literature as a learning medium to establish a literacy culture at MIN Jember Regency.

The interview used in this research is the in-depth interview. This in-depth interview was carried out by combining two interviewing techniques; structured and unstructured. Structured interviews were carried out using interview guidelines, while unstructured interviews were conducted without guidelines in the form of casual conversations related to the research problems.

The documentary study technique is carried out to obtain data in the form of documents related to activities in establishing a literacy culture for students through children's literature at MIN Jember Regency, both in the form of the planning stage documents, children's literature books recommended by teachers, articles, journals, papers, evaluation documents, as well as other official documents.

The data obtained through these three techniques can provide an overview of children's literature used in establishing a reading and writing literacy culture carried out by madrasas through three stages, including (1) the planning stage for the development of literacy culture through children's literature manifested in the formulation of objectives, programs, strategy, and management of facilities and infrastructure, (2) the implementation of literacy culture development through children's literature which can be seen from habituation, development, and the teaching and learning process took place in madrasas, and (3) the evaluation used to improve the development of literacy culture through children's literature.

The analysis used to interpret the data in this study is Creswell's (2007) spiral analysis. In the first stage, the researcher organized the data for the children's literature usage to establish a literacy culture of reading and writing carried out at MIN 1 and MIN 3 into file folders and index cards. Then, the data was carefully read while recording important ones related to the formulation of the problem and the indicators used to describe, classify, and interpret the data itself. In this process, codes or categories are given so that the existing data can be well organized. Researchers describe the data in detail, develop themes or dimensions through several classification systems, and provide interpretations. In the final phase of the analysis, the researcher presents the data in the form of text/description, table, or chart.

3. RESULT AND DISCUSSION

A. Planning in Uplifting a Reading Literacy Culture through Children's Literature

Madrasah Ibtidaiyah Negeri 1 Jember

Regarding the planning activities to establish a reading literacy culture through children's literature, the principal of MIN 1 Jember stated, "In the sense of establishing a reading literacy culture through children's literature, I have initiated some programs, such as stipulating reading literary books for approximately 15 minutes daily, providing a well-equipped library having sufficient facilities with various children's literature books, providing a reading corner in each class along with interesting literature books, and it is mandatory to visit the library at least twice a week for the students. Then, to motivate students into reading, I also make some sort of competitions such as reading stories, storytelling, and reading poetry at the end of each semester attended by all students from grade one to grade six." (Interview on July 27th, 2022).

This was in line with the results of interviews conducted with teachers of MIN 1 Jember from grades one to six. The interviews provided an overview of the stages of activity planning in establishing a reading literacy culture through children's literature at MIN 1 Jember. It is in the form of some activities carried out jointly by all teachers. This can be seen from the answers of several teachers, which are identical and almost the same when they were interviewed—for instance, the following interview results with Sri Lestari and Holifah.

Sri Lestari, a teacher for grade 1, said, "The planning activities to establish a literacy culture at MIN I Jember begins with rearranging the library by adding books based on the student's developmental level. Then, providing a reading corner in each class having various interesting story books to make the students into reading non-subject books (literature) for 15 minutes before the learning process begins. This is in accordance with the principal's policy to stipulate reading activities on literary books for approximately 15 minutes daily." (Interview on July 28th, 2022)

From the interviews, the principal and the teachers play a significant role in planning activities to establish a reading literacy culture. The highlight is to prepare some supporting infrastructure for reading activities to facilitate students reading interest, such as providing a library with a well-organized collection of literary books appropriate to the student's developmental stages. Apart from that, it can be seen from the interview that the principal and the teachers provide a reading corner in each class with an attractive layout and are equipped with various literary books that are appropriate for the students' competence level. Providing a reading corner equipped with children's literature books is a form of effort to build reading literacy activities aimed at increasing students' motivation to love reading. What was done by the principal and teachers at MIN 1 Jember is strengthening the idea suggested by Agustina in her research (2019), which indicates that revitalizing reading facilities in schools is indeed significant in increasing students' literacy motivation to read. Therefore, the form of activity planned to build a culture of reading literacy through children's literature conducted by MIN 1 Jember is appropriate and properly designed.

On the other hand, the researchers have yet to find any literacy culture program planning document in MIN 1 Jember. Documents related to the implementation guidelines are needed so that the school members or parties agree on the implementation stage. MIN 1 Jember uses the guidelines issued by the Ministry of Education and Culture (which can be accessed through this link). The guidelines have explained aspects that need to be prepared by schools to uplift literacy. In addition, one of the activities that can be done to uplift students' literacy is stipulating the reading habits before the lesson begins, which has always been included by the teacher in the lesson plan.

As the school makes no specific guidelines, it made the teachers devise plans to utilize learning in fostering a literacy culture without any assistance plans in additional activities that bring children closer to literacy. In this case, it appears that most of the teachers interviewed suggested the same answers represented in the interview from Holifah, a grade VI teacher, as follows: In lesson planning, literacy activities are integrated (listening to and reading) learning materials) and carried

out routinely. Preparing books (fiction and non-fiction) in the reading corner in each class for children has become routine. Then, giving some assignments to students that require them to visit the literacy facilities, such as the library, at least twice a week (Interview on July 28th, 2022).

Other teachers also said the same thing. From the interview excerpts, the teacher has made plans to uplift the literacy culture, including listening and reading learning material. Furthermore, non-fiction books provided by the school can be used by students during the break period. This shows that there is no assistance for the teachers to provide additional activities to enhance students' literacy.

According to Shofiah (2017), selecting reading texts adapted to the reader's preferences is very necessary. Selecting the appropriate reading text will determine the process of understanding the information in the reading text. Meanwhile, for the reading activities in class, teachers need to select texts that are adjusted to the needs and characteristics of students. The selection of appropriate texts also aims to increase students' interest in reading. Thus, having an appropriate text for students will give some view that makes the reading activities look fun.

However, when it is associated with the objectives of implementing the program, the teachers have their reasons for not limiting the reading themes for students to read. It will provide chances for students to learn independently, and then they will establish a reading and writing culture on their own. By giving students the freedom to study independently, it is in accordance with the character of the independent learning curriculum. Providing opportunities for students to learn independently will establish the awareness to read and write by themselves. Thus, students will establish a reading and writing culture by themselves. Establishing the students' awareness to like reading and writing will develop a reading and writing culture itself. Therefore, developing students' interest in reading is a matter of uplifting their awareness of reading. (Interview on July 27th, 2022)

Even though some of the class teacher's opinions are represented in different statements, the point remains the same, that is the desire to foster a student's passion for reading independently. For this reason, MIN 1 Jember reading corner provides various children's literature containing motivational reading posters.

All in all, it can be concluded that the planning stage carried out by MIN 1 Jember to establish a reading literacy culture is to propose reading literacy activities by providing appropriate reading materials within the library by adding a collection of books, both fiction and non-fiction, and affording a reading corner in each class to provide opportunities for students to read during their break. Furthermore, the teacher also integrates some literacy activities (listening and reading learning materials) into their class regularly. Henceforth, to motivate students to read actively, the teacher gives assignments to students that require them to visit the library at least twice a week.

Madrasah Ibtidaiyah Negeri 3 Jember

The Principal of MIN 3 Jember, together with class teachers, have planned and designed a literacy program. The principal, Mr. Dedi Ependi said that a literacy culture in madrasahs is very important and urgent to be implemented in the learning process considering the 4.0 era and preparing for a golden generation in 2025. The learning activities take place in MIN 3 Jember have implemented the 21st century learning that integrates literacy, knowledge skills, competences, and attitudes, as well as the technological literacy mastery. To achieve these objectives, the principal has set the program, as follows.

- a. encouraging the use of Bahasa Indonesia effectively
- b. fostering students' interest in reading (learning media and entertainment)
- c. introducing Indonesian folk tales
- d. replicating the good characters in the story contain moral message
- e. generating students' emotional intelligence
- f. shaping students' character/personality
- g. developing students' creativity and imagination

From this statement, the principal has used children's literature not only to attract students' attention, but also to provide examples of the characters built in a story. The principal also provides several programs and facilities for establishing the literacy culture.

The innovative programs carried out by the principal of MIN 3 Jember are relevant to the principles quoted from Beers (in the 2016 GLS Master Design: 11) which include the following aspects.

- a. Literacy development proceeds based on predictable developmental stages. The stages of child development in learning to read and write are intersected. Understanding the stages of students' literacy development can help schools to choose the proper literacy habituation and learning strategy according to their developmental needs;
- b. A good literacy program should be balanced. Schools that implement a balanced literacy program realize that each student has different needs. Therefore, reading strategies and types of texts read need to be varied and adapted to the level of education. Meaningful literacy programs can be carried out by utilizing reading materials in various texts, such as literary works for children and adolescents;
- c. The literacy program is integrated with the curriculum. Literacy habituation and the learning takes place in schools is the responsibility of all teachers in all subjects because learning any subject requires language, especially with the reading and writing skills. Thus, teacher professional development in the aspect of developing literacy needs to be given to teachers of all subjects;
- d. Reading and writing activities are carried out at any time. For example, 'writing a letter to the president' or 'reading to mother' are examples of meaningful literacy activities;
- e. Literacy activities develop speaking up culture. Strong literacy-based classes are expected to bring up various oral activities in the form of discussions about books during class learning. This discussion activity also needs to open up possibilities for differences of opinion so that critical thinking skills can be honed. Students need to learn to convey their feelings and opinions, listen to each other, and respect different views;
- f. Literacy activities need to develop awareness of diversity. School members need to appreciate differences through literacy activities at school. Reading materials for students need to reflect the richness of Indonesian culture so that they can be exposed to multicultural experiences.

Likewise, the planning stages at MIN 3 Jember are not documented in printed form. However, the teachers' answers from the interview showed precisely the same responses as those conveyed by the principal. For instance, in the results of an interview with Achad Fauzi Yusuf, a grade 4 teacher, he described, "The planning activities to establish a reading literacy culture at MIN 3 Jember was discussed by the principal with all of the teachers by adjusting the budget to provide reading materials that can foster students' interest in reading and implementing programs that can initiate a reading literacy culture. Some of the programs related to literacy culture are; class meeting competitions in the form of storytelling contests, poetry reading, speech contests (Arabic, Indonesian, English), managing an event, in collaboration with Teh Sisri, to build Fairy Tale Villages, revitalizing the reading corners in each class, collaborating with regional libraries and the Koramil (mobile library), providing children's literature books periodically, holding 'Suddenly Read' event on Saturdays, and providing chances to the teachers to be involved in literacy training." (Interview on August 31st, 2022)

The agreement regarding the planning stage of reading programs through children's literature is carried out through meetings so that all relevant parties have agreed upon the objectives and complementary programs. One of the effects of the absence of program implementation guidelines is that it creates a distinction of the program implemented for each class teacher. From the interviews, concerning to the planning stage, the difference lies within the recommendations of students' children's literature. Such distinction, however, is not a problem for they are indeed adjusted to the developmental phase of students.

In contrast to the two recommendations for the teacher's choice, the grade 4 teacher prefers Indonesian folk stories, such as *Bawang Putih and Bawang Merah*, *Si Kancil*, *Malin Kundang*, *Timun Mas*, *Sangkuriang*, *Ande-Ande Lumut*, and *Keong Mas*. The reason for choosing children's literature in this program is that it uses a simple language and it is easier for students to understand, and the contents of the stories contain a lot of positive character learning that students can emulate. Children's literature generally has stories that are light, fun, and more interesting to students.

The principal's planning stages are supported by all school members because there is no specific team decree that implements programs to foster a literacy culture. The budget for this program is solely obtained from the school's program independently taken from the class association daily with a maximum contribution of IDR 2,000. Children's literature, used as the primary medium for developing students' literacy skills, is relatively expensive. Thus, the funding source needs to be bigger to be realized. However, the principals of madrasa have attempted to improve literacy culture in schools in several ways.

Based on the data presented, it can be concluded that planning activities to establish a reading literacy culture through children's literature at MIN 3 Jember was discussed by the principal with all of the teachers by adjusting the budget to provide reading materials that can foster students' interest in reading and implementing programs that can build a reading literacy culture. Programs related to literacy culture, including class meeting competitions in the form of storytelling contests, reading poetry, speech contests (Arabic, Indonesian, and English), managing an event, in collaboration with Teh Sisri, to build Fairy Tale Villages, revitalizing the reading corners in each class, Collaborating with regional libraries and the Koramil (mobile library), holding children's literature books periodically, running 'Suddenly Read' on Saturdays, and involving teachers in literacy training. The principal of the madrasa has tried to improve literacy culture in schools through several stages, including: first, forming habituation; second, developing students' reading interest; and third, implementing literacy-based learning.

B. Implementing Reading Literacy Culture Through Children's Literature at *Madrasah Ibtidaiyah Negeri Jember*

Madrasah Ibtidaiyah Negeri 1 Jember

Implementing reading literacy culture through children's literature at *Madrasah Ibtidaiyah Negeri 1 Jember* includes several classifications of main core activities, such as allocating 15 minutes of the learning process for reading literary books. This activity has become a routine carried out by the class teacher. The implementation is carried out in each class just before the learning hour begins. This is as stated by Mrs. Sri Lestari, "Before the lesson starts, I try to make the students start reading books for 15 minutes by not going all the way to the library, but using the reading corner. The reading corner contains non-subject material in books specifically prepared for students. Most of the time, I tell them to sit in a circle, then I distribute the books that have been provided, and I give them time to read the books aloud. After that, in the last 5 minutes, I briefly told a few pages of the books read." (Interview on July 28th, 2022)

Likewise, the grade 2 teachers also conveyed similar ideas that for lower grade students, based on their experience, most of the students would likely choose books with images rather than text. In this case, it is fair to say that students still have difficulty in reading long texts. When they are asked to read book with long texts and few pictures or images, they get bored easily and are reluctant to read. They prefer books with pictures and colors to spark their enthusiasm for reading.

From the observation, it was revealed that before the learning process begins, the teacher begins by asking students to read children's literature books. As the activities that were carried out in class 1, the teacher first initiated the class by greeting the students. Next, the teacher conveys a brief motivation to arouse students' enthusiasm for reading, and the teacher distributes literature books taken from the reading corner in the class. While students are opening books, the teacher approaches

students and asks what book they are reading. Students in grade 1 are not yet able to read independently, so in this class the teacher guides students to read and sometimes the teacher reads it loud (Observation on July 28th, 2022). The activities are shown in the following figure.



The above picture shows that the teacher used the reading-aloud method to attract students' attention who were starting to get rowdy. Teachers who read books aloud to students serve as good role models for reading. Such example is considered to be an important key to the growth of a literacy culture in schools.

Based on the data above, it can be concluded that MIN 1 Jember, in establishing a culture of literacy through children's literature, carried out the activities by allocating 15 minutes of the learning hours to read literary books available in the reading corner in each class. The reading activities themselves are quite varied, it can be at the beginning of the class session, or it can also be carried out in the middle or at the end after the learning is over.

In implementing the reading activities using children's literature, the teacher applies several approaches in guiding students to make them actively interested in carrying out the reading literacy activities. The principle used is identical, in which the teachers agree to create a fun atmosphere to make students do not feel burdened with this activity. Teachers always provide assistance when it is needed. The teacher must observe the conditions and habits of students. Based on the results of observations, some students are uncomfortable when the teacher accompanies them to read the children's literature of their choice. For these types of students, the teacher provides activity guidelines at the beginning, then gives freedom to the students to choose the books and where they want to read it, either in class or the library. However, for students who like and are comfortable being accompanied by the teacher, the teacher can guide the reading process with questions to guide students in reading activities. The teacher can use several questions at this stage, including the following (Kisyani-Laksono et al., 2016).

- a. Based on the title and pictures in the book, what do you think the story is about?
- b. Is this story real or fantasy? How do I know?
- c. If this text were real, what knowledge or benefit would I get?
- d. What do the characters in the story need or want?
- e. Why do I want to read this story?
- f. How can I describe the setting of the story?
- g. Based on the title and pictures in the book, what do you think this book is about?
- h. Are the contents of this book factual / real? How do I know?
- i. If the contents of this book were real, what knowledge or benefits would I get?

Based on the results of observations in the field, the implementation of a reading literacy culture through children's literature at MIN 1 Jember was done through various approaches so that students have no problems following classroom activities. When all students are well-organized in the classroom, the teacher will have no difficulty accompanying them in their activities.



The planning stage of children's literature reading activities at MIN 1 Jember lacks detail and is not well-planned. However, in practice, students can carry out the program orderly. Thus, the fun reading activities can be carried out properly. It is undeniable that, indeed teachers have significantly contributed to the success of the program. The teacher facilitates various reading methods that make students with different reading types feel comfortable and facilitated. Independent reading activities are shown in the following figure.



The picture above illustrates independent reading activities. Independent reading activities carried out every day can develop students' vocabulary, make them aware of various language structures, and develop their thinking skills (Gardiner, 2015). In the 15-minute reading activity, students read books they like. While students are reading the books, the teacher needs to participate in the reading with the students.



The picture above shows the activity of reading children's literature together. In the picture, we can see that the students are choosing a book to read together. Students can read a book together or read the same book alternately. This activity can be an alternative solution to the limited availability of books in schools. The media for reading together can be in the form of a big book or story sheets displayed on a flipchart board. Digital books projected with a projector can also be a medium for reading together. In this case, the teacher can give a reading model with correct pronunciation, rhythm, and intonation articulation. After reading together, the teacher can discuss the book's contents or difficult words with the students.

In establishing a reading literacy culture at MIN 1 Jember, teachers carry it out in the same manner, as it was expressed by Sri Lestari as a grade 1 teacher,

There are three stages of cultural literacy activities through children's literature such as habituation, enhancing reading interest, and implementing the activities in the learning process. The first stage is habituation. This activity aims to foster an interest in reading and reading activities. The second stage is the development stage of reading interest. This activity aims to develop reading comprehension skills and critical thinking. The third stage is the implementation of learning. This activity aims to develop the ability to understand texts related to learning activities, including activities to introduce literacy in schools. (Interview on July 28th, 2022).

From the above explanation of the grade 1 teacher, teacher usually carries out the stages of program implementation in the learning process within classroom. Usually, teachers can spontaneously add a fourth stage which is giving rewards to active students. The last stage is correcting deficiencies that are identified as obstacles to establishing a literacy culture. Rewards that teacher often give can actually motivate students to carry out this activity independently. Rewards are not always in the form of objects but through verbal praise and accompaniment. By doing so, students will feel supported by their teachers. Giving rewards is also an effort that can increase students' interest in carrying out activities. In the GLS Manual series, *Teachers as Literacy Models* (2019: 3), giving rewards is considered as the teacher's active role in developing students' social and affective environments.

Based on the data above, the implementation of a reading literacy culture through children's literature at MIN 1 Jember is carried out by allocating 15 minutes daily to read children's literature. This activity has become a routine activity carried out by the class teacher. The strategies used by the teacher in this reading activity include: (a) listening to the teacher while reading the literary books in

the form of fairy tales or folklore, and then students are asked to tell their contents to other friends, (b) reading independently, and (c) reading literature books with other students. Literacy activities for reading children's literature are carried out in three stages: habituation, increasing reading interest, and implementing the activities in the learning process. The first stage is habituation. This activity aims to foster an interest in reading and reading activities. The second stage is the development stage of reading interest. This activity aims to develop reading comprehension skills and critical thinking. The third stage is the implementation of literacy activities in the teaching and learning process. This activity aims to develop the ability to understand texts related to the learning activities in the classroom.

Madrasah Ibtidaiyah Negeri 3 Jember

The establishment of a reading literacy culture through children's literature at MIN 3 Jember is carried out holistically based on the designated program implementation strategy. Dedi Eppendi as the principal of MIN 3 Jember highlighted that in building a literacy culture, the principal worked together with all of the teachers in carrying out activities that support the establishment of the literacy culture. This was also supported by Mrs. Alfiyah, a class V teacher, who stated:

Establishing a literacy culture is done through several stages; first the habituation stage. At this stage, each student is required to read a book (approximately for 15 minutes) from various book sources (story books, newspapers, magazines). Meanwhile, on Fridays, the students are required to read *tahlil/istighosah*, and on Saturdays, they are asked to memorize chapter 30 of the Quran based on their class level. Second, developing interest in the reading stage. This stage aims to strengthen the ability to understand reading and associate it with the student's experiences, the act of thinking critically, and develop communication skills creatively through activities like identifying main ideas, rewriting stories, summarizing, making pictorial stories, and making poetry and rhymes. Students are encouraged to show their thinking and emotional competence involvement in reading. Once a week, on Saturday, students are asked to present their work in front of the class. Third, the implementation stage of literacy-based learning. At this stage, there are some assignments related to subjects taught, especially Indonesian, to be done by students. (Interview on August 30th, 2022)

Based on the explanation from the principal and the grade 5 teacher above, it is clear that children's literature is used as a medium to improve students' literacy skills. These activities were mutually agreed upon as compulsory habituation in madrasas. In practice, the teacher makes some adjustments to the class's needs. For example, a grade one teacher can still carry out children's literature reading activities in the morning before starting lessons as the teacher will read exciting stories to them in front of the class through reading-aloud activities.

From the observations and interviews with grade 1 students, students were delighted and enthusiastic when the teacher read fables because animal characters were very close and associated with their psychological state.

This strategy seems appropriate to be implemented because fables are easy for students to accept and contain examples that students can imitate. Fables, as short stories, can describe human characteristics and personalities likened to animals, making them worthy of being used as teaching material to instill character education in students. So, fables can be used as an alternative medium to instill character education in children presented at the basic level based on the basic competencies that children must master (Syafutri, 2016).

The implementation of children's literature reading activities in grade 1 requires the teacher's active role in helping children read the stories. In contrast, high-grade students such as those in class VI are more compelled to focus on the learning process so that the children's literature reading programs are carried out during their breaks. The grade VI teacher facilitates and gives freedom to

students to read the books wherever they want, as long as it makes them comfortable. Therefore, MIN 3 Jember continues to improve facilities for students' needs, including designing an attractive reading corner for each class and equipping it with children's story books. The reading corner in each class is shown in the following figure.

Apart from being facilitated by schools, the book merchants around the school also provide some support by providing good storybooks for students to read. As stated by grade 1 students in interviews, it was revealed that students usually purchase simple storybooks from them. From the observations, the storybook mentioned is a picture story with one sentence on one page and is sold at an affordable price of IDR 2,000.

Likewise, the delegation program designed by the principal to send teachers for literacy activities has also paid off. Teachers are capable of creating an academic as well as literate atmosphere in school, which all school members also support. Such atmosphere makes students feel happy, especially when their teacher reads a story or accompanies them to read together, and occasionally rewarding them.

Based on the data above, establishing reading literacy culture through children's literature at MIN 3 Jember is carried out by holistically implementing all of the designated program strategies. The principal and all teachers carry out activities that support the establishment of the literacy culture. These activities include three stages; first, the habituation stage. At this stage, each student is required to read a book (approximately for 15 minutes) from various book sources (story books, newspapers, magazines, etc.). Second, developing interest in the reading stage. This stage aims to strengthen the ability of students to understand the reading and associate it with their personal experiences, think critically and develop communication skills creatively through activities such as identifying main ideas, rewriting stories, summarizing, making pictorial stories, and making poetry and rhymes. Students are encouraged to show their thinking and emotional involvement in the reading process. Once a week, on Saturday, students are asked to present their work in front of the class. Third, the implementation stage of literacy-based learning. At this stage, there are some assignments related to subjects taught, especially Indonesian, to be done by students. This activity is mutually agreed upon by the teacher as a series of mandatory habituation at the school. In practice, the teacher adapts to the class's needs.

C. Evaluating the Establishment of Reading Literacy Culture Through Children's Literature at *Madrasah Ibtidaiyah Negeri Jember* ***Madrasah Ibtidaiyah Negeri 1 Jember***

The teacher must conduct the evaluation phase for children's literature reading activities as a form of concern from the school toward students' interest in reading. *Madrasah Ibtidaiyah Negeri 1 Jember* uses a reading test to assess students reading competence in the form of questions related to their reading activities. Furthermore, the teacher also arranges an observation rubric instrument, a rubric score for speaking assessment when students retell their reading results, and provides multiple-choice tests. This seems to be some burden for students to do tests which actually it is considered to be learning process outside the classroom context. However, as this activity falls under non-curricular activities, the teachers do not constantly evaluate students' competence and behavior. In some cases, students are not into the reading activities because of the test. For this reason, the teacher prefers to give them the freedom to read independently and supervise the activities while asking some oral questions as if they are not doing any test or assessment. The purpose of implementing such evaluations is to make students feel accompanied and not feel any burden, showcase the teacher's role, and ensure that students are comfortable in the reading activities themselves.

In order to see whether the literacy activities implemented have succeeded, teachers carry out evaluations by giving assignments to students to make simple story summaries and draw pictures as their expressions toward their reading. This overview was stated by Sri Lestari as a grade 1 teacher.

After the students have completed the reading activity, I ask them to make a simple summary of the story from the text they have read, draw pictures, and sometimes I ask them to retell their friends about the contents of the reading. I do this as a form of evaluation of the activities they have carried out. (Interview on July 28th, 2022).



In this matter, the evaluation of the literacy activities is not specifically held at MIN 1 Jember. The evaluation process only served as one of the topics discussed at the meetings, so there are no documents related to the report of students' literature reading activities. However, from the results of the interviews, all of the teachers said that the biggest obstacle to the continuation of this children's literature reading program was the lack of availability of books that could facilitate students' amusement for reading, even though the reading room had been arranged neatly and spaciouly for the convenience of the students. However, teachers optimally use online media to continue to foster their love for reading. Apart from being a solution to the problems faced by the school, online literary media also gives students the literacy competence they need in this digital age.

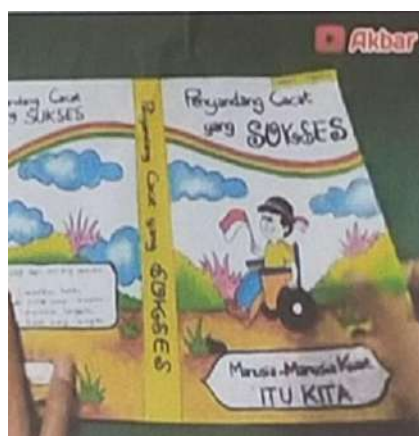
From the description of the data above it can be concluded that in order to see whether the literacy activities implemented have succeeded, teachers at MIN 1 Jember carry out the evaluations by giving assignments to students to make simple story summaries, draw pictures as their expression after reading, and retell the content of the reading. The evaluation of the literacy activities is not specifically held at MIN 1 Jember. It is only served as one of the topics discussed at the meetings, so there are no documents related to the report of students' literature reading activities.

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The evaluation stage of implementing a literacy culture through children's literature at MIN 3 Jember tends to be done in the form of a test to perceive the results of activities carried out by students. For this reason, teachers have provided many types of evaluation, both tests and non-tests, to the students. Acmad Fauzi Yusuf, a class IV teacher, said that

I evaluate students in various ways. Sometimes I provide literacy-based questions. Students are invited to think critically about the results of analyzing texts, making summaries, concept maps, and retelling the story's contents. Further, some of the time, they also make posters from the contents of what they read. (Interview on August 30th, 2022)

From the various evaluation results mentioned above, the teacher always gives immediate feedback so that students always get a quick response from the teacher. The teacher's actions make students feel respected because the feedback is not in the form of grades like what they got in the subject. For non-test evaluation results such as making concept maps, retelling readings, or making posters, the teacher always prepares commemorative events in the form of work exhibitions for each class meeting activity so that students feel delighted as many people can read their work. The following is an example of the work of grade 5 students



The principal always leads the evaluation of the children's literature reading program to identify some of the obstacles found in the subject, even though he is not directly involved daily. For example, in implementing the children's literature reading program at different times by considering the student's needs, it turns out that it made some students admit that they felt reluctant to read during breaks. Some students admitted that they could not concentrate when they had not finished reading the story and had to continue the next lesson. A grade 5 student stated, "I prefer reading activities to be carried out at specific hours." The teacher responded by providing classroom assistance when the program was implemented.

Second, the lack of parental or environmental motivation in literacy activities is also perceived as a stumbling block. Students who have been accustomed to reading at school do not continue this routine at home, in which it interrupts the habituation cycle. This is in accordance with the theory put forward by Jim Trelease (1997), which states that reading is like riding a bicycle, driving a car, or sewing. To be proficient, the child must do it. Likewise, to practice reading skills, children need to read a lot. There are two activities at home that can be done so that children read a lot, such as reading aloud and silently. If these activities are not carried out at home, it will be difficult for children to continue to grow their interest. In this condition, the principal empowers the class association to re-conditioning the literate homes.

The evaluation process for the program involves teachers, education staff, and parents, who are expected to provide an environment that supports reading activities. The parents of students are involved as school partners to foster a culture of literacy with a strong foundation. This can be achieved by getting students used to reading at home, apart from being at school. This is in accordance with the Ministry of Education and Culture (2019), which states that it is undeniable that reading activities develop critical thinking skills, creativity in solving problems, collaboration, empathy, the inculcation of good character, and the ability to communicate. For this reason, parents need to understand the activities they can do to foster their interest in literacy by making some efforts to create literacy-rich homes, fun reading activities, and establishing partnerships with schools. All of these efforts need to be sustained and involve all family members.

Third, there are not many up-to-date books that are more intriguing for students to read because they are relatively expensive. The school overcomes this problem by collaborating with the community to provide reading books and working with the regional library to arrange a tour program.

From the description of the data above, it can be concluded that the evaluation of literacy culture through children's literature at MIN 3 Jember is carried out in various ways, such as: asking students to make concept maps, retell their readings, make posters, and the teacher also prepares commemorative events in the form of work exhibitions for each class meeting activity. The principal always leads the evaluation of the children's literature reading program to identify some of the obstacles found in the subject. Moreover, the evaluation process for the program involves teachers,

education staff, and parents, who are expected to provide an environment that supports reading activities.

4. CONCLUSION

The planning stage carried out by MIN 1 Jember in the context of uplifting a reading literacy culture through children's literature is carried out by enlarging the collection of books and providing a reading corner in each class. The teacher integrates the learning activities that are carried out routinely. To motivate students to read actively, the teacher assigns students to visit the library at least twice a week. Meanwhile, the planning stage to initiate reading activities in establishing a reading literacy culture through children's literature at MIN 3 Jember is reviewed by the principal and all the teachers by adjusting the budget to provide reading materials that can foster students' interest in reading and instigate programs that can develop a reading literacy culture.

The implementation a reading literacy culture through children's literature at MIN 1 Jember is carried out by stipulating 15 minutes daily to read the children's literature. In this matter, teachers use various strategies in reading activities. Meanwhile, establishing a reading literacy culture through children's literature at MIN 3 Jember is carried out using a comprehensive designated program within reading activities. These activities include habituation, developing interest in reading, and implementing literacy-based learning stages.

In order to see whether the literacy activities implemented have succeeded, teachers at MIN 1 Jember carry out evaluations by giving assignments to students to make simple story summaries, draw pictures to express their insight from reading, and retell the contents of the reading to their friends. In contrast, the evaluation in establishing the literacy culture through children's literature at MIN 3 Jember is carried out in various ways, including asking students to retell the readings, making posters, and organizing commemorative events in the form of work exhibitions at class meeting activities.

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**VALUE OF MAKASSAR ORAL POETRY IN VAN DIJK’S CRITICAL
DISCOURSE MACRO STRUCTURE USING A HERMENEUTIC
APPROACH**

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Abstract

The type of research is descriptive-qualitative which aims to describe how Makassar oral poetry in macro structure built by Vandijk. Researchers use a hermeneutic approach to produce in-depth interpretations. This oral poetry is full of local wisdom values in Makassar culture, in instilling the values of speaking, acting and behaving in the life of society, nation and state. The research instrument was researcher himself as key instrument. Data analysis techniques were carried out through 3 (three) cycles namely data collection, data reduction, and drawing conclusions and verification. Van Dijk’s theory is analytical means and grand theory of hermeneutics is analytical tool. Based on the results of analysis, it was found that macro structure is in the form of values, namely the theme of religion, siri na pacce, advice, struggle, romance, marriage, mother’s love, and sadness. This research will provide invaluable benefits for Indonesian and Regional Language and Literature teachers in developing learning materials in class, especially in learning poetry appreciation of their respective local cultures.

Keywords: macro structure, value, oral poetry

1. INTRODUCTION

Value is an absolute thing in an object, both concrete and abstract, because value has a price in the life of humans or a people to maintain their life and existence, so that value in a life becomes the basis of life in society, nation and state. A sociologist named Kurt Baier in Mulyana (2004) interprets value from the point of view of one’s desires, needs, pleasures to sanctions and pressures from society, while an anthropologist sees value as a price attached to a pattern of a culture adopted by society such as in language, customs, modern, laws and forms of social organization developed by humans. Likewise, from an economic perspective that sees value as a price, namely a product and service that can be used for human welfare.

Indonesia is one of the countries that have various ethnic groups bound by the order of life under the auspices of Unity in Diversity which is based on Pancasila and the 1945 Constitution. Each of these ethnic groups has a culture that is bound by its own arrangements which are of course inseparable from the order of values in its life. It is these values that we should protect and maintain as a characteristic of the ethnic group for the benefit of our future generations.

We cannot deny that it is as if we have come out of an apprehensive way of life, has our nation or our generation been torn apart by a foreign culture that has been destroying the norms of life that we have adhered to so far as a religious and cultured nation?. We have witnessed, through the mass media, fights between students, between youths, even between villages, not to mention hoaxes that have developed and cannot be justified for their truth. What a cause for concern. It is true what some people say that some of our generation seems to have returned to the life of a primitive nation which is no longer obedient to the order of life that has been instilled by our ancestors which is full of noble values.

It requires deep contemplation of a very great event that has been recorded in the history of the Indonesian nation which can be said to be a very glorious achievement for our predecessor generations, namely the event of the Youth Pledge of October 28, 1928 which we commemorate every year. This glorious event and achievement was the beginning of the bond between the Indonesian people and the way out of the shackles of colonialism towards independence. The birth of this youth pledge certainly did not come out of the noble values that are espoused by the order of life of our ethnic group as a cultured ethnic group that prioritizes the values of togetherness, religious, values justice, mutual respect, diversity and others.

We can find an order of values like this in various cultural products in the lives of ethnic groups in Indonesia that are still growing and developing in the lives of our ethnic groups. Cultural products like this should be maintained and developed to reorganize values that have been considered swallowed up times due to cultures not in accordance with our eastern customs.

These cultural products can be found in oral literary works, from various ethnic groups in Indonesia, both in the form of oral poetry and oral prose or known as folk songs. Our nation is a great nation. One of the very great literary works for our nation is the literary work that is considered the longest in the world, surpassing the Mahabrata literature from India, is a cultural product of Indonesian ethnicity, namely the literary work *La Galigo*. This literary work is a collective work of cultural products of the Bugis-Makassar people.

This research will discuss how macro structure of Makassar oral poetry known as *kelong* aiming to provide teaching or benefits (values) to mankind, especially to the native speakers (Makassar ethnic group). The theory used is Van Dijk's critical discourse theory, which divides into 3 (three) levels of structure. The structure studied in this study is macro structure according to Van Dijk as an analytical framework with grand theory of hermeneutics.

Almost all literary works like this exist in every ethnic group in the Indonesian archipelago, although not as long. This is a very amazing thing. In this literary work, various great values can be found, so it is very effective as teaching material in schools ranging from elementary schools, junior high schools, senior high schools and even universities. Likewise with other folk songs such as *Kaili* (Gazali, 2009), *Bugis* (Akmal, 2009), *Kelong* in hermeneutics perspective (Ali, 2009), *Javanese*, and others.

2. METHOD

This research is a type of qualitative-descriptive research. Paradigmatically, research on macro structure of oral poetry (*kelong*). The type of research is suitable for use based on several methodological principles of qualitative research on *kelong*. Several underlying reasons are (1) the source of data and data is naturalistic, (2) the researcher is a key instrument that functions as an interpreter who is seen as capable hermeneutically, (3) presentation or discussion of data is descriptive-interpretative, (4) data analysis is performed interactively and inductively, (5) value is main concern. Therefore, an in-depth interpretation or understanding of the nature of the values of oral poetry (*kelong*) is based on the ethnic perspective of the Makassar people.

The research data is in the form of oral poetry (*kelong*) that has been documented (can be in the form of words, lines, arrays, sentences). Source of data were books containing oral poetry *kelong* that had been translated by previous researchers and data recorded directly by researchers from

Pakelong and recorded portraits. Data sourced from *Pakelong* contains oral poetry (*kelong*), which includes creative process of *Pakelong*, vision, mission, and conception adopted by *Pakelong*, and socio-cultural background, religion, beliefs, and outlook on life of *Pakelong*.

The validity of data (1) was checked by reading diligently and studying intensively research data sources to obtain a deep understanding of meaning, (2) validity of data was checked by means of adequacy of references in the form of library materials and documents regarding Makassar culture and literature, (3) validity data is checked by means of diligent observation of various symptoms related to problems and research data, (4) validity of data is checked by checking colleagues and experts and cultural observers who have knowledge and expertise in Makassar culture and literature.

3. RESULTS AND DISCUSSION

In this section, we analyzes macro structure of oral poetry (*kelong*). As stated by Van Dijk, that he sees a discourse as consisting of various structures or levels where each part supports the other. This section will analyze macro structure, namely grouping oral poetry (*kelong*) based on the general themes presented (thematic).

This macro structure is global/general meaning of a text which can be understood by looking at the topic of a text. The themes of this discourse are not only content but also certain sides of an event. Seen from the point of writing that has been completed, the theme is a main message conveyed by the author through his writing (Keraf, 1980:107). The following presents oral poetry (*kelong*) based on the general themes conveyed.

1. Theme of Religion

Oral poetry with a theme of religious is also found in oral literature in the form of *kelong* in Makassar oral literature. Regret that nothing comes first, but everything comes later. In the following *kelong*, he hints to mankind, especially the Muslim community, that they must perform prayers so that there will be no regrets in the future. The following can be seen as follows:

<i>sambayang antu nierang</i>	prayer was brought
<i>nipadongko ri timbangan</i>	are placed on the scales
<i>punna taena</i>	if not there
<i>sangnging sassalalang mami</i>	all so regret

If we respond to the poem above, prayer is the pillar of all human deeds, meaning that even if we perform other deeds, but do not pray five times a day, then all our deeds will be in vain. Likewise the following *kelong*:

<i>akkaro-karoko tobak</i>	quickly repent
<i>ri gintingan tamatenu</i>	before you die
<i>mateko sallang</i>	you will suddenly die
<i>nanu sassalak kalennu</i> (PPM 166)	you regret yourself

The expression *akkaro-karoko tobak* “quickly repent” conveys the message that as long as humans are still strong, this life should not be filled with chaotic, but fill it with good deeds that will save people in this world and the hereafter. *Mateko sallang* “you will suddenly die” teaches that all living things will die and will be held accountable for all their deeds while living in the world. *Nanu sassalak kalennu* “you regret yourself” mandates to humans that regret comes later (not now).

2. Theme of *siri na pacce*

Siri napacce is the original culture of Makassar people, which is a way of life in living life and in speaking, acting and behaving. Like the following example.

siri pacce rikatte	shame and compassion that is on us
rapangi balla	like home
ia benteng, rinring	it is a wall
ia todong pattongko 'na	it is also a roof

If we respond to the poem above, this poem contains a very deep meaning. It contains layers of meaning. It's not just shame like what people feel in general, but shame that has a very deep meaning in the lives of Makassar people. *Siri pace rikatte, rapangi balla*, implies that in the life of Makassar people *siri na pacce* is like a house where you take shelter in living your life in the nation and state which is used as a way of life. Then on lines three and four, *ia benteng, is rinring, ia tong panttongkokna*, means that *siri* in Makassar people is like a strong pillar, a strong wall, and a roof that brings coolness in living the life of the world and the hereafter.

Likewise the following poem or *kelong*:

<i>siri pacce ri katte</i>	<i>siri</i> and <i>pacce</i> that are in us
<i>rapangi belo-belo</i>	like jewelry
<i>gagga rilino</i>	beautiful in the world
<i>kanang-kanangi battu anjorengang</i>	also beautiful in the afterlife

3. Theme of Advice

Each ethnic group has its own customs in regulating the life of society, nation and state. The following can be seen in *kelong* which contains advice to respect and admire the customs that prevail in Makassar society:

<i>ikatte ri turatea</i>	for us from the upper regions
<i>adaka ki pammempoi</i>	custom we uphold
<i>karampuanna</i>	hospitality
<i>kiparek tope kalimbu</i>	we make blankets

In the first line “*ikatte ri turatea*” “for us from the upper regions” *adaka kipammempoi*” “custom we uphold” implies that wherever we are the customs that are attached to us must be upheld, “*Karampuanta*” “hospitality” “*kipare tope kalimbu*” “we make blanket”,” implies that the traditions that are firmly adhered to are the identity of the community Makassar ethnicity in speaking, acting, and behaving.

Likewise the following poem:

<i>gauk bajik niugaukang</i>	good deeds done
<i>parallui nilaku-laku</i>	must be repeated
<i>iami antu</i>	it is
<i>sambayang lima wattua</i>	pray five times

Pray five times are obligatory. It should not be abandoned and done on time. In this *kelong* it conveys “*gauk bajik nigaukang*” “good deeds done” “*parallui nilaku-laku*” “must be repeated” advises that pray five times are prayers that should not be abandoned. If you abandon it, you get a sin, and it must be performed on time.

In multiplying our deeds of worship it is also suggested to do other sunnat prayers. “*iami antu*” “it is” “*lima wattua*” “five times” means that it is not permissible to perform other sunnat prayers, if the obligatory prayer is left out. So, do five daily prayers and then other sunnah prayers.

4. Theme of Struggle

In Makassar oral literature it is a *kelong* also found about the theme of struggle. The theme of struggle conveyed is a form of loyalty to the nation and state. As we know in history about the fighting spirit of the kings, especially from the kingdom of Gowa came to the island of Java to help Trunojoyo's struggle against the invaders. This spirit of struggle is expressed in Makassar poems known as *kelong*. For more details, we look at the following examples:

<i>manna bukuja kutete</i>	let the bones become footbridge
<i>manna cerajja kulimbang</i>	let the blood I cross
<i>mantakle tonja</i>	I cross too
<i>ri bori maradekaya</i>	To an independent land

In the first line, “*manna bukuja kutete*” “let the bones become footbridges” conveys the meaning of a fighting spirit that will not be afraid of death, even in its struggle it tells the true story of humans who have fallen to each other on the battlefield. Next in the second line, “*manna cerajja kulimbang*” let the blood I cross” tells the story of the spirit of struggle that will not stop fighting even though blood is flowing for the sake of our beloved country. In the third line, “*mantakle tonja*” I cross too” conveys the spirit of struggle that will defend its country even at the expense of everything. Next on the fourth line, “*ri bori maradekayya*” “independent land” implies that it will fight with all its capabilities to win the independence of its nation and state.

Furthermore, the spirit of struggle in achieving goals can also be found in *kelong*, as follows:

<i>tak kunjunga bangun turuk</i>	once the screen is extended
<i>nakuguncirik gulingku</i>	I turn my steering wheel
<i>kualleanna</i>	better
<i>tallanga na toalia</i>	sank rather than return

The fragments of the poem above, in lines three and four, have been preserved in use by a region in South Sulawesi. Its preservation is enshrined in a regional symbol written in Makassar Lontara script. This poem contains a very deep meaning, as encouragement to achieve goals.

The first line, and the second “*tak kunjunga bangun turuk*” “once the screen is extended” “*nakuguncirik gulingku*” “I turn my steering wheel” implies that when you intend to do something, you will not stop before you reach your goal. In the third and fourth lines “*kualleanna*” “better”, “*tallanga na toalia*” “sank rather than return” implies the meaning that Makassar people are very abstinent if they have intended something to achieve a goal, to stop halfway before it is achieved, if it is not achieved it is something very embarrassing.

5. Theme of Romance

The theme of romance is also found in *kelongs*. The theme told is a sign of deep loyalty to the pair. Usually if this continues, then all risks are ready to be accepted, both men and women. *Kelong* like this can be seen as follows:

<i>manna lekleng kacinikku</i>	let it be pitch black because of my choice
<i>karobba kapangngaingku</i>	pockmarked because of my love
<i>manna buttukang</i>	let scabies
<i>takupassareang tongi</i>	I don't want to be taken by someone else

In the first and second lines, “*manna lekleng kacinikku*” “let it be pitch black because of my choice”, “*karobba kapangngaingku*” “pockmarked because of my love” implies that loyalty and promises are everything, they will not betray their promises even if the storm hits. While in the third

and fourth lines, "*manna buttukang*" "let scabies", "*takupassareang tongi*" "I don't want to be taken by someone else" implies that even though it is ugly, no matter what people think, I don't want to be taken by someone else.

When this has happened, then usually both men and women, if there is something that gets in the way, they usually take shortcuts. Shortcuts are usually known as "*silariang*" "elope". This *silariang* both of them had to bear very heavy risks. Usually they are considered to have left family members and are even considered dead. Especially if his/her family members still adhere to the cultural customs *Siri*. If a woman's family finds a boy by mistake, then the stake is death, they will not hesitate to kill him.

In *kelong* it is also found how to advise children in terms of having a love with another woman who will become his life partner. This advice can be seen as follows:

<i>anjo tope tak sampea</i>	the sheath attached
<i>teaki jalling matai</i>	don't you look
<i>nia patanna</i>	anyone have
<i>tanakalimbuki mami</i>	just using it

In poetry or *kelong* above, when parents advise their children, they use figures of speech in very subtle language. They did not convey the prohibition directly, but indirectly joked or satirized. However, the child really understands what the parent means.

In the first line "*anjo tope tak sampea*" "the sheath attached". Sheath in this case is described as a girl. "*teaki jalling matai*" "don't you look". On lines three and four, "*nia patanna*" "anyone have", "*tanakalimbuki mami*" "just using it" implies that the girl already has one, just waiting for her to marry another man.

6. Theme of Marriage

In applying for a girl, it is not as easy as we imagine. Usually there are certain people who are sent to convey this desire. They are good at crossing their tongues with polite and humble language so that their application can be accepted or runs smoothly. It can be seen in the following example:

<i>Niaka 'nne mammempo</i>	we came to sit cross-legged
<i>Mangerang kasi-asiku</i>	brings my poverty
<i>Sabak niakna</i>	because there is
<i>Hakjak la kupabattu</i>	the desire I want to convey

Furthermore, it can be seen in the following example:

<i>Niaka 'nne ri bellaya</i>	we come from afar
<i>Ri ta mambani-bania,</i>	in a land that is not near
<i>Sabak niakna,</i>	because there is
<i>Intang makilo-kilota.</i>	owned sparkling diamonds

Looking at the poem above, it is extraordinary. The poetry and language used is very beautiful, and full of humility. A person is sent must be good at winning the hearts of women's families so that his application is successful. We can see this in the first line of "*Niaka 'nne mammempo*" "we came to sit cross-legged" and the second line was "*Mangerang kasi-asiku*" "brings my poverty" in the first stanza and the fourth line "*Intang makilo-kilota*" "owned sparkling diamonds" in the second stanza. In the first and second lines of the first stanza, the envoy tries to melt the heart of the woman's family in a humble way. Furthermore, in the fourth line in the second stanza, the envoy tries to attract the sympathy of the woman's family with words of praise so that her application is accepted.

7. Theme of Mother’s Love

Oral poetry (*kelong*) with the theme of mother’s love is *kelong* tells about the hopes, advice, toil of a mother for her children. This *kelong* can be seen in the following exposure.

<i>Anakku anak kupalak,</i>	my son I ask
<i>Kukanro ri bataraya,</i>	I hope to Allah
<i>Lompoko naik,</i>	Grow up
<i>Na nubalacakak tekne</i>	you reply with happiness

<i>Anak tallasakko naik,</i>	son live you
<i>labbu lalo umunikmi,</i>	<i>longevity</i>
<i>nuccinik bajik,</i>	you see goodness
<i>na nubarebbesi tongki.</i>	so you to reply me

On the second line “*Kukanro ri bataraya*” “I hope to Allah” and the fourth line “*Na nubalacakak tekne*” “you reply with happiness”. In the first stanza is the hope of parents to Allah so that their children will grow up to be big and repay with happiness. Furthermore, in the second stanza, all the lines from the first to the fourth line all contain hope, namely the hope of life, longevity, getting good, and repaying parents services.

8. Theme of Sadness

Oral poetry (*kelong*) with the theme of sadness is *kelong* which tells in general the sad feelings of Makassar ethnic in living in this world. Can be seen in the following example:

<i>Inakke anak kamase,</i>	I am a poor child
<i>tanggannak ma topeku,</i>	not enough my sheath
<i>lonna kusassa,</i>	if I wash it
<i>kupangingriayak mami</i>	just sunbathe on waist

<i>Inakke anak nipelak</i>	I am an abandoned child
<i>nakatuo jangang-jangang</i>	kept by birds
<i>na pallolongang</i>	brought
<i>jambu tikonok ri pokokna</i>	ripe guava fruit on the tree

On the fourth line “*kupangingriayak mami*” “just sunbathe on waist” in the first stanza, is a very sad and heartbreaking expression for those who hear it, while in the second stanza, in the first line “*Inakke anak nipelak*” “I am an abandoned child”, and the second line “*nakatuo jangang-jangang*” “kept by birds” is a sad statement because it was ignored by their parents. His life is impoverished and there is no place to depend.

4. CONCLUSION

Fragments of poetry or *kelong* are just a few of the many examples that have been found by researchers. The general themes presented above are Van Dijk’s critical discourse macro structure as an analytical framework using a hermeneutical approach as an interpreter. The wealth of cultural products that we have is a source of teaching materials that will not run out if we want to make use of them.

These cultural products have very great values, so they are very appropriate to be used as teaching materials in schools ranging from kindergartens, elementary schools, high schools, even to universities. Therefore, it is appropriate for us to maintain and develop these cultural products to build and shape the character of the nation’s children.

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CULTURAL LITERACY IN SEUMAPA: THE TRADITION OF RETURNING POEMS OF THE ACEH COMMUNITY

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Abstract

This review literature study background with see importance the role of the rhyme is like in literacy culture especially in Aceh so must preserved so as not to extinction and identity nation still awake . this _ in line with government programs , namely the National Literacy Movement . Study method literature This showed for describe literacy culture in Pantun Suemapa . Study method literature done read a number of articles and other written sources . this study use approach qualitative manifold descriptive . Study results got that the Seumapa Aceh pantun as one of Aceh's oral literature can become media literacy culture For generation young Because contain values very useful culture for generation the future young Acehnese , such as respect to guests , glorify parents , etiquette values (teach people to give regards when will visiting) , imaging (introducing bride the man who brought , good matters of religion, heredity , and education) , and information custom (eg types carry - on as well as at the time deliver bride man For bride female) . How much is an event reciprocated pantun between party linto

Keywords: literacy culture , poetry Seumapa

1. INTRODUCTION

Literacy No only covers How somebody communicate in society , however including connection related social _ with knowledge , language, and culture [1]. *World Economic Forum 2012* [2] mentioned There is six literacy base that includes literacy read write , literacy numeracy , literacy science , literacy , digital, literacy finance , and literacy culture and citizenship . Literacy culture is ability understand culture as identity nation and citizen as _ element society that can carry out rights and obligations For increase quality his life with other people.

Oral literature is part from culture refers to form _ language , beliefs , values , norms , or becoming a habit style life in socialize . Culture usually inherited from One generation to generation next [3]. Oral literature covers expression literature inhabitant something culture that is passed down and passed down from generation to generation in a manner verbal (from mouth to mouth) [4]. Oral literature often associated with folklore . kindly the etymology of the word " folklore " is indonesian from the word folklore. Folk meaning collective and lore meaning habit .

Alan Dundes say that folk have characteristic features identifier physique or same culture _ as well as have awareness personality as unity society . Folklore in a manner whole is culture something inherited collective _ in a manner hereditary . Features is its spread done in a manner oral , folklore characteristic traditional , folklore own different variations , author _ anonymously , usually have formula or patterned , folklore own function and pralogical , character collective particular , folklore often characteristic spontaneous [5].

Jan Harold Burnvand [5] classifies folklore based on the type to in three section , (1) folklore verbal (verbal folklore), eg folk language , expression traditional , question traditional , folk poetry ,

stories folk prose , and folk songs (2) folklore part verbal (partly verbal folklore) form folk beliefs , dance , theatre , ceremony , feast people and (3) folklore No verbal (nonverbal folklore) includes material such as architecture buildings and not materials included motion cue traditional .

In literature traditional the people of Aceh exist various oral literary form Good shaped prose , poetry form pusia among others, spells, rhymes, riddles , proverbs , poetry , and nadham . Pantun is one of Aceh 's traditional literature poetry . Tradition berpanpun normal displayed at official events , such as marriage , reception state guests , official occasions government and activities public other . Tradition reciprocal pantun in Aceh is known with *As long as* . Usually there are two people reply rhymes. If chanter First convey Meaning arrival through one rhyme, eat chanter next will convey reply through poetry.

There are three stages berpanpun in custom Acehnese marriages , especially the first Aceh Tamiang [6] , when bride dating men will welcomed with past rhymes the sheik replied from party bride women and stages second is bar door .. bar door is moment bride man enter House bride woman , door entry will closed with Long and expressive cloth intents and purposes . Stages end in berpanpun i.e. when eating face to face family bride man and family bride girl along device village .

Tradition reply to this rhyme of course Already seldom heard and used at parties marriage . understanding public will the meaning of the poem and its importance maintain tradition reciprocated rhyme began reduced . one _ the cause Because lack of planting awareness by parents to clan millenia will importance use tradition this [7].

Pantun *Seumapa* as tradition culture can preserved return as effort literacy culture both on the level school and society . Perpetrator art like those who recite rhymes as much as they can invited to school For give experience empirical to student . Should exists files or documentation to inheritance culture , namely poetry as long as it can inherited to generations to come come .

The introduction of rhymes is like at school can become effort literacy culture For develop understanding and attitude to Indonesian culture as identity nation . Race reciprocated rhyme as well regional language community that teaches about culture too _ improved . Literacy culture through the poem *Seumapa* This important done as a filter against culture outside or global culture . Literacy culture No only simply knowledge of " *knowledge upon literacy, and literacy upon cultural literacy*" [8], literacy culture can done through various media, one of them is *the Seumapa* rhyme .

2. RESEARCH METHOD

Study This is study qualitative Because in study this is collected data in the form of descriptive data . Study This use qualitative Because use methods as effort For explore and understand derived meaning _ from problem social and humanitarian [9]. Reality social in study qualitative is construction in holistic understanding _ or whole , complex , dynamic to all data and its meaning as well as produce descriptive data form of written words or oral from people or observed behavior . _ Approach used in study This is descriptive qualitative . Descriptive approach is something formula related problem _ with question to the existence of independent variables , either only on one variable or more [10].

Method used form studies library . Literature study is another term for study bibliography , review library , study theoretical basis theory , study literature (*literature review*), and reviews theoretical [11]. Required data in study can obtained from source References or document . Data source for study studies literature form articles and some good writing in form books /manuals or digitally. Data analysis techniques were carried out with study results research / journal from various source already _ collected

3. RESULTS AND DISCUSSION

Reciprocating rhyme is one _ special art _ in custom marriage in Aceh. Harun [12] mentioned the *Seumapa* poem is a rhyme whose contents relate with problem marriage . Pantun submitted by the party *linto baroque* and party *virgin baro* on the procession marriage . In traditional literary

classification, for example is tradition oral rhymes included _ category poetry. Form other form verses and spells.

as usually pantun form, as long as it also has feature that is not far different, have part cover and contents. the array is usually rhyme abab. The difference, for example is a classic rhyme only used in a series of marriage processes, namely when submission linto barô (bride man) to family bride girl.

How much originate from the word who gets ' greet ' form insert um. How much is an event reciprocated pantun between party linto (bride male) with party virgin barô (bride female) at the time welcome arrival party lintô —each performed by a specialist in custom seumapa (Jaruki and Sembiring) Tradition oral This is A procession existing custom _ hereditary carried out by the people of Aceh at the event meugatip (marriage / marriage process) and intat linto (ceremony deliver bride man to House bride female).

Tradition This it is said Already There is since Sultan Iskandar Muda reigned. How much contained values sublime [13], namely :

- 1) introduction etiquette values, such as give greetings and respect to guest, glorify people more old,
- 2) imaging form introduction capability bride man, fine knowledge religion, origin suggestion ancestry, as well level education, and
- 3) information custom, form information related procession custom marriage in Acehese culture.

Reviewed from characteristics [12], Aceh rhymes can studied from side shape and sides content or the meaning it contains. Viewed from the number of lines in each stanza, the shape of the pantun can be grouped to in six class. **First**, a 12-line rhyme or called with heat meualeuet because in it there is like and philosophy For remind human. **Second**, the 8-line rhyme is se bait, no rhyming end (pakhôk akhé) in a manner well, but this rhyme own nice zigzag rhyme. **Third**, the 6-line rhyme, this rhyme many are also found in life Acehese people. This pantun use poetry abab -ab. **Fourth**, rhyme 4 lines se bait, has same pattern _ with Malay rhymes.

Characteristic main from this poem is usage rhyme end ab-ab and pay attention zig-zag rhyme, that is rhyme end-mid-end that rhymes aa-aa, I mean there is poetry end of first line with the middle of the second row; poetry middle of second row with end of third row and end of third row with middle of the fourth row. Fifth, rhyme 3 lines se bait, has poetry various endings _ some are patterned aba, aaa, aa-b, and abc. Although there is diversity rhyme, the rhyme If orally will give birth to sound solid rhythm _ Because exists the same vowel sound (repetition) between one line with another line.

this _ of course different Far with inner rhymes _ literature Malays who don't know total rhyme form the line odd. Sixth, rhymes with 2 lines of verse, are very numerous in Acehese literature the amount. Some of them someone rhymes _ end aa and there is also a rhyme end ab. In the repertoire of Malay literature, if a rhyming poem end aa, that rhyme called lightning rhymes. However, in _ Acehese literature though rhyming the end of the rhyme can classified to in lightning rhymes Because there is harmony poetry mid-end (internal).

According to Aaron [12] based on the contents it contains, Aceh rhymes can grouped to in eleven types of rhymes: 1) rhymes for religion, 2) rhymes for advice, 3) rhymes for custom, 4) rhymes for fate, 5) rhymes for children young, 6) limerick, 7) riddle rhyme, 8) sad rhyme ideals, 9) rhymes like ideals, 10) children's rhymes, and 11) seumapa rhymes. In the poem *Seumapa* there is a meutaléh process pantôn, that is activity reciprocated pantun made by the parties bride linto barô and parties bride virgin barô, and naturally use pantone like. Technique used in meutaleh Pantôn at weddings is direct with stare face and in performed orally _ between second split party bride bride with steps as following.

First, when bride bride man (linto barô) to the page bride woman , sheikh from on the side linto barô greet party virgin barô as host _ with pantone like through meutaleh pantone. **Second** , parties bride virgin barô reply to the pantun submitted by the party linto barô , I see so on . **third** , pantone according to what was proposed by the two split party bride modified such shape so that suitable and appropriate with situations and conditions moment it. **Fourth** , when party linto barô declared " win " or succeed answer all questions asked _ in pantone like through meutaleh Pantone , then party bride linto barô allowed enter to in House bride virgin barô .

Meutaleh pantone own function that has mark high culture _ the people of Aceh , that is through activities This second split party bride, party virgin barô and parties linto barô can greet who before enter to in House bride virgin barô . Aaron explained that meutaleh pantone own function separately , that is as tool For greet party virgin barô as the host initiated by the party linto barô when until in place virgin barô , also as customs and traditions from something area certain .

In line with opinion the clear that meutaleh pantone own function as a medium for each other greet who or like between second split party bride bride . Besides that , as long as it's done in activity meutaleh pantôn is also something tradition or culture in one area Still held although No with strict rules _ first .

In presenting rhymes, the rhyme performers try give and create deep impression _ with rhymes that will spoken. They choose the right words For alluring heart and attractive listeners ' attention or reader. The spoken rhyme capable give impression separate and deep meaning _ to listeners _ or reader. Aaron revealed that words are used in a rhyme as it were radiate Power magical certain so that capable touch and awaken feeling a , like angry , sad , enthusiastic / brave , emotional, annoyed, troubled and upset, disappointed , embarrassed , happy , afraid , hate , lacking happy , sincere , doubtful, and affection. Here 's one *Seumapa* rhyme quotes by Medya Hus [14] from party bride boy and girl .

Blah Lintô (Party Bridegroom)	Translation
Greetings alaikum ulôn bi saleuem / Keu friend bandum god ngon young / Kamoe nyang open cit ka trôh tub leuen / Keuchik ngon imum youth leader //	Assalamu'alaikum , I berries regards / to all relatives friend know old and young / we are already dating in the yard / village head and priest as well youth leader //
Ureueng god village langsông thrôh mandum / Meunggai mideuen keunoe meuteuka / Inöng ngon religion friend ngon kumuen / Adoe ngon fight wareh syédara //	All village elders Already come /we leave House to here arrived / men and ladies and gentlemen / sisters and brothers all brother //
Jak intat linto tub judo buleuen / Beck le meulanteuen promise meutuka / Bak custom dônya ka tapeurumeun / Reusam ngon qanun ka kamoe guard//	We deliver bride boy on girl good-looking / don't detained Again because promise we have filled all / custom ones There is Already We implement /qanun and reusam we 've taken care of//
Ranup kuneng ôn meususôn reubeueng / Tawô tub abeueng tub lamp? god / Jurong neubuka sigra bi ruweueng / Beck le neuampeueng you outside // _	Yellow betel stacked leaves / grows on tree in the garden old / door hallway opened , immediately berries room / no Again detained we're outside //
Watee ie Raya ka anyot bateueng / Geusawok udeueng lam neuheun god / Linto kamoe ba sigra neujak tueng / Beck wet ngon rhueng meureuôh dada//	Flood time he drifted rod /person search shrimp in the pond old / bride man we bring it , immediately invite / don't go out body sweat , wet on the chest //

Blah Dara Barô (Parties Bride)	Translation
Alaikum regards wow mercy / Jamee trôh step cukôp noble / Tika ka meuleueng tub seueng nyang spit/ Katrep meuleupah preh jamèe open //	Alaikum regards warahmatullah / visitor new step full noble / mat Already is in a wide place / we have been waiting for a long time incoming guests // _
Ureueng god village nyang dong meusiblah / Nyoe pat deuh jeulah god ngon young / Dikawôm weather meubanja leupah / bandum meuriah preh linto young //	Village old man standing upright / This is it looked old and young / in the clan Mother beautiful fence / all _ rousing wait bride man arrived //
Yôh bunoe jurông langsông yue peuhah / Keuneuk step in palace / Linto nyang neuba nyan citka jeulah / Bak putroe done meusandéng two//	Hallway door told open / want walk going to palace / bride man brought _ Already clear / with daughter beautiful two side by side//
Bungöng lam park hermit crab whistle / Cukôp that ceudah lam keubôn raja/ Pakon jeuet dead meuhath thrôh step ?/ Peue na disaster tub road highway ?/ /	Flowers in the garden blossom a bunch / beautiful and fragrant in the king's garden / why late step swing ?/ what There is hindrance in road highway ?/ /
Kamoe ka bunoe hate that hard / Hana lom leumah linto open / Sabab promise tub pooh siplôh pah / 'Oh thrôh neustep carapace po two//	We're from earlier heart Already difficult / Haven't seen linto come / Because brave 10 o'clock / Attendance time stepped it's almost 2 o'clock //
Aneuk mobile subra meuleumpah / Ateueh tub arrow hana meuh ma/ Nyan neuci jaweuep bash neupeuglah / Mangat neustep in palace //	baby bird mobile boisterous always / in the tree jackfruit lost mother / please answered A little just / if Already clear direct stepped to in palace //

Cultural values friendship and respect visitor can seen in quote the . entourage bride boy and girl together head village , youth leaders and priests already each other wait and fulfill promise custom . Party Woman quick open door , that is pick up entourage man . Before party man welcome enter , parties Woman ask why _ lateness party linto , etc. _

With study and analyze the contents of the rhyme are like it is expected become trigger for generation young Aceh for return stretched love tradition said his ancestor , beside that , results study This naturally become reference authentic and valuable for defense tradition said like for the people of Aceh in a way general .

Preservation back to *Seumapa's* rhyme very important as effort literacy culture . Enter culture foreign can make local culture is fading even become lost . There are socio- cultural differences can influential to the existence of the *Seumapa* rhyme . Even Most _ make tradition This become a commercial field so that literacy the culture more and more expensive. Many people don't Again smart berpanpun so that No use tradition This besides from no financial _ adequate For pay the sheiks even some people are also bored Because eat time more Lots use stages berpanpun this . Expected exists literacy culture that can studied by village youth and tools village so that tradition This return growing .

4. CONCLUSION

Pantun *Seumapa* Aceh as one of Aceh's oral literature can become media literacy culture For generation young Because contain values very useful culture for generation the future young Acehnese , such as respect to guests , glorify parents , etiquette values (teach people to give regards

when will visiting), imaging (introducing bride the man who brought , good matters of religion, heredity , and education), and information custom (eg types carry - on as well as at the time deliver bride man For bride female). How much is an event reciprocated pantun between party linto

Advice from writer to do study more carry on use method different research _ so that the results obtained more significant related with study this .

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MORAL VALUES IN THE LYRICS OF MOM BY IWAN FALS AND MUARA KASIH BUNDA BY ERIE SUZAN

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Abstract

The problem discussed in this study is how moral values are manifested in the lyrics of the song Ibu by Iwan Fals and the lyrics of the song Muara Kasih Bunda by Erie Suzan. This study aims to determine the form of moral values in the lyrics of the song Ibu by Iwan Fals and the lyrics of the song Muara Kasih Bunda by Erie Suzan. The method used in this research is descriptive qualitative. The data in this study are in the form of song lyrics in the song Ibu by Iwan Fals and Muara Kasih Bunda by Erie Suzan. The data source for this research is song lyrics which describe the form of moral values in the lyrics of Ibu by Iwan Fals and Muara Kasih Bunda by Erie Suzan.

Keywords: Moral Values, Song Lyrics, Mother, and Estuary of Mother's Love

1. INTRODUCTION

Literary work is an expression of a person's mind through language by way of depiction which is a reference to the reality of life, the author's insight into the reality of life, the author's pure imagination that is not related to the reality of life (recording of events) or the author's intuition, and can also be a mixture of both. Literary works as portraits of people's lives can be enjoyed, understood, and can be utilized by the community. A literary work is created because of the author's inner experience in the form of interesting events or problems so that ideas and imagination appear which are poured in written form (Wicaksono, 2017: 2-3[1]).

Damono, 1984: 1 says that literary works are created by writers to be enjoyed, understood, and utilized by society.[2]. Damono, 1984: 5 adds that literary works present a picture of life and life itself is a social reality[1]. Sangidu, 2004: 26 states that literature is part of society, such a fact inspires writers to involve themselves in the life system of the society where they live and try to fight for the position of social structure and the problems faced in society.[3]. Literature is divided into poetry, prose and drama.

Poetry is one of the oldest forms of literary work. Since its birth, poetry has indeed shown the characteristics as we know it today, even though poetry has experienced developments and changes from year to year. The form of literary works of poetry is indeed conceptualized by the author as a form of poetry which is then composed. Since in his concept, a poet has concentrated all the power of language and concentrated his ideas to produce poetry. Poetry is an imaginative literary work. Literary language is connotative because it uses a lot of figurative meanings and symbolic meanings. Compared to other literary works, poetry is more connotative[4].

The language used in poetry is different from the language used in everyday life. One of the peculiarities of language in poetry is found in songs. Songs can be categorized as a poetic discourse that has language characteristics like other literary works. One of them is poetry. The language in a

poem is composed by abbreviating, condensing, and giving rhythm according to the equivalent sound in the choice of words that have special meanings or are commonly referred to as figures of speech (Adhani, 2004). In this case, the language in the song lyrics also uses elements of beauty. Beauty does not only come from the diction used in each of the song's lyrics, but also the way the lyrics can be conveyed properly and enjoyed by the listeners.[5].

Songs are sung by many people to please themselves, most singers sing a song because they want to be heard by others. Music is a means for musicians to explain, entertain, and express experiences to others. The words in the lyrics are a means for the songwriter to express what he wants. Lyrics are part of music, namely as a tool to convey the message. In the lyrics there are words conveyed, just like poetry. Song lyrics themselves can be used as a means of depicting important social reality, meaning that it is useful for humans to monitor their existence and relationships in the reality of social life.[6]

The author conveys a message that contains moral values in the song lyrics. Nurgiantoro (2013: 429) says that moral is something that the author wants to convey to the reader, the meaning contained in a work and the meaning suggested through the story.[7]. Nurgiantoro (2013: 430) adds that moral values in literary works usually reflect the views of the author in question, his views on the values of truth and that is what he wants to convey to the reader.[8]. Furthermore, Nurgiantoro (2013: 441-442) reveals that moral teachings that cover all issues of life and human life can be differentiated into issues of human relations with oneself, human relations with other human beings in the social sphere and the natural environment, and human relations with his god[9].

Moral values are the teachings of good and bad deeds or behavior, morals, obligations, manners and morals which are used to determine the boundaries of character, temperament, will or actions that can be properly said to be right, wrong, good, bad (Elfanni, 2020) [10]. According to Nurgiantoro, 2010: 323-324, the form of conveying morals in general can be grouped into three groups, which include the relationship between humans and themselves, humans and other humans (other people), and humans and God. First, human relationship with oneself (Individual Moral)[11]. Human problems with oneself can be of various types and levels of intensity. These problems can relate to issues such as accepting reality, never giving up, being honest, student responsibility for education, sincerity, working hard, patience, being firm in your stance, being confident, admitting mistakes, self-awareness, promises, regrets, and other things that are more related to the individual himself[12].

Second, human relations with other humans in the social sphere (Social Morals). Humans live in a social environment that requires each other. According to Nurgiantoro (2013: 441-445) in the social and natural environment. In human life must not be separated from other humans. In his relationship with other human beings inevitably involves problems that can not be avoided such as: affection between friends or relatives, parental affection for children, parental responsibility for children, parental advice for children, child affection for parents, advice between friends or relatives, sharing or giving, thanking, please help, caring for others, willing to sacrifice, devoted to parents, respect, courtesy, not imposing will, respect[12].

Third, the human relationship with God (Religious Morals). Another problem that is often experienced by humans in life is the problem between himself and his God. this problem related to divine aspects, for example issues related to obedience in carrying out God's commands and avoiding His prohibitions. Like, thanking God, saying a prayer, surrendering to God, praising God's majesty[12].

Based on this description, this study will examine the moral values in the lyrics of Mother's song by Iwan Fals. Research that is relevant to this research is research conducted by Idan Setiawan, (2019) in the journal Social Value Studies in Eye and Ear Song Lyrics by Sheila On7. Based on the presentation and analysis of the data, it can be concluded that the social values in the lyrics of Sheila On7's song entitled Open Eyes and Ears are based on a study or analysis of social values in the lyrics of Sheila On7's song entitled Buka Mata dan Earn including material values, vital values, spiritual

values, truth value, aesthetic value, moral value, and religious value. The relevance to the research of Idan Setiawan, (2019) with this research both examine the study of values in song lyrics, the difference lies not only in the study but also in the object of study. Idan Setiawan examines the Social Values in the lyrics of Sheila On7's song entitled Open Your Eyes and Ears, while this study examines the moral values in the lyrics of Iwan Fals' mother song.

Wina, (2018) in *Journal of Moral and Social Values in the Paradox Song Album* by Isyana Sarasvati. Based on the presentation and analysis of the data, it can be concluded that the moral values in Isyana Sarasvati's paradox song album, namely the human relationship with oneself contained in Isyana Sarasvati's song lyrics in the paradox song album, consist of 2 kinds of values. (1) Values related to being patient in facing life. (2) Related values will help others. 2 Related values will take advantage of other people's mistakes. The relationship between humans and their God contained in the songs in the Paradox album consists of 2 kinds of values: (1) Values related to being grateful for His blessings by accepting, managing, utilizing all that God has given to humans. (2) The related value will ask for forgiveness for all sins and repentance in the sense of being patient to no longer do all evil and despicable deeds. Material values, vital values, spiritual values contained in Isyana Sarasvati's song lyrics in the paradox album consist of 4 kinds of values. Values related to truth values, beauty values, goodness values, religious values. The similarity of Wina's research, (2018) with this research, it can be concluded that the relevance of both examines moral values in song lyrics, namely the moral values of human relations with oneself, human relations with other human beings in a social environment, human relations with God. The difference in the research conducted by Vienna lies in its assessment, examining moral and social values,

2. RESEARCH METHOD

2.1. Types of research

The type of research used in this research is descriptive qualitative. The reason, this research is a research procedure with the results of the presentation of descriptive data. Moleong (Angraini & Permana, 2019) states that the qualitative descriptive method is a research procedure that can produce descriptive data in the form of spoken words from people or written words and observed behavior. This research can be interpreted as a planned and systematic review activity in order to find out new knowledge[13].

2.2. Data and Data Sources

Endraswara, 2013:163 (in[14]) says the data source is the origin where a data can be found. Data is the whole thing used in research. To collect relevant data, it is hoped that from the specified sources it can provide data according to the author's expectations. The data in this study are the moral values contained in the lyrics of Mother's song by Iwan Fals. While the source of data in this study is the mother's song by Iwan Fals.

2.3. Data collection technique

Data collection techniques used in this study are recording techniques and note-taking techniques. The recording technique is a data collection technique used by recording a song on a YouTube video, the recording technique is used with the consideration that the data studied is in the form of spoken data. Furthermore, the data that has been collected by the recording technique is then recorded. Data recording is adjusted to the identification of research problems and is accompanied by the necessary interpretation, namely the interpretation and argumentation of all data found from data sources.

2.4. Data analysis technique

According to Sugiyono, 2008: 244[1] Data analysis is the process of systematically searching for and compiling data obtained from interviews, field notes, and documentation, by

organizing data into categories, describing them into units, synthesizing them, compiling them into patterns, choosing which ones are important and what will be learned, and make conclusions so that it is easily understood by oneself and others. Analyzing data is essentially informing the researcher to the reader about what is being done with the data that is being and has been collected, as a way for researchers to provide explanations and interpretations from respondents with the ultimate goal of drawing conclusions. Data analysis in this study used qualitative data analysis procedures based on Mathew Miles' interactive model [15]. In general, data analysis using this model includes three stages, namely: data reduction, data presentation, and drawing conclusions.

3. RESULTS AND DISCUSSION

The form of moral values based on the opinion of Nurgiyantoro, 2010: 323-324 [11] contained in the lyrics of the song Mother by Iwan Fals and the lyrics of the song Muara Kasih Bunda Erie Suzan, namely the form of moral values in human relations with oneself (individual morals), the form of moral values in human relations with other human beings in the social sphere (social morals) and the form human moral values with God (religious morality). The following is a form of moral values in the lyrics of the song Mother by Iwan Fals and the lyrics of the song Muara Kasih Bunda by Erie Suzan.

3.1. Human Relations with Yourself (Individual Moral)

The relationship between man and himself as a form of value that exists in man must realize himself, is true, just and wise in himself only. It aims to become better ethically and morally better at knowing what to do and what not to do or hold [16]. Human relations with oneself, namely: accepting reality, never giving up (optimistic), honest, student responsibility for education, sincerity, hard work, patience, firm convictions, self-confidence, admitting mistakes, self-awareness, promises, and regrets. The following is an explanation of the form of the moral value of human relations with oneself which is contained in the lyrics of the song Ibu by Iwan Fals and the lyrics of the song Muara Kasih Bunda by Erie Suzan.

1. Never give up

In terminology, never giving up is not giving up easily in doing something, always being optimistic, easily rising from adversity. The attitude of never giving up can also be interpreted as a defensive attitude to keep wanting to achieve what you want despite experiencing failure, obstacles, or obstacles [17]. The lyrics of the song Ibu by Iwan Fals which refer to the moral value of never giving up are as follows:

(a) Thousands of kilometers of roads you traveled. (Mother: Ivan Fals)

The lyrics to the song "Thousands of kilometers of the way you traveled" in the song "Mother" by Iwan Fals conveys the meaning of a mother who never gives up fighting for her child. Iwan Fals describes the mother figure in the song who does not give up easily and is tireless to walk thousands of miles. Even though in the middle of her journey there are obstacles and problems, a mother figure does not feel weak against something that happens to her, never gives up and keeps fighting for her child. From the fragment of the lyrics above, we can take a lesson to be able to always appreciate the tireless struggle of a mother to care for and make her children happy.

(b) My dear mother, still going on. (Mother: Ivan Fals)

The lyrics to my mother's song Dear, still keep walking on Iwan Fals' song illustrates that a mother still keeps going, still continues to fight even though the storm is facing her, she doesn't give up. The lyrics to my dear mother's song, still going on, are a continuation of the lyrics of the previous

song, namely the thousands of kilometers you have traveled. This means that a mother described by Iwan Fals in his song is a mother who is tough and does not give up easily.

2. Self-aware

Self-awareness is a form of introspection or self-knowledge. This moral value refers to one's ability to recognize the things one can and cannot do. Humans must have made mistakes, but not everyone dares to admit their mistakes. This moral value refers to self-esteem as a form of openness in accepting the things that have been done [16]. The following is a quote found in the lyrics of the song *Mother* by Iwan Fals regarding the value of self-awareness. The lyrics of the song *Ibu* by Iwan Fals which refer to self-aware moral values are as follows:

(c) I can't repay Mother. (Mother: Ivan Fals)

The lyrics of the song *I can't afford to reply to my mother* in Iwan Fals' song include the moral value of human relations with oneself, namely the moral value of self-awareness. In the lyrics of the song, Iwan Fals describes that a child cannot repay all the love a mother has for her child.

(d) With what did you repay Mother? (Mother: Ivan Fals)

The lyrics of the song "what do you reply to mother" in Iwan Fals' song include the moral value of human relations with oneself, namely the moral value of self-awareness. The lyrics of the song explain that we cannot repay all the love of parents, especially one person. What we can do is be devoted to our parents and make them happy.

3. Sincerity

The lyrics to the song *Ibu* by Iwan Fals, *Muara Kasih Bunda* by Erie Suzan which refers to the moral value of sincerity are as follows:

(e) I want to hug and cry in your lap. (Mother: Ivan Fals)

Iwan Fals describes the lyrics of the song above that a mother is a person who sincerely gives anything so we can feel calm and not be sad anymore. She wants to see her children always be happy and prays that their children can live the future as their children want, but are still on the right path.

*(f) Never do you expect kindness in return
For what you do* (Muara Kasih Mother: Erie Suzan)

The lyrics of the song by Erie Suzan above describe that with full sincerity a mother cares for and gives love to her child. But the mother never expects a return for what she has given and done to her child.

4. Patience

The lyrics of the song *Muara Kasih Bunda* by Erie Suzan which refer to the moral value of patience are as follows:

*(g) Sometimes I accidentally make
Your heart is hurt* (Muara Kasih Mother: Erie Suzan)

The song lyrics above include the moral value of patience. The lyrics of the song mean that a mother patiently takes care of her child even though a child often makes mistakes and hurts a mother's heart, she remains patient and loves her child.

5. Regret

The lyrics of the song *Muara Kasih Bunda* by Erie Suzan which refer to the moral value of regret are as follows:

(h) I'm sorry mother (Muara Kasih Mother: Erie Suzan)

Song lyrics *forgive me momsung* by Erie Suzan includes the moral value of regret. The lyrics mean that a child apologizes for his mistakes to his mother.

3.2. Human Relations with Other Humans in the Social Sphere (Social Moral)

In human relations with other human beings in social life, there is often a conflict of interests. The manifestations of moral values in human relations with other humans in this song are: willingness to sacrifice, parental love for their children, and children's love for their parents. The following is an explanation of the manifestation of moral values in human relations with other humans in the social sphere, including with nature.

1. Willing to sacrifice

The value of self-sacrifice refers to the notion of doing something important for the needs or needs of others. This value indicates the existence of human relations that are interrelated and need each other. The value of self-sacrifice in Iwan Fals' song can be seen in the following fragment of the song's lyrics.

(i) Even though the soles of the feet are full of blood, full of pus (Mother: Ivan Fals)

The lyrics of the song, even though the soles of the feet are full of blood and full of pus, as described by Iwan Fals, show that a mother is willing to sacrifice desperately for her child, even though her feet are full of blood and pus. From this fragment of the lyrics, we can take a lesson to always appreciate all the struggles of a mother who is tireless to take good care of her children.

2. Parents' Love for their Children

Affection is a gift of love that is given by someone to another person, or to the whole family, affection is also created because of a sense of care, compassion, so that a sense of affection is created. The following is a fragment of Iwan Fals' song lyrics which refers to the moral value of children's love for their parents.

(j) Like the air of Love that you give (Mother: Ivan Fals)

Song lyrics like the air of love that you give mean that a mother's love is limitless and abundant for her child. The aerial meaning of this fragment of the song's lyrics is that a mother's love for her child is endless. Mothers will give everything for their children, therefore a child should be devoted to his parents, especially to a mother. Mother is pregnant for about nine months. When we are in the womb, a mother will fight tooth and nail to give birth to hear her child's first cry. A mother struggles to give birth even though the risk is death. Mother gives infinite affection and love to her child.

Mother is the person who nurtures and cares for us when we are small until we grow up and are successful. There is not even a mother's complaints while raising and caring for her child. When we are sick mothers who always treat and care for us. Mother also always advises us if we do naughty. Even if we make mistakes whether intentional or not, mothers will still forgive us. Mother's love is extraordinary for her children and mother's love is inconceivable for us, but mother's love can be felt throughout our lives. Whatever we do, cannot replace the services of our mothers.

3. Children's Love for Parents

Parental affection for children is a gift of love given by parents to their children, or to the whole family, affection is created because of a sense of care, affection, so that a sense of affection is created. Not only for opposite sex couples, affection is created but for friends, family and friends[16]. The moral value of children's love for their parents in the song Erie Suzan Muara Kasih Ibu is as follows.

(k) I want you to know mother

How I love you more than anything(Muara Kasih Mother: Erie Suzan)

Affection is a gift of love that is given by someone to another person, or to the whole family, affection is also created because of a sense of care, compassion, so that a sense of affection is created. Not only for opposite sex couples, affection is created but for parents, friends, family and friends. Compassion can also unite people who are at odds, there are many positive sides to affection. The lyrics of the song above show the love children have for their parents. He loves his mother more than anything.

3.3. Human Relations with God (Religious Morals)

Human relationship with God cannot be described with a vertical line. In facing the problems of human life need protection. God as a place to complain and complain. God as the Most Perfect Substance on which everything depends. This novel shows the relationship between humans and God, namely giving thanks to God, saying prayers, surrendering to God, and praising God's majesty.

1. Saying Prayers

Msaying a prayer is an activity that is always carried out. Ask, beg, and complain only to God. Asking for kindness, asking for salvation, expressing gratitude, and asking for protection are all part of prayer requests[16].Prayer is the great worship and the main good deeds. In fact, it is the essence of worship and its substance. Ibn Kathir Interprets, "Worship Me", that is, pray to Me and obey Me. Then, God threatens those who pride themselves on praying to Him. Those who meditate on the Qur'an will find that Allah has provided many motivations for His servants to always pray to Him, feel inferior, submit and complain about all their needs to Him. Thus prayer is a great and glorious thing. Because, in it a servant shows that he is really poor and needs God. He knelt before Him. Saying a prayer is conveying or asking for a prayer to Allah SWT. A fragment of Iwan Fals' song lyrics which refers to the moral value of praying is as follows.

(l) Then pray, Cover my whole body

The lyrics of the song and the prayers covered all over my body refer to the moral value of praying. A mother always prays for happiness, health and wishes all the best for her children. The pleasure of Allah is the pleasure of parents, and the mother's prayer is really without a hijab in front of Allah it is easy to penetrate the sky. So that the prayer of a mother that she says for her child is very easy for Allah to grant. As conveyed in the Qur'an "And the mother's prayer is able to penetrate the sky, it is very efficacious before Allah, so glorify your mother (QS. Ali-Imran 3:92)".

4. CONCLUSION

Moral values are a part of values, namely values that deal with good or bad behavior of humans. Morals are always related to values, but not all values are moral values. Moral relates to human behavior or actions. This moral value is more related to the behavior of our daily lives. Based on data analysis, the resulting data is in line with the opinion of Nurgiyantoro, 2010: 323-324 (in[11]) which classifies the existence of moral values into three groups, which include the relationship between humans and themselves, humans and other humans (other people), and humans and God.

There are 12 data which are manifestations of moral values in the lyrics of the song Ibu by Iwan Fals and the lyrics of the song Muara Kasih Bunda by Erie Suzan. There are 8 data on human relations with oneself, 3 data on human relationships with others and 1 data on human relations with God.

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**THE PEACE CONCEPTION OF WOMEN FOR INDONESIAN, JAPAN, AND EUROPEAN
IN THE NOVEL *KALAH DAN MENANG* BY SUTAN TAKDIR ALISJAHBANA**

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Abstract

*This article discusses the conception of peace expressed by Indonesian, Japanese and European women at the beginning and end of the Second World War around 1938 to 1945. The women's perspective on peace is documented in the novel *Kalah dan Menang* by Sutan Takdir Alisjahbana amidst an atmosphere of concern, anxiety, worried, afraid, and worried. The concept of peace in this article refers to the construction put forward by Rummel [1], namely The Conflict Principle, The Cooperation Principle, The Gap Principle, and The Helix Principle. This research is useful in developing women's narratives in literature towards peace as well as enriching the implementation of feminist literary criticism on universal issues. Feminist literary criticism is a method and procedure of literary research that emphasizes women's issues or gender relations in literature. The analysis used is a structural approach method that emphasizes the intrinsic elements of literature, namely characterizations, plots, settings, themes, and others. The results of the research show that Kartini as an Indonesian woman narrates peace with the independence of a nation that escapes colonialism, oppression and discrimination. She narrates based on The Cooperation Principle, The Gap Principle, and The Helix Principle. Then Otsuka's narrative of peace as a Japanese woman is more directed to The Helix Principle, namely that peace and prosperity in the Asia Pacific can be achieved if Japan wins the war and replaces the hegemony of the European Colonialists in this region. Elizabeth Hauzer as a European woman narrates peace according to The Conflict Principle, namely the balance of two forces competing in common sense between the Allied alliance and the Axis alliance so that the two alliances can control each other until they reach an understanding as a common solution.*

Keywords: *Peace, Women, novel *Kalah dan Menang*.*

1. INTRODUCTION

Peace is a human value that applies universally on this earth as a guarantee for the continuity of human civilization. Many major events concerning the destruction of human civilization recorded in history were caused by the failure of kingdoms, empires, nations, and countries in maintaining peace. The Babylonian Empire ended around 539 BC because it was always in conflict with its neighboring kingdoms. The greatness of the Persian Empire collapsed in 480 BC because of its defeat when it invaded Greece. The destruction of the Roman Empire was caused by a civil war over territorial power which eventually formed two Emperiums, namely the Western Roman Empire centered in Rome ending in 476 AD and the Eastern Romance based in Constantinovel ending in 1453 AD. The Chinese Empire ended in 1911 AD due to internal turmoil and national invasions - colonial nation. The United States of America was almost dissolved because of the 1861-1865 Civil War between a group of northern states that opposed the practice of slavery and southern states that

maintained the practice of slavery. Two events that rocked the international world during the 20th century were World War I 1914-1919 and World War II 1939-1945. The collapse and destruction also befell thousands of kingdoms whose territorial scale and local power were in Asia, Europe, and the Middle East. All of this collapse and destruction brought suffering with a systemic impact such as millions of people being killed, economic chaos, millions of people being displaced, millions of people losing their homes, destruction of facilities and infrastructure. This problem can be prevented and overcome with one key word, namely the creation of peace.

Peace in general according to Zainal, et al [2] is often understood as a form of harmonization without conflict of war which guarantees freedom constitutionally and eliminates all forms of violence, injustice and discrimination. Conflicts or wars are generally resolved through peace treaties, peace conferences, and ceasefires such as the American Revolution for Independence from the United Kingdom resolved through the Treaty of Paris in 1783, the War for Independence of the Republic of Indonesia from the Kingdom of the Netherlands ended in the Round Table Conference in 1949, the South Korean War with North Korea was stopped through the Panmunjom armistice of 1953, and others. The concepts of peace contained in a number of peace agreements, peace conferences, and ceasefires were initiated by men so that in gender studies, the researcher term them as masculine thoughts of peace. In fact, women's or feminine thoughts also have ideas, notions, and concepts about peace. Masculine thoughts of peace have a broader and more comprehensive meaning if well integrated with feminine thoughts of peace. Integrating masculine and feminine conceptions of peace can become into universal human conceptions of peace.

Writers through their imaginary abilities try to record ideas, notions, and sociological concepts of public awareness, both individually and collectively, regarding certain events. Sutan Takdir Alisjahbana according to Mihardja [3] born in 1908 in South Tapanuli and died in Jakarta in 1994 was a writer who lived, experienced, and witnessed World War II as a major event and determined the destiny of many nations, especially colonized nations in Asia and Africa. During World War II, the fate of the Indonesian nation experienced a period of transition on the conflict between the two colonizers, namely the Dutch Empire as a typical European supremacy versus the Japanese Empire as a typical Asian supremacy. This transitional period will determine the achievement of the ideals of the Indonesian nation to become an independent, sovereign, and dignified country. He is very keen on documenting the physical and psychological situations of the people involved in the transitional period in Indonesia, namely Indonesia, Japan, and Europe in a prose fiction story entitled *Kalah dan Menang*. Researchers with a scientific background in gender studies in literature are interested in examining the presence of female characters in the novel through an analysis of their thoughts on the concept of peace. Researchers focused on the concept of peace for Indonesian women narrated by Kartini, Japanese women by Etsuko, and European women by Elizabeth Heuzer.

The research in this article aims to explore the narrative of peace according to the conception of women during World War II which is documented in the novel *Kalah dan Menang* by Sutan Takdir Alisjahbana. This article is useful in developing women's narratives in literature towards peace as well as enriching the implementation of feminist literary criticism on universal issues. Affirmation of the concept of peace according to Indonesian, Japanese and European women in the novels *Kalah dan Menang* is needed to increase literary capacity on the theme of peace.

2. METHODOLOGY

The women's conception of peace in literary narrative in the analysis of the novel *Kalah dan Menang* is constructed through scientific methodology. Researchers need to narrate the concept of peace according to several opinions related to women's conception of peace in the discussion of this article. The scientific method and procedural research uses feminist literary criticism.

1. *The Concept of Peace*

The etymology of peace comes from the Greek is *Irene* which means no strife or non-violence, also from the Roman is *Pax* which means no war. The two etymologies of these words have the same meaning, namely the creation of peace in human life without violence, injustice, discrimination, and war so that prosperity can be achieved. Kumar [4] views that humans can build their lives in various aspects such as economics, politics, law, culture, and so on if social stability is created properly. Stable conditions can be created when people are in peace so they can work quietly, work together, live in harmony, pluralism, and so on. Peace according to Miall, et al. [5] can be created through a process of voluntary and coercion. Voluntary means that people or society avoids entering into situations of war, violent conflict, and all actions that create chaos. Coercion means taking repressive action to bring the warring or conflicting parties to the peace table.

Conception of peace according to Dower [6] can be divided into two, namely negative conception and positive conception. Negative conception is a state that takes place without any violence, oppression, and war. It means that all parties involved are committed to maintaining calm and conducive conditions in an understanding and agreement. If a party violates this commitment, then it can be forced to comply with the agreed points of the agreement. On the other hand, a positive conception is learning from experience about violence, oppression and war, so all parties want to end the conflict peacefully. Rash [7] termed the desire to end conflict or war as conflict resolution, namely creating peace as a problem solving based on universal spiritual values. The researchers understand the orientation of these two conceptions of peace, namely the negative conception is intended to prevent social chaos and the positive conception is intended to end social chaos.

Theoretically peace is something beautiful and soothing, but in fact it is not easy to achieve because humans naturally have an instinct to be different so that it has the potential to conflict even on a wider scale creating war. This fact was also acknowledged by Vaillancourt [8] who said that humans can only try to prevent war, but they are unable to eradicate war in life because there are many interests and reasons for a nation to declare war with other nations. For example, Japan fought with the European Colonialists 1940-1945 in the Asia Pacific region to obtain mineral resources, Germany fought a number of nations in Europe 1939-1945 to achieve its ultra-nationalist ideals, and recent events in 2022-2023 Russia fought with Ukraine to create a buffer zone so that its territory is protected from NATO threats. These facts show that peace is not created spontaneously, but requires process, hard work, facilitators, accommodation, media, neutrality, and so on. Peace sometimes takes years, in fact, a number of armed conflicts have so far not been reconciled, such as the Arab-Israeli conflict since 1948, the North-South Korea conflict since 1950, the Japan-Russia territorial dispute since 1945, the South China Sea territorial dispute between China and a number of Southeast Asian countries since 2001, and others.

How important peace is in maintaining the continuity of human civilization on this earth so that it occupies the highest position in human life. Many people believe that peace can eliminate all forms of violence and injustice. All major religions professed by mankind on this earth such as Islam, Christianity, Protestantism, Hinduism, and Buddhism teach peace in all levels of society in carrying out humane principles. Rummel [1] divides the concepts and dimensions of peace into four social levels taken from social contracts in society, namely (1) the concept of war at the international level; (2) the concept of violence at the state level; (3) the concept of antagonistic conflict at the group level; and (4) the concept of non-violent conflict at the individual level. At the first level, wars that involve between countries or between alliances require settlement in the form of international social contracts such as wars between axis alliances (Germany, Italy and Japan) versus allied alliances (America, Britain, Russia and China) according to Adamthwaite [9] ended through international agreements, namely the Potsdam Agreement in July 1945 and the Treaty of Francisco in September 1951. At the second level, a revolution or civil war in one country is resolved through a social contract on government rules such as the Civil War in America as stated by Cineotta, et al. [10] ended through the 13th Amendment of 1865, the 14th Amendment of 1868, and the 15th Amendment of 1869. At the

third level, conflicts between ethnic, racial, and religious groups are resolved through regional social contracts facilitated by governments such as religious conflict in Ambon which according to Lindawaty [11] was resolved through a peace agreement by the Islamic Group with Christian groups in the Malino Agreement, December 2001 facilitated by the Government of the Republic of Indonesia. At the fourth level, conflicts between individuals can be resolved through the cross-culting of social contracts that reconcile conflicting individual parties.

Based on the various events and views related to peace that have been described, the researchers understand that the concept of peace must be constructed in a universal and neutral manner so that it can be accepted by all parties involved in the concept. The concept of peace must also be supported by logical constructive efforts, including eliminating military blocs, eliminating sectoral alliances, permanent state territorial boundaries, eliminating global domination, and others because all of these things have the potential to create war or armed conflict. This research is one of the contributions of thought to enrich the concept of universal and neutral peace by emphasizing the concept of peace according to the women of Indonesian, Japanese, and European in the novel *Kalah dan Menang*. The concepts of peace in this study are constructed from the principles put forward by Rummel [1], namely The Conflict Principle, The Cooperation Principle, The Gap Principle, and The Helix Principle. The Conflict Principle is the settlement of war or violence by adopting the principles of balance, capability, capacity and desire. The Cooperation Principle is to create a balance of power and influence between the two alliances to mutually control each other through an understanding as a joint solution. The Gap Principle is to create a wide gap of interests so that one does not need each other and does not need to compete because the two parties have different expectations. The Helix Principle is to take immediate action on those who are not in line with alliance policy to replace them with cooperative leaders.

2. *Feminist Literary Criticism*

Literary works as imaginative works that are mimetic reflect an important event in human life such as war, slavery, violence, discrimination, oppression, and so on. The idea of the characters in fiction as an assessment of these important events is narrated in various discourses such as peace, humanity, justice, equality, and so on. Wellek [12] asserts that certain figures in literature have conceptions of important events based on their values and culture. Sugihastuti and Suharto [13] explain that the position of women in literary discourse must be built from certain knowledge about the social environment that influences women's ideas in public life. Both of these views are in harmony with the various conceptions of women's peace in the novel *Kalah dan Menang* which are built from the social backgrounds of the story characters, such as Kartini from an Indonesian woman's background, Katsuhiko from a Japanese woman's background, and Elizabeth Hauzer from a European woman's background. Abbas [14] said that the imaginative product in the form of the idea of a fictional character is a reflection of the social reality imagined by the author.

The researchers choose feminist literary criticism from the many types of literary criticism because this research focuses on women's conception of peace. The word criticism comes from the Greek "*krites, krinen, criticos*" whose universal meaning according to Pradopo [15] is to judge or judge through the interpretation of literary works using various methods such as inductive, judicial, and impressionistic. Then feminist literary criticism as a critical analysis of women in the world of literature according to Wiyatmi [16] is a form of assessment of the existence of women in literature. Authors, researchers, and readers must have special awareness in assessing the presence of women in literature, especially women's ideas about certain phenomena in an effort to obtain justice and equality with men. It means that feminist literary criticism according to Madsen [17] has a historical and conceptual connection with feminism, a movement that fights for women's rights in various aspects of social life. This movement was formally born in America in the Women's Convention at Seneca Falls, New York in 1848.

Feminist literary criticism can be specified with various forms of criticism according to research orientation and emphasis. According to Saraswati [18], women's studies in literary criticism can be divided into six types of criticism, namely ideological criticism, criticism of women writers, socialist literary criticism, feminist-psychoanalytic literary criticism, lesbian literary criticism, and racial or ethnic literary criticism. Ideological criticism is to describe the misunderstanding of perceptions about women based on certain ideologies held by society, authors, and fictional characters in literary stories such as patriarchal ideology portraying women in marginalized and inferior stereotypes. Criticism of women writers is to trace the position of women writers in expressing their imagination in literary works which include profession, creativity, narrative form, language variety, style, theme, genre, and structure of literary works. Socialist literary criticism explores the image of women from a socialist point of view as an oppressed social class or proletarians who are oppressed by men as an image of the bourgeoisie. Feminist-psychoanalytic literary criticism focuses on research on the self-involvement of female authors in portraying themselves through certain fictional characters in their works of imagination. Racial or ethnic literary criticism examines ethnic literary works on racial discrimination against women. This research based on feminist literary criticism is more appropriately categorized as ideological criticism which describes the conception of peace according to the women's discourses of Indonesian, Japanese, and European in the novel *Kalah dan Menang*.

As it has been stated that this research focuses on women's ideas about peace in literature, the research methods and procedures follow the workings of feminist literary criticism. The analysis used is a structural approach method that emphasizes the intrinsic elements of literature, namely characterizations, plots, settings, themes, and others. Then the object of research is the novel *Kalah dan Menang* by Sutan Takdir Alisjahbana in 1978 which was published by Dian Rakyat in the fourth printing in 2008. The researcher follows the application of feminist literary criticism to Indonesian novels as stated by Wiyatmi [16] as follows:

1. Carefully read the novel *Kalah dan Menang* by Sutan Takdir Alisjahbana.
2. Determine the focus of the study on the conception of peace according to predetermined characters, namely Kartini, Katsuhiko, and Elizabeth.
3. Conduct a literature review on research issues and methodologies, namely the concept of peace and feminist literary criticism.
4. Collect research data on the object, the novel *Kalah dan Menang* by Sutan Takdir Alisjahbana.
5. Analyzing data based on the perspective of feminist literary criticism on a variety of ideological criticism.
6. Describe the discussion and results of research data analysis which ends with a conclusion and suggestions.

3. DISCUSSION AND ANALYSIS

The emphasis of this research is to analyze the female characters in the novel *Kalah Dan Menang* who initiated the conception of peace from the backgrounds of three nations, namely Indonesia, Japan, and Europe by using the method of feminist literary criticism. The results of the research include a synopsis of the novel *Kalah Dan Menang* by Sutan Takdir Alisjahbana and profiles of female characters such as Kartini, Etsuko, and Elizabeth Hauzer. Then the discussion includes the concept of peace for Indonesian, Japanese and European women in the novel *Kalah Dan Menang* based on the spaces of the concept of peace constructed by Rummel [1]. Based on the views and thoughts of the three female characters, a universal conception of women's peace is constructed in the novel *Kalah Dan Menang*.

1. Synopsis of Novel *Kalah dan Menang*

World War II began when Nazi Germany invaded and controlled a number of European countries, including the Netherlands in 1939. Queen Wilhelmina II fled to England and took over the government of her colonies in the Dutch East Indies or Indonesia. The news of the fall of the Netherlands by Germany has been heard by people in Indonesia such as Cipto Mangunkusumo, Sukarno, Hidayat, Kartini, and others. Europeans in Indonesia, such as Dirk Schoonvelt, Rob de Lanng, Elizabeth Hauzer, and others, were starting to get nervous about the developments in the war in Europe. At the same time, the Japanese combat fleet had succeeded in destroying the European, British, and American fleets in Asia Pacific in 1941. The Europeans in Indonesia were very worried because they believed that the Japanese fleet would soon come to control the British colonies in Malaya, France in Indochina, and the Netherlands in Indonesia. Their worries were proven, Japan took control of these colonies in 1942. The arrival of Japan was welcomed by the people of Indonesia because it was considered the elder brother in Asia who liberated them from colonization by European nations.

Japan controlled and ran the government in Indonesia after defeating the Dutch. Japanese Prime Minister Tojo Hideki promised that Japan would hand over the sovereignty of the Indonesian people to the Indonesian people themselves at some point, “... *janji Perdana Menteri Koiso memberi kemerdekaan kepada rakyat Indonesia, makin sehari makin kuat*” [19]. This promise made movement figures like Sukarno and his friends eager to support the Japanese government. All Dutch heritage was destroyed by the Japanese and Indonesian national institutions were activated such as Balai Pustaka and educational institutions. Youth leaders such as Hidayat, Kartini, Rahmat, Junaidi, Muhammad Ali, Hanafi, and others discussed this new atmosphere as the spirit of struggle towards an independent Indonesia.

Major Katsuhiko Okura and a number of other officers were Japanese military officers tasked with managing military operations in Java. He was placed in the house of Elizabeth, a European woman who has extensive knowledge about the culture and social life of Western, Indonesian, and Japanese people. The two of them often discussed and exchanged ideas about the philosophy of life, war, culture and peace, “*Kelihatan Elizabeth berusaha sungguh2 memahamkan apa yang diucapkan oleh Okura itu*” [19]. Gradually their relationship became closer and eventually they loved each other because they had the same interests, namely reading books and farming, such as planting flowers and trees. Okura was seriously injured by a mortar shell while on duty in Surabaya to deal with the rebellion of the Homeland Defense Battalion or Batalyon Pembela Tanah Air (PETA) in Blitar, East Java. He had to be brought back to Japan for surgery at the Central Japanese Naval Hospital so he parted ways with Elizabeth and never saw each other again.

The defeat of Japan on various battle fronts in the Pacific and Southeast Asia by the allied attacks led by the United States in early 1945 has become the concern of people in Indonesia, especially young people. They immediately arranged a takeover of power in order to achieve independence for the Indonesian nation. After going through various differences of opinion between young and old groups regarding the schedule for the declaration of independence, finally the Proclamation of Independence was read on August 17, 1945. Hidayat, Kartini, and Elizabeth also discussed the meaning of war and peace as contained in the Magna Atlantic Charter and a number of other peace documents, “*Anda tahu, bahwa dalam Charter Atlantik dengan jelas dikatakan, bahwa tiap2 bangsa berhak akan kemerdekaannya*” [19]. Europeans like Elizabeth decided to return to their countries after Indonesia declared its independence. Hidayat and Kartini escorted Elizabeth to the harbor to return to her home country in Switzerland forever. Indonesian independence was challenged by the Allied troops who wanted to return the fate of the Indonesian people to the hands of the Dutch colonialist. The fighters who joined the army milision of Tentara Pelajar, Barisan Hisbullah, and Badan Keamanan Rakyat moved to defend Indonesia's independence from the threat of Dutch troops and the British-led Allies.

Sementara itu, Mayor Katsuhiko Okura yang telah kembali ke Jepang menyaksikan persiapan pertahanan besar-besaran negaranya menanti pendaratan tentara Sekutu pimpinan Amerika Serikat. Okura bersama adiknya, Etsuko dan kawan-kawannya memperbincangkan adat-istiadat dan tradisi Jepang tentang fiosafo perang, kesetiaan, kehormatan, kematian, dan perdamaian. Jepang akhirnya menerima kekalahannya setelah Amerika Serikat membombardir kota-kota penting seperti Hiroshima tanggal 6 Agustus dan disusul Nagasaki 6 Agustus 1945. Etsuko juga turut menjadi korban dari pemboman Amerika. Kekalahan Jepang mematahkan semangat mitologi terhadap Dewa Matahari Amaterasu O-Miami yang tertanam kuat pada diri kesatria Jepang sebagai bangsa yang tidak pernah terkalahkan selama 2.600 tahun. Banyak kesatria yang mewarisi semangat Samurai dan Bushido akhirnya melakukan tradisi Harakiri, yakni bunuh diri sebagai wujud kesetiaan mereka kepada Kaisar Jepang karena gagal memenangkan perang. Ayah Mayor Katsuhiko Okura, yakni Jenderal Noboshige Okura turut melakukan Harakiri. Sepeninggal ayahnya, Mayor Katsuhiko Okura mematahkan pedang samurai pusaka kebanggaan selama ratusan sebagai keluarga samurai, *“Dengan denting yang mengejutkan pedang yang keras dan repas itu patah..”* [19]. Pikirannya telah dipengaruhi oleh pandangan Elizabeth bahwa kebudayaan mitologi harus diintegrasikan menjadi kebudayaan industri, kemajuan ilmu pengetahuan, dan kemakmuran ekonomi. Katsuhiko Okura masih setia mengenang Elizabeth dan berharap suatu saat nanti masih bisa bertemu. Dia mengatakan kepada ibunya, :

Meanwhile, Major Katsuhiko Okura, who has returned to Japan, witnessed the preparations for his country's massive defense awaiting the landing of Allied troops led by the United States. Okura with his sister, Etsuko and her friends discussed Japanese customs and traditions about the philosophy of war, loyalty, honor, death, and peace. Japan finally accepted its defeat after the United States bombed important cities such as Hiroshima on August 6 and followed by Nagasaki on August 6, 1945. Etsuko also became a victim of the American bombing. Japan's defeat broke the mythological spirit of the Sun God Amaterasu O-Miami who was firmly entrenched in the Japanese warriors as a nation that had never been defeated for 2,600 years. Many knights who inherited the spirit of Samurai and Bushido eventually carried out the Harakiri tradition, namely suicide as a form of their loyalty to the Emperor of Japan for failing to win the war. Major Katsuhiko Okura's father, General Noboshige Okura, also carried out Harakiri. After the death of his father, Major Katsuhiko Okura broke the samurai sword, an heirloom of hundreds of pride as a samurai family, *“Dengan denting yang mengejutkan pedang yang keras dan repas itu patah..”* [19]. His thoughts were influenced by Elizabeth's view that mythological culture must be integrated into industrial culture, scientific advancement, and economic prosperity. Katsuhiko Okura still remembers Elizabeth faithfully and hopes that one day he will still be able to meet her. He told his mother that Mother, let with the death of father this sword leave our home. Father was the last of the glorious samurai lineage, who served honestly, loyally and bravely to Tenno Haika and Japan. I am just an ordinary human who will live and work with ordinary people as follows :

Ibu, biarlah dengan wafatnya ayah pedang ini meninggalkan rumah kita. Ayah adalah pancaran yang terakhir dari keturunan samurai yang agung, yang berbakti dengan jujur, setia dan gagah berani kepada Tenno Haika dan Jepang. Saya hanya manusia biasa yang akan hidup dan bekerja ber-sama2 manusia biasa [19].

2. Profiles of Character Kartini, Etsuko, and Elizabeth Hauzer

The profiles of Kartini, Etsuko, and Elizabeth Hauzer in the novel *Kalah dan Menang* are descriptions of the background of the lives and thoughts of these female characters as women conceptions of Indonesian, Japanese and European.

1. Kartini

Kartini, who is around 28 years old, an educated woman who was educated at a Dutch teacher's school. She teaches at the College of Perguruan Rakyat and with her husband also works for a youth

magazine called *Zaman Baru* which strives to modernize Indonesian language, literature and culture. She and her husband Hidayat lived in Jakarta, but they later moved to Pasar Minggu on the road to Ragunan which is adjacent to their garden in Pisangan. A few months later, they moved again to Jalan Sindanglaya near Elizabeth's house, "*Dalam dua minggu mencari rumah dapatlah mereka sebuah rumah di Jalan Sindanglayang, tak berapa jauh dari rumah Elizabeth, yang amat girang kedua suami-isteri itu pulang ke Jakarta*" [19]. They married in mid-December 1941 at a wedding reception in East Java. Hidayat, who is 35 years old, is a widower with three children. During the Dutch and Japanese occupation, he worked at Balai Pustaka. When they were still living at Pasar Minggu, this husband and wife couple had a son named Pantareidi, but died at the age of about three months due to dysentery.

Kartini's intellectual thoughts and ideas were greatly influenced by her adoptive father named Dr. Mangunharsono who lives on Jalan Regency, Bandung, "*Pada ketika itu mereka berdua teringat akan kunjungan mereka ke Bandung ke rumah Dr. Mangunharsono yang adalah ayah angkat dari pada Kartini*" [19]. He is an old man who has studied for decades in Europe and is proficient in English, Dutch, French, German, and many others. He studied journalism, medicine using the method of suggestion, and philosophy, especially Western and Eastern philosophy. One of the western philosophies that he pursues is the thinking of Greek philosophers, including the term *Panta Rei* which means that life flows like water. Then one of the eastern philosophies he studied was the Joyoboyo prediction, which means that rulers will always change and change, including the Dutch will be replaced by Japan, losing and winning one after another. Kartini and her husband had many discussion partners from various national backgrounds such as Elizabeth Hauzer of European Swiss nationality, Lien Vanendal of Javanese-Dutch mix, Gho Tek Sin of Chinese ethnicity, and Indonesian youths. Exchanging views with them enriched Kartini's insights on domestic and international situations, especially war information and peace discourse.

2. *Etsuko*

Etsuko is a Japanese girl who lives in a traditional house on the outskirts of Odawara City and her family owns a large garden in Roppongi, Japan. She and her only older brother named Major Katsuhiko Okura are the daughter and son of General Noboshige Okura. Her father was a descendant of the samurai who still adheres to Japanese beliefs and traditions of loyalty, firmness, dignity, and death for the honor of the nation and the majesty of the Japanese Emperor Tenno Haika as the incarnation of the Sun God Amaterasu O-Miami. Etsuko was around 23 years old and had just finished her university education when the Asia Pacific war started. She then stayed at home with her mother more often to carry out daily activities such as the domestication of women in Japanese cultural traditions. On certain occasions, she discusses with her friends about the social situation and the war initiated by the Japanese. She also makes regular visits to Tokyo every week so she can get some of the latest information about the war. Together with her brother, she also frequently discussed war and peace on the social, cultural, and future conditions of Japan. Etsuko was also mobilized to work at an arms factory to increase the production capacity of the Japanese army's combat equipment in the face of the American landing in Japan. She finally died after the weapons factory where he worked was bombed by the Americans around June 1945, "... *Etsuko tewas ketika, sepasukan yang lebih dari dua ratus B 29 memuntahkan bom dan alat pembakarnya di daerah tempat pabrik senjata dimana ia bekerja*" [19].

3. *Elizabeth Hauzer*

Elizabeth Hauzer, 26, is a Swiss citizen who lives in Indonesia following her husband, Dirk Schoonveld, a member of staff at the Secretariat of the Dutch Colonial Government at the Palace of the Governor General of Batavia. Elizabeth's father is a person of German descent, a philosophy professor, and her mother is a French who works as a teacher of French literature at the Gymnasium. Elizabeth and her husband live on Jalan Sindang Layang around Menteng, Jakarta, which has a large

yard with various plants growing in it, such as guavas, oranges, orchids, and others. They had lived in Indonesia for three years when the Asia Pacific War broke out between Japan and European colonialists such as Britain, France and the Netherlands in early 1941. Dirk Schoonveld was then seconded as staff to the Head of the Allied Fleet in Asia Pacific, namely Admiral Karel van Doorman and placed on the Battleship Michiel Adriaanszoon De Ruyter. This warship was attacked by the Japanese Navy and Air Force at the end of February 1942 in the Surabaya Sea and sank with hundreds of people, including Dirk Schoonveld. screaming: Long live Seri Ratu, and within minutes he was floundering in the water for his life, *“Dalam terang bulan itu Dirk yang mendapat luka parah pada kedua kakinya masih dapat melompat ke dalam laut yang penuh mayat sambil berteriak: Hiduplah Seri Ratu”, dan dalam beberapa menit ia menggelepar dalam air untuk mempertahankan hidupnya*” [19].

During the Japanese occupation, a 29-year-old Japanese military officer who worked at the Gunseikanbu Japanese Army military center named Major Katsuhiko Okura lived in Elizabeth's house. Their interactions became intensive in debating the contradictions of philosophical views and traditions between Western culture, namely Europe and Eastern culture, namely Japan. Elizabeth Heuzer is of the view that Japanese traditions and culture are rigid and closed making it difficult to progress and develop, but Katsuhiko Okura actually assesses that Western people who are liberal and free based on the philosophical principles of democracy have eliminated ethics and decency in the social order of society, *“Jadi di dunia Barat anak2 tidak diajarkan adat-istiadat yang baik dalam pergaulan, dalam keluarga maupun masyarakat”* [19]. This difference further opened Elizabeth's insight into Eastern culture which she herself admitted that all this time she only knew it from reading books, but after receiving a direct explanation from Katsuhiko Okura as a Japanese person, she finally admitted her mistake in certain aspects. On the other hand, Katsuhiko Okura slowly realized that democracy could drive the progress of a nation, particularly in the fields of education, industry, and the economy. Elizabeth was also friends with Indonesian youths such as Hidayat, Kartini, Wibowo, Junaidi, Muhammad Ali, and others. Elizabeth's good intellectual abilities were able to permeate the discourse of her discussions with fellow Europeans, namely her husband Dirk Schoonveld, the Japanese Katsuhiko, and Indonesians. Based on the discussion experience, Elizabeth reconstructed her way of thinking about tradition, culture, conflict, war, and peace.

3. *The Women's Peace Conception of Indonesia, Jepang, dan Eropah in Novel Kalah Dan Menang*

The thoughts and views of Kartini, Etsuko, and Elizabeth Hauzer in the novel *Kalah dan Menang* about war and peace as are the conceptions of Indonesian, Japanese, and European women.

1. *Kartini's Conception of Peace as Indonesian Woman*

Kartini thought that ideally The Cooperation Principle would be played out by nationalist movement figures such as Muhammad Hatta and Sukarno in this uncertain transitional era. The Dutch and Japanese colonial governments were still in an atmosphere of war over the Indonesian nation at the beginning of the Asia Pacific War around 1941-1942. National figures must be able to create a balance of power and influence between the two warring alliances until an agreement is reached as a common solution. Muhammad Hatta, who had studied in the Netherlands for a long time and had returned to Indonesia, should not be considered by the Japanese as anti-Japanese, as Kartini said that they do not refuse easily. If they refuse, they may be branded as anti-Japanese, *“Mereka tidak mudah menolak. Kalau menolak mungkin dicap anti Jepang”* [18]. On the other hand, Sukarno received sympathy from the Japanese because of his support for the Japanese invasion of Peral Harbor in 1941 as a belief that Japan would liberate Indonesia from Dutch colonialism and should not be regarded as anti-Dutch, stop the three-century history of Dutch colonialism, *“Dengan tindakan Balatentara Dai Nippon yang gagah berani dan mengagumkan itu berhentilah sejarah penjajahan Belanda yang tiga abad lamanya. Ber-sama2 bangsa2 Asia yang lain Indonesia menghadapi zaman kejayaannya*

dibawah pimpinan Jepang” [19]. The ability of these two national figures to play out The Cooperation Principle so that the atmosphere in Indonesia was relatively calm until a peaceful settlement was reached through the Kalijati Agreement on March 8, 1942 in Subang, West Java, namely the Dutch surrendered the fate of the Indonesian nation to Japan without conditions.

Observing the development of the situation in early 1945 which was the end of the Asia Pacific War, Kartini was part of the Indonesian Youth Force who thought about the need for The Gap Principle in ending uncertainty in order to achieve the goal of an Independent Indonesia. Based on this principle, young Indonesians took a path away from Japan's desire to liberate Indonesia, *“Kita tidak mau kemerdekaan yang dihadiahkan Jepang yang kalah. Kita mesti merebut kemerdekaan kita sendiri, telah sepatutnya kita mengambil resiko pertumpahan darah untuk mencapai kemerdekaan itu”* [19]. On the other hand, Japan continued to promise independence as a gift from it, as General Terauchi reaffirmed before Sukarno, Hatta, and Radjiman in Dalat, Indochina on August 8, 1945. Kartini's idea was to create a wide gap of interests so that Japan and the Indonesian people would not have to compete because both parties have different expectations. The attitude of The Gap Principle ultimately led the Indonesian nation to achieve its goals of peace through the proclamation of Indonesian Independence on August 17, 1945. Several Japanese military leaders in Indonesia finally voluntarily supported this independence as Kartini said that of course there were also the Japanese who surrendered their weapons to Indonesian people voluntarily, because they are hurt by the defeat of their nation. In fact, there may even be Japanese soldiers or officers who side with Indonesia and want to join the fight, *“tentu ada juga pihak Jepang yang menyerahkan senjata kepada orang Indonesia dengan sukarela, karena sakit hatinya akan kekalahan bangsanya. Malahan mungkin ada tentara atau opsir Jepang yang memihak kepada Indonesia dan mau ikut berjuang”* [19].

After the Indonesian nation declared its independence, Kartini and her friends' ideas were in line with The Helix Principle, namely expelling the Dutch Colonial and Japanese Armed Forces because their desires were not in line with the independence of the Indonesian nation. The Dutch Colonial and Japanese Armed Forces during the period when the two nations colonized Indonesia, young people were cooperative with the two colonial nations, but in the end they fought the Dutch and Japanese to replace it with a new atmosphere, namely the independence of the Indonesian Nation towards freedom, prosperity, social justice for all Indonesian people. Kartini's contradictory actions against the colonizers were stated as follows:

Kartini, *“topan yang ditanam orang Jepang itu telah mulai berbuah dan ganjilnya yang menjadi kurbannya adalah orang Jepang sendiri. Saya tidak tahu berapa sebenarnya jumlah orang Jepang yang mati dibunuh dalam sebulan sebelum mereka dikumpulkan oleh Sekutu. Saya tahu seorang Jepang sipil pejabat Kantor Perdagangan yang dibunuh dengan semena2, ketika ia masuk ke pekarangan rumahnya di Jalan Trivelli* [19].

2. *Etsuko's Conception of Peace as Japan Woman*

Etsuko's idea of peace is more appropriately categorized as The Helix Principle than The Conflict Principle, The Cooperation Principle, and The Gap Principle. She imagined that peace in the Asia Pacific could be realized if only Japan held the region's military hegemony. Peace and stability do not require a balance of power and influence between two alliances to control each other. America and the European colonialist countries had to be expelled and even their fleets destroyed so that the Japanese Army became the single force leading the Asian nations. The movement of the Japanese Army at the beginning of the war in the 1941-1943 period showed that Japan was able to defeat American forces in the Philippines in May 1942, defeat the French in Indochina in 1941, defeat the British in the Malay Peninsula and Singapore in 1942, defeat the Dutch in Indonesia in 1942, defeated the combined forces of the Allies in Papua Newgunie throughout 1942 until mid-1943. Japan wanted to replace American and European leadership in the Asia Pacific region. Etsuko's hope for the destruction of America and its allies can be seen in the following words:

Kata Etsuko menyela percakapan itu, "bahwa mesin2 terbang maupun kapal2 torpedo kita dan senjata2 rahasia yang lain sengaja masih disimpan untuk nanti menyambut serangan pendaratan Amerika ke daratan negeri kita. Ketika itu segalanya akan dikerahkan sehingga serbuan pendaratan itu patah dan gagal, dan pihak Sekutu terpaksa mau berdamai melihat ke-sia2annya menyerbu tanah Jepang. Sekalian angkatan perang kita berjibaku dengan semboyan mati atau menang [19].

Otsuka's imagination is part of the samurai spirit that is firmly ingrained in general among the Japanese people. In fact, at the end of World War II, Japan lost and its desire to become the leader of Asian nations, replacing America and Europe, failed. Japan surrendered unconditionally to America and its allies on August 14, 1945, "*Maka kedengaranlah suara yang mulia Tenno Heika dengan tenang dan mantap membacakan keputusan, bahwa Pemerintahnya telah berhubungan dengan Pemerintah Amerika Serikat, Inggris, Cina, dan Uni Soviet menyatakan menerima syarat2 maklumat bersama dari keempat negara itu*" [19].

3. Elizabeth Heuzer's Conception of Peace as European Woman

Elizabeth assessed that a balance of power that has the potential to cause conflict is needed so that two alliances can control each other to reach an understanding as a joint solution, "*Menurut perasaan saya, kita sesungguhnya harus melalui pertentangan dunia saat ini untuk mencapai kesetimbangan dunia yang baru*" [19]. The emergence of two forces that control each other which is termed as The Cooperation Principle can prevent one particular party from oppressing certain groups because he is not the only hegemony holder. Western hegemony led by the United States and Britain along with other European Colonialists could last a long time because there were no strong alliances to compete with. The emergence of new powers joining the Axis Group, namely Germany, Japan, and Italy, has built a balancing group. The problem is that these two groups do not play a mutually controlling role, but both compete and have the ambition to become the sole hegemony in managing the international world order. Their competition and struggle for hegemony is manifested in the form of military intervention and invasion. Germany invaded Poland in May 1939 and then followed several other countries in Europe, such as France, the Netherlands, Belgium, Luxembourg, and others. Italy did the same by invading Greece and its neighboring countries. Japan also invaded China's Manchuria in 1938 and expanded its invasion into Southeast Asia and the Pacific. The military invasion by the Axis Group resulted in World War II which lasted 7 years from 1938 to 1945.

Elizabeth's ideal thinking about The Cooperation Principle is only based on common sense and philosophical ideas by ignoring conscience and feelings. According to Katsuhiko Okura, Japan conscientiously invaded the Asia and Pacific region to liberate nations that were controlled, colonized and oppressed by European colonialists. Japan felt that it and its fellow nations in the Asia Pacific had long been despised and not appreciated by European colonialists, "*Ketika itu ucapan2 Elizabeth itu ditolaknya dengan keras sebagai pandangan orang Eropa yang hanya memakai otaknya dan tidak mempunyai hati*" [19]. The Japanese nation was increasingly hurt because the United States and European colonialists restricted access to energy exports and raw materials that were needed by Japanese industry. Likewise, they limited imports of goods and commodities from Japan. This condition built sentiment and further strengthened Japan's sensitivity to the injustices of the United States and its allies so that Japan decided to use its military might. This condition is narrated in the novel as follows:

Memorandum Tanaka bukan hanya pikiran seorang Jenderal, tetapi adalah pendirian sebagian besar rakyat Jepang yang merasa negaranya dibatasi dan dikepung oleh Amerika dan negara2 besar Eropa. Keputusan pembatasan impor dari Jepang serta ekspor ke Jepang maupun gagalnya perundingan untuk menentukan perbandingan Angkatan Perang, dan teristimewa Angkatan Laut, antara negara2 yang besar, sekaliannya memaksa Jepang hanya menantikan saat yang

baik untuk melakukan pukulannya dan memperoleh ruang hidup yang sangat dibutuhkan rakyatnya yang kurang tanah dan bahan2 yang terpenting bagi kehidupann industri dan perdagangannya” [19].

4. CONCLUSION

The female characters from different national backgrounds in the novel *Kalah dan Menang* by Sutan Takdir Alisjahbana narrate the conception of peace, namely Kartini has an Indonesian woman's background, Otsuka has a Japanese woman's background, and Elizabeth Heuzer has a Swiss woman's background. They conceptualized peace when World War II raged between the Allied alliance and the Axis alliance throughout 1938 – 1945. Their conceptions of peace are constructed by researchers based on Rummel's ideas [1], namely The Conflict Principle, The Cooperation Principle, The Gap Principle, and The Helix Principle. Kartini narrated peace with the independence of a nation that is free from colonialism, oppression and discrimination. She narrated The Cooperation Principle between Indonesian national figures toward the Dutch and Japanese, The Gap Principle between young Indonesians and the Japanese Armed Forces, and The Helix Principle is to fight Japan and the Netherlands. Otsuka's narrative of peace is more directed towards The Helix Principle, namely that peace and prosperity in the Asia Pacific can be achieved if Japan wins the war as the sole ruler of the region and replaces the hegemony of the European Colonialists in this region. Elizabeth Hauzer narrates peace according to The Conflict Principle, namely the balance of two forces competing in common sense between the Allied alliance and the Axis alliance so that the two alliances can control each other until they reach an understanding as a common solution.

The novel *Kalah dan Menang* is a 1978 work by Sutan Takdir Alisjahbana which was dedicated to the 50th anniversary of the Indonesian Youth Pledge Day on October 28, 1928. In this regard, the researchers suggest exploring the values of patriotism and the spirit of Indonesian nationalism in the narrative of the novel in further research.

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**SPEAKERS AND HUMANISM IN THREE POETRY COLLECTIONS
BY POET HENDRO SISWANGGONO**

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Abstract

*This research is entitled *Speakers and Humanism in Three Collections of poetry by Hendro Siswanggono*. The three collections studied are *Wild Bird that Flies to the South*, *Topeng Gerabah Bermata Cumbu* and *Sendiri Menemuimu*. These three collections show the relationship between the lyricist when young and old. It is like a life journey from human love to God's love which is very much related to humanity. The formulation of the problem is who is the speaker in the three collections of poetry and how is the human side built in the three collections? The overall method used is the qualitative method offered by Gadamer. The intertextuality method, which emphasises the text and its context, is used to discuss the textual speaker and humanity. The results showed that the speaker in *Wild Birds that fly south* is the lyricist who is lonely, harbouring disappointment, and loneliness with the theme of nature. The speaker in *Topeng Gerabah Bermata Cumbu*, the speaker in the text is the lyricist who shows lonely people, despair, the journey of parents who lose their identity. The theme of Humanity that is developed by me who hides my desolation is travel. Whereas in *Alone to Meet You* is more religious, the lyricist feels one with his God, the lyricist calls God a Lover, which shows familiarity with Death. The theme developed is the theme of Sufistic poetry. Humanism can be found in the meaning of the three collections of poetry, namely the journey from young people to parents should be more religious when they are old. Hendro Siswanggono is an East Javanese poet who holds a doctor's degree from Airlangga University. His poetry has been published in *Budaya Jaya*, *Horison*, *Basis*, *Tribune* and *Harian Sinar Harapan*. His anthologies include: *25 Surabaya poets*(1976), *Tonggak 4* (Linus, 1987).*

Keywords: *Poetry, Speaker, Humanity, Travel*

1. INTRODUCTION

Hendro Siswanggono's poetry can be called lyric poetry that emphasises feelings. Poetry by Luxemburg (1987:54-55) is called Expressive poetry which provides information about the real world addressed to its readers. Poetry tends to be seen from the language situation. From the language situation, it can be seen that poetry also recognises the speaker as well as Hendro Siswanggono's poems. In his collection of poems entitled *Wild Birds that crawl to the south*, most of his poems tend to speak in situations. The speaker in the poem tends to be the self/monologue. In many of his poems, the lyrical subject is spoken to 'Beach,' 'Years,' 'Sheet by sheet,' 'There Are Times,' 'Light bulb,' 'Like,' 'Pain,' 'Awake,' 'Today,' 'Ring,' 'Voice, Awake, City Station, Corkscrew, Pualam, January, Red-eyed Days and Birds, Green Courtyard, Light-filled Days, Rhyme for M, Silence, Face, Sekata, Bowl, Flowers, Name, gift, Old Town.'

The speaker in *Birds of the South* who mentions the lyricist who hides himself from the poem with the title: Getting to know a little rhyme during the Small Era, Hendra Gunawan's Death, Name Card, at Dinner, Loving, Longing, Where else, Dry grass in the desk drawer, It seems. In this collection, there are two things that happen in the face of real reality: the lyricist who never appears but appears as a viewer of the situation, and the lyricist who is in love again but does not find happiness.

The lyricist appears suddenly and even though the lyricist has maintained his behaviour, the lyricist is still confused, should falling in love make him happy. There are paradoxical things that characterise each of his poems. For example, in the poem falling in love there are the words / missed like more memory loss / The language of the poem is monologue, meaning that there is one speaker or storyteller in the entire text. In this case it appears that the lyric subject appears as me or does not appear as me but the lyric subject talks to himself. This language situation is very influential in his poetry.

In the poetry collection *The pottery mask with the spicy eyes* is found to be a journey of the past, the lyricist begins to appear in his poem entitled: "whispers on pilgrimage, "I hear you, we don't live there, waking up in the morning, That afternoon we, How are you, drinking glass, waving hand, Your eyes are wandering, Where am I, Erasing the gaze, You, Good morning, Rhymes to great-grandmother masni, An instant, 'Green plants', 'Sitting next to each other', 'The ruler', 'I will', 'A goose', 'There is a knock', 'Ideas', 'Beauty', 'Clanging bells', 'Facing', 'Open', 'Abstraction', 'Me and you', 'Autumn', 'Climbing a small hill', 'St Petersburg railway station', 'In memoriam', 'Habit', these poems recall the past of the lyricist, who lost his mother and father, faced despair, faced a love that was no longer the same when the lyricist was young. Like a journey, the lyricist shows his old face facing the journey from St Petersburg (Russia). The old lyricist begins to appear dominating his rhymes which tend to be long.

In contrast, the collection of rhymes by *myself to meet you* is relatively short and all in brackets. This reminds the search for God in the sense that if you die alone. *Sendiri MenemuiMu* is a pile of confused feelings of a servant of God. The religious lyricist tries to find God within himself. The turmoil of the lyricist mentioned includes longing, sadness, anger, frustration, delirium, all the emotions that humans have to seek God's rest for example in poetry: (my love demands), (won't part), (just a grain), (water flows), (accused of being crazy).

Research methods:

Emphasises on the theory of reading the text as believed by Luxemburg 1987 which translated into *About Literature* translated by Dick Hartoko in 1972. After reading the text produces the speaker, then the context is basically the method of intertextuality although Gadamer himself does not use the term intertextuality (in the sense of connecting with other contexts, namely humanism) because he uses the hermeneutics offered by Gadamer who believes in understanding as understanding (Hardiman, 2015: 155).

Results and Discussion:

1) Speakers in Hendro Siswanggono's Three Poetry Collections

In the poetry collection *Wild Bird Merayah Fly to the South*, it seems that the speaker is still hiding himself and only a few of his poems tell his ego. In *Topeng Gerabah Bermata Cumbu*, many poems begin to show the lyricist very differently from the poetry collection *Sendiri MenemuiMu*. The lyricist, although rich in human experience, steadfastly wants to meet God alone. In Luxemburg (1992: 74) it is stated that the speaker of the poem speaks about himself and becomes clear when he meets the words I, ku, daku. So readers often relate to the first person. If the lyric I or lyric subject is either mentioned or not mentioned, it will be directly related to the speaker. In the poem 'Buku' from the collection *Wild birds that fly south*, it seems that the lyric I is hiding behind the words.

/Books/ /always misses him when holding a pencil and writing/ /never evaporates a single memory/ in the open page/ /fresh letters fly from the blank cover of the whole room/ /butterflies scatter from his gaze like the seeds of rice that bloom/ drowning in the swing of proverbs,/ entangled in the colours of kesumba in the palace of the Beloved/.....The speaker is longing for God as he holds a pencil and a writing desk as if he is going to write whatever he wishes like the butterflies that fly away and the rice grains that blossom as in the proverbs that entangle us. So we are not free in our words even though pencils and writing desks are close to us. There are rhymes that attempt to present the lyric me and the lyric you, for example in 'Little Rhymes During the Little Era'.

/You become beautiful because I love you/ and more beautiful because you love me/ and become immortal because I won't have you/ a good morning *that* has never arrived/ a noisy life/ in the midst of waves that on the surface seem calm/ I want to dream of you like real Every day I can't/ I only remember you when I'm awake. The speaker tries to love his lover in real life but cannot. In the poetry collection *Topeng gerabah bermata cumbu*, it seems that the dominant lyricist shows an old face that reminisces about his life in the past, for example in the rhyme 'habit/my habit has not changed/every morning wake up and clean the sheets pillows bolsters and blankets/but that was when I was a child/brushing my teeth at night.child / brushing my teeth at night was torture / when I went to bed / that was a long time ago / now 60 years later / waking up in the morning is sometimes like torture / aching bones / joints and muscles that spasm / I imagine a hundred years and beyond / I no longer bother to do what used to be like torture /.In the collection of poems *Sendiri menemuimu* reveals the figure of the speaker who is very old and has dared to meet God, and his readiness seems to be close to death.

2) Understanding Gadamer's Hermeneutics is the result of interpretation in order to achieve meaning.

Zimmerman (2021: 24) argues that understanding is the act of interpretation in integrating words, signs, events into a complete meaning. According to Zimmerman (2021: 79) Gadamer's hermeneutics is called philosophical hermeneutics which is important in bringing together the horizons of the past and the present in the form of a horizon of hope. As for the problem of fusing horizons of hope, it is related to the themes offered in the text. *The* theme and meaning in the poetry collection *Wild Birds that Fly to the South* is that the young speaker is still shy about the fact of humanity who is thirsty for reality, while the Cumbu-Eyed Pottery Mask appears to be an older speaker facing the fact that it is easy to forget memories of the fact of humanity. Whereas in the poetry collection *Sendiri menemuiMu* the speaker is ready to welcome the fact of death. Like the journey of human life from young people who are still passionate like birds flying, then followed by journeys that begin to forget as there are events of existence and absence. then the fact of death appears that must be faced alone.

SUMMARY

Life is like a journey from the love of life, then forgetting it only in memories and then finding the time of death. Which then inevitably has to alternate like young, old (not young anymore) and very old who are ready to face death alone.

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THE SYMBOLIC VIOLENCE X SYMBOLIC POWER = HABITUS IN THE CHILDREN'S PICTURE BOOKS INDONESIA

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Abstract

This paper aims to examine the use of language, which forms unconscious sets of rules reflected in the main characters in five Indonesian children's picture books, representing West Java Province (1 book), Central Java Province (1 book), East Java Province (1 book), Banten Province (1 book), Yogyakarta Province (1 book). These books were chosen using stratified purposeful sampling. In the books, the children were thrust into a belief system by their elders and conformed to them without questions or resistance. This behaviour formed an understanding of axiomatic power relations. This layered case study is divided into two stages. The first stage used the social semiotic analysis of Kress and Van Luween (1985) to unravel the visual symbolic violence and symbolic power in the system of power relation. The second stage deployed Todorov's five stages of narrative (1960) and the Bourdeu concept of habitus (2002). The results demonstrate that the visual and the written text correspond when the main characters interact with the elders, i.e. dominantly in Todorov's narratology stages of realisation and repair. During the interaction, the main characters put their gaze indirectly (consciously not looking directly at the eyes of the interlocutors, especially the elders) though both characters are in the same frame in the visual text. These results prove not only the acts of the elders' cultural disposition/habitus in the form of discipline but that it also signifies the conformity of the guided democracy as giving homage to elders by the young generation represents a sine qua non. This also becomes an everyday cultural practice of people in all Provinces of Java Island. The use of adjectives, visual and written modals, and modality merely connate cultural positivity. The resistance arguably seems to be absent (read also: represents unheeding act) as it will arguably lead to adversities.

Keywords: *Symbolic Power, Symbolic Violence, Children's Picture Books, Social Semiotic, Todorov's narratology.*

1. INTRODUCTION

The stories in children's picture books were told through words and pictures. Younger children who have not yet developed that ability will typically read picture books, focusing on all aspects of the image plane. They frequently discover fascinating or surprising subtleties that more experienced viewers completely miss (Feingold, 2012). This is due to the fact that younger children do not possess the knowledge and skills that adults have had a long time to acquire. As a result, children are more likely to comprehend a text like picture books that engages them and addresses their issues. Wohlgemuth, 1988)

The purpose of the children's picture book itself is to help children prepare for and comprehend the implications contained within the page, as well as to provide connections between

successive images to enhance the mood and state of the story. According to Mccan (2020), children's picture books are innovative in nature and, as a result, offer a unique human instinct experience that can influence a child's perspective on natural and domestic environments.

As a means to teach socialize nature within children, children's books take the values of how to live in the midst of society as social beings and are displayed in a story that is packaged in the form of images and text. However, capturing socialize nature within the society comes with the undeniable power relation of one to another, especially in Indonesia culture where socializing means to adhere sets of rules that are functioning to defined the status and social norms of its citizen.

Boudieu refer to this sets of rules as a cultural roles that dominant across the societies and act as a force that determines how power is situated, he added that this force would used a discipline against another to confirmed the placement of them in society. Different from social role, Bourdieu define it as symbolic power. Together with symbolic power, Bourdieu introduces symbolic violence which he defined a no-physical power that manifested between different groups within the society. Most of the time, it's an unconscious reinforcement of the status quo that those in that social stratification consider to be the "norm," rather than a deliberate action by a hegemonic power.

In addition, from both symbolic power and symbolic violence, there formed what was called Habitus or the personal habits, skills, and character traits that people use to perceive and respond to the social world in which they live. A habitus is the way that a person's group culture and personal history shape their mind, and it is shared by people from the same social class, religion, nationality, ethnic group, education, and profession. thusly, the habitus of an individual impacts and shapes the social activities of the individual.

Moreover, Indonesia had long adapted the notion of mandatory sets of rules or adat istiadat that is seen as a link between a person and their culture, is used to make one's culture, and either consciously or unconsciously, making sure that people and the values and beliefs of the culture are in line (Disele and Power, 2011)

This study focuses on the symbolic power and symbolic violence that formed a habitus in the Java Provinces' folktale. There are five folktales chosen for this study and each came from different provinces in Java island titled Lutung kasarung (West Java), Keong mas (East Java), Pandeglang (Banten), Bawang Putih bawang Merah (Special Region of Yogyakarta), and Suwidak Loro (Central Java).

2. METHODOLOGY

This study employs a descriptive qualitative approach to examine a children's picture book about Javanese folklore to determine how the main character's place identity might be affected by space and place in the folklore. Hodge and Krees' social-semiotic theory and Tzvetan Todorov's five stages of narrative theory was used to analyze both written and visual text in order to see the symbolic violence and symbolic power along with the habitu formed in the Indonesia folktale.

The information are composed text and visual text taken from kids' image books that tell Indonesia's Folktales. The children's picture books are titled Lutung Kasarung (The Story of Lutung Kasarung), Keong Mas (The Golden Snail), Suwidak Loro (The Story of Suwidak Loro), Pande Gelang (The Bracelet Maker), and Bawang Merah Bawang Putih (The Story of Bawang Merah Bawang Putih) comprise the collection of the study's data.

3. FINDINGS AND DISCUSSION

Lutung Kasarung, Keong Mas, Pandeglang, Suwidak Loro, and Bawang Merah Bawang Putih all have 100% transactional actions in the process action, as evidenced by the presence of visual text analysis. The picture book depicts narrative structures of the representational metafunction, which include the RP's (Represented Participant) actions and reactions as well as the circumstances that are attributed to them. Account structures are framed through vectors associating the members and the objective.

In contrast, for interpersonal metafunction, these images' dominant image acts are 100% for the Offer, in which the participants merely show the viewers how the story unfolds rather than constructing it together (O'halloran et al, 2013), and the gaze of the RP in the images is not directed at the views. This means that the "offer" meant presenting an offering of information to the readers. Since the readers are only present to observe the story's characters, the relationships between them and the readers were designed to be detached. Because of this distance, the reader was shown that they were not directly associated with the characters and could only observe what they did.

The "offer" principle, which states that the characters' gaze is not directed toward the readers, was referred to in the image act. This prevents the reader from becoming emotionally attached to the characters. The characters looked at each other in the page without looking at the audience. According to Halliday (1985), the term "offer" refers to providing readers with an offering of information, with the participants merely demonstrating to the audience how the story develops rather than jointly constructing it. The story was presented to viewers as a completed narrative, on the other hand.



Figure 1. Purbasari and her father

Purbasari vector is faced downward in front her father, where it points vertically down. Her hands formed a diagonal vector that gestured an honorary salutation which in Indonesia culture meant respect and politeness towards the elders. Her gaze was not directed towards her father but rather to the floor even though she was being crowned as the next queen.



Figure 2. Purbararang, Purbasari, The King

In this passage, Purbasari was described as kind and diligent with illustrations that showed her wearing blue colors that symbolizes the calm of a water. Meanwhile, her sister, Purbararang was described as proud and lazy, her posture is showed with her hands on her hips and her gaze directed menacingly, she also illustrated with the color red that symbolizes anger and evil,

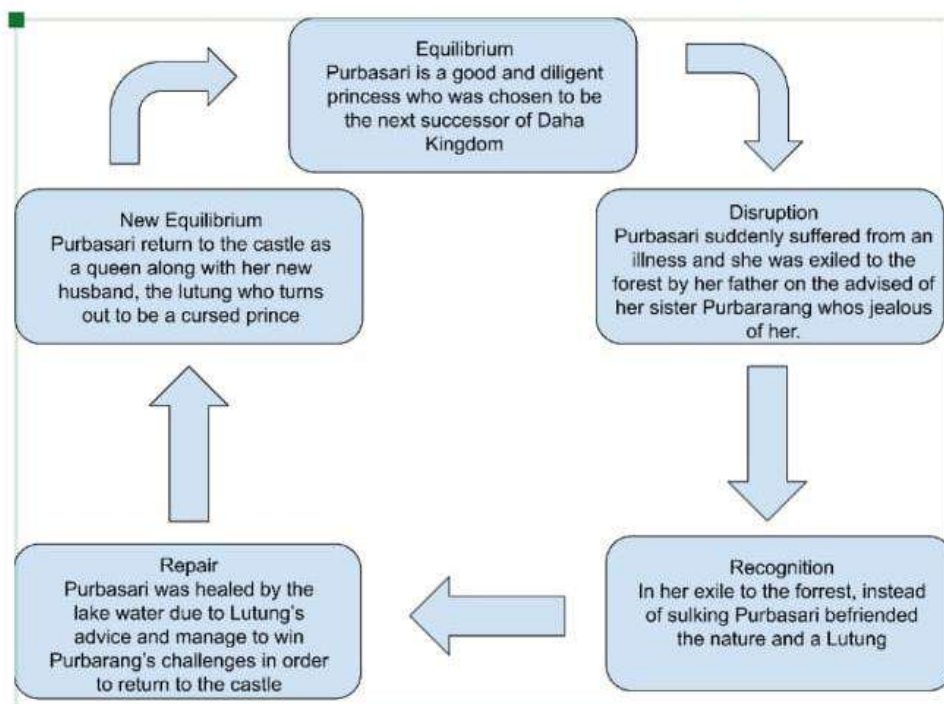


Figure 3. Five stages of Lutung Kasarung

The highlighted part of the stages in the equilibrium stage where both main characters, Purbasari and Purbararang are introduced while at the same time established their place as under one authority figure which: their father. Purbararang couldn't exile Purbasari without their father's influence while in figure 1 it was shown how Purbasari is still bowing to her father even at her crowning.

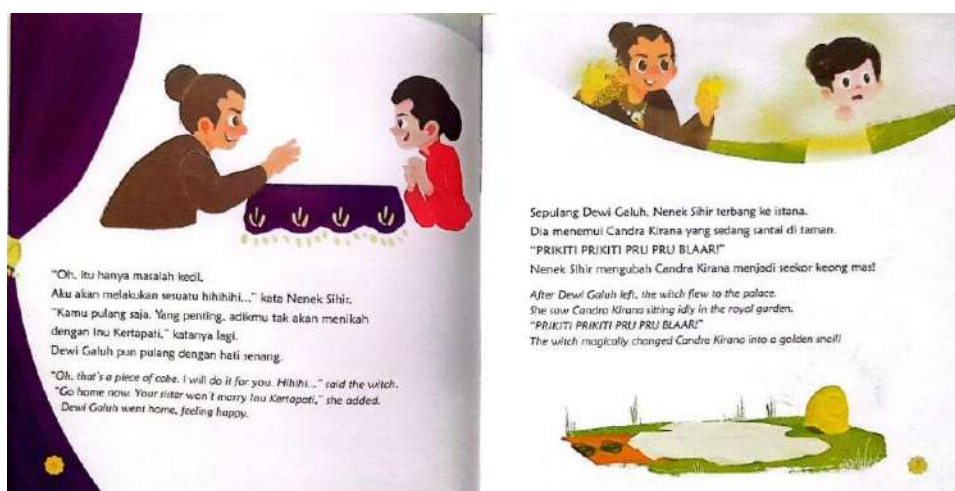


Figure 4. Dewi Galuh and Candra Kirana with the witch

Dewi Galuh is the evil counterpart of Candra Kirana who is jealous of her. Here, she asked the help of an elderly witch to curse Candra Kirana, her hand placement showed a diagonal vector, gesturing her to be begging at the witch. Here, the authority figure is an elderly woman.



Figure 5. Inu Kertapati and Old Man

Inu Ketapati, Candra Kiarana's fiancée who was looking for her had his vector facing downwards towards the elderly man, though it would seem that the older man was shorter, the next figure showed the same height between two men. This showed that even when Inu Ketapati I a prince he still under the elderly men he met due to age,



Figure 6. Inu Kertapati and Old Man

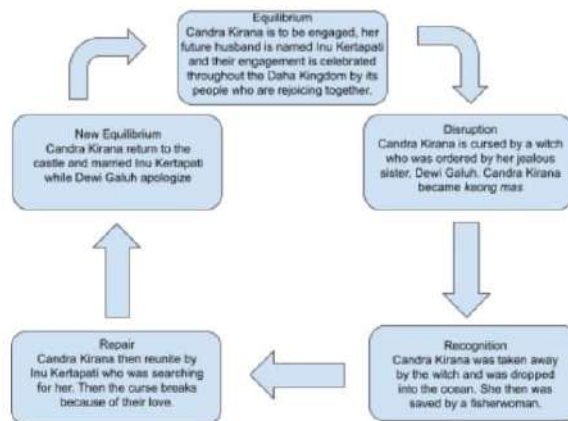


Figure 6. five stages of Keong Mas

The highlighted stage in this story are the equilibrium and the repair stage where in the equilibrium two main characters was introduced as two opposite with one was written with negative connotation and in the repair stage its showed that both Inu Kertapati and Candra Kirana had an elderly figure who helped them by giving advice.



Figure 7 Suwidak Loro and her mother

Suwidak Loro vector is faced downward in front her mother, where it points vertically down. Her hands formed a diagonal vector that gestured an honorary salutation which in Indonesia culture meant respect and politeness towards the elders. Her gaze was not directed towards her father but rather to the floor even though she was being crowned as the next queen.

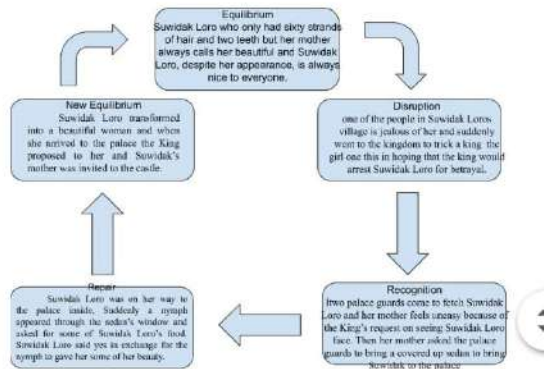


Figure 8 Five stages of Suwidak Loro

The highlighted part of the stages in the equilibrium stage where it is established the relationship between Suwidk Loro and her mother as close and that Suwidak is a good girl who is kind to everyone.



Figure 9 Sae Bagus Lana and Cunihin

In this passage, Sae Bagus Lana was depicted as kind his outfit featured white hues, which represent the purity and goodness. In contrast Cunihin, was portrayed as evil he was also depicted using the color red, which represents evil and rage.



Figure 10 Sae Bagus Lana and his teacher

Sae bagus lana had a downward vector where he is kneeling in front of his elderly teacher and had one hand on the ground. Even though he was now an elderly man too, Sae Bagus Lana still respect and polite to his teacher.

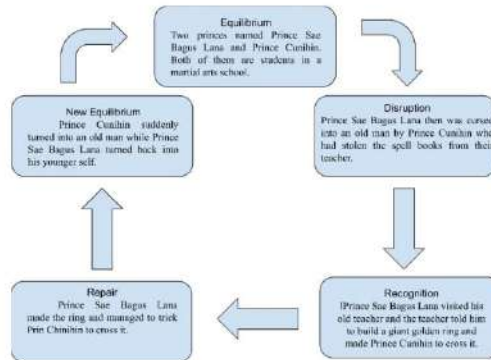


Figure 11 the five stages of Pandegelang

The highlighted stages are equilibrium and repair stage, in equilibrium the stage showed the introduction of the main characters where one (Sae Bagus Lana) is good and the other (Cunihin) is evil. Meanwhile in the repair stage it is shown that Sae Bagus Lana was helped by an elder figure.



Figure 12 Bawang Putih and elder woman

Bawang putih was facing down and was place lower that th elder woman that is next to her. Bawang Putih vector also showed that her gaze was lower than the elder woman that is seen to be straight and upwards.

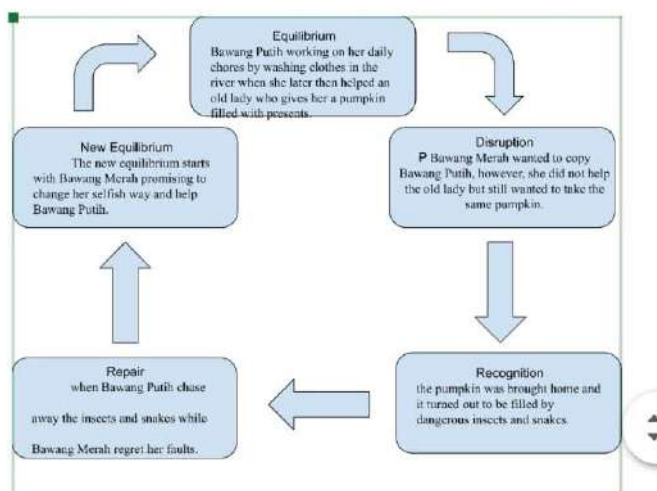


Figure 13 Five stages of Bawang Putih Bawang Merah

The highlighted stages is the equilibrium and the disruption stage where in equilibrium is where the main characters are introduced to be the opposite while in the disruption stage, Bawang Putih met the elderly woman who she later helped.

It can be seen a set of rules plays out that was agreed upon on and manifested an imposition in whoever does not play by the rules (Bourdieu, 1970) this has a relationship with the morals adopted by each province in Java which is in each story. Each main character is formed as possible to be kind to anyone by using adjectives that have positive connotations in their descriptions. Purbasari is diligent and kind, Candra Kirana is patient, Suwidak is kind and friendly, Sae Bagus Lana is generous and Bawang Putih is willing to help. The use of these adjectives hinted that the main characters are all good people and rewarding them at the of the story goes to show that good deeds will be rewarded.

The counterparts of the main characters experienced the opposite: the one who uses negative adjectives was persuaded to be evil and, as a result, received no punishment or nothing at all. Being good or getting punished as a whole was a form of symbolic violence that, if broken, would lead to bad outcomes for those who broke it. As a result, the difference in how good and bad characters are treated is referred to as symbolic violence because the good characters are rewarded while the bad characters are not.

In addition, the characters underwent their transformational journey as a result of the influence of other people. An aging figure gives the go-ahead for each of the main characters to tell their stories. Suwidak with the mother, Sae Bagus Lana with the teacher, Bawang Merah and Bawang Putih with the elderly woman who gifted them, Candra Kirana and Inu Kertapati with the fishing ladies and elderly people they encountered.

These behaviors showed an adopted habitus in which shared but unquestioned opinions and perceptions are mediated by a relatively autonomous society (Bourdieu. 1972) what is created is the belief that what older people say is something fixed and absolute. All of the main characters do as the older people they meet, people in higher positions and with more knowledge than them, tell them to, and they do so without question or hesitation. Purbasari would never recover and meet Lutung if she refused her father's order to go into exile. The two would not meet if, as the fisherwoman had suggested, Candra Kirana was impatient and Inu Kertapati did not follow the old grandfather's instructions. The nymph would not assist Suwidak Loro if she did not heed her mother's counsel to pray. Then Sae Bagus Lana will continue to be an elderly man if he does not ask his teacher for a response. Lastly, Bawang Putih would not receive any gifts in the pumpkin she took if she did not follow the instructions of the elderly woman who assisted her.

4. CONCLUSION

Coclusively, it can be seen that there is a higher power holder who is involved and obeyed by the main characters without question or rejection, a state like this has become a cycle that occurs in everyday life (Bourdieu as cited in Cattani et al, 2017 pp. 417-447) Situations when an older person orders an order to a younger one and is immediately obeyed occurs in everyday life. So that the highest power holders can be said to be parents or ancestors who certainly have more knowledge and experience so it is hoped that all decisions will not be questioned. This obedience is an obligation that if violated will result in disaster. In line with the belief, if you don't obey your parents, you will be disobedient and receive punishment.

These results prove not only the acts of the elders' cultural disposition/habitus in the form of discipline but that it also signifies the conformity of the guided democracy as giving homage to elders by the young generation represents a sine qua non. This also becomes an everyday cultural practice of people in all Provinces of Java Island. The use of adjectives, visual and written modals, and modality merely connate cultural positivity. The resistance arguably seems to be absent (read also: represents unheeding act) as it will arguably lead to adversities.

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**AESTHETIC IN POSTMODERN LITERATURE OF
SITTI NURBAYA SOAP OPERAS**

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Abstract

The research on Sitti Nurbaya soap operas is aimed at consideration that the story has widely known and very fond of Indonesian society. The Sitti Nurbaya soap operas were adapted from a novel with identical title. Sitti Nurbaya is a classical novel written by Marah Rusli, an Indonesian author in 1922. The original title is Sitti Nurbaya: Kasih Tak Sampai (Sitti Nurbaya: Unrequited Love). There were two soap opera versions of Sitti Nurbaya that had been analyzed in this research. The first version is a soap opera that was aired in TVRI Indonesia directed by Dedi Setiadi. The second soap opera is the modern version of Sitti Nurbaya and was aired in Trans TV Indonesia and TV 3 Malaysia produced by MD Entertainment. The research question of this research is This research analyzed the aesthetic aspect of those two Sitti Nurbaya soap opera versions under the perspective of postmodern aesthetic. This research applied qualitative primary data source were obtained from the DVD, VCD and Youtube videos of both soap operas. The theory which is used in this research is postmodern aesthetic and the analyzed aspect was sign system transposition. The result of analysis found that there is a large number of destructive sign system transposition such as, distortion and deconstruction, in large of number can be found in the modern version of Sitti Nurbaya. However, the TVRI version of Sitti Nurbaya soap opera is evaluated as an appreciative art work to its original context.

Key word: *novel, aesthetic, postmodernism, literature, soap opera, popular culture.*

1. INTRODUCTION

The development of soap operas and films adopted from novels' stories is very rapid. However, they are rarely being analyzed in literary researchers. The studies about novel nowadays are still focused on the study of structures which constitute the autonomous right of literary works. In fact the recent development of Indonesian literature has experienced rapid development as novel stories are massively screened on film, television, stage plays, radio plays and the internet. These new media are objects of study in the scope of cultural studies.

The history of the emergence of cultural studies began at Birmingham University, England. Cultural studies began in 1964 in England through the establishment of the Center for Contemporary Cultural Studies (CCCS). The establishment of these institutions was closely related to radical developments in society which was marked by the emergence of commercial television in the United Kingdom in the 1950s. The influence of commercial television shows was nerve-wracking for conservative British society as it was opposed to the high culture. The concern was also considered by the teachers in United Kingdom because they found it was difficult to figure out the rapid development that happened in the society and worried about the impact of television programs on students who were one of the subjects of these events (Turner, 1990: 77).

Teachers in Indonesia experience identical problems. Some of the high – literature novels that are required as reading material in schools and colleges are adopted into soap operas and films.

The story on the television screen is no longer compatible with the stories in the book, even very contradictory. *Sitti Nurbaya: Kasih Tak Sampai* (Sitti Nurbaya: Unrequited Love) novel written by Marah Rusli, an Indonesian author in 1922 is one of the novels. The novel is about a romance between a Minangkabau woman named Sitti Nurbaya with her lover Samsulbahri. Their love is unrequited because Sitti Nurbaya was forced to marry a very respected man in the society named Datuk Marringgih (also referred as Datuk Marringgih). The setting of the story is in the Dutch colonial era around 1800s. The novel, which is classified as a high-quality literary work in Indonesian literature was then serialized into products of popular culture several times. The novel was adapted into a soap opera by a director, Dedi Setiadi, and screenwriter, Asrul Sani. The soap opera was aired on TVRI Central Station Jakarta on September 7, 14, 21 and 28, 1991, every Sunday night. The show was then re-aired for next day or every Sunday afternoon for four episodes (Kompas, September 5, 1991). The serial is starred by talented Indonesian actress Novia Kolopaking as Sitti Nurbaya and actor Gusti Randa as Samsulbahri. Due to viewers enthusiasm, years later, the Sitti Nurbaya soap opera was re-aired every Sunday night at 12.00 P.M., starting on 9 January, 2011 on TVRI Central Station, Jakarta.



Figure 1. The Poster of *Sitti Nurbaya* soap opera aired by TVRI in 1991
Source: <https://m.imdb.com>

On 2004, The novel *Sitti Nurbaya: Kasih Tak Sampai* was adapted into the more modern version soap opera by director Encep Masduki, and screenwriter Deddy Armand produced by MD Entertainment. The modern version used the same title and aired initially on Trans TV on December 10, 2004. The soap opera is starred by Indonesian actress Nia Ramadhani as Sitti Nurbaya and actor Ser Yozha Reza as Samsulbahri. The soap opera later became an export commodity as it was also aired on TV 3 Malaysia on October 6, 7, 8 and 9, 2008.

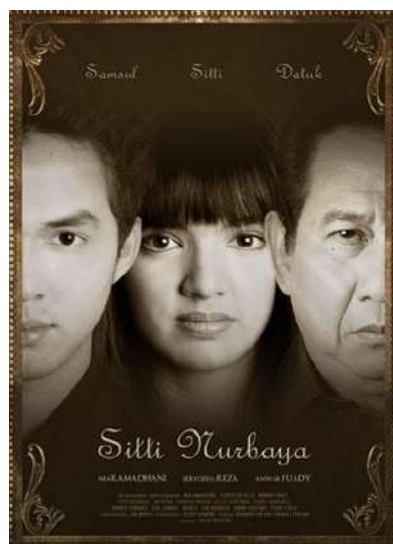


Figure2. The Poster of Sitti Nurbaya soap opera aired by Trans TV in 2004
Source: <https://www.mdentertainment.co>

The story of Sitti Nurbaya is very legendary and monumental in the heart of a pluralistic Indonesian society. It is also popular in neighboring country such as Malaysia. The similarity of cultural background made the its modern version imported and re-aired several times on TV 3 Malaysia. The soap opera was then equipped with Malay translation credit to be more communicative with the viewers in Malaysia. According to Jassin, on the inauguration of his Honoris Causa Professor at the University of Indonesia, on June 14, 1975, Indonesian literary works such as *Sitti Nurbaya*, *Salah Asuhan* (False Care), *Belenggu* (Shackle), *Keluarga Gerilya* (*Guerrilla Families*), *Ateisme* (*Atheism*), *Cinta yang Membawa Maut* (Love Brings Death), *Apa Dayaku karena Aku Perempuan* (I can do Nothing because I Am Woman) are in the required reading list and studied by the students in Indonesia and in Malaysia. Moreover, those titles are becoming a compulsory lesson at schools in Malaysia until they reach university. Malaysians regard Indonesian literature as their literature too (Jassin, 1983). In the field of literature, Indonesia and Malaysia have very intimate relationship.

Era Postmodern

Postmodern aesthetics of the cultural studies perspective are nowadays being implicated in the world of art and entertainment consisting of five idioms, namely: pastiche, parody, kitsch, camp and schizophrenia. These five postmodern aesthetic expressions as the theoretical foundation in this research will be described as follows.

According to The Oxford Dictionary of Literary Terms, the term *pastiche* is a literary or artistic work composed of elements borrowed from various other writers or from certain previous authors in the past (Pilliang, 1999: 187). As a work that contains elements of a loan, Pastiche has a negative impression that is poor creativity, originality, ethics, and validity. The existence of pastiche works is very dependent on the cultural presence of the past. Even if there is a difference between pastiche text and the reference text, according to Heutchon (Pilliang, 1999: 188), the differences are considered equal.

According to Bakhtin, parody is a form of dialogue in which one text has dialogue with other texts. The purpose of the parody is to express dissatisfaction, displeasure, or discomfort with regard to the intensity of the style or previous work referred to. In this discussion, parody becomes a kind of

opposition or contrast from various texts, works, or styles. One text, work or style is faced with text, works or other styles with the intention of insinuating or making jokes from it (Pilliang, 1999: 190-191)

According to the definition above, parody is also a form of imitation like pastiche. The difference is that pastiche is used as a text or past style as a starting point of duplication or reconstruction as an expression of sympathy, appreciation, or appreciation, while in the opposite, parody is used as a starting point of criticism, satire, and an expression of dissatisfaction or merely an expression of humor. The similarity between parody and pastiche are both of which are very dependent on the text, work, or past style as a reference.

Camp is an aesthetic idiom that is frequently discussed as it creates a contradictory understanding. This term, on the one hand, is often interpreted by the formation of meaning, but on the other hand it is interpreted as impoverishment of meaning. Camps are frequently confused with kitch, even though both have differences. Unlike kitch, camp is not a form of low taste or artistic trash.

According to Sontag (in Pilliang, 1999: 198), camp is a model of aesthetics by perceiving the world as an aesthetic phenomenon. However, the term aesthetics related is not in the sense of beauty or harmony, but in terms of meaningfulness or enrichment. This kind of aestheticism can be viewed positively in terms of its role as the development of style because camp is a kind of rebellion that opposes the elite style of high culture. The love of camp admirers can be contrasted with high culture that upholds the concepts of beauty, novelty, and authenticity. Camp is not into something authentic and original. It is instead more on duplicating things that have been found for its own purposes and interests.

The term kitch comes from the German word *verkitcschen* which means “making cheap” and *kitschen* which means “picking up trash from the road”. According to the meaning of term, kitsch is often interpreted as artistic or low-taste garbage. In the Oxford Dictionary of Literary Terms, kitsch is defined as all kinds of cheap and tasteless fake art (Pilliang, 1999: 194).

Low taste, according to Eco, is manifested by the frail size of aesthetic criteria in one work. Even so, Eco’s criterion itself is very difficult to be defined because it can be very different from one place to another, from one community to another, and from one era to another. This definition is also supported by Baudrillard, who considers the kitsch criteria as poor creativity, originality and authenticity. This is because kitsch is very dependent on the existence of external objects, concepts, or criteria, such as: high art, daily objects, myths, religion, figures and so on. Kitsch is very dependent on the existence of the style of high art. Once a work is given a high art label, its artistic structure forms style elements called the smallest unit of style (Pilliang, 1999: 194-195).

Schizofrenia is a psychoanalytic term that was originally used to describe psychic phenomena in humans. However, the term is then used metaphorically to explain broader phenomena, including language phenomena, social politics, economics and aesthetic phenomena. Frederick Jameson defines schizophrenia as the breaking of the chain of signs, namely the syntagmatic series of markers that are intertwined and form one expression or meaning (Pilliang, 1999: 202).

According to the Structural Saussurian view, the meaning is merely a logical relationship between the signifier and signified. This view is different from poststructuralist thinkers who value meaning not according to definite relationships. In this connection, the signifier means the meaning of one phrase (structural), while the signifier means the effect of meaning (poststructuralist), namely the effect caused as a result of movement or dialogue between one marker and another marker.

2. RESEARCH METHODS

This research is classified as qualitative research because the analysis uses qualitative method. Qualitative method is applied in this study in accordance with Wahid’s opinion (2014) that this method is aimed to investigate the events in the context to further explain the process of the event. The event referred to was the communication aspect in a soap opera which was aired on TVRI

Indonesia, Trans TV Indonesia, and TV 3 Malaysia. In addition, the qualitative research model was used because the problems studied is the involved text (verbal and audiovisual).

Qualitative research is a research procedure that produces descriptive data in the form of written or oral words from people or observable behavior. Qualitative research emphasizes processes rather than results. This is because the parts being studied will be much clearer if the process is observed. Unlike the case with quantitative research that emphasizes results rather than processes. The process in qualitative research is carried out throughout the research from beginning to end. The results of the research are sometimes found in the process itself.

The main data source of this study is audiovisual text in form of words and images from *Sitti Nurbaya* soap opera which was aired in three television stations (TVRI Indonesia, Trans TV Indonesia and TV 3 Malaysia). The researchers were also obtained other data sources, they are *Sitti Nurbaya* DVD tapes of TVRI and *Sitti Nurbaya* soap opera video in TV 3 Malaysia which was downloaded from Youtube.

Data collection procedure applied in this study has done by having observation, interview and document techniques. The observation was carried out by reading, watching and listening to the objects of research. Reading techniques followed by recording techniques were carried out on *Sitti Nurbaya*'s novel by Marah Rusli, published by Balai Pustaka in 2008. Audio visual technique were performed by watching *Sitti Nurbaya* soap opera both TVRI Indonesia, Trans TV Indonesia and TV 3 Malaysia through videos

The documents used in this study were *Sitti Nurbaya* soap opera and DVD, VCD, Youtube Videos, and *Sitti Nurbaya* novels. The *Sitti Nurbaya* soap opera which was aired on TVRI was obtained from the assistance of the Head of the Public Broadcasting Institution (LPP) TVRI Jakarta through the documentation section. The videos *Sitti Nurbaya* soap opera which was aired by Trans TV Indonesia were obtained from Youtube and The TV 3 Malaysia version of *Sitti Nurbaya* was obtained via the internet by downloading the video in TV 3 Malaysia site.

3. RESULT AND DISCUSSION

Based on the topic of research that is on postmodern aesthetic studies, the discussion will be focused on the elements of pastiche, parody, kitch, camp and schizophrenia. Each of these elements is used to study the TVRI and the modern *Siti Nurbaya* soap opera as the object of analysis.

3.1 Pastiche in *Sitti Nurbaya* Soap Operas

The two *Sitti Nurbaya* soap operas which become objects of this analysis can be categorized as pastiche texts, as the soap operas loan, imitation, and a copy *Sitti Nurbaya*'s novel text by Marah Rusli. The novel portrays past culture which was then presented back into the present moment in the form of soap operas. Furthermore, the two versions of the soap operas have different values. The TVRI version of *Sitti Nurbaya* has nostalgic value, while the Trans TV version which was re-aired later in TV 3 of *Sitti Nurbaya* has hyperreality value.



Figure 3. The Past Time Setting in *Sitti Nurbaya* Soap Opera Aired by TVRI (1)

Source : <https://archieve.tabloidbintang.com>

If the soap opera has the nostalgic value, it is meant that the story of the novel presented in past time existence. Thus, viewers could recall the past life. Both concerning culture, education, and politics at that time. In opposite, the Trans TV Indonesia and modern version of the Sitti Nurbaya contains hyperreality. As a visual text containing pastiche, this soap opera is very radical. The Sitti Nurbaya novel is a past literary work, even called a classic novel. If the classic work was adapted into a soap opera with present context, it lost its touch to reality. Therefore, putting a modern context as the background of the story becomes a cliché thing as the story of Sitti Nurbaya has permeated the hearts of the people as a story being set in the Minangkabau customs, not being set in a metropolitan city with the hustle and bustle of traffic and skyscrapers.



Figure 5. The Modern Time Setting in Sitti Nurbaya Soap Opera Aired by Trans TV
Source : https://www.youtube.com/watch?v=_Mw6kuDCaiw%t=4s

Viewed from the insights delivered by Eco about pastiche, the Trans TV and Malaysian TV 3 version of Sitti Nurbaya could be classified as a war on history. This Sitti Nurbaya novel is recorded in the history of modern Indonesian literature as a very famous novel. According to Eco's view, history cannot be repeated. That is, the greatness of the Sitti Nurbaya novel is unlikely to appear for the second time. However, history must be remade. Thus, this version Sitti Nurbaya soap opera intended to make a new history. Screenwriters and directors tried to compile a new history through high creativity to create new innovations in storytelling and conflict figures. This is to avoid the negative impression of pastiche as a soap opera that lacks of creativity and freedom.

3.2 Parody in *Sitti Nurbaya* Soap Operas

The Sitti Nurbaya soap opera version of Trans TV is a parody work, while the TVRI version is a pastiche work. This modern version of Sitti Nurbaya soap opera takes advantage of the weaknesses, shortcomings of the original novel. Sitti Nurbaya's novel is acknowledged to have several weaknesses such as dialogues that are too long, contain excessive advice, disclosure of language that is inaccurate and long-winded, some figures that have controversial characters, and the spheres that support colonialism. Such weaknesses were targeted as a parody work. Dialogue between groups becomes smooth, the language used is the slang language of Jakarta youth (except Datuk Maringgih), the characters were formed into clear and firm and does not contain the elements of colonial politics.

Such deviations are caused by the director who intended to present the novel's story with a contemporary atmosphere so that it creates a new meaning effect. In a modern atmosphere, the elements of colonial politics and controversial figures are impossible to present, because this concerns the Minangkabau local history 90 years ago. In this case the Producer Manoj Punjabi and director, Encep Masduki, acknowledged the Trans TV version of Sitti Nurbaya was an adaptation of the novel into the current situation.

Samsulbahri's romance with Sitti Nurbaya which ended in separation because of arranged marriage has judged to be an outdated theme of love. According to the modern version of Sitti Nurbaya

soap opera scenario, If Sitti Nurbaya married to someone else, Samsulbahri does not need to be overly frustrated and commit suicide. In the present context, Samsulbahri could look for other girls. This satire and play are carried out by Trans TV as a parody work by presenting the figure of Samsulbahri who often makes affair to other girls, such as Ria and Ima. Some readers of the novel are not satisfied with the characterization of Samsulbahri who was very melancholic of his separation with Sitti Nurbaya and therefore, took action to join the Dutch army to fight Datuk Maringgih, Sitti's husband by forced marriage. Therefore, the stronger version of Samsulbahri could be a fresh thing for those reader.



Figure 6. The Arranged Marriage Scene between Datuk Maringgih and Sitti Nurbaya in TVRI version Sitti Nurbaya Soap Opera
Source: <https://archive.tabloidbintang.com>

Readers dissatisfaction and displeasure of Samsulbahri characterization is also that Samsulbahri was never knightly defended his lover from the devious acts of Datuk Maringgih. In the soap opera, Samsulbahri was a brave young man whoused to struggle to free his lover as his lover was held captive, tortured and hurt. He used to try his best to free Sitti Nurbaya. Several resistances was also done Sutan Mahmud, Sitti's guardian who accepted Datuk Maringgih's proposal. However, due to the power of Datuk Maringgih in the society, Samsulbahri was made powerless. Even so, he was not easily frustrated and always fought for his lover. He fought, then was beaten, tied up, and even imprisoned. The fresh and opposed characterization of Samsulbahri in the modern soap opera is parody works in Trans TV soap operas which is intended to express dissatisfaction to Samsulbahri's characterization in the novel version.

The fame of Marah Rusli's Sitti Nurbaya novel is indisputable. The novel has been famous from generation to generation in Indonesia and Malaysia. However, the fame could get a "boomerang" effect as it could be easily become a target of parody. The fame could benefit every television show labelled with Sitti Nurbaya's narrative story. It could attract many viewers regardless the accuracy of the story or the cinematic quality.

3.3 Camp in Sitti Nurbaya Soap Operas

The aesthetic expression of camp in Sitti Nurbaya soap opera analysis is indeed contradictory, especially for the modern version. The soap opera shapes meaning through the reconstruction of the narrative story, yet on the other hand, the reconstruction caused a degradation of meaning. The modern version soap opera appears to contradict TVRI's version of soap opera which are classified as high cultural product as it could raise the context of the original story. However, in camp, authenticity and beauty are not the main concerns. The new version of the soap opera answers the society's boredom to the classic version of Sitti Nurbaya which was widely known for years and had been reprinted for the 44th time in 2008.

According to Pilliang (1999: 198-200) the term camp is a loud shoutout against boredom and at the same time is a reaction to high cultural pride. Based on that opinion and supported by the predicate attached to the novel as a high cultural product and printed up to 44 times, the modern Sitti

Nurbaya soap opera is clearly a camp. Another statement that proves that the version is a camp, that is because it fills creativity by performing roles and sensations through abnormalities and injustices. The producer and director of the modern version of Sitti Nurbaya gave a rise to unnatural sensations as it has departed from high-value literary works. Thus, it is a snatched art from high-cultural ivory towers which then brought into the masses through cultural industries.

Opposite from the modern version, the TVRI version of Sitti Nurbaya cannot be categorized as camp's aesthetic expression. Although it was also a form of duplication, yet the director committed to maintain the originality and authenticity of the story, by concerning the background, character and plot. In addition, even though both of them are utilizing the cultural industry, TVRI was able to produce a show in high artistic value from Sitti Nurbaya novels. In this case TVRI did not take art from high cultural ivory towers, but instead enriches and strengthens the artistic value of the novel in the form of soap opera shows.

3.4 Kitch in Sitti Nurbaya Soap Operas

Sitti Nurbaya soap operas, both the TVRI version and modern version are equally classified as kitschy art. The role of media culture and mass culture on those soap operas are equally significant in both soap operas as the soap operas were broadcasted on television so that they can target all classes and layers of society. Those soap operas with the purpose of mass consumption were aimed at gaining economic profit. The modern soap opera could get profit especially from the advertisement. Quite a lot of companies were broadcasting their products on the soap opera while airing on tv. Meanwhile TVRI as the government TV which is forbidden to show advertisement still could get sponsorships. The sponsorships came from *Bank Rakyat Indonesia* (Indonesian People Bank), West Sumatra Regional Government, and from TVRI Jakarta. Funds from these sponsorships were functioned to finance the production of Sitti Nurbaya soap operas. These sponsorships were actually parts of the advertisement itself because they are also given the opportunity to show their company or institution. Although they were not from commercial companies, it was considered as a covert ad. These institutions, including the company's logo, appeared on TVRI's screen as a tribute to the financial support provided. The sponsors are shown at the beginning of the show, at the end of the show and at every episode alteration.

These soap operas in three TV channels contribute to popularize high culture, namely the Sitti Nurbaya novel. Even though the novel has been familiarized to Indonesian and Malaysian students from lower grade to higher grade, students' knowledge of Sitti Nurbaya's story is only in the level of character, characterization and the synopsis of this story. As a result, students' understanding and appreciation of this novel is considered low. Reproducing or adapting the novel into commercial work could be considered as an effort to introduce Sitti Nurbaya's story more to society. Reproduction and adaptation are very important terms and are the main characteristic of kitschy works.

Another important feature of kitsch is the adaptation of one medium to another. In this case there are two mediums in this analysis related to kitsch, namely written text media and audiovisual text media. The written text as a medium in the form of a Sitti Nurbaya novel adapted to another medium in the form of audiovisual texts. The quite extreme definition of kitsch is a kind of cheap, tasteless, fake art that is interpreted as artistic waste. This view depends on the viewer's response. However, in postmodern art, it is considered as lacking in ethics, logic and aesthetics. The TVRI version OF Sitti Nurbaya has the elements of modern art as. It is closely related to the original story in Sitti Nurbaya's novel.

3.5 Schizophrenia in Sitti Nurbaya Soap Operas

In terms of postmodern aesthetics, the art of schizophrenia is also found in the TVRI version of Sitti Nurbaya, but it is not an aberration of markers. The ship's crew and the Dutch military character in the soap opera are played by the real Dutch, therefore it is natural in their dialogue to use Indonesian language in Dutch accent. Moreover, they spoke Dutch while their interlocutors are

Indonesian. Even so, the TVRI soap opera version does not interfere the viewers interpretation to the messages delivered as they could easily follow the context required.

On the contrary, there is much of exaggeration happening in the Trans TV version. Apart from linguistic aspects, chaos also appears in images and texts. Sitti Nurbaya's original story text was confused by the director Encep Masduki, by displaying several new characters. The characters Ria, Ima and Samsulbari's are not exist in the novel version. These figures are new inventions that give rise to contradictory, split, or vague impressions between the text of the signifier and the marker. The two new figures (Ria and Ima) are often associated with Samsulbahri, as teasers and destroyers of Samsulbahri's relationship to Sitti Nurbaya. Both of them loved Samsulbahri, but eventually failed because Samsulbahri loved Sitti Nurbaya more. With the presence of these two girls, the love story that was highlighted in the soap opera became more exciting. This easily creates text chaos and the text chaos is an important feature in the art of schizophrenia.

In the TVRI soap opera version, there is a character who was deliberately presented, namely Samsulbahri's mother. In the novel version, Samsulbahri's mother is said to have died earlier, yet in this soap opera version this character is revealed. However, her presence is made unimportant because the director seemed to be shackled by a novel's version that said this figure had died. This restriction is also a result of the fact that since the beginning, director Dedi Setiadi wanted to maintain the original context of Sitti Nurbaya's story. Although this character was presented, but it did not interfere with the integrity of the story.

At the end of the soap opera, a pretty interesting scene appeared. Samsulbahri advised his father that if he dies, he would be buried close to his mother's grave and also side by side with Sitti Nurbaya's tomb. The message is loaded with the meaning that he loved those two women, his mother and lover, even though both of them had died. In this case the logical relationship occurs between the messages and the meaning.

The scene explained above becomes more interesting when Sutan Mahmud, Samsulbahri's father did not recognize his son. He took care of a dying patient who constantly tried to deliver an intention. His voice was not really clear because he was seriously ill, his face was bandaged and bled. He was admitted to the Padang hospital because of severe injuries after fighting. The patient used a Dutch military uniform and had a heavy mustache. Sutan Mahmud then asked the doctor who the patient really was. The doctor said that the patient was Samsulbahri. Sutan Mahmud was shocked and surprised. He could not believe his son was in such condition. He finally apologized because Samsulbahri had been expelled from his home. Sutan Mahmud realized his mistake and regretted his actions. However, regret was meaningless, because Samsulbahri, his only beloved child, later died.

From the explanation, it is considered that the ending scene of TVRI's version is quite logical and aesthetic. In contrary, the modern version of Sitti Nurbaya has different yet absurd style of ending. When he found out that his girlfriend has died, Samsulbahri visited the tomb of his lover. Later he injected a dangerous chemical substance into his body due to frustration. It reminds the viewers of Romeo and Juliet suicide scene's pattern when Romeo stabbed himself by using a knife after seeing her lover died. It is very illogical as Samsulbahri could get dangerous substances and carry them to Sitti's grave. In a frantic mind, he took the syringe from his pants pocket and then stuck it in his arm. This attitude is identical to people who are addicted to drugs. Although contrary to logic, this is the postmodern aesthetic characteristic that can be classified into schizophrenia, the confusion of text.

Aside from the text discussion, absurd scenes are also occurred in the closing of the story. Sitti Nurbaya's deceased spirit in heaven is said to be picking up Samsulbahri's soul who just died of suicide. In a slow motion scene, the two partners embraced each other as a sign they had met in heaven. There is also a wedding scene in heaven when both of them wore Minangkabau's wedding costume. On the novel, it is indeed cited that Sitti Nurbaya's story took place in Minangkabau, South Sumatra. However on the modern version of Sitti Nurbaya soap opera, Minangkabau's culture had never been cited along the story. The modern version took place in Jakarta, a busy city and the

characters wore modern dress and spoke slangs. The inconsistency shocked the viewers. However, in terms of postmodern aesthetics, the mix of images is reasonable because it is the art of schizophrenia.



Figure 8. The Modern Samsulbahri in Trans TV Indonesia and TV 3 Malaysia version
Source: <https://kapanlagi.com>



Figure 8. The Modern Sitti Nurbaya in Trans TV Indonesia and TV 3 Malaysia version
Source: <https://kumparan.com>

Furthermore, if it is associated with the results of the analysis, the discussion on the TVRI version of Sitti Nurbaya soap opera is a sign of an appreciation of the signaling system as it does not deconstruct the referent text and the soap opera could give an appreciation of the referent text. The adaptation of this novel is also as a preservation of Sitti Nurbaya’s story through contemporary culture in the form of soap operas. In addition, watching Sitti Nurbaya in a form of visual show could become a nostalgia for both Indonesian and Malaysian people. Sitti Nurbaya story has been widely known by every level of community both in Indonesia and Malaysia as it is purposefully introduced since elementary school.

The disposition of destructive sign systems, such as distortion and deconstruction, is found in the modern version of Sitti Nurbaya soap opera. This destruction includes the excessive conflicts element that lead the plot into irrationalities. The audience could be curious of the storyline, however the deception that is done excessively, will create a sickening impression. With such a plot, the audience is invited to concentrate to guess the next story. This is quite successful in attracting attention, but on the other hand, if the intrigues are frequently presented, it could be boring. This is because most of the viewers have already understood the story earlier with the dichotomy concepts of good character and evil characters. A good character will win, otherwise the evil character will lose. Exaggeration of conflict make this version becomes more irrational.

The storyline of Sitti Nurbaya novel is then transposed into a tortuous groove on the modern version. This is a destruction of the referent text. The conflicts between the characters; Samsulbahri, Datuk Maringgih and Sitti Nurbaya are described as an alternately winning – losing pattern. This kind of groove is a sign system which cannot be found in the novel version or in the TVRI version of Sitti Nurbaya. The default sign system replaced into a new sign system in the form of a tortuous groove that is classified into deconstruction grooves.

The intra-text crossing is also occurring in the modern version of Sitti Nurbaya in term of the setting and storytelling system. The setting of the story no longer took place in Padang, West Sumatra and Batavia. All of the settings of place were removed then replaced with the metropolitan city of Jakarta. The time frame in the referent text occurred around 1900-1920 and was changed into 2000s. The setting of the atmosphere was also changed. The Indonesian colonial setting was changed into the era of Indonesian reformation. This kind of transpositions can be categorized as background deconstruction as the director does a damage by deleting or crossing out the referent text mark system.

Identical thing happened to the characterization of the modern version of Sitti Nurbaya soap opera. The main character Samsulbahri turned into a figure who was aggressive, chubby, play boy, and resistant. In the referent text, Samsulbahri was regarded as a fragile, easily frustrated young man according to a literary critic done by Sapardi Djoko Damono and Maman S. Mahayana. This characterization is not only a transposition and a decontamination, but also distortion. The distortion is a critical destruction and contains satire. This critical attitude is manifested into the youthful figure of modern Samsulbahri who was brave and resistant. This can be seen as a satire about how modern young men should be.

The modern version of Samsulbahri figure is described in a contrary side to the novel and TVRI soap opera version. The young man was idolized by many girls and became a fighter in his school. On the contrary, in the novel story, Samsulbahri is a flamboyant and sentimental young man who only loves Sitti Nurbaya. The destruction of the sign system is also a criticism and insinuation on the principle of life of Samsulbahri as the main character who promises to be faithful to his lover, both in the world and in the hereafter. However, the director's deconstruction and distortion seems inconsistent, as from the middle of the story until the end of the story, this modern version of Samsulbahri realized that his true love is only for Sitti Nurbaya. The playboy figure which had been introduced since the beginning of the story falls useless.

The modern Samsulbahri committed a very fatal act when he made a pilgrimage to the tomb of Sitti Nurbaya. He could no longer survive after being left by his lover. Finally, Samsulbahri committed suicide by injecting dangerous substances into his body. Criticism and satire that was done previously along the story, meant nothing. This seems to be just a game because the referent texts of the figures of Samsulbahri and Sitti Nurbaya are still considered as sacred and great love texts. Especially in this last episode, both the TVRI and the modern version of Sitti Nurbaya soap opera appreciated the referent text.

The form that is considered as appreciation is a story that is returned to its context. The romance of Samsulbahri and Sitti Nurbaya was reunited in other realms. The couple are told to be married to a typical Minangkabau wedding dress. As stated in the previous discussion, none of the characters of the soap opera had ever appeared in the costume of Minangkabau custom. This kind of

culture appreciation in the intention of being nostalgic towards the cultural greatness of the Sitti Nurbaya novel has not raised much of the quality of soap operas. On the contrary, it can be degrading as the text distortion is not clear. This can be categorized as an expression of art in postmodern aesthetics.

Inconsistent crossing of texts was also found in Datuk Maringgih figures. Even though Datuk's figure was dressed in executive appearance, he was still speaking in in Minang dialect. This was maintained to bring up the image of Datuk Maringgih's figure who performed brilliantly on the TVRI version. The concept of transposition, such as: deconstruction, distortion, and appreciation of crossing the text is represented by the figure of modern version of Datuk Maringgih. The figure of modern Datuk Maringgih was damaged, erased, criticized yet, at the turning point, it was recalled back sophisticatedly.

Datuk Maringgih's figure is deconstructed to sinister and cruel than the novel and original version. Datuk modern version is stated to do several sex exploitations to random girl. On the contrary, on the novel version, Datuk Maringgih is stated to marry several times but had never did sexual exploitation to girls. It is also because directors nowadays could express their ideas freely about scenes they would create, even sexual violence scenes. On the past time there might be strict rule regarding to scenes creation and sexual visualization was tabooed. The appearance of modern Datuk Maringgih is a deconstruction of the referent text so that it became the main attraction for the viewers. Thus, crossing the text is not only creating an internal intertext, but also externally, in which is related to the society's perceptions of time. About the past and present.

As a successful businessman, Datuk Maringgih's character is indeed close to the present situation. He was stated as a wealthy businessman. With abundant wealth Datuk Maringgih was able to influence rulers such as security forces to conspire to arrest Samsulbari and Sitti Nurbaya. However, fortunately, those young figures were not found guilty. On another occasion, Datuk Maringgih also tricked the marriage successor during his wedding with Sitti Nurbaya. The marriage successor did not ratify the marriage because there was no guardian from the side of Sitti Nurbaya who attended the event. As soon as that, Datuk Maringgih told his followers to look for Sutan Mahmud (Sitti Nurbaya's father). In a state of illness and unconsciousness, Sutan Mahmud brought a piece of paper explaining that he approved the agreement. It turned out that the agreement on the letter was under the pressure of Datuk Maringgih and his followers.

After successfully deceiving the security apparatus and marriage successor, Datuk Maringgih also easily manipulated other figures, such as: Fatimah, Ria and Erawan. It can be done because he had money as his biggest power. He coffered money in every evil action he had done. Other figures who were invited to conspire used to expect reward from him. In this case, no exception, the figure of Fatimah who was Sutan Mahmud's sibling, was willing to help Datuk Maringgih to get Sitti Nurbaya and destroy his brother's company. Fatimah herself, besides being given wages, also intends to control her brother's wealth, if she was successfully conspired with Datuk Maringgih.

The crossing of the sign system that damages the reference text of the Sitti Nurbaya novel as described above is deconstruction. This deconstruction removes, strikes, and crosses the original character of Datuk Maringgih with an eviller character. By using money as his power, the modern Datuk Maringgih could easily manipulate both influential figures and ordinary figures. Furthermore, if analyzed in terms of names, the modern Datuk Maringgih is a destruction of the heavy referent text. The term "Datuk" (means a honorable person) is an *adat* (social system) leader in Minangkabau that is highly respected by the community. The term is not actually referred to a wealthy entrepreneur.

4. CONCLUSION

Regarding the two versions Sitti Nurbaya soap operas with all their strengths and limitations, there is nothing but a social and cultural document that reflects Indonesian society. As a multi-interpretive narrative style, the soap operas of Sitti Nurbaya reveals abundant of aspects related to Indonesian culture and society, especially Minangkabau culture in the TVRI version and metropolitan

lifestyle of Jakarta in the modern version. The soap operas reflect the mentality of the nation itself, as soap operas narrate honesty, betrayal, anarchy, democracy, propaganda, loyalty, falsehood, tragedy, comedy, imagination, and romanticism that are closely related to the society.

These narratives can be viewed in both versions of Sitti Nurbaya soap opera. However, the difference lies in the quality of the soap opera which is based on the interests and ideology of each media to achieve its objectives. In the modern version of Sitti Nurbaya soap opera, it was illustrated about how shallow, simple and haphazard the story is and even it is sacrificing the logic of the story. The life was depicted without depth, instant which seemed ridiculous and strange. The depth of the narrative could be seen in the TVRI version. The soap opera is able to preserve the original idea of the novel so that it could enhance people's appreciation of literature, culture and other life values.

THANK-YOU NOTE

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ECOLOGICAL SATRA AS A MEANS OF INSTRUMENTING CHARACTER VALUES

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Abstract

Ecological literature is literature that connects human life with the surrounding natural environment. The focus of the study is how literature parses its environment so that it can be a concern for its readers that the natural environment is an ecosystem for human life so that it needs to be maintained and or preserved. The literary works (poems) that are the object of study in this article are Aspar Paturusi's poems entitled Boat Badik Reading the Sea. Perahu Badik Membaca Laut is the title of an anthology of poems. When reading the title of the anthology, it comes to mind that the poems in it talk a lot about marine ecology, about what and how the sea is. The sea as a vast source of livelihood, Aspar Paturusi was interested in writing in his work so that readers understand the sea as one of the ecosystems that is very urgent in the life of mankind in the universe / on this planet earth. To reveal the character values of the selected poems, an ethnopragmatic approach is used.

Keywords: *Ecological Satra, Cultivation of Character Values, and Ethnopragmatics*

1. INTRODUCTION

The word value is synonymous with the word value in English and valere in Latin, as well as valoir in Old French, which means worthiness or goodness [1]. In the Bugis language, value is referred to as akessingeng (goodness) and in Makassar akkabajikan (virtue/goodness). The word value when perceived in a certain context can be something phenomenal and unique in human life. It is 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 young men are offered a watch made of beautiful agate and its shell (the band) is made of silver. The first young man may say that the watch is a good watch and therefore tries to own it, while the second young man may say that the watch is not good because the shape is not to his liking so he is not interested in owning it. In another example, a Bugis-Makassar person would consider it bad or impolite to open a gift from someone in his presence, while a Westerner would consider it good or still consider it polite to open a gift from someone in his presence (in the presence of the person giving the gift). Iskandar [2] states that value is the degree, quality, quality, nature of the height of thought religion, and society. This shows that value is something that is very meaningful, very valuable, and very necessary in human life. In line with Iskandar's opinion is Gazalba [3] who states that value is something that is considered valuable by humans or human groups. Ali bin Abi Talib [4] states that human value is found in the good deeds he does. Therefore, a person's knowledge, manners, generosity, worship, and morality are his true values and not his face, gayah, and position. This statement is also in accordance with (QS.Al-Baqarah:221) which means, "Indeed, a believing slave is better than a polytheist, even if he attracts you."

Ecological means things that are ecological. Ecology in the Big Indonesian Dictionary (KBBI, 1997) is the science of the reciprocal relationship between living things and their natural surroundings. Therefore, ecological literature is literature that connects human life with the

surrounding natural environment. Ecological literature is literature that focuses on how literature parses its environment so that it can be of interest to its readers. The natural environment as a place for human growth and development becomes an ecosystem for human life and therefore needs to be maintained and or preserved. Related to that, Glotfety [5] stated that literary ecology is a combination of two families of science, namely literature and the environment because literature becomes a conservation tool for nature, while nature or the environment becomes a source of inspiration in literature. The literary works (poems) that are the object of study in this article are Aspar Paturusi's poems entitled *Perahu Badik Membaca Laut* (Reading the Sea). *Perahu Badik Membaca Laut* is the title of an anthology of poems. When reading the title of the anthology, it comes to mind that the poems in it talk a lot about marine ecology, about what and how the sea is. The sea as a vast source of livelihood, Aspar Paturusi was interested in writing in his work so that readers understand the sea as one of the ecosystems that is very urgent in the life of mankind in the universe / on this planet earth.

To reveal the character values of the selected poems, an ethnopragmatic approach is used. Below is one of Aspar Paturusi's poems, which is about the sea. This poem is addressed to his friend named HD. The HD in question is probably Husni Djamaluddin. If so, he is a Panglima Poisi, who comes from Mandar, West Sulawesi. It (Panglima Puisi) is a nickname given by his friends because of his agility and skill in stringing words into poetry.

SUKMA LAUT (buat HD)

Oleh: Aspar Paturusi

benarkah aku menukik atau hanya mengapung
ketika kuselami dasarmu yang paling dalam
di tengah pukulan arus dan gelombang
kucoba menggenggam segumpal keyakinan
namun sekumpulan riak gelisah dan bimbang
menjadikan aku sibuk mencari arah yang hilang
jika memang engkau memiliki dasar
di dasar mana aku membaringkan mautku
dan kemilau birumu masihkah menawarkan tenteram
dasarmu yang dalam
warnamu yang biru
di sana bermukim
lumut-lumut rahasia
dan celaknya, terlanjur aku hanyut oleh arusmu
sukma tak henti mengalirkan arus dan gelombang
sukmamu terguncang-terguncang dalam diam dan bimbang

Aspar (I) measures himself by using the sea as an analogy. She eloquently uses symbols of the sea, such as: I explore your bottom / amidst the blows of currents and waves // your deep bottom // your blue color. This shows that Aspar understands the sea intimately and utilizes and or expresses it in his works, such as: *Noah's Boat I and II*, the novel *Island*, and *Current*.

2. METHODS

Ethnopragmatics is a perspective of understanding literature (poetry) in the frame of ethnic insight. Ethnicity becomes the core of understanding the pragmatics of literature or poetry [6]. Aspar's poems, which tell a lot about the sea, are very appropriate to be recuperated (raised in value) with an ethnopragmatic approach. Ethnopragmatics seeks to examine literary works by prioritizing the concept of cultural territoriality. This means that ethnopragmatics is an applied form of literary pragmatics. Literary ethnopragmatics has functions, such as: (1) for occult medicine, magic spells,

(2) literature to accompany various rituals so that their sacredness is maintained, (3) literature to instill noble teachings to readers or connoisseurs, and (4) literature that is useful for purifying (catharsis) the hearts of its audience. Related to this function, Meyer [7] states that literary pragmatics is always related to the context of use or function, the natural environment, and the reality of sociocultural life. Thus, literary ethnopragnatics tries to study or understand literary works in terms of their usefulness or benefits to readers or enjoyers. The use can be in the form of entertainment and the cultivation of moral values or noble morals, which can be used as examples in life, especially in the life of locality or ethnicity. However, literature not only contains things that are local (local wisdom) but also contains things that are universal.

3. RESULT AND DISCUSSION

The existence of poetic form and structure is a symbiosis as well as a metamorphosis of the poet's experience, knowledge, and recognition of the existence of space and time that he has traced towards his hopes and desires [8]. In this context, space and time precede the poet's wishes and hopes. This is understood because the idea exists after the poet's sensory function touches and interprets another signal of existence, namely the context. Without context, the idea in the inner space never exists because context always exists before the existence of the writer or poet. In this reciprocal event, the space and time of ability 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, space and time are wills and expectations that are deliberately constructed in the space of literary ideas to be realized in the form and structure of poetry, as formal objects or objects of artificial signs. Therefore, in every poem's existence, space and time can be recognized as something or things that are explicit and highlighted, namely words, lines, and stanzas, 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 writer.

This understanding certainly also applies to Aspar Paturusi in his entire poetic process. Therefore, the existence of all Aspar Paturusi's poems as read in his poetry collection entitled *Perahu Badik: Reading the Sea* can be understood as a symbiosis and at the same time a metamorphosis of his experience, knowledge, and recognition of space and time or natural and socio-cultural phenomena that he has traced towards his hopes and desires. That way, Aspar Paturusi's identity, knowledge, experience, and recognition of space and time, as well as his hopes and desires in his poetic process will be recognized again in the form and structure of his poems. In this paper, the author chooses two poems by Aspar Paturusi [9] that contain or nuance literary ecology to be examined with an ethnopragnatic approach. The poems in question are the poems, "Boat" and "Boat of My Life". The poem "Perahu" is about courage, while the poem "Perahu Hidupku" is about loyalty. The poems will be described sequentially below.

1) PERAHU

sebuah perahu dengan layar sobek
bergerak melawan angin dan ombak
adakah cemas mengguncangkan sang awak
tapak tangannya kokoh pada kemudi
tangan boleh luka
layar boleh sobek
dan angin yang pernah hilang di utara
kini menderu dari timur
angin menghalau arah
angin memainkan nasib para awak
adakah jiwa yang telah menyelami laut dalam
adakah kulit yang telah berbau lumut karang

menyerahkan nasib pada ombak dan angin
(Makassar, 1980)

Aspar's poem entitled "The Boat". He wants to express the courage of the fisherman in sailing the sea, as stated in all the lines in stanza 1 as follows: a boat with a torn sail / moves against the wind and waves // does anxiety shake the crew // his hands are firmly on the wheel. The slash mark // is a conjunction between the lines in each stanza. Boats are a means of transportation used between islands within a region and are also commonly used on rivers for crossing. Boats are small and use a bise (rowing device) or sail to propel them so they move slowly. Although its movement is very slow because it only depends on the strength and skill of the person who commands it, it is an important means of transportation between islands and or river crossings until today, especially in certain areas. The courage in stanza 1 is emphasized in stanza 2, as illustrated below: hands may be wounded// sails may be torn// and the wind that was once lost in the north// is now roaring from the east. The affirmation of courage is seen in the lines hands may be wounded, sails may be torn, and the wind that was once lost in the north, is now roaring from the east. This means that a wounded hand does not cause the ideals that have been planted to be dismissed; a torn sail does not cause the boat to recede; a roaring wind does not cause the spirit to slacken. Courage comes from the word dare. In KBBI, courage means having a steady heart and great confidence in facing dangers, difficulties, challenges and so on.

Thus, courage is a character value that must be possessed by someone because it contains positive values, which can provide enthusiasm and or motivation for everyone to rise to face challenges in life, not avoiding and let alone frustration. The courage referred to here is courage based on careful consideration and the principle of prudence in acting in order to achieve the expected goals. The second stanza of the poem above adheres to the principle of courage. It can be related to the Bugis-Makassar tribe's principle of life that "Takunjunga' bangung turu', nakugunciri' gulingku, kuallengi tallanga natoali". This means, "I have furled the sails, I have set the rudder, I would rather sink than recede to the shore." This principle is implemented when all operational standards have been prepared properly and completely in accordance with the provisions they set in sailing. It can be interpreted that safety in sailing is the main thing so they sail optimistically. If in sailing, they get a disaster then they return to God that it is their destiny. Destiny has been determined by God and humans only work and pray, the results are completely left to Him. As stated in the Quran (At-Taubah: 105) which means: "...Work, then Allah and His Messenger and the believers will see your work, and you will be returned to (Allah) Who knows the unseen and the real, then He will tell you what you have done."

The 3rd stanza reminds the reader of the Bugis-Makassar tribe's principle of determination or courage that kuallengi tallanga natoali/ I would rather drown than have the boat recede to the shore despite severe challenges, such as: the wind dispels the direction// the wind plays the fate of the crew// is the soul that has dived into the deep sea// is the skin that has smelled of coral moss// surrendering fate to the waves and the wind. The wind blocking the direction indicates that the boat may turn back and not as expected if this happens, then the crew is ready to accept their fate. They do not regret anything that happens to them because they have thought it through and have prepared everything they need. This is the implicit meaning of the courage of the Bugis-Makassar tribe.

Aspar Paturusi's poem "Boat" is inseparable from the background of his ancestors' lives, in Tana Beru, Bulukumba, South Sulawesi, which is very famous for the Pinisi boat. Pinisi as a product of Tana Beru's ancestors continues to be developed by the current generation. Pinisi no longer belongs to the Bugis-Makassar community, South Sulawesi alone, but pinisi has become a world property/world heritage after Unesco decided that the art of pinisi making from South Sulawesi was selected as an Intangible Cultural Heritage of Humanity on December 7, 2017 [10]. Poetry born from the womb of a writer is inseparable from the results of contemplation after he struggles with his environment through the five senses, and Aspar

Paturusi is no exception. Environmental conditions can inspire the birth of imaginative works or literary works. In this regard, literary ecology was born. Literary ecology is a combination of two families of science, namely literature and the environment because literature becomes a conservation tool for nature, while nature or the environment becomes a source of inspiration in literature [5].

The character value of courage has been implied by Aspar Paturusi in his poem "Boat". This is actually a manifestation of literary ecology. That is, how literature and the environment can be published simultaneously to the wider community as a medium for character learning so that readers can benefit from what they read and apply it in their lives. If this happens, then the hope of writers as mediators of better and wiser life messages has been realized.

2) PERAHU HIDUPKU
aku terhuyung di geladak
ombak mengayum perahu
aku teringat leluhur
menjelajahi pulau demi pulau
sungguh aku malu bila mabuk
di mana itu darah pelaut
di mana gemuruh ombak
di mana deru angin laut
kau geluti di masa kanak
perahu, dekatkan aku ke pantai
kakiku sudah tak kukuh berdiri
tentu aku harus sadar diri
sudah lama laut kujauhi
perahu hidupku terus melaju
walau tak tampak arah tuju
terhalang oleh sergapan badai
datang bagai hantu
tak pernah kita tahu
tiba-tiba membanting perahu
aku masih di geladak hidupku
terhuyung ke sini ke situ
entah di mana tertambat perahu
berlabuh sepanjang waktu

(Jakarta, Mei 20210)

The poem entitled "The Boat of My Life" refers to the meaning of loyalty. Loyalty comes from the word loyal. In KBBI, the word loyal means 'holding fast' (to a promise, stance, obedience, and so on). Loyalty is formed from the confix ke-an, which means determination, obedience, and compliance. The 1st stanza contains the story of the ancestors, who were faithful to their past life as fishermen. Fishermen, boats and the sea are a unity of life, which cannot be separated. A fisherman without a boat is like a turtle longing to fly to the moon. This means that boats are a vital means of transportation for fishermen, both for shipping between islands, fishing, and for raising seaweed (which many people are currently engaged in). The sea holds more necessities for humans than the land. Indonesia is known as an archipelago/maritime country. Indonesia's water area is 3,257,483 square kilometers, while its land area is only 1,922,570 square kilometers. Perhaps this is one of the factors that encourage many poets to be interested in raising the themes of poetry about the sea, about fishermen, and about boats, such as Aspar Paturusi, the title of his poetry anthology Perahu Badik Membaca Laut. His poem "The Boat of My Life" implies the value of loyalty to the sea, as in the

following 1st stanza: I staggered on the deck// the waves swayed the boat// I remembered my ancestors// exploring island by island. The I in stanza 1 is remembering his ancestors (the ancestors of sailors) who faithfully depended on the sea for their lives. He has become friends with the sea, he has dived into the sea, his life is in the sea, and his death is in the sea, truly the sea is melted in him. The second stanza is as follows: I am ashamed to be drunk// where is the blood of a sailor// where is the roar of the waves// where is the roar of the sea breeze// you struggled in childhood. The me in the second stanza feels awkward because I haven't played with the sea for a long time. In fact, the me in his childhood was chatting with the sea, living in the sea like his ancestors. However, now the me has another place to play and therefore feels awkward or unfamiliar when he wants to return to the sea, as in childhood.

The 3rd stanza is as follows: boat, bring me closer to the shore// my legs are no longer strong enough to stand// of course I have to realize myself// I have been away from the sea for a long time. The me in the 3rd stanza wants to return to the sea after he stayed away from it. His sea blood reappears as a person who grew up in the sea and or a family of fishermen. This is something that is natural if there are people who want to return to their previous lifestyle, such as going to the sea or struggling with the sea, farming, and or gardening as a pleasure in life and or they also want to benefit others. In the poem "The Boat of My Life", Aspar Paturusi tells the story of the lyricist, who struggles faithfully. He faces many life challenges that are so complicated, as described in the following 4th stanza: the boat of my life continues to move / although there is no visible direction // obstructed by the storm / comes like a ghost // we never know // suddenly slams the boat. How difficult life is that only hangs on the boat. The boat referred to here is a small boat (also called lepa-lepa), which only holds two to three people, uses bise (oars) to move it, and is located around the coast because it is very risky if it is too far from the coast, so the income must also be small. Nevertheless, they remain faithful to their craft because it is their way of life, their specialty. Sudden storms that can turn the boat upside down are part of the risk of their work. All of this is left to Allah Swt. so that it does not become a heavy burden for him when disaster strikes. The boat of my life can be perceived that his life and death are in the boat. The boat is part of his life. The boat for the lyricist has become an integral part of him and or inseparable in his life.

CONCLUSION

Based on the results of the discussion, character values in the form of courage in the poem entitled "Boat" and loyalty in the poem entitled "Boat of My Life" were found. The courage in question is the readiness to take action without hesitation despite getting challenges that he does not want because he has previously prepared carefully all the aspects he needs. Meanwhile, loyalty is the willingness to pursue the life he experiences without blaming himself and especially others.

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CHARACTER EDUCATION IN ORAL LITERATURE TEXTS OF TERNATE DOLA BOLOLO

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Abstract

The formulation of the problem in this study is what the value of character education in Ternate's oral literature Dola Bololo is. The research aims to describe the value of character education in the oral literature of Ternate Dola Bololo. The method used in this research is the descriptive qualitative method. The data in this study are exposure to the oral literary texts of Ternate Dola Bololo, which contain character education values. The data source in this study was obtained from Mahdi Ahmad's book in the form of the oral literary texts of Ternate Dola Bololo. Data analysis techniques in this study used descriptive qualitative analysis techniques. Based on data analysis and conclusions, it can be seen that (1) religious values in the oral literary text of Ternate Dola Bololo found 11 citations. Religious values in the teachings taught in Ternate, Ternate people already knew the existence of one God and worshipped him before Islam entered. Every human being already has a basic instinct, namely the divine instinct. Even though religion has not been introduced to society, people already know and worship a great spirit, creator and owner, and protector of the universe and its contents, (2) the value of honesty in the oral literary text of Ternate Dola Bololo found two quotations. The value of honesty that can be obtained in life is that an expression or word that comes out of someone's mouth can bring about significant changes or accidents. Ternate people are very polite in speaking and behaving because they have a way of life called adat se rule, (3) the value of peace-loving in the oral literary text of Ternate Dola Bololo found two quotations. Peaceful love that needs to be applied in life does not hurt other people's hearts. It is because we hurt other people's hearts, so our hearts will also be sad and anxious because we are haunted by guilt for that person, (4) the value of love for the motherland in the oral literary text of Ternate Dola Bololo is found in 1 quote. Love for the motherland is a form of loyalty of the people of Ternate to the leader and Kolano as a traditional head, as a role model with charisma. Until now, the people of Ternate still adhere to their ancestors' message in obedience and devotion to the Sultan or Kolano, and (5) the value of responsibility in the oral literary text of Ternate Dola Bololo found one quote. The value of responsibility reminds us to be responsible for all the actions done. We have to bear all the risks for our actions and become superior and responsible people, also taking risks.

Keywords: Value, Character Education, Dola Bololo.

1. INTRODUCTION

Oral literature is spoken through inheritance from generation to generation from community groups. This statement follows what Rusyana said (in Wisangnolo, 2020: 3) that oral traditions are speeches in the form of traditions understood as the result of language activities in phrases, sentences and discourses. Tradition is understood as the hereditary habits of a group of people based on the community's cultural values. Oral literature, a cultural heritage passed down from generation to generation, can be used to counteract the adverse effects of globalization. The life of a tradition will

not be able to survive if the people who have it no longer want to care for it and do not provide a place for this tradition to survive.

Ternate oral literature is a regional literature still alive and spread among the people of Ternate as part of the North Maluku Province. Ternate's oral literature is transmitted orally and is only based on the memory of the speakers, so Ternate's oral literature may be elementary to deviate from its original form. Sources of folklore, sayings, and traditional poetry come from older people, most of whom have died. Not necessarily. They pass it on to their children and grandchildren. The reality on the ground proves that one village has different story versions. Even a story is only partially remembered, so the complete story is not obtained. Disclosing stories that are incomplete or not known as a whole is very likely that the cultural values contained in them will be lost (Pentury et al., 2000, p. 1).

As part of oral literature, dola bololo is integral to local culture. It has become the heritage of customs, habits, values, identity and local cultural symbols of the people of North Maluku. It serves as a reference in determining truth values in social life. It is inseparable from the existence of dola bololo itself, which is believed to have originated from Islamic teachings and is closely related to the history of the development of Islam in North Maluku, especially the people of the sultanate of Ternate from the 12th to 15th centuries (Dero, 2005: 179).

Character education is a process of forming personality, psychology and spirituality, as well as a balanced relationship with the physical structure, to anticipate various negative external influences. Character education has become an educational movement that supports social, emotional and ethical development. Character education is a proactive effort made by schools and the government to help students develop core values of performance, such as caring, honesty, craft, tenacity, fortitude, responsibility, and respect for oneself and others. Character education is part of good learning and is a fundamental part of education that develops the noble character of students by practising and teaching moral values and making civilized decisions in relationships with fellow human beings and in their relationship with God, Ratna (in Zain et al., 2021: 272).

2. METHOD

The method used in this research is the descriptive qualitative method. According to Bogdan & Tailor (in (Moleong, 2016: 4), qualitative research produces descriptive data in the form of written or spoken words from people and observed behaviour. Meanwhile, according to Creswell (in Somadayo, 2013: 2), qualitative means something related to quality, value or meaning behind the facts. Quality, value or meaning can only be expressed and explained through linguistics, language or words. Therefore, the data used is not in the form of numbers, numbers, scores or grades; ratings or frequency; which are usually analyzed using mathematical calculations or statistics.

3. RESULT RESULTS AND DISCUSSION

3.1. Result

Religious Value

Religious values are life values related to one's belief and faith in God as the creator following the level of individual belief. The state has protected the right to freedom of religion. Meanwhile, according to (Jauhari, 2010, p. 27), religious values are values related to religion, one's faith, and one's response to the values believed and human actions that radiate faith in God Almighty. The religious value in the oral literary text of Ternate Dola Bololo is found in the following quote 1:

Quote (1)

<i>Ajali fo tuda-tuda sone fo madodoho ua</i>	Death is involved, but death is unknown
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(Ahmad, 2014: 12)

Based on its quote, it contains religious values in character education that every human being must feel eternal death. Death is inseparable from every human being and other living things, but death is unknown because death is a secret of the creator that any creature cannot know. The religious value in the oral literary text of Ternate Dola Bololo is found again in the following quote 2:

Quote (2)

<i>Barada ula madagi, ma hadiri sisiyoko</i>	The light that passes, will appear/fall into a certain self
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(Ahmad, 2014: 10)

Based on its quote, it contains religious values in character education that knowledge, inspiration and grace will be given by God to the chosen people who are always patient and try and always draw closer to the creator by asking for help and guidance with the belief that what is happening in this world has become the decree of God the creator includes knowledge, inspiration and God's grace given or willed to someone he chooses. Knowledge is light to glorify human life, so proper knowledge will be the light that dispels darkness and simultaneously shows the direction of goodness.

Value of Honesty

According to (Asmani, 2011, p. 37), honesty is a behaviour based on efforts to make oneself a person who can always be trusted, both by oneself and other parties. It is manifested in words, actions, and work. Meanwhile, according to (Samani & Hariyanto, 2013, p. 124), honesty means upholding the truth, being sincere and upright, not liking to lie, stealing and slandering, and never intending to mislead others. The value of honesty in the oral literary text of Ternate Dola Bololo is found in the following quote 3:

Quote (3)

<i>Eli-eli susunyinga demo ma dero afa mara cobo sala demo kanang (e)</i>	Remember the right words, don't choose the wrong words
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(Ahmad, 2014: 17)

Based on its quote, it contains the value of honesty in character education. In everyday life, we must speak with expressions that contain honest values so that communication partners and the broader community can trust us. If we do not behave honestly in words and actions, we will harm others and endanger ourselves. The value of honesty needs to be taught to our children from an early age so that they grow up with a good personality in words and deeds, and is applied in an educational environment which is a learning environment and a place for interaction between one student and another so that an attitude of honesty is formed in their life. The value of honesty in the oral literary text of Ternate Dola Bololo is found again in the following quote four:

Quote (4)

<i>Karana jaji marua, ua mai to mangunano</i>	All because of promises, even lies I expect
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(Ahmad, 2014: 31)

Based on its quote, it contains the value of honesty in character education that everyone believes and trusts what we say, so we are required to keep these promises so that other people's trust in us is maintained but on the contrary, some people only make promises and do not prove what was conveyed so that the value of other people's honesty towards him began to diminish. He was not even entrusted with every word and deed that he did.

Peace- Loving

Peace-loving is an attitude that causes other people to feel happy and secure in their presence. This attitude will lead to calm in a person so that he can control his emotions. This attitude must be instilled in children early to prevent frequent fights (Mukaramah, 2018, p. 47). Peace-loving character values include behaviour that prioritizes unity. In addition, it is also related to the behaviour of realizing harmony in a pluralistic environment. Furthermore, it will lead to encouragement to be able to live side by side in a multicultural society. The value of loving Peace in the oral literary text of Ternate Dola Bololo is found in the following quote 5:

Quote (5)

<i>Gola-gola nyinga afa, nyinga ma bubang nyinga</i>	Don't be hurt, because the heart pays off
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(Ahmad, 2014: 22)

Based on its quote, it contains the value of peace-loving in character education that we are fellow human beings as social beings who live side by side to realize the values of a harmonious life, does not hurt each other because every human action will get a reward in the form of anxiety, feelings of regret for the actions done. - and we are poorly judged by the surrounding community for our actions and mistakes. However, in today's life, hurting others has become common. A sense of compassion, compassion is dwindling in the hearts of most people. Life's modern and individualistic dynamics have taught people to maintain their own lives and feelings. Even if other people are tormented inside, the important thing is that they can enjoy what makes their hearts happy. It is a heinous act that we must avoid in social life to create mutual respect between people.

The Value of Love for the Motherland

Love the motherland is knowing and loving its national territory so that it is always alert and ready to defend the Indonesian homeland against all forms of threats, challenges, obstacles and disturbances that can endanger the survival of the nation and state by anyone and from anywhere and love the customs or culture that exist in their country by preserving nature and the environment (Azizah, 2019, pp. 4-5). The value of love for the motherland in the oral literary text of Ternate Dola Bololo is found in the following quote:

Quote (6)

<i>Jou Ngon kasa, ngom bala kage</i>	Where you are Sultan, there we are also
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(Ahmad, 2014: 29)

Based on its quote, it contains the value of love for the motherland in character education. The people of Ternate love and respect the sultan as a traditional and cultural stakeholder figure. Hence, this expression is a form of loyalty and respect for the sultan of Ternate as a leader who prioritizes the safety of the sultan's country by maintaining the values of cultural values inherited from the ancestors of this country that Western cultural values and the development of modernization have not influenced.

Value Responsibility

The value of Responsibility is a form of a person's ability to take risks for decisions and everything related to his life. Responsibility is the key to the balance of life, according to (Annisa, 2021: 1). Responsibility is a characteristic of civilized and cultured humans and a characteristic of humans who believe in and fear God Almighty. Awareness of Responsibility will minimize the risk

of loss and bring goodness to oneself and others. The value of Responsibility in the Ternate Dola Bololo oral literary text is found in the following quotation:

Quote (7)

Nage sudo no malui, no loloji masirete | Who told you to cut, themselves feel the pain.

(Ahmad, 2014: 34)

Based on its quote, it contains the value of responsibility in character education. Every action must be accounted for because every human action will return to the perpetrator. Responsible attitudes and behaviour are commendable morals; if a person has these traits and behaviours, he will be liked by many people because every word and deed will be proven by concrete actions implemented in his life. In contrast, in a religious view, people who do not have the nature of responsibility do not heed God's commands in their life. When death comes, he also looks anxious and afraid because he remembers the deeds he did during his life.

3.1. Discussion

The discussion on the value of character education in dola bololo oral literature is (1) religious values, (2) honesty values, (3) peace-loving, (4) love of the motherland, and (5) responsibility values.

- a. Religious values in the Ternate oral literary text dola dololo "hele fo nyonyomo-nyomo, ma nyonyohi ena bato" (although different directions, our goals are the same) there is a religious value in character education that everyone has different beliefs to adhere to and believe in every religion according to their beliefs. However, the goal remains the same, namely to believe in one God and carry out religious rituals, traditions, and culture following the teachings of that religion based on the rights and freedoms granted. The attitude of respect for each adherent of a different religion has been shown by the people of the city of Ternate from the past until now by maintaining harmony in society and respecting the days of greatness that are celebrated, and giving freedom of worship according to their teachings;
- b. The value of honesty in Ternate's oral literary texts dola dololo "eli-eli susunyinga demo ma dero afa mara cobo sala demo kanang (e)" (remember the right words, do not choose the wrong words) the value of honesty in character education that in our daily life, we must use expressions that contain the values of honesty so that communication partners and the general public can trust us. If we do not behave honestly in words and actions, it will harm others and endanger ourselves.
- c. The value of love for peace in the oral literary text of Ternate dola dololo "gola-gola nyinga afa, nyinga ma bubang nyinga" (do not hurt your heart, because your heart pays off) the value of love for peace in character education that we are fellow human beings as social beings who live side by side to realize the values of a harmonious life, do not hurt each other because every human action will get a reward in the form of anxiety, feelings of regret for the actions done, and the surrounding community poorly judges us for the actions and mistakes made;
- d. The value of love for the motherland in the oral literary text of Ternate dola dololo "Jou Ngon kasa, ngom bala kage" (where you are the Sultan, there we are also) the value of love for the motherland in character education that the people of Ternate love and respect the Sultan as a traditional and cultural figure, so that this expression is a form of loyalty and respect for the Sultan of Ternate as a leader who prioritizes the safety of Sultan's country by maintaining cultural values passed down from the ancestors of this country that have not been influenced by western cultural values and the development of modernization;
- e. The value of responsibility in the Ternate oral literary text dola dololo "nage sudo no value, no loloji masirete" (who told you to cut, you feel the pain yourself) the value of responsibility in character education that every action we do must be accounted for because every action humans will return to the culprit. Responsible attitudes and behaviour are commendable morals. If a person has these traits and behaviours, many people will like him because every word and deed

will be proven by concrete actions implemented in his life. In contrast, in a religious view, people who do not have the nature of responsibility do not heed God's commands in their life. When death comes, he also looks anxious and afraid because he remembers the deeds he did during his life.

3. CONCLUSION

- a. Religious values in the oral literary text of Ternate Dola Bololo found 11 citations. Religious values in the teachings taught in Ternate, the people of Ternate already knew the existence of one God and worshipped him before Islam entered. Every human being already has a basic instinct, namely the divine instinct. Even though religion has not been introduced to society, people already know and worship a great spirit, creator and owner, and protector of the universe and its contents;
- b. The value of honesty in the oral literary text of Ternate Dola Bololo is found in 2 quotations. The value of honesty that can be obtained in life is that every expression conveyed to someone must be fulfilled so that other people's trust in us is maintained and they can get respect from others. Ternate people are very polite in speaking and behaving because they have a way of life which is called custom and rule;
- c. The value of loving peace in the oral literary text of Ternate Dola Bololo is found in 2 quotations. The love of peace that needs to be applied in social life is mutual respect. It is because we hurt other people's hearts, so our hearts will also be sad and restless because we are haunted by guilt towards that person;
- d. The value of love for the motherland in the oral literary text of Ternate Dola Bololo is found in 1 quote. Love for the motherland is a form of loyalty of the people of Ternate to the leader and Kolano as a traditional head, as a role model with charisma. The people of Ternate, until now, still adhere to the message of their ancestors in terms of obedience, obedience and devotion to the Sultan or Kolano;
- e. The value of responsibility in the oral literary text of Ternate Dola Bololo found 1 citation. The value of responsibility reminds us to be responsible for all the actions done. We have to bear all the risks for our actions and become superior and responsible people, also taking risks.

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**THE VALUE OF CHARACTER EDUCATION IN NONFICTIONAL CHILD'S
LITERATURE READING THE BIOGRAPHY OF THE HERO
OF FERDINAND LUMBAN TOBING
(A Study of Hermeneutics)**

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Abstract

This study is entitled the value of character education in nonfiction children's literature reading the biography of the hero Ferdinand Lumban Tobing. The aim is to describe, explore, and explain the value of character education in reading non-fiction biography of the hero Ferdinand Lumban Tobing. The data source for this research is the storybook of the hero series Ferdinand Lumban Tobing. The data collection technique for this research was to study documents and literature. The results of the study show that the values of character education in non-fiction readings of the hero Ferdinand Lumban Tobing's biography are religious, honest, tolerant, disciplined, hard work, creative, independent, democratic, national spirit, love of the motherland, respect for achievement, communicative/friendly, love peace, social care, and responsibility. Meanwhile, the content of character education values in the non-fiction reading of the hero Ferdinand Lumban Tobing's biography is the value of character education for oneself, fellow human beings, and towards society/groups/communities. Based on the findings, the authors suggest making the results of this research a reference for carrying out activities in the form of materials on character education so that from an early age, children instill commendable character within themselves in order to realize national education goals.

Keywords: Character Education, Children's Literature, Nonfiction Reading.

1. INTRODUCTION

Children's literature is believed to have a major contribution to the development of a child's personality in the process towards maturity. Literature is believed to be able to be used as a means to plant, cultivate, develop and even preserve good values and are highly valued by families, communities and nations. With the inheritance of values, the existence of a society and a nation can be maintained. One variety of children's literature that can provide knowledge, life experiences, examples, and so on is the biographies or biographies of famous people, which are written a lot and because of this, people can find out some things related to their existence.

Nurgiantoro explained that biography is one of the non-fiction literature that is much liked by children. by reading someone's biography, even if we have never physically met it is as if we already know him, 2016: 394 [6]. By reading the biography of a character, it can be seen knowing many things related to his personality such as place and year of birth (also death if the person concerned has died), family, occupation, character, attitude, behavior, achievements in his field, and so on. All of that will attract the attention of child readers who are looking for self-identity.

This research will represent the value of character education in children's literature reading on biographical stories of national heroes. Lasyo 1999 explains that value for humans is the foundation or motivation in all behavior or actions, 2013: 127 [12]. Seeing the value of character education is one thing that must be emulated. This is what underlies the importance of knowing the value of character education contained in biographical stories of national heroes which are children's literature reading because by reading biographical stories children will gain knowledge, life experience, exemplary, and other things that are useful so that it is easier to become a generation with character.

Based on the differences between previous studies and this study, especially regarding the focus studied, the subject and object of research, or the theoretical design and study methods, this study is a new research that is feasible to do. In order to reveal in more detail and comprehensively the value of character education in non-fiction readings of biographies of national heroes, it is therefore necessary to conduct explorative and explanatory studies. Bearing in mind that the essence of character education values in the current era does not lie in the forms of appreciation embedded by humans, but the essence of character education values actually applies to any human being who is truly or truly with human values the fruit of his divinity.

2. RESEARCH METHODS

This research is a qualitative research with descriptive method. In accordance with the opinion of Bodgan and Taylor explaining that qualitative research is a research procedure that produces descriptive data in the form of written or spoken words from people and observable behavior, 2005: 4 [5]. The research design is descriptive qualitative, meaning that the researcher qualitatively describes the data found. As a first step, researchers determine or formulate research problems, conduct literature studies, provide operational definitions of terms, report research results, and draw conclusions. This research was conducted using the literature review method to obtain various literature related to research so that the theories used can support the study material.

The data in this study are in the form of words, phrases, sentences, and paragraphs contained in the biographical stories of national heroes, while the data source for this research is the storybook of the hero series Ferdinand Lumban Tobing compiled by the publisher Sarana Panca Karya Bandung, 1996.

In this study, the researcher acts as a key instrument. This is based on the willingness and ability of researchers to observe, assess, decide, and conclude objectively. This study used two data collection techniques, namely observation and literature study. The data analysis model used in this study adopts the interactive data analysis model proposed by Miles and Huberman in Yusuf 2014: 407 [15]. This study used three techniques to check the validity of the data, namely first observation persistence, second reference adequacy, and third triangulation.

3. RESULTS AND DISCUSSION

Hero biography non-fiction reading is a book that tells the life events of heroes. Through these biographies, relationships can be found, explanations of the meaning of certain actions or a mystery that surrounds the lives of the heroes who are the object of the story, and also an explanation of actions or behavior in their lives. This study describes the description of the form of character education values in reading nonfiction biography of the hero Ferdinand Lumban Tobing and the content/meaning of character education values in reading nonfiction biography of the hero Ferdinand Lumban Tobing, in this case regarding nonfiction reading children's literature.

Overall, when compared to the form and content/meaning of character education values for children's literature in the form of non-fiction readings of the biography of the hero Ferdinand Lumban Tobing, a varied picture is obtained, there are some data found relating to the form of character education values related to the 18 national characters targets as well as indicators of the success of national character education, namely religious, honest, tolerance, discipline, hard work, creative,

independent, democratic, national spirit, love of the motherland, respect for achievement, communicative/friendly, peace-loving, social care, and responsibility. There is also some data found that does not include the 18 national characters but is also a character education value that should be an example, especially for early childhood.

a. Religious

The second pillar of Islam is establishing prayer. FLT's story reveals the obligation of a Muslim to establish prayer. In FLT's story, a text quote from AI.B5.P1.K7-8 is found which describes a Muslim as having the obligation to pray 5 times a day and night. The following is an excerpt of the text of the data.

AI.B5.P1.K7-8

"... (7) Doctor Tobing knows very well when the time for the five daily prayers arrives. (8) So no matter how critical the situation is, he always gives time for people of the Muslim faith to carry out their religious worship... (Dr. F.L.Tobing, 1978, p. 50)."

Excerpts from the data text AI.B5.P1.K7-8 describe that when the time for prayer has arrived, it is advisable for Muslims to leave all activities carried out and rush to fulfill the obligation to pray 5 times a day. Establishing prayer is the pillar of Islam. The command to establish prayer is the second point of the pillars of Islam after reading the two sentences of the creed. The meaning is, after a person enters Islam by saying the shahada, then he is obliged to pray five times a day. If he has not established it, then his Islam has not stood up straight, and he can also be classified as a disbeliever.

b. Honest

AI.B1.P25.K2-4

"... (2) He was asked to tell everything, so he received the summons and became a student, not F.L.Tobing, the young man whose father had enrolled him. (3) Ferdinand Lumban Tobing, a third year student, told everything, including his conversation with the Registration Department staff. (4) He also emphasized that this incident was not his fault nor was it the fault of the STOVIA Registry Officer... (Dr. F.L.Tobing, 1978, p. 15)."

Excerpt of text data AI.B1.P25.K2-4 contains a request from the STOVIA school leadership to Ferdinand Lumban Tobing, a level III student to tell from the start why he received the summons to become a STOVIA student. Ferdinand Lumban Tobing was summoned to appear before the STOVIA school leadership, because the personnel department could not find an answer to this problem. So Ferdinand was summoned to speak honestly in front of the school principal, Ferdinand began to tell everything about his conversation with the registration section.

c. Tolerance

AI.B5.P2.K1

"... (1) Every time the people prepare food, they ask them to check it first so that food prohibited by Islam is also served to members of their entourage who are Muslims... (Dr. F.L.Tobing, 1978, p. 50)."

Excerpt of data text AI.B5.P2.K1 contains the attitude of tolerance shown by dr. Tobing his people. Dr. Tobing is known as a Protestant Muslim. In order to maintain good relations with fellow human beings of different religions, whenever people who he knows are predominantly Protestant Christians prepare food, he asks that it be checked first so that food that is prohibited by Islam is also

served to members of his entourage who are Muslims. This reflects tolerant behavior by maintaining good relations between religious communities.

d. Discipline

AI.B3.P10.K4

“... (4) Almost all Tarutung people consisting of people's leaders, ranks of youths and ordinary people marched in an orderly manner to the Resident's office (Japanese Resident)... (Dr. F.L.Tobing, 1978, p. 31).”

Excerpt of text data AI.B3.P10.K4 describes the role of dr. Tobing in upholding and strengthening the Republic of Indonesia in Tapanuli. It began when local youths urged to take over power. Finally, all parties including the people's leaders up to the common people marched in an orderly manner to the office of the Japanese Resident. This shows the existence of discipline with an orderly line starting from the local leaders to the subordinates and common people.

e. Hard Work

AI.B1.P22.K1

“... (1) Because of that he was determined to study harder and more diligently... (Dr. F.L.Tobing, 1978, p. 13).”

Excerpt of data text AI.B1.P22.K1 contains a statement of the unyielding attitude shown by Ferdinand Lumban Tobing. It started when he took the exam, then passed and was accepted as a STOVIA student. Ferdinand was actually surprised by the graduation, he felt that his preparation had not been ripe because he had not prepared himself to enter the campus. However, with this incident, his confidence in his abilities increased, therefore he was determined to study harder and more diligently. Studying hard and diligently will add and broaden knowledge of the subjects we learn. The essence of learning is to change and develop.

f. Creative

AI.B2.P3.K2

“... (2) With very minimal medicines, he tries as best he can to treat the sick, besides not forgetting to carry out efforts to prevent the healthy from getting sick... (Dr. F.L. Tobing, 1978, p. 20).”

Quote text data AI.B2.P3.K2 tells of a doctor who feels responsible for improving the health condition of his people who are getting worse. Because of his creativity, and with minimal medicine, he treats the sick as much as he can, and prevents the healthy from getting sick. The struggle to become a doctor is not easy because you have to face various obstacles and difficulties. However, with the creativity that a person has, it will be an absolute requirement in an achievement. Because not infrequently those who have the ability to intelligence and creativity fail to achieve the desired results. Those who achieve success are generally ordinary people with extraordinary perseverance because they have a strong desire to do anything as long as they are able to achieve their goals.

g. Independent

AI.B1.P21.K7

“... (7) His confidence in his own abilities is growing... (Dr. F.L.Tobing, 1978, p. 13).”

Excerpts from the data text AI.B1.P21.K7 describe an attitude of increasing self-confidence. When he was declared to have passed and was officially accepted as a STOVIA student. Even though at that time he himself was not sure that he would pass, he felt that his preparation was not ripe because he did not prepare himself to enter STOVIA. But indeed Ferdinand is a smart child, thereby making himself confident that his abilities are increasing. Confident in one's own abilities so that a person is not influenced by other people and describes an independent attitude, and being able to do something without depending on other people is an attitude of self-confidence. Someone who always believes in himself will always think optimistically, that is, have good views and expectations of himself, and be tolerant. Thus, a person is able to empathize and accept the shortcomings of himself or others.

h. Democratic

AI.B3.P19.K4

"... (4) Through several opinions and suggestions from his staff members, dr. Tobing designated the village of Aek Sitahuis as the place for the temporary capital of the Tapanuli Residency... (Dr. F.L.Tobing, 1978, pp. 37-38)."

Excerpt of data text AI.B3.P19.K4 describes the decision made by dr. Tobing that for the time being Aek Sitahuis village is the temporary location for the Tapanuli Residency. This is of course taken based on several opinions and suggestions from members of his staff in the office which is a deliberation to obtain a mutual agreement. Actions taken by dr. Tobing is the principle of deliberation for consensus, namely the principle of paying attention to and respecting the aspirations of all its members, which are numerous and through deliberative forums in the context of discussions to unite the various opinions that come out and reach consensus which is lived with love and sacrifice in order to get happiness together.

i. Spirit Of Nationality

AI.B2.P24.K2-4

"... (2) At first glance it appears as if dr. Tobing worked for the benefit of Japan. (3) Not many people understand that everything they do is for the benefit of their nation. (4) Because with the position he holds, he has more freedom to move and gets more good opportunities to defend his nation and reduce the sufferings of the people of Tapanuli in particular... (Dr. F.L. Tobing, 1978, p. 27)."

Quote text data AI.B2.P24.K2-4 tells the attitude of dr. Tobing who seemed to work for the benefit of Japan. At that time he was entrusted with the position of Fuku Tjo Kan (Young Resident) Tapanuli. While the resident itself is still held by Japan. Not many people know that everything dr. Tobing is for the benefit of his own people. Because by holding that position he will have more freedom to defend his nation and reduce the sufferings experienced by his people. He is willing to sacrifice himself to work for the interests of Japan in the interests of his own country. Dr. Tobing has shown an attitude that is not selfish but more concerned with the public interest even though it causes suffering for himself.

j. Homeland Love

AI.B5.P8.K1-3

"... (1) He is a "heavy smoker," that is, one who smokes heavily. (2) But the cigarettes are only cigarettes produced in the local area. (3) Sometimes he also likes kawung leaf cigarettes, which are cigarettes that are usually smoked by farmers or ordinary people... (Dr. F.L.Tobing, 1978, p. 53).

Quote text data AI.B5.P8.K1-3 tells about the simplicity of dr. Tobing. This is evident in his habit as a "heavy smoker." Actually, with his profession as a doctor he could have bought cigarettes made in foreign countries, but it is different with him who prefers cigarettes produced in the local area. He also really likes cigarettes made from kawung leaves which are usually smoked by farmers and ordinary people. Loving domestic products can be an illustration of how great the people's love for this nation. When all Indonesian people consciously consume locally made products amidst the swift flow of imported goods from abroad. Indirectly, such a large consumption will increase the income of local entrepreneurs and even national income.

k. Reward Achievements

AI.B1.P26.K1-3

"... (1) The leadership of STOVIA concluded that the fault did not lie with Ferdinand Lumban Tobing. (2) He had also read about Ferdinand's achievements during his time as a student. (3) Because of that he made a decision that Ferdinand Lumban Tobing could continue his studies until he finished ... (Dr. F.L.Tobing, 1978, p. 15)."

Excerpt of text data AI.B1.P26.K1-3 contains a decision made by the STOVIA leadership allowing Ferdinand Lumban Tobing to remain a STOVIA student. He may continue his studies until completion. This conclusion was drawn by the leadership of STOVIA because he saw the achievements made by Ferdinand while he was a student. In producing the achievements that were achieved by Ferdinand, of course, through processes that were not easy. That's why the leadership of STOVIA should have given the award to Ferdinand. This good award will encourage Ferdinand to continue to achieve the next achievements. Likewise, we will be motivated to produce something useful. If that happens, there will be enthusiasm and healthy competition in terms of producing works that are beneficial to the lives of many people.

l. Communicative/ Friendly

AI.B3.P12.K1-2

"... (1) For some time, dr. Tobing and resident. (2) Gradually thanks to dr. Tobing the Resident's anger subsided and finally the takeover of power took place without causing casualties on both sides ... (Dr. F.L.Tobing, 1978, pp. 32-33)."

Excerpt of data text AI.B3.P12.K1-2 describes events at the time of the transfer of Tapanuli power to Indonesian hands. At that time the resident was very angry because he saw people who had come as if they wanted to hold a demonstration. Even though they have agreed to the transfer. This made the resident furious and threatened that if the Indonesian people were to carry out this takeover by force then we were ready to face all eventualities. Thus dr. Tobing chose to have a good talk with the resident so that gradually his anger subsided and the takeover of power took place without causing any casualties on either side. This shows that both parties communicate in polite language. If such communication can continue, then a person will grow a good personality. One must be willing to pay attention to the words used when talking to his opponent, as well as instilling positive human values.

m. Love Peach

AI.B6.P4.K1-3

"... (1) It was only since then that he was truly given the opportunity to rest and enjoy his retirement days. (2) He lives quietly with his children and wife. (3) Lived simply, solely on the pension he received every month... (Dr. F.L.Tobing, 1978, p. 62)."

Quote text data AI.B6.P4.K1-3 describes the atmosphere that occurred at dr. Tobing, since his tenure ended as minister of inter-regional relations affairs in Juanda's cabinet. Their life with their family is very simple because they only get money from the pension salary they receive every month. But even so, they live happily with their children and wife. A comfortable home is one of the keys to a harmonious household, making all family members feel at home. Dr. At that time, Tobing really felt life enjoying the days with his family in peace. This must be put to good use because family is a gift given by Allah SWT to every human being. Maintaining and maintaining the integrity of the family is something that must always be considered. In a family we have to complement each other. All differences of opinion or habits must be mutually understood so that families can live in harmony and love peace.

n. Soccoal Care

AI.B3.P25.K7

"... (7) When dr. Tobing formally requests that every family in the Tapanuli Region donate a can of kerosene to the government at each harvest, the people voluntarily try to fulfill it... (Dr. F.L.Tobing, 1978, p. 40)."

Quote text data AI.B3.P25.K7 contains social activities driven by dr. Tobing to facilitate the running of local government at that time. He asked the community to donate voluntarily, and at that time the people tried to fulfill it. The social action carried out by dr. Tobing is concrete evidence of human caring attitude towards each other. Departing from this sense of care, dr. Tobing wanted to do something to overcome problems in the midst of his social life, in this case strengthening the regional defense to face the possibilities that would be carried out by the Dutch. The social action carried out by the people at the request of dr. Tobing is done sincerely without coercion and reward, but is only intended to be an improvement in the intended condition.

o. Responsibility

AI.B1.P29.K2

"... (2) Since he was five years old he left Tapanuli, now he is returning to the area with a sacred duty as someone who is responsible for improving health, promoting healthy living in his environment, treating sick people in that area... (Dr. F.L. Tobing, 1978, p. 17)."

Quote text data AI.B1.P29.K2` describes the joy of a doctor who was re-assigned to his own area of origin after five years he left the area. That sense of joy is shown by carrying out their duties as a doctor well, it seems dr. Tobing prefers to be assigned in his own area compared to an area that is not his birthplace. Civilized man (cultured) is a man who has the characteristics of being responsible. Humans feel responsible because they are aware of the good or bad consequences of their actions, and are also aware that other parties need their service or sacrifice, the same is true of Dr. Tobing so that he tries to improve the health of the local community, promote healthy living and treat people who are affected by the disease.

Content/meaning found In Ferdinand Lumban Tobing's story there is not a single quote of the text of the content data relating to the value of character education towards God Almighty. In Ferdinand Lumban Tobing's story, there is also not a single quote of text data relating to the function of education; there are two excerpts of data text relating to religious functions, namely understanding everything that happens by the will of Allah SWT, and strengthening friendship among human beings, there is one excerpt of data text relating to cultural functions not maintaining cultural existence, and there are two excerpts of data text related to social functions, namely in the attitude of commitment to loyalty/loyalty to the profession.

It was also found that unique character values in the story of Ferdinan Lumban Tobing, who came from North Sumatra, to be precise in Tapanuli (Batak Land), contained social ethical principles which are Batak human character values based on Dalihan na Tolu, meaning a three-legged stove. This principle is implicitly explained in the text that the Batak people are likened to a cauldron and Dahlian na Tolu is the furnace. This illustrates the need for harmony from the three legs of the stove, namely Hula-hula (male descendants of one ancestor), Boru (daughters), and Dongan Sabutuha (all male members of the clan). With this stove, the cauldron for the Batak people becomes balanced, harmonious, and their solidarity flares up. The root of the Dalihan na Tolu value system is humility. Batak people must respect their hula unconditionally, no matter how poor, uneducated and so on.

4. CONCLUSION

The value of character education contained in non-fiction children's literature reading the biography of the hero Ferdinand Lumban Tobing is something that is very important in the development of human qualities. In this case the values in character building consist of (1) religious, honest, (2) tolerance, (3) discipline, (4) hard work, (5) creative, (6) independent, (7) democratic, (8) national spirit, (9) love of the motherland, (10) appreciate achievement, (11) communicative/friendly, (12) peace-loving, (13) social care, and (14) responsibility.

The content of character education values in non-fiction readings of national hero biographies is to develop abilities and shape dignified national character and civilization in the context of educating the nation's life. The results of the study and interpretation of non-fiction children's literature readings on the biography of the hero Ferdinand Lumban Tobing found the contents/meanings of the values of character education, namely (1) the contents of the values of character education towards oneself, (2) the contents of the values of character education towards fellow human beings, and, (3) content of the value of character education to society/groups/communities.

5. THANK YOU NOTE

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**GENDER-BASED INTERPOLATION IN *TRIPMASTER MONKEY*:
HIS FAKE BOOK BY MAXINE HONG KINGSTON**

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Abstract

*This paper analyzes the mechanism and impact of the mode of resistance due to racial and gender discrimination through the representation of Chinese American immigrants in Maxine Hong Kingston's *Tripmaster Monkey: His Fake Book*. The analysis focuses on the narrative interpolation presented in the novel, which is influenced by the race and gender of the characters in it. In the novel it is found that Chinese American characters have to face a variety of racist and discriminatory actions that display symptoms that can be categorized as interpolation actions. At the narrative level, it also appears that the gender aspect influences the mode of interpolation that is carried out. This will be examined by referring to the concept put forward by Butler in his criticism of Althusser's concept of interpellation. In postcolonial studies, the term interpolation which is the key word in this paper according to Ashcroft can be interpreted as an act of resistance. With the research method of examining literary works in the corridor of narrative studies that are intertwined with postcolonial studies and gender studies, the purpose of this paper is to show how various gender-based interpolations are presented in the novel. The conclusion from the discussion is that there are efforts to deconstruct identity by the characters in the three novels, which contribute to the affirmation of the identity of Chinese American immigrants.*

Kata Kunci: *Maxine Hong Kingston, interpolation, gender, resistance, identity*

1. INTRODUCTION

Kingston's works sharply criticized discrimination and racism against Chinese American immigrants. The discrimination presented in *Tripmaster Monkey: His Fake Book* (hereinafter referred to as *Tripmaster Monkey*), Kingston's third novel, is experienced by Wittman Ah Sing, the main character in the novel. Wittman Ah Sing often maneuvers in a way that is resistant to the way white Americans view themselves, which is stereotyped by East Asians in general.

This paper addresses *Tripmaster Monkey* as part of the minority discourse. In postcolonial studies, minority discourse can be seen as an effort to map the marginal and the metropolis, the periphery and the center. Or in other words, in the context of this discussion, Chinese Americans and Americans.

The symptoms that appear to be used to address the different perceptions and treatment of Chinese American immigrants are the resistance efforts made by the characters. In postcolonial studies, the mode of resistance seen in *Tripmaster Monkey* resonates with the interpolation action. Interpolation involves changing (by inserting or distorting) or distracting and adding. These actions are perceived as resistance, because they are creating or providing a different version of the original. Or in other words, not in accordance with the initial version.

Referring to Ashcroft, interpolation in postcolonial studies is interpreted as an act of resistance to a subject who is positioned as the other or the Other by, among other things, interfering,

interve-ning, or interjecting [2]. The study of Kingston's three novels in this research will focus on the interpolation action presented at the narrative level. From the phenomena mentioned above, it appears that there is a significant reluctance on the Chinese American characters in the three Kingston novels to be perceived as non-American. The stereotypes attached to them as a result of the obvious East Asian physical features on them cause these characters to feel the need to justify their existence on American soil as Americans. In terms of race, they are discriminated against because they are not white.

However, the problems did not stop there. Another factor, namely gender, also influences the way these characters are perceived, both by those who are white and those who are not white. In terms of gender and its problems, *Tripmaster Monkey* accommodates the problems experienced by male and female characters. The interaction between Wittman (a male character) and his white girlfriend, for example, evokes a different kind of resistance. Based on this observation, this study then discusses gender-based narrative interpolation in three novels by Maxine Hong Kingston.

Kingston's novels have been widely studied from various perspectives with very diverse topics. Some of the most frequently studied topics include autobiographical writing [22], [27], [20], [18], mother-child conflict [23], [15], Chinese American identity [26], [29], [19], and marginalization [28], [21], [14]. However, of the many existing studies, discussion of Kingston's work which leads to postcolonial studies and narrative studies (the two studies which are the main lines of study in this research) has not been widely carried out. Manggong has discussed interpolation in Kingston's third work (*Tripmaster Monkey*) [13], but does not focus on the influence of gender differences on the characters. The discussion in this paper, therefore, is a follow-up research from what has been discussed by Manggong, because this research focuses on the action of interpolation in the narrative structure of the three Kingston novels and focuses more on the variations in interpolation modes carried out by the characters in the three novels based on gender differences. . These two reasons indicate that this study found new problems that had not been discussed before.

In terms of narrative structure, *Tripmaster Monkey* is an experimental work. In several interviews, Kingston said that the omniscient narrator in *Tripmaster Monkey* is Kingston who likens himself to the goddess Kwan Yin or the goddess of compassion in Chinese culture [5], [16]. In *Tripmaster Monkey*, the parts that are important to examine are those that show narrative symptoms that present interpolations and those that present gender-based interpolations. The results of this observation will then be directed to a critical view of the interpolation mode which not only shows acts of resistance but also acts of affirmation of Chinese American identity.

Theoretically, the study of interpolation modes at the narrative level in Kingston's work is carried out using the interrelated lenses of postcolonial studies, gender studies, and narrative studies. The concept of interpolation which is the main topic of this research refers to Ashcroft [2] who underlined and argued that the act of interpolation is an act of resistance for subjects who are positioned as the other or the Other by intervening or interjecting. In the lens of gender studies, gender aspects that influence the mode of interpolation carried out will be examined by referring to the concept of "the act of a speaking body" put forward by Butler [3] in his criticism of Althusser's concept of interpellation. With reference to Genette [8], at the narrative level, the analysis will focus on the types of focalizers. The transition between one type of narrator and focalizer helps the feminist analysis of the body and Butlerian performativity in the novel. Interventions and interjections that appear to indicate the presence of Derridean deconstruction symptoms due to the process of destruction and construction of Chinese ethnic identity in Chinese American immigrants.

2. RESEARCH METHOD

By understanding the act of interpolation as an act of resistance, in the process of identifying that action, the parts that show intervention or interjection in the relationship between characters, between the character and the narrator, will be examined in the novel. This is indicated as a symptom of interpolation. At the narrative level, referring to Genette [8], the identification of interpolation

symptoms is done by looking at the types of focalizers, including the transitions that occur between one type of focalizer and another, which indicates a symptom of the taking over of narrative authority. At the concept level, the concept of body and performativity is examined by referring to Butler [3] and [4]. Meanwhile, the concept of interpolation as a form of resistance is studied with reference to Ashcroft [2].

3. RESULTS AND DISCUSSION

As a novel that has an episodic structure [11], at a structural level, *Tripmaster Monkey* presents Wittman's identity as constructed by the narrator. When the narrator informs "[s]ome things he couldn't tell what the fuck they were, so he'd go up to a bedevilment and have a look-see, not to miss out. Like Rimbaud, I practice having hallucinations" [10], immediately there is a shift in focalization. If observed using Genette's narratology [8], the first sentence is an external focalization (with the subject "he"), while the next sentence is an internal focalization (with the subject "I"). The sentence that describes the narrator's internal focalization of the main protagonist—despite the fact that it is a third-person narrative—by itself builds the main protagonist's opinion that wearing special glasses causes the narrator/Wittman to experience hallucinations. This shift from the subject “he” to “I” illustrates that Wittman's statement is a narrator's construct. This shows that Wittman's identity is a construction of an external force, namely the voice of the narrator.

What is problematic in this example, however, is that Wittman's voice is not textually represented in the direct speech (usually indicated by the use of quotation marks), and thus does not create a demarcation between the third-person and first-person narrative voices. If so, it could be said that the voice of the third person simultaneously forms and blends with the voice of the first person. In other words, it is separate from the first-person voice, but also a part of it. When Wittman says "Like Rimbaud, I practice having hallucinations," Wittman can be perceived as in the process of trying to understand what happened or what he experienced [12]. What is illustrated here is the concept that identity is a social construction, and as such, exterior factors outside the individual play a role in constructing the individual's Self. This is consistent with the conception that the construction of identity depends on historical, cultural and ideological structures.

Throughout his journey in the West, Wittman undertakes what his omniscient narrator calls "a Malte Laurids Brigge walk". As the first chapter's narration begins its plot, during a walk in the park, the narrator reports that Wittman was walking in the park and was not paying attention to his surroundings. Realizing this, Wittman decided that "He ought to let it come in, ... He would let it all come in" [10]. He then heeded it all because he allowed himself to do so. On several occasions, Wittman wished only to see what he wanted to see, as he wanted to see. For example, Wittman saw a Chinese F.O.Bs (Fresh Off the Boats) family in the park. In his mind, Wittman judged they were doing "a cheap outing on their day offu", and "[d]idn't know how to walk together. Spitting [sunflower] seeds" [10]. "uncool." Wittman despised the stereotype of Chinese immigrants, and this hatred prevented him from seeing the Chinese family simply walking around as a family.

Furthermore, after seeing a series of "uncool" and unpleasant scenes earlier, Wittman decided that "It was time, ... to stop letting it all come in" [10]. At least that's how Wittman convinced himself, because the whole novel is about what Wittman saw and criticized. In Wittman's view, a Chinese immigrant family didn't fit his definition of "cool" because they weren't like him; a tall, long-haired Berkeley Beatnik who had majored in English literature who read Western classics—among them Shakespeare, Swift, Defoe, Tolstoy, Woolf, Joyce, Rilke, Beckett, Whitman, Melville, Thoreau, Fitzgerald, Ginsberg, and Kerouac—the "dressed in Hamlet's night colors". From this it is clear that Wittman symbolizes everything Western and thus places him on the other side of everything Eastern, namely China. This, as a result, depicts irony.

Wittman's prejudice against Chinese families in particular and Chinese immigrants in general is conveyed through the omniscient third person narrator's voice. Related to this, Kingston in an interview stated that “the omniscient narrator in the *Tripmaster Monkey* is a Chinese American

woman; she's Kwan Yin (the Goddess of Mercy) and she's me" [19]. Apart from that, in another interview Kingston also mentioned that "Wittman is working against a narrator who is trying to create him from outside" [9]. Supposing the narrator is Kingston aka Kwan Yin, and like the Goddess guiding the Monkey Monkey on her journey to the West, the narrator in Wittman's journey to the West is omnisciently present inside and without Wittman's voice to point out the irony of narrative as a result of Wittman's prejudiced perceptions.

Wittman's reaction shows that he refuses to be in the same position as the subject of the interpellation, namely the Chinese stereotyped interpellation subject. Althusser suggests that ideology turns individuals into subjects through an operation called interpellation, which is a term that describes the process of how individuals are addressed by ideology. The illustration that Althusser uses is of a policeman shouting "Hey, you there!". The person who answered the call was most likely the person it was meant to be. Althusser further argues that when the individual realizes that the calling is for him, he becomes subject to the relative ideology of law and criminality [1]. Regarding this, in the perspective of feminist studies, Butler argues that when the individual becomes a relative subject, then at the same time the subject gains recognition. With this recognition, the subject's existence is paradoxically acknowledged [4].

Within this frame of mind, it can be said that in *Tripmaster Monkey*, Wittman refuses to be subdued by stereotypical Chinese ideology. In other words, Wittman refuses to be a subject relative to the stereotypical Chinese ideology, but at the same time demonstrates its existence. Thus, in reaction, Wittman interpolates or rewrites this mode of hegemonic discourse, to counteract its influence by transforming it. In postcolonial studies,

[i]nterpolation counters Althusser's proposition of the interpellation of the subject, by naming the process by which colonized subjects may resist the forces designed to shape them as 'other'. Interpolation describes the access such 'interpellated' subjects have to a counter-discursive agency. This strategy involves the capacity to interpose, to intervene, to interject a wide range of counter-discursive tactics into the dominant discourse without asserting a unified anti-imperial intention, or a separate oppositional purity [2].

In this context, Wittman interpolated the Chinese stereotype label that was addressed to him, namely by disguising himself as a Japanese. What's interesting about this is that by doing so, Wittman portrayed himself as neither Chinese nor American. Despite the fact that intellectually Wittman was more American than Chinese, based on his physical characteristics, Wittman did not fall into the category of a white American.

Like the Monkey King [29], [30], Wittman has the ability to transform. Unlike the monk, the monkey can change into many forms and can see through the various disguises of evil figures. Wittman's transformation is presented through changing himself into a Japanese by speaking broken English ("I'm not Chinese. I Japanese boy"). He did this to avoid being perceived as Chinese by a girl who happened to be sitting next to him on the bus. When the girl got on the bus and looked for an available seat, Wittman knew immediately that the girl would sit next to him because Wittman was, in his own words, a "fellow ethnick". Ethnicity exerts a strong influence on the notion of an essential and abstract biological self beyond language and society. This can serve as a means used to maintain the concept of identity. Wittman's physical characteristics clearly indicate that he is Oriental.

When the girl bored Wittman with her chatter, Wittman gradually began to see the girl as a boar (boar). After a split second, the girl transforms into a creature with "bluish dagger tusks", "little shining eyes", and "straight black bristly eyelashes". The transformation of the girl on the bus demonstrates the performativity in Wittman's narration. In Wittman's narrated mind, the girl who transforms being a boar, when viewed using Butler's performative theory, experiences a dramatic and possible self-construction [3]. Compared to what happened before, in this section, it is the girl (not Wittman) who undergoes a transformation, at least in Wittman's eyes. Wittman explains to himself

that he is not hallucinating. The transformed girl is a representation of the pig that accompanies the Monkey King on its sacred journey to the West.

In the first chapter of the novel—when Wittman confronts the beautiful dancer/actress Nanci Lee, who is one of his friends from school who is also of Chinese descent—in terms of physicality, when Nanci talks to several dark-skinned French men, Wittman observes that there seem to be features certain people who do not categorize Nanci as Chinese: “There was something Black about her too, come to think of it; it was in the fullness of the mouth, and a wildness in her clothes, and something about her dry hair” [10]. Thick lips, bold clothing, dry hair, contrary to the physical stereotypes of Chinese ethnicity, namely thin lips, moderate clothing, and damp hair. Wittman began to question Nanci's ethnicity when he began to notice a certain resemblance he had with the Frenchman. In other words, Wittman's view of Nanci was influenced by the presence of the Frenchman. On the one hand, in Wittman's eyes, Nanci was transformed. This transformation, in effect, fueled Wittman's prejudiced perceptions of Nanci.

Walking gracefully in her high heels, Nanci tries to transform from her Chinese by speaking with an American accent. In an audition, Nanci was expected to look and speak like an oriental figure. The way Nanci dresses and speaks doesn't match her oriental style: “You don't sound right. You don't sound the way you look. You don't look the way you talk. Too distracting” [10]. What Wittman perceives about Nanci in this section shows the symptoms of “the act of a speaking body” theorized by Butler [4]. Within Butler's frame of mind, Nanci did not realize what she was presenting. Nanci's body then becomes a marker of her unconscious. Nanci dresses herself as American and refuses to speak “ching-chong chinaman”. This expression is translated by Wittman as: “bucktooth mouth [that] can't make intelligent American sounds”. Wittman then sarcastically added: “Well, the ugly is ugly no matter whose beautiful mouth it comes out of. She shouldn't wreck her mouth, and her voice, and her face, and her soul by repeating scurrilities” [10]. This reflects Wittman's point of view—that it is important for a person to refuse to be changed into what he is not. The irony of this statement is that Wittman himself has consistently tried to present himself as non-Chinese.

In Wittman's perceptive eye, America changed people. Turns out people, like her, are complicated. His mind then screamed: “Give [these black French] a few more weeks among the Americans; we'll show them how far *très joli* manners get them, and how much respect with Saturday Review tucked under the arm. They'll tighten up their act. Turn complicated” [10]. If one looks closely, it can be seen that from the statement put forward by Wittman, he places himself as part of the American people (“we'll show them how far *très joli* manners get them”). It is shown here that Wittman is an American, and this is what he continues to convince himself. Positively, being of Chinese descent with an American upbringing, being complex allows Wittman to empathize with both ends of the spectrum, namely all things Chinese and all things American. Negatively, such an attitude could have made Wittman apathetic to all Chinese and all Americans. Wittman is never presented as a sympathetic figure in any of them. His tone consistently escalated to cynical criticism. Because he was complicated, Wittman then developed into a hybrid individual.

Since Wittman's main goal is to revive the existence of Chinese theater in San Francisco, it can be said that the journey he is taking is a journey of forming the figure of an artist. With the formation of drama within a play (a play within a play), the novel ends with Wittman's staging of plays for Chinese American audiences and using theater as a public forum. By doing that, Wittman presents the Chinese as an exotic figure. From the beginning to the end of the story, Wittman tries to get away from any traces of exoticism, which is marked by his Chinese features. He married a white girl and presented himself as a Berkeley Hippie. Responding to this, according to Deleuze and Guattari, in literary studies, in the issue of searching for national identity and/or European descent, America is a typical case. Regarding this, Deleuze and Guattari stated:

The conception of [American] book is different. Leaves of Grass. And directions in America are different: the search for arborescence and the return to the Old World occur in the East. ...

America reversed the directions: it puts its Orient in the West, as if it were precisely in America that the earth came full circle; its West is the edge of the East [6].

Wittman, in this sense is a symbol of the East placed on the West, both metaphorically and literally. In Wittman's case, by being associated (by Kingston/the narrator) with all things American (or non-Chinese in general), his journey comes full circle. By articulating Wittman through Kingston's rewriting of white American writers' classic texts. The name Wittman himself, which—as I mentioned earlier—is taken from the great poet Walt Whitman, clearly translates this concept. Wittman, in this sense, can be considered as "the latter-day incarnation of the poet of democracy and diversity" [17].

4. CONCLUSION

In conclusion, the diversity within Wittman is placed in a dialogic space where one cultural identity adapts to another. The two lenses that Wittman wears are the central elements in the discussion of this paper because they are the ones that trigger the variations of alteration (both in the literal and metaphorical sense), which are seen and demonstrated by Wittman. Wittman altered himself by transforming himself into a Japanese. Wittman saw the girl on the bus turn into a wild boar, and Wittman saw Nanci Lee looking non-Chinese. Nanci Lee, on the other hand, reinvented herself as an American. Wittman the Great Monkey saw what he saw as distorted, and this caused Wittman to see differently everything he saw. Because Wittman's vision is altered by the two lenses just now, he fails to see things as they really are, consequently causing him to react as if he were rewriting the dominant discourse forced upon him through the narrator. This condition causes him to be elaborative and imaginative, playing around in a certain way, in reacting to what is presented before his eyes. Wittman's Chinese background and the American cultural identity that surrounded him constantly caused him to cross cultural and ideological boundaries. He considers himself an American while at the same time strongly criticizing it. This shows the existence of acts of destruction and also the construction (deconstruction) of the identity of Chinese American immigrants. Most important of all, Wittman tried to revive Chinese theater in America. Overall, Wittman can be perceived as intervening and interjecting what he sees, giving rise to interpolations at the Wittman/narrator narrative level. The apparent deconstruction of identity therefore contributes to the affirmation of Chinese American immigrant identity.

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THE IMAGE OF WOMEN PUBLIC ROLES IN 9 NOVELS FROM NADIRA

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Absrtact

Women authors who emerged in the twilight of this regime have a special status, they have the opportunity to look back and see what went wrong all along. However, they were not free from contamination from the impact of the New Order which had taken deep roots in their consciousness. There is the rebellion of Ayu Utami and Leila S Chudori, there is irony in Nukila Amal, alienation in Djenar Maesa Ayu, hesitation and reluctance in Fira Basuki and Abidah El Khalieqy, critical attitude but also reflective in Hanna Raambe and Linda Christanty, and hope without euphoria in Lan Fang and Clara Ng (Budiman, 2011:44). As the author, Leila S Chudori may also regard this book as a collection of short stories, but readers have the right to consider this book a novel. It is considered a collection of short stories because each section in 9 of Nadira seems to stand alone. The pause between writing one short story and another takes a long time. Some parts were written in 1999, and some were written in 2009. How did Leila S Chudori create the mood to write, did she need music, sitting in the middle of a crowded cafe, for example? Apparently, sometimes he needs solitude and isolation to write, but there are times when he needs sound, and any type of music that resonates with his heart can be his companion in writing. The image of women in novel 9 by Nadira is a description that focuses on describing the image of female characters. The imager, the female character is used to see women represented through literary works. The image of women can be present through the roles that women have. The image of women shows a terpe between the domestic image and the public image of women. Separation of women's roles into domestic and public images of women is an attempt to facilitate understanding. The division of women's images in domestic and public forms is based on the role of women depicted in novel 9 by Nadira. The domestic image of women is broken down into two parts, namely self-image of women and domestic image of women. The images of women are formed from both physical and psychological aspects. The self-image of women is the image of women that is inherent in the individual. Women in the public space also have a different image from the image of women in the domestic space. The image of women in the public space is influenced by various perceptions of people in society, which also include the perceptions of men. Women in the public space are described in terms of women's self-image and women's public image.

Keywords: *Female image, domestic image and female public image.*

1. INTRODUCTION

Background

Ayu Utami reformed the novel genre fiction with her novel *Saman* (1998) which characterized distinctive techniques so as to create new aesthetic insights (Rampan, 2000 xxxix). This renewal can be seen from the collage pattern which leaves various colors created by characters and events that aesthetically accentuate literary strengths. The nature of the collage places compository aspects with the fictional combined discourse of essays and poetry. In fact, the emergence of many female authors coincided with the emergence of many new male authors. What is interesting is that the emergence of this new group of women writers, marked by the presence of *Saman* by Ayu Utami,

in a short time sparked a polemic around the literary category which has an oblique connotation as a marker for this generation of writers. Sastrawangi, which is more preoccupied with the author's figure, makeup, and lifestyle than works, is a failed 'coup' attempt against the efforts of female authors to gain a respectable place in the Indonesian literary scene in post-1998.

These literary debates revolve around issues of sexuality and morality, and arrogantly ignore other serious ideas in the works of these authors. There are many authors who were excluded from the discussion arena about the work of women authors in post-New Order Indonesia due to the narrow approach used in literary polemics. It was only the tenacity of the authors, and perhaps also their indifference to the noise, that made the post-1998 co-optation of women authors by the literary discourse fail to materialize. After 2006, the literary frenzy seemed to recede by itself (Budiman, 2011:34).

The works of women authors, although their quantity has increased since 1998, along with the appearance of new faces on the Indonesian literary scene, show no sense of euphoria as far as their views on Indonesia's current situation or their visions of the future are concerned. Djenar Maesa Ayu's works, which are often criticized for deliberately exploiting sexuality, present a blurry picture of deviant behavior in urban society, both in their interpersonal relationships and in their sexual behavior.

Women authors who emerged in the twilight of this regime have a special status, they have the opportunity to look back and see what went wrong all along. However, they were not free from contamination from the impact of the New Order which had deeply rooted in their consciousness. There was the rebellion of Ayu Utami and Leila S Chudori, there was irony in Nukila Amal, alienation in Djenar Maesa Ayu, hesitation and reluctance in Fira Basuki and Abidah El Khalieqy, a critical but also reflective attitude in Hanna Raambe and Linda Christanty, and hope without euphoria in Lan Fang and Clara Ng (Budiman, 2011:44)

When in the late 1990s Anwar Ridhwan, a Malaysian writer, published the *Ogonshoto* narrative, the literary public wondered whether this book was a collection of short stories or a novel. If this book is considered a short story, it is definitely not wrong, because in this book there are 9 short stories.

As the author, Leila S Chudori may also regard this book as a collection of short stories, but readers have the right to consider this book a novel. It is considered a collection of short stories because each section in *9 from Nadira* seems to stand alone. The pause between writing one short story and another takes a long time. Some sections were written in 1999, while others were written in 2009. Considering that the entire contents of the book, from chapters 1 to chapter 9, are none other than Nadira and her environment, and thus, the notion that this book is a novel should not be considered wrong, according to the Mahayana (2011:11).

Leila Salikha Chudori, that is the full name of one of Indonesia's senior writers who is better known to people as Leila S Chudori. She started her career as a writer when she was 11 years old. Those of you who used to regularly subscribe to *Hai*, *Kuncung* and *My Friend* will remember reading Leila's work there. As she matured, Leila's works began to be circulated in the literary magazines *Horison* and *Matra*. This woman who was born on December 12, 1962, who now works as a senior editor for *Tempo*, launched her latest work of fiction: *9 from Nadira* in 2009.

His latest work became the jury's top choice, leading this work to receive a literary award from the Language Development and Development Agency, Ministry of National Education. It is interesting to observe, Leila S. Chudori's comments regarding "Any appreciation from various institutions, as well as reviews and criticisms, is the effect on a book that has been completed and has been published. The really fun process is when writing." It seems that writing is the first love and primarily for Leila S Chudori, while awards given by other parties are a kind of "icing of the cake for her. Apart from writing short stories, Leila also frequently writes reviews for *Tempo* magazine. Not only that, she also wrote the scenario *Dunia Tanpa Koma*, starring Dian Sastrowardoyo. From the various reviews he has produced, one can see Leila's love for pop culture.

How does Leila S. Chudori create the mood to write, does she need music, sitting in the middle of a crowded cafe, for example? In fact, he sometimes needs solitude and isolation to write, but there are times when he needs sound, and any type of music that resonates in his heart can be his companion in writing. Therefore, it is very important to study the image of the public role of women in the novel 9 Dari Nadira.

Problem formulation

The formulation of the problem in this research is: how is the image of the public role of women in the nove! 9 From Nadira?

Purpose of the problem

The problem objectives to be achieved in this study; is to find the image of the public role of women in the novel 9 Dari Nadira.

2. LITERATURE REVIEW

2.1 Introduction

Literary work (novel) is a meaningful structure. According to Abrams (Sugihastuti, 2002: 43) states that, there are four approaches to literary works, namely the mimetic approach, the pragmatic approach, the expressive approach, and the objective approach. Structuralism theory is an objective approach, namely an approach that reveals literary works as " that stands alone. Literary works are autonomous, apart from the surrounding environment, readers, and even the author himself. Therefore, to be able to understand a literary work (novel), it is the literary work (novel) that must be analyzed for its intrinsic structure (Pradopo in Suharto and Sugihastuti, 2002:43)

Wellek and Austin Warren (1989-280) argue that, critics who analyze novels generally distinguish three elements that make up a novel, namely plot, characterization and setting. Meanwhile, the latter is symbolic and in modern theory is called atmosphere and tone. long prose essay, which contains a series of stories of a person's life with those around him by highlighting the character and nature of the perpetrator. The novel is not a series of writings that excite when read, but is a structure of thought composed of coherent elements. To find out these meanings or thoughts, literary works (novels) must be analyzed. Literary criticism, according to Culler (1977 viii), is basically an attempt to capture or give meaning to literary works, and according to Teeuw (1983:4) literary criticism is an attempt to seize the meaning of literary works.

Novel, as a form of fictional story, is a complex structure. Therefore, to understand it, the novel must be analyzed. Structural analysis does not break the structure (novel) into unrelated fragments, but must be understood as a whole. Each element in a certain situation has no meaning by itself, but is determined based on its relationship with the natural elements involved in that situation. The full meaning of a unit or experience can be understood only when it is integrated into the structure which constitutes the whole in that unit. Among the structural elements there is coherence or close linkage. The elements are not autonomous, but are part of a complex situation.

The element gets its meaning from its relationship with other parts (Culler, 1977:170-171). So, to understand novel 9 by Nadina, it must first analyze its intrinsic elements.

Those elements, according to Stanton (2007:11-36), are facts, themes, and literary devices. Facts in a fictional story include plot, setting, characters, and characterizations. The fact of the story is a fictional element that can be imagined factually and its existence in a novel. Therefore, story facts are often also called factual structures or factual levels. Literary devices are techniques used by authors to select and arrange story details into meaningful patterns (Sugihastuti, 2010: 44) The analysis in this paper is objective so that the literary means analyzed are literature that has a large role in explaining themes and facts, for example storytelling point of view or storytelling center and style of language. Each novel has three main elements, which are at the same time the most important

elements, namely the main character, the main conflict, and the main theme. All three are closely related and form a unified whole, a fictional story organism (Sugihastuti, 2010:44).

Moeliono, et al in Sugihastuti-Suharto (2002:18) stated that in a lexical sense, feminism is a women's movement that demands full equality of rights between women and men. Wolf in Adib Sofia (2009:13) defines feminism as a theory that expresses personal self-esteem and the self-esteem of all women. Budianta (Adib Sofia, 2009:13) defines feminism as an ideological criticism of a perspective that ignores issues of inequality and injustice in the description of social roles and identities based on gender differences. The term feminism in this study means awareness of the existence of gender injustice that befalls women, both in the family and in society. This awareness must be manifested in actions taken by both women and men to change this situation

Thus, feminism in this study is broader than the meaning of emancipation. Emancipation tends to be used as a term that means liberation from actual slavery and equal rights in various aspects of social life. Thus, emancipation is not absolute as equal rights for women. If the word emancipation is attached to the word woman, emancipation tends to emphasize women's participation without questioning gender injustice, whereas feminism has questioned the rights and interests of women which so far have been considered unfair.

Feminine theory there are two fundamental differences in seeing women and men. This basic difference is reflected in the use of male-feminine expressions which show aspects of biological differences as natural, natural essences and masculine-feminine expressions which are aspects of psychological and cultural differences. Radical-cultural feminists claim that sex or gender differences flow not solely from biology, but also from socialization or history. These three aspects as a whole become the exclusion of women in a patriarchal society (Tong in Siti Maisaroh, 2012:3). Simon de Beauvoir stated that in a patriarchal society, women are placed as other or other, as second class human beings (*deuxieme sexe*) which are lower by nature. Cavallaro (Siti Maisaroh, 20123) states, "The position of women as other can ultimately affect forms of social and cultural existence of women".

The essence of feminist views is that every woman also needs to have the right to be able to choose what she thinks is good. That is, what is good is not determined by men or other people for her as a woman. However, based on what she thinks is right without forgetting her nature as a woman. Feminist literary criticism originates from the desire of feminists to study the works of women writers in the past and to show the image of women in the works of male writers who present women as beings who have been suppressed, misinterpreted, and belittled in various ways by the patriarchal tradition that dominant. It can be said that the first desire was based on feelings of love and loyalty to female writers from ancient times, and the second desire was based on feelings of concern and anger (Soenarjati, 2000:27).

The most widely used feminist literary criticism is ideological criticism. Feminist literary criticism involves women, especially feminists, as readers, where the focus of attention of female readers is the image and stereotypes of women in literary works (Soenarjati, 2000:28). This critique also examines misconceptions about women and the reasons why women are often not taken into account, or even almost completely ignored in literary criticism. Basically this variety of feminist criticism is a way of interpreting a text, that is, one of many ways that can be applied to even the most complex texts. This method not only enriches the insights of female readers, but also frees their way of thinking.

Another form of feminist literary criticism is criticism that examines women writers. Within this mini-raga includes research on the history of women's literary works, writing styles, themes, genres, and the structure of women's writing. Apart from that, it also examines the creativity of women writers, the profession of women writers as an association, as well as the development and regulations of the tradition of women writers. This type of feminist literary criticism is called gynocritics or ginocriticism and is different from ideological criticism (Soenarjati, 2000:29). Gynocritics seek

answers to fundamental questions, such as whether women writers constitute a special group and what are the differences between women's writings and men's writings.

Marxist feminist literary criticism examines female characters from a socialist point of view, namely the social classes. Feminist critics try to reveal that women are an oppressed social class, trying to show that female characters in old literary works are oppressed humans, whose energy is used for the benefit of men without receiving payment (Soenarjati, 2000:31)

Feminist-psychoanalytic literary criticism is applied to women's writings, this theory is basically a rejection of Sigmund Freud's view that women envy men because they don't have a penis (penis-envy), no doubt feminists strongly oppose this opinion of Freud (Soenarjati, 2000: 32). Lesbian literary criticism only examines female writers and figures, this type of criticism is still very limited in its studies. Lesbian literary critics deeply regret that at the beginning of the emergence of women's studies, especially feminist literary criticism, the critics completely ignored lesbians. Critics of lesbian literature strive to incorporate lesbian studies into women's studies, and incorporate lesbian texts into both traditional and feminist canons (Soenarjati, 2000; 36)

The last variety of feminist literary criticism is racial feminist literary criticism or ethnic feminist literary criticism. Like other feminists, ethnic feminists want to prove the existence of ethnic feminist literary writers and their works, so that their existence is acknowledged (Soenarjati, 2000:39). From various feminist ideas, feminist ideas emerged from the fact that the existing gender social constructs that encourage women's resistance are still not able to fulfill equal rights between men and women. It is this awareness of the imbalance in the structures, systems and traditions of society in various fields that later gave birth to feminist literary criticism.

2.2 Themes

According to Stanton (2007:21), the theme is the meaning of a story that specifically explains most of its elements in a simple way. According to him, the theme is synonymous with the main idea (central idea) and the main purpose (central purpose). The theme, thus, can be seen as the basis of the story or the general basic idea of a novel. The main basis of the story also means the (main) purpose of the story. If the development of the story always "horns" on the basis of the story, it is intended that the basis, the general basic idea, or something that you want to convey can be accepted by the reader (Nurgiyantoro, 2000:70)

The theme becomes one of the elements of a fictional story that gives strength and at the same time serves as a unifying element of all the facts and story tools that reveal life's problems. Themes can be felt in all the facts of the story medium throughout a novel. Themes cannot be separated from life's problems recorded by literary works. However, a theme is not the same as a problem.

Problems are life problems that must be solved, while themes are attitudes or views of people's lives towards these problems. Discussion of themes and problems cannot be separated because problems in literary works are a means of building themes. Problems are found in the events that make up the course of the story. Themes can be found by summarizing the whole story. The hidden theme behind the story supports it. However, this does not mean that the theme is deliberately "hidden because this is precisely what is offered to the reader (Nurgiyantoro, 2000:68)

2.3 Characters and Characterizations

Fictional stories basically tell a person or several people who become characters. What is meant by story characters are fictional individuals who experience events or treatment in various story events (Sadjiman, 1991:16). So, the character is the person. As subjects that drive story events, characters are of course equipped with certain traits or characteristics. Character is the quality of the character which includes the quality of reason and soul that distinguishes it from other story characters (Sadjiman, 1991:80). The character is what moves the character to do certain actions so that the story comes alive.

Presenting character, creating an image, or painting a picture of someone who is presented as a story character is called characterization (Jones, 1968:33; Sadjiman, 1991:53). One way is by naming it, for example there are characters named Nadira, Arya, Nina, and so on. Names, besides functioning to make it easier to mention the characters in the story, also imply the quality and background of the owner.

In fictional stories there are various characters based on the way they are presented, story characters are divided into flat characters or simple characters (simple or flat characters) and round characters or complex characters (complex or round characters). (Nurgiantoro, 1998:181) only one aspect of his character is highlighted. Flat characters are static, their character very little or even does not change in the development of their actions. Round figures are characters who alternately display more than one aspect of their character, personality and identity. Compared to simple characters, round characters are more like real human life because besides having various possible attitudes and actions, they also give surprises. A work of fiction must contain conflict and tension, especially those experienced by the protagonist. Usually conflicts are caused by other characters. The character that causes this conflict is called the antagonist (Nurgiantoro, 1998:179). Antagonist is a character who is the main opponent or who operates with the protagonist.

According to Nurgiantoro (1998: 176) the role or level of importance of the function of characters in fictional stories is divided into central characters or main characters and subordinate characters or additional characters. The criterion used to determine the central character is not the frequency of the character's appearance in the story, but the intensity of his involvement in the events that build the story. The central character (and additional characters) consists of a protagonist and an antagonist. When reading a novel, readers often identify themselves, give sympathy and empathy, or get involved emotionally with certain characters. The character addressed in this way is called the protagonist. The protagonist is the embodiment of ideal norms and values for the reader.

2.4 Background

According to Stanton (2007:18), the setting of the story is the environment of the event, namely the world of the story where the event occurs. Usually the setting is presented in the form of a description. Sometimes the setting directly influences the characters and sometimes it clarifies the theme. In many stories, the setting can evoke the emotional tone around the characters. In simple terms, it can be said that all information, instructions, references related to time, space, and the atmosphere in which an event occurs in a literary work builds the setting of the story. Sadjiman (1991:44-46) distinguishes between two types of setting. First, the social background which includes a description of the condition of the community, social groups and their attitudes, customs, way of life, language, and other things that underlie the event. Second, the physical or material background, namely buildings, areas, and so on. A setting that is not concerned with the specifics of time and place is called a neutral setting. The physical setting that raises certain conjectures or thoughts is called the spiritual setting.

Setting elements can be distinguished into three main elements, namely place, time, and social. These three elements, although each offers different problems and can be discussed separately, are in fact interrelated and influence one another. The setting of place suggests the location of the events told in a work of fiction. The setting of time relates to the problem of when the events told in a work of fiction occur. The social setting suggests matters related to the behavior of the social life of the people in a place that is told in fiction (Nurgiantoro, 2000: 227-233). Setting has an important role in expressing events that occur in literary works, especially novels in this study.

2.5 Language Style

According to Stanton (2007: 30), style is the way the author uses language. A combination of different types of language elements, for example in terms of complexity, rhythm, sentence length, humor, concreteness, a number of images, and metaphors will produce style. In line with that,

Nurgiyantoro (2000: 227) emphasizes that in essence language style is a technique, a technique for selecting linguistic expressions that are felt to represent something to be expressed.

A close relationship with style is tone, namely the emotional attitude of the author presented in the story. The tone of the story is built partly with the facts of the story, but more important is the author's choice of details in describing those facts. However, what remains more important as a source of tone is the author's language style (Stanton, 2007:31)

There are two main universal principles that function in the code of literary language, namely the principle of equivalence (equivalence) and the principle of deviation (deviation). In the principle of equivalence, the effect to be achieved is caused by the compatibility between the elements of the language used and the results to be achieved. On the other hand, in the deviation principle, the language used is deviated from its conventions to cause certain effects. The two principles actually exist in literary conventions.

Based on the choice of words, language style is divided into formal language style, informal language style, and conversational language style. Based on the tone, figurative language is divided into simple style, noble and powerful style, and medium style. Meanwhile, based on whether the meaning is direct or not, figurative language is divided into rhetorical figurative language (chiasmus, ellipsis, erotesis, euphemism, litotes, pleonasm, hyperbole, paradox, and so on) and figurative language style (simile, metaphor, synecdoche, irony, cynicism, sarcasm, satire, and so on).

In this paper, not all styles of language contained in novel 9 by Nadira are analyzed. What is analyzed is style of language (majas) which is mainly related to issues of gender prejudice, women's emancipation, and feminism, including the repetition of eroticism, euphemism, pleonasm, hyperbole, simile, metaphor, irony, and satire.

3. RESEARCH METHODS

According to Jabrohim (2001: 13) research methods are methods or tools used in research. The method is carried out with work steps that are regulated as they apply to research in general. In this case, the research must choose the method and steps that are appropriate and in accordance with the characteristics of the object of study. In connection with this statement, the method used in this study is a descriptive method. Descriptive research means that the data is broken down in the form of words and pictures, not in the form of numbers. Data are generally in the form of records, photographs, recordings, memorandums, or other official records (Semi, 2002:24). Starting from the statement above, in this study the researcher used a descriptive analysis method. The stages are as follows.

- 1) collect,
- 2) compose,
- 3) classify,
- 4) analyze, and
- 5) interpret the data

The descriptive analysis method used in this study is used to describe and analyze the image of the public role of women in Novel 9 Dari Nadira. Novel 9 Dari Nadira is used as a data source in this study.

3.1 Data Sources

3.1.1 Data

According to Arikunto (2006: 118) data is the result of research records, both in the form of research facts and figures. In this research, the form of sentences shows the image of the public role of women in Novel 9 Dari Nadira.

3.1.2 Data Source

Sources of research data are subjects from which data can be obtained (Arikunto, 2006:129). In this research, the data source is as follows.

Book Title: 9 From Nadira

Author : Leila S. Chudori

Publisher: KPG (Popular Gramedia Library) PT Gramedia

Year of publication: 2009

Printing: 1st

Place : Jakarta

Book thickness: 270 pages

3.2 Data Collection Techniques

Furthermore, the data collection technique used in this study, namely; (1) Literature Study (literature review). Literature study is finding and collecting information materials related to the problem being researched, or by searching, studying, examining various aspects related to the problem being researched, such as studying feminist theory, fiction study theory, literary appreciation, and learning to analyze the novel; and (2) Content Analysis Techniques (analysis of works of fiction). This technique is used to examine and analyze data regarding the image of women's public roles in Novel 9 Dari Nadira.

3.3 Data Analysis

As for data analysis in this study through the following steps.

- 1) Collect books that will be researched and books that support research,
- 2) Reading Novel 9 Dari Nadira which is the object of research;
- 3) Analyzing intrinsic elements such as themes, characters and characterizations, settings, and plots that will be related to the struggles of the main female characters in Novel 9 Dari Nadira;
- 4) Analyzing the struggles of the main character women in Novel 9 Dari Nadira.
- 5) Drawing conclusions from the image of the public role of women in Novel 9 Dari Nadira. The paradigm of this research is as follows.

4. DISCUSSION

4.1 Feminist Literary Criticism

9 from Nadira is classified as a literary work containing the message of feminism ideology through its characters so that what will be revealed in this paper is the image of women in 9 from Nadira. The word image used in this paper refers to the meaning of each image of the mind. The image of the mind is an effect in the mind that is very similar (image) produced by the reader's capture of an object that can be seen by the eye, visual nerve, and related or related brain areas (Pradopo, 1997:80). The definition of the image of women is given by Sugihastuti (2002: 7) by quoting the notion of the image of Indonesian women put forward by Pradopo as a form of mental-spiritual picture and daily behavior of women showing the "face" and characteristics of women.

The image of women in novel 9 by Nadira is a description that focuses on describing the image of female characters. The image of female characters is used to see women represented through literary works. According to Oppung and Church (Sugihastuti, 2002:121), there are 7 roles that women can play, some are more family oriented and some are more community oriented. The seven roles are: 1) as parents, 2) as wives, 3) in the household, 4) in kinship, 5) in private, 6) in the community, and 7) in work. These roles relate to the role of women as individuals and at the same time as social beings.

The image of women can be seen through the representation of women in literary works. Furthermore, various forms of representation will be found, such as stereotypical representations of "angel" or "angel" and representations of evil beings. These representations occur because literary conventions are never pure, but are the subtlest level of impregnation in the understanding that sexism influences literature (Lieberman in Ruthven, 1985). :76) This representation also occurs because life has never been given and conceptualized before, but has always been and has been culturally coded so that everything witnessed in art that appears as a strange life is a temporary similarity of a set of codes with other codes (Ruthven, 1985: 77).

The description of women's image shows separately the domestic image and the public image of women. Separation of women's roles into domestic images and women's public images is an attempt to facilitate understanding in the description. The division of women's images in domestic and public forms is based on the role of women depicted in novel 9 by Nadira. The following is a description of the image of women contained in novel 9 by Nadira.

4.2 Image of Women

Ideology is a system of assumptions capable of operating society, as well as penetrating everything it produces. In terms of life, ideology is a tool to create truth and belief in ongoing hegemony. More clearly, ideology serves to convince the weak that they are truly weak. One form of ideology that appears is gender ideology. Gender ideology has given rise to gender prejudice which has an impact on the pattern of relations between men and women. Women are convinced in an inferior position (weak) and men in a superior position (strong) (Sugihastuti, 2010:88).

One of the other functions of gender ideology is to determine the appropriateness of behavior for women and men in society. Women are seen in society as parties within the domestic sphere. Women are subordinated and operated by men. These actions are an attempt to affirm the unequal position between the two sexes.

The unequal relationship between men and women also creates sexism. Sexism is an ideology of male domination over women. This view legitimizes the existence of relations between the oppressed and the oppressor. The oppressed are women and the oppressors are men. Thus, gender prejudice that arises as a result of gender is an attempt to discriminate against the existence of women. Men's views and treatment of women which are legalized by patriarchal society make women follow the ideology of gender oppression. In the end, women bring up inferior behavior in relation to men (Suguhastuti, 2010:89).

The image of women in novel 9 by Nadira is a description that focuses on describing the image of female characters. The image of female characters is used to see women represented through literary works. The image of women can be present through the roles that women have. A role is something that can be played so that a person can be identified as different from other people. A role provides a basic measure of how a person should be treated and placed in society. Role can also be interpreted as a set of behavior that is expected to be possessed by people who are domiciled in society (Depdiknas, 2008: 1051). The role of women means part of the main tasks that must be carried out by women. There are various roles that women have from birth to later ages. These roles are part of his life.

4.3 Domestic Image of Women

The domestic image of women in 9 of Nadira is depicted through female figures. Women's domestic image is broken down into two parts, namely women's self-image and women's domestic image. The images of women are formed from physical and psychological aspects. The self-image of women is the image of women that is inherent in the individual. Furthermore, the image of an individual woman physically and psychologically is abstracted into an image of a woman. The self-image of women in the domestic space is an image that is inherent in women as individuals who are in the domestic area (Sugihastuti, 2010: 116).

The role of women as parents, as wives, as mothers in the household. in kinship, and which is oriented towards the family is a domestic role. Therefore, women's domestic image relates to a woman's place in the house. The formation of women's roles is inseparable from the myths circulating in society. Myths of love and romance place women as subjects that are not fully willed. Women are forced to sacrifice their public potential in order to be married to the man who chose them. Thus, she becomes a woman who is whole and happy forever (Sugihastuti, 2010:122).

The domestic image of women in novel 9 by Nadira is described as a mother and a wife. The image of women as mothers shows that mothers are human beings who have a special function to give birth, breastfeed and raise children. These functions lead women to become caregivers who protect their children. Therefore, a mother has the instinct to provide affection and protection. A protective attitude is depicted in the line: Kemala is standing at the door of Nina's room. Her face was pale and looked worried, Kemala walked over to the bed, kissed Nadira's hair (Chudori, 2009:38).

The array emphasized that the mother (Kemala) is a safe place for her children. The image of a woman as a mother can also be seen in her depiction of being a single parent. The image of a woman as a mother who becomes a single parent is depicted by the female character Kemala. The image of women as mothers is always related to work in the house. Work in the house is taking care of children, cooking, washing, cleaning the house and so on. The image of women as mothers presents as unhappy individuals, Kerala feels burdened in her life until Kemala dies by drinking insect poison:

Blue mother, blue face, purplish blue lips that emit white foam. On that slippery floor. Mother lay on her back not because she was sick or falling, but because she decided: today, I could die. Maybe Mother was never happy (Chudori, 2009:3).

The image of women as wives is the superior embodiment of men. Women are inferior creatures before men and are controlled by men, as seen from the following array: "Then Kumala, just hold this..." I accepted. I even forgot to fix the way he pronounced my name. Henceforth I will let him call me Kumala (Chudori, 2009:28).

Kemala's submission to being treated by her father-in-law is very inferior and she accepts it without making any rebuttals or improving her name which is called Kumala.

4.3 Public Image of Women

Public means being in front of many people or the general public (Depdiknas, 2008:1110). Women show their own peculiarities to be in public spaces. Therefore, women are imaged differently from men. Women in the public space also have a different image from the image of women in the domestic space. The image of women in the public sphere is influenced by various perceptions of people in society, which also include the perceptions of men. Women in public space are described in the form of women's self-image and women's public image (Sugihastuti, 2010.128).

The image of women in novel 9 by Nadira is depicted in various imagery. The image of women is generally influenced by the perceptions of patriarchal society. Perceptions about women are formed culturally, this is very strongly embedded in society in general. Women are considered as weak creatures physically and psychologically. This assumption raises various perceptions about women that tend to underestimate and belittle, such as the expression that women are creatures that have advantages in causing problems (Saadawi, 2001:204).

Novel 9 of Nadira describes that the most prominent female character is Nadira Nadira as the main character in novel 9 of Nadira, since she was young she has done "odd" things when she was little she didn't want to be breastfed by her mother:

"Nadira is a little strange..."

"Weird why?"

"He refused my milk..." (Chudori, 2009:6).

It seems that Nadira is indeed different from the habit of children her age, who, if given milk, will immediately tap her to quench her thirst. Not only that, Nadira has been able to make money

from writing short stories or stories for Tera magazine since she was nine years old and that made Nadira's older sister Nina jealous and misunderstood Nadira. Nadira is considered to have taken her mother's money by Nina even though the money was the honorarium from her short stories:

Nina plunged Nadira's head into the toilet filled with urine.

"Still want to lie? Whose money?" "Nadira is not a thief, son. The money that Nadira has is the honorarium of the story..." (Chudori, 2009:39).

Nina also felt guilty and kept remembering the past, but never apologized to Nadira, her sister who had been abused.

The presence of the character Nadira, apart from being the opening key that moves the whole story, also acts as a trigger and at the same time a conflict reducer, especially for her two older siblings: Nina-Arya, and the environment in which she works: Tera magazine. Even so, the dynamics will recede backwards if there is no atomic catalyst: the shadow of the mother who is free to move enters the anxiety of the characters Bram, Nina, Arya, and Nadira.

Nadira has emerged as a public female image after receiving a higher education from America. Nadira became a journalist for Tera magazine which is quite well-known in Jakarta, looking for news as well as interviewing several political figures both domestically and abroad.

The image of a public woman in Nadira can be seen when she faces a quite complicated problem, namely taking care of her mother's death. Nadira was so calm and adept in dealing with this problem, in contrast to her two older siblings, Nina and Arya, who were devastated:

Nadira will do the most pragmatic things that those who are in mourning cannot think of: report to the RT, take care of the burial ground, look for mukenas, arrange food menus and mineral water bottles for guests, and at the same time look for batik cloth. Finally, the most important thing that is always Mother mentioned that I must have scavenged your favorite white chrysanthemum flower (Chudori, 2009: 3).

It was very impressive what Nadira did at the time of her mother's death. Nadira reflects a public woman who seems polite and courteous, able to act and act spontaneously in handling her mother's last funeral.

5. CLOSING

5.1 Conclusion

After going through some analysis of the characters, characterizations, settings, and analysis of the novel 9 Dari Nadira by Leila S. Chudori, it can be concluded that the Public places women in a special self-image. The image of women in novel 9 by Nadira is depicted in various imagery. The image of women in general is influenced by the perception of the patriarchal society. Perceptions about women are formed culturally, this is very strongly embedded in society in general. Women in the public space are portrayed as women who are independent, educated, and able to make decisions according to the conditions needed to be able to solve existing problems.

5.2 Suggestions

Suggestions that can be conveyed by researchers from this study include: For the world of literature, literary works are a combination of the author's reality and imagination. Therefore, each work is a reflection of real life and contains the views of the author. As readers, we can accept or not accept the contents of a literary work. Readers can also filter what can be taken from a literary work. When it reaches the reader's hand, the literary work entirely belongs to the reader. For the reader, the researcher hopes that this research can be useful for the reader. Through an analysis of the Image of the Public Role of Women in the novel 9 Dari Nadira, the researcher hopes that the reader can reflect and review whether it can be used as a role model or example. This goes back to each reader and can be a consideration for the community. Research on the novel 9 Dari Nadira by Leila S. Chudori is expected to clarify the concept of existentialist feminism in society, and be able to become a reference for researchers researching the same novel but with different kinds of feminist analysis.

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**REPRESENTATION OF WOMEN'S SEXUALITY IN THE NOVEL
CANTIK ITU LUKA BY EKA KURNIAWAN AND SAMAN
BY AYU UTAMI**

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Abstract

Novel is a work of literature as well as a work of fiction. One aspect that cannot be separated from the world of novels is the issue of sexuality. So far, sexuality has generally been a subject that is considered taboo to be discussed openly in society, especially if it is set forth in a novel. In Indonesia, Eka Kurniawan and Ayu Utami are writers who are trying to break this paradigm by creating their works entitled Cantik Itu Luka and Saman. The purpose of this study was to analyze the reflective, intentional and constructionist representations of female sexuality in Eka Kurniawan's Cantik Itu Luka and Ayu Utami's Saman novels. This research is descriptive qualitative by using representation approach cultural studies by Stuart Hall are reflective, intentional and constructionist. Data collection techniques use documentation studies or literature studies. The research results show reflective of female sexuality in the novel Cantik Itu Luka by Eka Kurniawan produces 3 data and in the novel Saman by Ayu Utami produces 2 data. This data is evidence that there is a reflective aspect regarding deviations from the moral system, especially regarding affairs. Intentional female sexuality on novels Cantik Itu Luka by Eka Kurniawan produced 3 data and the novel Saman by Ayu Utami also produced 3 data. The intentional quotations in this study are proof that Eka Kurniawan and Ayu Utami have different schools of thought and style of language so that they present a different atmosphere. Constructionist female sexuality in this study consists of two, namely women as sexual identity which produces 6 data and women as objects of sexuality produce 7 data.

Keywords: novels, women, representation, sexuality.

1. INTRODUCTION

Literature according to Saragih, et al (2021:101-102)[1] is a creative work of art whose object is humans and life using language as its medium. Literary works present a picture of life and life itself is a social reality. Literature is part of society, such a fact inspires writers to involve themselves in the life of the society in which they live and try to fight for the position of the social structure and the problems faced in society. In line with Saragih's opinion, Mursal Esten (1978: 9)[2] states that literature or literature is the expression of artistic and imaginative facts as a manifestation of human life (and society) through language as a medium and has a positive effect on human life (humanity). Literary work, as a structure consists of elements that are arranged in a systematic manner. (Damono, 1984: 5)[3].

One genre of literary works is the novel. The novel is a work of fiction that expresses deeper aspects of humanity and is presented clearly so that it is able to entertain the reader and drag him to explore a life that he has not experienced or has never experienced (Puspita, 2019: 30)[4]. The novel is a picture of real life and behavior from the era when the novel was written (Rohmyni, 2022:12)[5].

Novels that are presented in the midst of society have a central function and role by giving inner satisfaction to their readers through the educational values contained in them. As one of the media in ideological struggles at the cultural level, the novel can be used as a significant basis for understanding feminism because it was created with various objectives regarding the existence of women in various cultural contexts and with various perspectives on women and their world.[6].

Social reality in literature, especially novels about human life, is often found in real life. The novel as a means of representing human life is an interesting field to explore, including from the academic realm. Authors don't just write a story, but convey reality or messages that can influence their readers. Women in novel literature can be said to be endless objects. The stories about women are endless. Whatever the position and role of women in reality and literature always invites pro and con reactions. It is not surprising that many authors elevate reality and reconstruct women in their works. (Wellek and Werren. 1990:102)[7].

One aspect that cannot be separated from the world of novels is the issue of sexuality. Katrin Bandel revealed that sexuality is an important issue that continues to be discussed in various ways in many literary works in Indonesia and in other countries. In relation to sexuality, the issue of sexuality is indeed a taboo issue. However, the world of literature, especially novels, is trying to fight against the taboo that has been magma in society. This is because one of the functions of the novel is to break down various taboo things to talk about, especially about sexuality, because this is an important step for maturing society to talk about morality or sexual ethics to be precise. St. Sunardi, in his introduction to the book *Literature, Women, Sex* by Katrin Bandel, said that literature does not dare to talk about sexuality issues freely and creatively. then it is indeed poor. The problem is of course not just a matter of freedom, but rather the success of literature in finding its form so that it can speak as freely as possible.[7].

According to Giddens (1992:23)[8]The discourse on sexuality in novel literature is more familiar to female authors than male writers because it can be used as a means of revolutionary feminist movements, apart from its nature as beauty. Sexuality is a social construct and not just an outright biological drive. Sexuality is about how a person experiences, or lives and expresses himself as a sexual being, in other words about how a person thinks, feels and acts based on his position as a sexual being (Halawa & Panjaitan, 2021: 179)[9].

So far, sexuality has generally been a subject that is considered taboo to be discussed openly in society, especially if it is set forth in a novel[10]. In Indonesia, Eka Kurniawan and Ayu Utami are writers who are trying to break this paradigm by creating their works entitled *Cantik Itu Luka* and *Saman*.

In contrast to the traditional story construction that associates physical beauty with the protagonist who has absolute goodness, the female figures in the novel *Cantik Itu Luka* by Eka Kurniawan are extraordinarily beautiful and at the same time terrifying, wild in nature, and act impudent, even cruel and sadistic. These characteristics then blur the boundaries between protagonist and antagonist. *Cantik Itu Luka* tells the story of Dewi Ayu, a reputable prostitute in Halimunda, a small village on the seaside. Without a husband and no marriage, Dewi Ayu has four daughters. The first three daughters were born with extraordinary beauty. Meanwhile, the youngest is fated to have an ugly face. It is said that Dewi Ayu and her beautiful children ravaged the lives of the men in their village.

Meanwhile, Ayu Utami tries to break this paradigm by creating her work entitled *Saman*. *Saman* describes the anxiety of four female characters in their sexual life. This novel created by Ayu Utami contains a description of human life and the environment by displaying the soul of the era that occurred at that time. By reading this novel, we can see that sexuality, which has been considered taboo and has become a latent magma in a society full of cultural conventions, is described openly by Ayu Utami. From the presentation of the two novels, it can be concluded that the problems contained in the novel *Cantik Itu Luka* by Eka Kurniawan and *Saman* by Ayu Utami have in common, namely the author talks about female sexuality.

Research on sex and women has been extensively researched before, such as Witakania and Ferli Hasanah (2017) in their journal entitled *Representation of the Femme Fatale in the Beautiful Novel, Itu Luka*, by Eka Kurniawan. The results of the research show that the characters being analyzed represent several characteristics that can be called a femme fatale. Nevertheless, these characters show compatibility with the opposite characteristics. All characters are depicted as half femme fatale and half virtuous women.

It is the same as what was done by Akhirul Insan Nur Rokhmah and Edi Suryanto (2022) with the title *Representation of Women's Emancipation in Sexuality Novel Dr Upadi* by Sujiwo Tejo: *Feminist Literary Criticism*. The results of the study show that there are 18 dictions and phrases of sexuality which each play a role as women's attractiveness and women's ability to dominate, hide feelings, defend women's rights in oppression, women's power to overcome superior men's situations, women's toughness, and as well as harassment based on sexuality.

Research on women in literature has also been researched by Dipa Nugrahaa and Suyitnob (2020) in their journal entitled *A Feminist Comparative Literary Approach to Agni Pariksha Sita's Recomposition Variations in Three Indonesian Poems*. The results of the study show that the three poems criticize the ideal representation of the construction of heterosexual gender relations within the patriarchal system that was built from the Ramayana story. This finding provides evidence that men can also criticize the patriarchal system from their position as men and at the same time articulate their views that are coherent with the feminist movement.

The three researchers examine sex and women in novel literature with different theories and approaches, but have the same goal, namely how sex and women are no longer considered taboo in a literary work. Regarding this matter, the researcher is motivated to do research on female sexuality in the novel entitled *Cantik Itu Luka* by Eka Kurniawan and *Saman* by Ayu Utami. The researcher is interested in examining more deeply the representation of female sexuality in the two novels because the researcher realizes that sex and women are often the flower of ideas in a literary work. These two novels have their own attachments. One of the quotes from the two novels that discusses female sexuality is "Rape me before you leave." "No," said Comrade Kliwon. "Why? You slept with almost all of Halimunda's girls but you don't want to rape your girlfriend?" "Because you are different" [...] "until we get married," (199). In her novel, Eka Kurniawan brings out the transgression of sexuality from her character. Instead of being a shy woman, Alamanda's character asks hysterically to be raped by her boyfriend. Thus, Alamanda showed his active and aggressive sexuality.

Meanwhile, in *Saman*'s novel, Ayu Utami shows Yasmin as the subject of sexuality. As in his quote "Saman, Orgasm with a penis is not something absolute. I always orgasm when imagining you. I orgasm because of the whole m." "Saman, you know, that night, that night all I wanted was to touch your body, and enjoy your face when ejaculating. I want to come there. I teach you. I raped you" (Page 195). During this time men control sexual relations and sexual games with their partners. Women are just satisfying men's sexual desires. He must not argue, complain, and refuse. Even women are not allowed, or it is considered taboo to express their feelings about their sexual relationship. The expression of pleasure voiced by Yasmin is clearly considered very taboo and embarrassing for society. However, this shows that Yasmin is in control of sexual play and becomes a sexual subject for enjoying it. For Yasmin, sexual intercourse is natural and a basic human need that must be enjoyed. Not something sacred. Her mastery over *Saman* shows her power over men, even "pure" men who women are not allowed to touch.

Another reason the researcher chose this novel as the object of research is that both novels contain strong and beautifully presented stories of female sexuality. Like Eka Kurniawan and Ayu Utami, here the researcher wants to fight against things that have been taboo in society. Nowadays, even though there are many women who show their freedom of sexuality, such as wearing sexy clothes, there are still more people who think that women like that are bitches, seducers and shameless. Therefore, the researcher wants to show that sexuality is not judged based on good or bad categories, because bad sexuality is only sexuality that occurs due to an imbalance of power or is

done by force. But sexuality that is produced by consent and giving each other comfort is natural sexuality. In addition, women's sexuality is not only used as a standard for women's morals. A woman with the social status of a cabo, a prostitute, a whore, a prostitute, and others also has another side as a woman, namely a human being who has love and affection.

This study was studied using the representational approach by Stuart Hall (1997), namely reflective, intentional and constructionist. The reflective approach is an attempt to violate the meaning of objects, persons, ideas or events that exist in the real world, as well as the function of language like a mirror that reflects the true meaning in the real world. An approach is referred to as an intentional approach, when it is the speaker of the language, both spoken and written, who gives unique meaning to each of his works. So in this intentional approach, more emphasis is placed on whether the language has been able to express what the communicator means. The communicator in question is the author himself. The third approach is constructionist. This approach places more emphasis on the process of constructing meaning through the language used (P.[11]).

In this regard, the title "Representation of Female Sexuality in the novel Cantik Itu Luka by Eka Kurniawan and Saman by Ayu Utami" was set. The focus of the research is reflective, intentional and constructionist of female sexuality in the novel Cantik Itu Luka by Eka Kurniawan and Saman by Ayu Utami.

2. RESEARCH METHODS

1. Types of research

This research is descriptive qualitative. Qualitative descriptive research in this study was used to reveal the representation of sexuality in the novel Cantik Itu Luka by Eka Kurniawan and Saman by Ayu Utami by using representation approach *cultural studies* by Stuart Hall (1997) namely reflective, intentional and constructionist.

2. Data and Data Sources

The data in this study are reflective, intentional and constructionist quotations of female sexuality in the novel Cantik Itu Luka by Eka Kurniawan and Saman by Ayu Utami.

The author's data source is the novel Cantik Itu Luka by Eka Kurniawan, printed fifth in 2015 with a total of 479 pages, the main Gramedia Library publisher. And the novel Saman by Ayu Utami, 37th printing in 2023, with a total of x + 206 pages, publisher KPG (Popular Gramedia Library), Jakarta. The reason for choosing the data source in this study is because the novel Cantik Itu Luka by Eka Kurniawan and Saman by Ayu Utami are novels that address the issue of female sexuality. In addition, the quotations in the two novels which are the sources of research data have reflective, intentional and constructionist representations.

3. Definition of Terms

The terms in this study will be defined operationally, for more details will be explained as follows:

- a. Reflective is an attempt to violate the meaning of objects, persons, ideas or events that exist in the real world, as well as the function of language like a mirror that reflects the true meaning in the real world.
- b. Intentional is a speaker of spoken and written language giving a unique meaning to each of his works.
- c. This constructionist emphasizes more on the process of meaning construction through the language used.

4. Data collection technique

Data collection techniques used documentation studies or library research, in this case a study of the text of the novel Cantik Itu Luka by Eka Kurniawan and Saman by Ayu Utami.

5. Data analysis technique

The data analysis technique uses three steps, namely data collection by Miles and Huberman, namely: data reduction, data display and drawing conclusions. Data reduction in this research is in the form of summarizing and compiling quotations that include female sexuality in the novel *Cantik Itu Luka* by Eka Kurniawan and *Saman* by Ayu Utami based on reflective, intentional and constructionist. After reducing the data, the researcher presented the data to make it easier to understand the data obtained. In this case, after discovering the representation of female sexuality in the novel *Cantik Itu Luka* by Eka Kurniawan and *Saman* by Ayu Utami. Furthermore, presenting and grouping data for easy analysis. The third stage is drawing conclusions.

6. Data Validity Testing

Testing the validity of the data in this study used a data triangulation technique consisting of data sources, researchers and experts. The data sources in this study are the novel *Cantik Itu Luka* by Eka Kurniawan and the novel *Saman* by Ayu Utami. the researcher becomes the main instrument in testing the validity of the data. Experts or experts who test the validity of the data in this study are supervisors. The supervisor will check and re-check whether the data, methods and theories are appropriate and related to one another.

3. RESULTS AND DISCUSSION

The Novel *Cantik Itu Luka* by Eka Kurniawan and the novel *Saman* by Ayu Utami studied based on representation approach *cultural studies* by Stuart Hall (1997) namely reflective, intentional and constructionist.

3.1. Reflective of Women's Sexuality in the Novel *Cantik Itu Luka* by Eka Kurniawan and *Saman* by Ayu Utami

a. *Cantik Itu Luka* by Eka Kurniawan

In the novel *Cantik Itu Luka* there is a violation of morals committed by the characters Alamanda and Comrade Kliwon. Both of these people already had their respective partners, however, long before that, Alamanda and Comrade Kliwon had been lovers who loved each other. Kliwon's initial intention was to visit Alamanda's husband, Sang Shodancho, but this prompted the former lovers to have an affair. This is clearly illustrated below.

Data 1: "The two stood up and without anyone telling the other, the two jumped and hugged each other, crying, but not for long because they had sunk into a long, burning kiss, as they had done under the ketapang tree in front of the train station. The kiss brought them onto the sofa, with Alamanda lying on his back and Comrade Kliwon on top of him. They undress quickly, and make love in one episode that is so crazy and wild. When it was over, they never regretted it one bit. But when he returned home, Comrade Kliwon was waiting for his wife at the door." (p. 371).

Data 2: "Of course there are many secrets between them as Alamanda never told about his affair with Comrade Kliwon even though Adinda only knew about it." (p. 473).

The two quotations above show that the affair of a female character named Alamanda with Comrade Kliwon is not known by anyone except Comrade Kliwon's own wife.

Data 3: "...hotter than Comrade Kliwon and Alamanda's kiss under the ketapang tree or when they had an affair." (p. 408).

This shows that the depiction of infidelity is clear through sentences and words that explain the act of cheating itself.

b. *Saman* novel by Ayu Utami

A mimetic depiction exists in *Saman's* novel regarding the affair of a female character named Laila with a married man named Sihar. Laila is an unmarried photographer. In the previous love story, Laila admired a priest named Wisanggeni but was not reciprocated. Then he met Sihar at a rig for mining. Laila knows Sihar's status but she doesn't give up on it.

Data 1: "...Then we lay down on the bed, whose hood had not even been pushed back, because we really didn't want to take a nap. He said, my chest is big. I answered not a word. He said, am I unlucky. I replied, please, I'm still a virgin. (Is there another way.). I answered without words. But I have sinned. Although still a virgin. On the way home he said we'd better not date again (I didn't think so). I already have a wife. I replied, I do not have a boyfriend, but have parents. You are not alone, I am also a sinner. He replied, that's not the point. Married people can't do that. I understand. Although still a virgin..." (pg 4)

The affair is described clearly without any terms that make it difficult for the reader to know the flow of the quote. The affair was increasingly visible in events when Sihar decided to go to the United States. Laila finally went to New York to meet Sihar. They both intend to make love freely.

Unlike the novel *Cantik Itu Luka*, *Saman's* novel describes cheating in a mimetic way but does not mention the word "cheating" directly. In this novel, cheating is characterized by the meaning and concept of the noun "selingkuh", namely sexual relations with a married person other than a spouse. This can be seen in an excerpt from Laila's character's struggle with Sihar's status as a wife.

Data 2: "Our relationship is certainly not a pretty thing for the people closest to us. His wife and child." (p.26).

It is clear from the quote that Sihar and Laila's relationship status is an affair.

These quotations are proof that there is a reflective aspect regarding the deviance of decency in the two novels, especially regarding extramarital affairs. The similarities that stand out in both novels are the descriptions of the affair that exist in the narrative. The description of infidelity in the two novels is represented differently. In *Cantik Itu Luka*, the word "cheating" appears three times in the plot and dialogue. Meanwhile, in *Novel Saman* the word "cheating" is not clearly stated. The difference between these two novels from their reflective approach is the way of conveying the description of conveying the meaning of infidelity.

3.2. Intentional Women's Sexuality in the Novel *Cantik Itu Luka* by Eka Kurniawan and *Saman* by Ayu Utami

a. Novel *Cantik Itu Luka* by Eka Kurniawan

Eka Kurniawan in his novel *Cantik Itu Luka* wants to try to open the reader's interpretation through a style of language that is completely new in his era, but is then given and identified as reported discourse, namely the writer or author imagines the fantasies and musings of a romantic character without making it explicit that these are not the thoughts of the interpreter. write instead character's mind.

Data 1: "Under the light, his skin is very clean, marking the real heritage of the Dutch people. He is of mixed breed, with slightly blue eyes. Her hair was dark black, tied in a long bun like French girls. He was still smoking, with a cigarette between his long slender fingers, his fingernails polished red with blood. Dewi Ayu wore an ivory dress with a strap tied around her slim waist. He heard what the man said to Mama Kalong, then he looked up and looked at her. For a moment they looked at each other and Dewi Ayu smiled seductively without moving." "Hurry up, honey, before you pee your pants," he said. (p. 120).

The description of Dewi Ayu's desire that is increasingly appearing in the plot is not merely a description of sexuality explicitly but rather invites the reader to enter the atmosphere and conclude the thoughts of the female character which can be seen in the final quote above. The character of Dewi Ayu uses all of her physical strengths to attract men, without falling for rudeness and vulgarity. Thus it can be said that Dewi Ayu is not just a prostitute, she has her own class.

Data 2: "Are you still expecting me?" asked Ma Iyang. "My whole body has been licked and smeared with spittle by the Dutch, and their genitals have been stabbed one thousand one hundred and ninety-two times."

Data 3: "I have pierced the genitals of twenty-eight women four hundred and sixty two times, and stabbed my own hands countless times, not including the genitals of animals, are we any different?" As if a lewd god had possessed them, the two ran over and hugged each other tightly, kissing each other under the warm tropical sun. And for the sake of releasing their pent up prehistoric desires, they took off all the clothes attached to their bodies, threw them so that the clothes floated down the hill, swirling around in the wind like mahogany flowers. The people who were shocked to see this could hardly believe it, some people screamed, and the Dutch people were red in the face. Until when, without hesitation, the two of them make love on a flat rock watched by people filling the valley like watching a movie in a cinema, pious women cover their faces with the ends of their veils and men are made to stare without daring to look at each other. (pp. 34-35).

The above quote proves that Eka Kurniawan used vulgar language to create an erotic atmosphere from Ma Iyang and Ma Gedik's romance. Without feeling embarrassed, the two characters even made love in front of many people.

b. *Saman* novel by Ayu Utami

Ayu Utami in her novel *Saman* also gives a unique meaning to her work by inviting readers to explore the thoughts of a female character named Shakuntala in her struggle against patriarchy.

Data 1: "I'm good at changing my voice. Sometimes I am the Sugriwa monkey with an aggressive or aggressive growl in the trachea. Another time I was a beauty whose squeaky voice was like the soft skin of her armpits. When I was a teenager I always addressed me as Arjuna in *Wayang Oranf*, and girls worshiped me because they unknowingly found no remnants of femininity in me, but I was also *Draupadi*, who crushed passion for the five *Pandavas*. While in New York, I once earned quite a bit of extra money from voicing experimental animated films. Then, if people can tune their articulatory cavities like playing a radio channel, what's so hard about being a man?" (pp. 117-118)

Shakuntala thinks that being a man is not difficult. She takes men for granted because she can do what men do. Her form of nonverbal resistance in radical feminist thought, Tala has seized control of women's sexuality, by demanding the right to practice anything that can provide pleasure and satisfaction, equal sexual relations are mutually satisfying and negotiating to satisfy each other in any way. The rebellion committed by Shakuntala can be seen in the following quote.

Data 2: "My name is Shakuntala. My father and older sister called me a whore. Because I have slept with several men and women. Even if you don't charge. My brother and father don't respect me. I don't respect them. (p. 115).

If Eka Kurniawan uses vulgar language and is more towards naturalism in his novel *Cantik Itu Luka*. so Ayu Utami uses a choice of language that is more subtle and has a romantic impression. This was in the incident of Yasmin and *Saman*'s affair.

Data 3: "However, without understanding, in the end it was me who became like a child: sinking into his chest which then opened, like a thirsty baby. Our bodies pressed together. Shaking, finished before starting, as if not having time to understand what just happened. But he didn't care, he took me to the room. I don't know how I ended up doing it. When it was over I became so embarrassed. But there was such a feeling of relief that I fell asleep." (p. 181).

The narrative excerpt is proof that Eka Kurniawan and Ayu Utami have different streams that present a different atmosphere. Apart from the gender differences of the two writers, writer Eka Kurniawan and writer Utami, the differences are evident in the style of language used by the two writers. Eka Kurniawan with his vulgarity while Ayu Utami with her romance.

3.3. The constructionist of female sexuality in the novel *Cantik Itu Luka* by Eka Kurniawan and *Saman* by Ayu Utami

a. Woman as sexual identity

1). Novel *Cantik Itu Luka* by Eka Kurniawan

In the novel *Cantik Itu Luka*, the female character becomes a figure admired by men. She has a very beautiful face and body and seductive sexuality. This characteristic is present in Eka Kurniawan's depiction when emphasizing the physical beauty of his female characters.

Data 1: "...a young girl who is so beautiful, doesn't seem to care about the fact that most of the audience is male. She was maybe only sixteen years old, like a lost angel. Her hair was tied in a dark green bow, so even from a distance Shodancho could see her tiny, piercing eyes, her pointed nose, and her devilish smile. Her skin was white as if giving off light, covered in a charming ivory color dress in the afternoon full of sea breeze. The girl took a cigarette from her pocket, and with extraordinary calmness she smoked a cigarette..." (p. 155).

The quote above describes the beauty of Alamanda, a young woman with an aura, say, mystical, but also modern from the way she dresses and from her habit of smoking cigarettes. However, beauty is not only owned by Alamanda, we can also find this beauty in Dewi Ayu and her two other children, Adinda and Maya Dewi.

Meanwhile, their mother, Dewi Ayu, displays the beauty and grace as well as the sensuality of a mature woman.

Data 2: "Under the light, his skin is very clean, marking the real heritage of the Dutch people. He is of mixed breed, with slightly blue eyes. Her hair was dark black, tied in a long bun like French girls. He was still smoking, with a cigarette between his long slender fingers, his fingernails polished red with blood. Dewi Ayu wore an ivory dress with a strap tied around her slim waist. He heard what the man said to Mama Kalong, then he looked up and looked at her. For a moment they looked at each other and Dewi Ayu smiled seductively without moving. "Hurry up, honey, before you pee your pants," he said. (p. 120).

The character of Dewi Ayu uses all of her physical strengths to attract men, without falling for rudeness and vulgarity. Thus it can be said that Dewi Ayu is not just a prostitute, she has her own class. On the other hand, it is her daughter, a schoolgirl, who fulfills the characteristics of a slut who seduces men with her sexy fashion. With his coquettish nature, Alamanda hypnotizes his prey with his gestures, smile and challenging gaze. She consciously uses beauty and sexuality as her weapon.

Data 3: "Alamanda had been in contact with many men before dumping them one by one. That's his bad reputation, and everyone knows it including Adinda. She did all this to some of her schoolmates, provoking a bit with her beauty, alluring smile, flirtatious glances, graceful steps,

things like that would make many of her male friends suffer from sudden insomnia. Unable to endure insomnia without hope of a cure, some boys will try to hunt her and she will start turning into a tame dove, hopping every time she is caught." (p. 188).

2). Saman novel by Ayu Utami

Ayu utami in her novel Saman represents women as a sexual identity through patriarchal norms and symbols in society. The statement by the figure of Mrs. Shakuntala emphasizes the existence of a woman's soul who always reminds her of her child.

Data 1: "... The dancer must be plump and flexible so that her movements are beautiful for the audience, must not be too powerful to be feminine, must not be too slow so as not to induce sleepiness. So on that crowded stage he became a tease: swaying to satisfy the demanding tayub audience. Ronggeng, infatuated. The Dancer is no longer celebrating her body." (p. 129).

The quote is the words spoken by the mother character, the mother of a female character named Shakuntala, which is the nature of the exploitation of the rights that exist in women. This is because the denial of women chasing men is identified with prostitutes. In other words, a naughty and wild girl or a woman of low dignity. Women have the right to choose and be elected, but the advice from Shakuntala's mother emphasized that women have weaker rights than men. In other parts, through Shakuntala's lawsuits and the characters' responses to certain events, it is shown that all of these systems provide many advantages to men. This is an indication that the characters in the story are suing the patriarchal system in Eastern culture.

Data 2: "Virginity is a woman's offering to her husband. And you only have one, like a nose. Therefore, never given before marriage. Because you will become glassware." (p. 127).

Another form of social construction that exists in society is the assessment of a woman's self-esteem through the integrity of her hymen when she marries. If the integrity is torn apart before marriage, then the woman is considered to have no value. The hymen is used as a tool for male legitimacy to place women in a dirty place if they no longer have a hymen when they are officially married. Meanwhile, men are never questioned if they have had sexual intercourse before marriage. In this novel social construction is described through the conversation below.

Data 3: "...Suddenly I wanted to scream, but my mouth was tightly closed because I didn't want to fight again. Because in my opinion, it is God who is cheating again: He creates the hymen, but does not make the lining of the penis..." (page 149).

Based on the excerpts from the two novels above, it can be concluded that women in the Japanese colonial era were only considered as sexual identities. Women are only considered as the satisfaction of men's lust. The gap between men and women proves that patriarchy at that time was still very cruel.

b. Women as the subject of sexuality

1). Novel Cantik Itu Luka by Eka Kurniawan

In the novel Cantik Itu Luka it is found that women are the subject of sexuality. As is well known in the context of Indonesian society, virginity in women is strictly regarded as something sacred and is associated with honor, not only for the woman herself but for the honor of her family, even her tribe. A woman must keep her virginity until the wedding day. It was on that day that she would give her husband her virginity. In his novel, Kurniawan brings out the transgression of

sexuality from his character. Instead of being a shy woman, Alamanda asked hysterically to be raped by her boyfriend.

Data 1: "Rape me before you go." "No," said Comrade Kliwon. "Why? You slept with almost all of Halimunda's girls but you don't want to rape your girlfriend?" "Because you are different" ... "until we get married," (p. 199) .

Just like her child, the female character Dewi Ayu is also the subject of sexuality, as in the following quote.

Data 2: "Honey, I am your wife and I am old enough to take you into bed," she said before continuing, "hug and make love to me tonight, because this is the most beautiful night we will ever have, the first night after five years too late. " (p. 325).

From this quote it can be seen that Dewi Ayu was the one who took the initiative. After that, then they lead an active sexual life.

2) Novel Saman by Ayu Utami

In the novel Saman, a woman as a subject in sexual activity also means that she has the right to have sexual desires, to obtain the same sexual satisfaction as men, to choose a partner, or even to decide or refuse to do that activity. As seen in the following quote.

Data 1: "And he will be touched. He would kiss my forehead. Soft, like someone who loves, who is not always lust. But I will say that this time I was ready. And I have chosen him as the first man. He would wonder why him. I will answer, my friends say, the first experience is much more beautiful with a mature man. The virgin man, so they say, is never calm. Always nervous and in a hurry. (p. 29).

Yasmin, who is described as married, has an affair with Saman, who is a priest. This affair also "apostates" Saman. As a priest who is bound by vows of celibacy, Saman should not be allowed to have sexual relations, especially without a clear status. Indonesian society has an ideological structure regarding the sexual life of a priest. He is described as refined, polite, never indecent. However, this ideology was subverted in an extraordinary way in Saman. A person who is already bound by a marital relationship may not have sexual relations with another partner, especially Saman, who is already bound by a sacred promise to God. Of course it is also not permissible to have sexual relations with a woman.

Data 2: "Saman, I have aloerotism. Having sex with Luke but imagining you. He wondered why I kept asking for the lights to be turned off more and more. Because what I imagine is your face, your body." (p. 194).

Data 3: "Saman, an orgasm with a penis is not absolute. I always orgasm when imagining you. I orgasm because of all of you." (p. 195).

Data 4: "Saman, you know, that night, that night what I wanted was to touch your body, and enjoy your face when ejaculating. I want to come there. I teach you. I raped you." (p. 195).

The quote about Yasmin's words above shows her pleasure and sexual passion with Saman. During this time men control sexual relations and sexual games with their partners. Women are just satisfying men's sexual desires. He must not argue, complain, and refuse. Even women are not allowed, or it is considered taboo to express their feelings about their sexual relationship. The expression of pleasure voiced by Yasmin is clearly considered very taboo and embarrassing for

society. However, this shows that Yasmin is in control of sexual play and becomes a sexual subject for enjoying it. For Yasmin, sexual intercourse is natural and a basic human need that must be enjoyed. And not something that is sacred.

Women as sexual subjects are also shown by another female main character, namely Cok. She is portrayed as a woman who doesn't care about the rules and norms of society. Societal rules and norms regarding sexual relations are governed by men, therefore benefiting men. Cok even said that it was common to sleep with some of his girlfriends. Even since he was in high school, he had often engaged in sexual activity, causing him to be transferred to school because he was caught carrying contraceptives, condoms, in his bag. As contained in the conversation below.

Data 5: "Finally a letter came from Cok. Here's a quote: Dear Tala,.....Mama and Papa found a condom in my bag.....I'm just writing this letter to you. You see, Yasmin and Laila will be shocked to hear this. I hope they don't want to know me anymore." (p. 151).

Cok's sexual life, which usually changes partners, he really enjoyed. It shows how she can play her part in the usual sexual games of men. What Cok did shows the sexual representation of women in their sexual position. He becomes a subject who enjoys and determines sexual play.

From the excerpts from the novel *Cantik Itu Luka* by Eka Kurniawan and *Saman* by Ayu Utami above, it can be concluded that women are no longer just objects but are subject actors. In this context it shows that women are no longer "spoilt" but rather dominating.

4. CONCLUSION

Based on the results of an analysis of the representation of women's sexuality *Cantik Itu Luka* by Eka Kurniawan and *Saman* by Ayu Utami by using the theory that has been chosen, the researcher obtains several conclusions related to the sexuality of female characters to answer the problem formulation. Both novels are studied using a reflective, intentional and constructionist approach to representation. Reflective of female sexuality in the novel *Cantik Itu Luka* work of Eka Kurniawan produces 3 data and the novel *Saman* by Ayu Utami produces 2 data. The data is proof that there is a reflective aspect regarding the deviance of decency in the two novels, especially regarding extramarital affairs. Intentional female sexuality in the novel *Cantik Itu Luka* work of Eka Kurniawan produces 3 data and the novel *Saman* by Ayu Utami also produces 3 data. The intentional quotations in this study are proof that Eka Kurniawan and Ayu Utami have different schools of thought and style of language so that they present a different atmosphere. Constructionist female sexuality in this study consists of two, namely women as sexual identity which produces 6 data and women as objects of sexuality which produce 7 data.

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**WOMEN AND ISLAM DISABILITY IN LITERARY WORK
OF RATNA INDRASWARI IBRAHIM**

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Abstract

The work of Women and Islam Disability in Literary Work of Ratna Iindraswari Ibrahim is being important to be investigated as Ratna Indraswari Ibrahim (RII) is disable and she is also a woman. Her work was intended to defend women's independence competitively. RII as a disable author is also highlighting gender issue, she defends similarity on position to men. RII is disable, but she has a work to persuade the reader to have innovating works, independence, and never regretting life. Islam taught people on equality of rights and obligations, emancipation or its value of equality. This study used Hermeneutic theory with three components, (1) interpretation "from within" the text (meaning within text); (2) interpretation of elements around the text (meaning behind the text), and (3) critical interpretation on the text (meaning in front of the text). Besides, the study of feminism was conducted as the character and personality of the novelist, RII, is independence as a person with disability and her defending of women dignity. The method used in this study is qualitative study as the data and data source is not number and its nature characteristic. Data was collected through the documents and RII's authorship and her works. Analysis on this study used a model with three components including data reduction, data presentation, and deduction. The three components are conducted interactively by collecting data as a cycle. The struggle and rights of women and obligations in the RII novel have Islamic values in Qur'an. But what happens in reality is that the treatment of the people with disabilities is still not fair. This authorship of the RII wants to change people's minds and views on justice and generalization among disabled people and not. Through his work RII as a disable person strives to achieve justice in all aspects.

Keywords: Women, disability, Islam and Ratna Indraswari Ibrahim

1. INTRODUCTION

Hermeneutic is a methodology in interpreting symbols, text or meta-text. The point of hermeneutic is "to understand" (verstegen). It is the reason that it needs approach and methods such as philosophy, theology, anthropology, sociology, semantic, linguistics, philology, phenomenology, psychology, discourse analysis, and so on.

Hermeneutic was born and developed widely in West-Christian, even it recently spread in East-Islam. This development makes hermeneutic emphasized on different meaning caused by different concentrations of its reviewers.

Abrams (in Pradopo 1995: 254) explained that literature work reflects its society and it cannot be avoided by society condition or the powers in its era. Basically, the literature work is the personal individual's work realized by the authors' imagination. The literature work is the reflection of personal individual in the form of ideas, expression, intention, tendency, and ideology of the author.

The literature work cannot deny the background of history or literature system: the universe, the reader, and the author. The information of the author has an important role in the review of literary

studies. This is because literary work is essentially a form of the author's experience (Teeuw, 1984; Selden, 1985; Roekhan, 1995; Eneste, 1982).

Ratna Indraswari Ibrahim (hereinafter abbreviated as RII) is the author with the tight bond on her era's power. As the author, she has experienced important roles in her life. Her experience is not immediately changing her life in direct. There is a process in her journey as an author.

The value of this struggle is related and outlined in Islam and the emphasis of hermeneutic can be categorized in three domain interpretation, interpretation “from within” the text (meaning within text), interpretation of elements around the text (meaning behind the text), and critical interpretation on the text (meaning in front of the text).

The interpretation “from within” the text (meaning within text)

The main objective of interpreting “from within” is finding the meaning objectively as desired by the text initiator (author). The model of interpretation often regarded as theoretic hermeneutic or romantic hermeneutic. The steps is initiated by two approaches toward a statement – as offered by Friedrich Ernst Daniel Schleiermacher (1768-1834)8, (a) historic-objective reconstruction, and (b) historic-subjective reconstruction. Historic-subjective reconstruction tries to discuss a statement in relation to language on the whole (text analysis with linguistic approach). Meanwhile, historic-subjective reconstruction is aimed to discuss the beginning the statement comes to someone's idea (psychological analysis of the initiator). It is that the text will still live if the author pays her/his attention to the context of the text history, and the understanding subtlety and explanation subtlety would be found. In line with the works of RII and disability, the interpretation “from within” the text has main purpose to find out the objective meaning as desired by the text initiator (author), Ratna Indraswari Ibrahim.

Adopting Schleiermacher, the steps conducted undergoes two approaches: (1) historic-objective reconstruction, it tries to discuss a statement by RII in relation with overall language relationship. This study used critical approach to analyze RII's works. Critic to the works and disability of RII is based on the association determination, literary expression of RII. (2) Historic-subjective reconstruction aims to discuss psychological situation of RII and her disability during stating something (psychological analysis of the initiator). A statement is a sequence sequentially; experience, understanding, and expressive statement. Therefore, RII's experience (the initiator) is a structural picture of a stated literary text of disability. The text is, therefore, a historical expression in its era.

RII is a literary author with disability. Accordingly, there are three of her works presented disability, novelette Batu Sandung and Cerpen Ki Dalang. RII emphasizes that disability is not influencing their perfectness in front of Allah as long as they have strong faith. The prophet also taught that it is not like others' faiths where disability is not the punishment from Allah SWT but it is forgiveness for the sins. As his word, “No Muslims picked by thorns or more than that except Allah takes note on his/her kindness and remove all of his/her sins” (HR. Bukhari). Not to forget, the Prophet also protects the human rights of disabled people and eliminates discrimination based on disability, which was prevalent before the arrival of Islam. In one of the narrations, the Prophet once appointed one friend named Abdullah Bin Ummi Umm Maktum, a blind person as a muezzin.

RII's life changed after experiencing leg paralysis. RII's physical changes have an impact on changes in perspective and a paradigm shift in life. RII feels grateful because there is still a perfect intelligence and heart. RII can live independently and does not want to be given privileges as a disabled person.

In Islam, such a life makes a person never feel satisfied, and always agitated, because he/she does not turn to spiritual things, does not feel spiritual pleasure because his/her heart's eyes are blind and his soul is shackled by material things. Someone who is blind in heart will be resurrected blindly in the future according to God's word

"Maka sesungguhnya bukanlah mata itu yang buta, tetapi yang buta, ialah hati yang di dalam dada" (QS. Al-Hajj: 46). It means, their eyes are not blind (physical) but the blind are the eyes of their hearts.

Even then it was revealed in the journey of her life as below:

"Mommy and my family did not question my physical disability at all. Instead, I realized or not, the family constantly encouraged me to move forward, appearing like someone who was physically normal. Yes thank God ..."

The culmination of RII lies in the awareness of its detachment. Basically because of internal reasons from the personal RII. RII has physically completed the task as a human. The state of disability requires that she survives in real life. Awareness of labeling provides a starting point for change and revolution in life as a writer, activist of Forum Pelangi and chairman of the Bhakti Nurani Malang Foundation, Disable Person Organization, as Director I of Entropic NGO Malang.

The interpretation of elements around the text (meaning behind the text)

Interpretation conducted is no longer focused on the meaning of the text correctly and objectively, but rather on how "action" understands itself. The psychology of the reader / interpreter becomes the object read in this interpretation.

Edmund Husserl (1889-1938), a figure of phenomenological hermeneutics, said that the process of correct understanding must be able to free themselves from prejudice, by "letting the text speak for itself". Therefore, interpreting a text means methodologically isolating the text from all things that have nothing to do, including the biases of the interpreter's subject and allowing it to communicate its own meaning to the subject. This kind of meaning develops suspicion over the interests of the interpreter / reader. This remembers an understanding — as Martin Heidegger (1889-1976) stated — something that emerged and already existed before cognition. Therefore, reading or interpretation is always a re-reading or reinterpretation.

Heidegger also called language as a moving dimension of life that enabled the creation of the world from the beginning. Language has an existence where humans participate. So, when a text is read by someone, whether they realize it or not, the interpretation of the text will emerge relatively as well.

This meaning behind the text approach rejects theoretical hermeneutics that seeks to find objective meaning. Hans Georg Gadamer (1900-2002) for example, judged it was impossible to obtain an objective understanding of a text. According to him, the interpreter may not be able to position himself in the position of the author or know the original meaning exactly, because after all the interpreter always grasps the subjective meaning. This statement assumes that humans cannot escape the confinement of the tradition in which he lives, including when he intends to interpret a text. The "pre-understanding" factor (schemata) in the reader / interpreter certainly influences it in dialogue with text and context.

In connection with this, in hermeneutics there are two opposing thoughts, "Intentionalism" and "Gadamerian Hermeneutics". Intentionalism views the meaning as already existing because it is brought by the author/compiler of the text so that it is just waiting for the interpreter's interpretation. While the Gadamerian Hermeneutic is on the contrary that the meaning is sought, constructed, and reconstructed by the interpreter according to the context of interpretation made, so that the meaning of the text is never standard but always changes depending on how, when, and who the reader is.

The truth can be achieved not through methods, but through the dialectic between the interpreter's horizon and the text horizon which is then called the hermeneutic circle. Gadamer also means that hermeneutics is related to the nature of interpretation, not the theory of interpretation, because the meaning holds more value for the life of the reader/interpreter, not the life of the initiator.

Approach to the meaning behind the text, if applied in RII's literary work on disability and feminism, the interpretation of this model develops suspicion of their "interests", because it is impossible to obtain an objective understanding of a text. However the interpreter always grasps his subjective meaning through "pre-understanding" factors (schemata) and the confinement of tradition. However, the "meaning" of a text is basically fixed, except that "its significance" is constantly changing following the life of the interpreter from one era to another.

In a meaning behind the text, RII's literary work has its author, namely RII herself. RII is an individual test which includes aspects of religious integrity, daily behavior, religious perceptions, ideology and politics adopted, in addition to tests of memory resilience and intelligence levels. The production of the meaning of the work of RII disability and feminism based on the interpreter's "taste" can be seen from the following interpretations.

The majority of RII's work defends women, fights for humanity and disability which provides mental education and usability for others. Women are led to realize the role as a whole subject and a strong will (good will) to change and change the life journey that is more useful and useful.

RII gives an example to the public when she undergoes social functions in resisting oppression smoothly and softly without being anarchic and open. Through her literary work it can provide fundamental mental education to fight in a significant way. Literary works are made into the awareness of various parties as well as sharp weapons in countering injustice and making human beings humanist.

A concrete example of the result is novelette Batu Sandung (2007) as a representation of the culmination of RII's labeling. Novelette, which consists of three chapters with the main character, is a woman who tells herself, her mind, and her attitude of life is RII's inner expression personally. Through the novel, RII reveals interesting aspects of women with all their problems, including RII's own inner self.

The Epiphany relevance RII disability as an author with literary work was actually experienced as a disabled person. In a literary work entitled Batu Sandung (2007), it tells Irina's character who lives as a disabled person. The figure is actually a representation of RII itself. RII tells stories, about all desires, ideals and obsessions in his life.

RII wants to persuade the reader in a dilemma faced by Irina - a disabled woman who is the main character of the novel. Irina tried to struggle in overcoming her ego and turned upside down to prove that she was actually no less normal than anyone else. Irina's figure as an illustration of RII as a disabled person who must be pitied, assisted and given privileges.

"... Oh, I hate it so much! I feel underestimated. I think Adis is so knowledgeable about all my life's problems. Maybe he doesn't understand at all that I feel insulted by his attitude. Isn't what can be protected continuously only people who are considered unable to grow up? Has my paralysis become an excuse for others to intervene way of my life?"

In this novel, it seems the nuance of war against the marginalization of disabled people. Irina's inner opposition between an existence and love, was combined precisely with a straightforward yet interesting language by RII. Novelette Batu Sandung (2007) is more accurately called the autobiography of the author.

In Islam, what RII aspires for and fights for is reflected in QS. Al-An'am: 39

And those who reject Our verses are deaf, mute and in complete darkness. Whoever is desired by Allah (his error), He will surely be led astray 58. And whoever Allah wants (to give guidance), surely He will put Him on a straight path. As an illustration to connect the hermeneutic of RII's literary works can be seen in the following chart.

Figure 1. The correlation between hermeneutic literary work and RII as the author

Based on the above scheme, the method adopted by RII is in a subtle way, or more precisely, in making changes it must be in accordance with the principle of justice. Method conducted to improve mental is by constitution and peace. The excerpt of John Lennon song, "Imagine", is as a proof of RII's thought and view of the world where she wants to live in harmony and humanity filled with peace.

Interpretation "opposing" the text (meaning in front of the text)

The interpretation of this stage is deliberately trying to uncover the content of interests behind the text. By questioning the relationship of the micro text to the macro community context, this interpretation combines the tradition of textual interpretation - which always sees the text in a closed space - with the broader context of society. The biggest point of this interpretation is seeing text as a practice of power that carries certain ideological values. Language, socially and historically, is a "form of action" in the dialectical relationship between text and social structure. Therefore, the meaning must be focused on how the text is formed and formed from social relations and certain social contexts.

This is because, as Jurgen Habermas (1929) stated, critical hermeneutic figures, an understanding is preceded by certain ideological interests and content. Therefore, determining the horizon of understanding is a social interest that involves the interests of the interpreter. Every form of interpretation is dissected from bias and elements of political, economic, social, and ethnic and gender interests. In this hermeneutic model, the text is assumed not as a medium of understanding as in the previous hermeneutic model, but as a medium of domination and power. That is why, since in the process, the text must have been suspected.

Likewise with short stories, novels, and RII's novels, if it is examined, dissected, and sharpened more is 'blind' feminism. This terminology is based on various works of RII in fighting for women that are still not specific and general.

"I think this country has a masculine character. Therefore, she likes symbols of violence. As an illustration, the patriarchal ideological biases that exist in our country give rise to a big impact, widening on the system in this country. This means that the country in this context presents men. And what kind of woman is raised by a masculine tradition? As usual, they are formed into silence mass and marginal communities. Whether we realize it or not, men in this country still think that the role of women is still on the domestic social level. Thus, in any story the super hero is male."

Certain social relations and social contexts, the RII era in composing literature are literary texts with assumptions as a manifestation of psychological, biographical and ideological authorship. Thus, the author's aspect becomes a focal point in the interpretation and analysis of literary works. RII's literary works in the form of novels, novelette, and short stories are the manifestations and expressions of the authors as the results of contemplation psychologically, biographically and ideologically. The building of ideology as the culmination of RII's work in the form of harmony is the end result of achieving his thoughts.

Literary works are seen as symbolic-structural as a textual code whose formation is closely related to both authorship and sociocultural expressions. The texts worked on by RII have a network of meanings ranging from themes, thoughts to ideology. Implicitly, RII has never discussed literature or is religious in nature, but if studied on its substance it gives meaning to the nature of one's own religion. The manifestation of social godliness in the form of humanitarian (humanist) struggle and struggle against the preservation of the environment, it is an affirmation as a religiosity of RII.

Reflectively, the interpretation and analysis of the codes of literary texts are constructed by social forces in discourse. In summary, literary texts have historically been the work of authors and authors themselves positioned as part of a network of discourse and order (episteme) of their society. Therefore, the focus of the study is the discourse that surrounds and shapes the creation and meaning of literary texts.

2. CONCLUSION

Hermeneutics is one methodology in interpreting symbols, both in the form of text and meta-text. The essence of hermeneutics is "understanding" (verstegen/to understand). Therefore, hermeneutics requires a set of other approaches and methods such as philosophy, theology, anthropology, philology, sociology, semantics, linguistics, phenomenology, psychology, discourse analysis, and others.

In relation to the interpretation of literature, Hermeneutics is a "tool" (not a substitute) in order to sharpen interpretation. Thus, the literary works of RII will be more effective when complemented by a hermeneutic approach that examines not only from the point of view of the text, but also the perspective of the initiator, the reader and its context.

The hermeneutic approach to the interpretation of hadith can be conducted through three of interpretations, namely: (1) interpretation of "from within" literary texts (meaning within the text); (2) interpretation of elements around literary texts (meaning behind the text); and, (3) critical interpretations of literary texts (meaning in front of the text). These three layers of interpretation have a focus, goals, and methods that complement each other.

RII's literary works are effective media to influence the reader's mind to behave in the same way. RII's literary work provides significant changes that occur in discourse, thought, paradigm, mentality in the public and the environment. RII's desire is to have evolutionary changes, namely changes not physically but changes to the mental. The proof of evolutionary change is always repeated the theme in RII literature. This is an indication that the community or the system it has changed is so dominant and strong. In addition, the planting of ideology through ideas in literary works takes a long time because it is through a long process. However, changes resulting from an ideological awareness are more important and meaningful in people's lives. RII's literary works are healing literary works.

All humans are equal and have self-potency. Disables and perfect humans has no preferential treatment in everyday life. RII's awareness as a disable is the starting point of the change and shift of life (the epiphany culmination) into a humanist and feminist human.

Islam provides relief for persons with disabilities, such as being allowed not to join jihad (during the time of the Prophet). Islam does not allow discrimination against disabled person and get the same rights as those who are perfectly physical. Because what God judges is people's faith.

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**ANALYSIS OF FEMALE SPIRIT IN TWO NOVELS: *PEREMPUAN
POPPO AND GARIS DARAH PARAKANG***

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Abstrak

*The local wisdom of an area is not only known from wise and wise things. It can even be found in a mystical world in the form of ghosts that live in the imagination of its people. The Bugis tribe is one of the endemic ethnicities of South Sulawesi (Tana Ugi). It has unique types of ghosts not found in other ethnicities in the archipelago, such as: parakang, poppo, dongga, bombo, asu panting, patitong, dompé, kandolèng, kongkong pancing, tallu ana, tanpa koro/pajujung dapu, and so on. Among the Bugis ghosts, parakang and poppo are the most attention-grabbing and have given birth to several literary works (novels and short stories). Two novels include **Perempuan Poppo** (2010) by Dul Abdul Rahman and **Garis Darah Parakang** (2020) by Gentah Babay. Both novels can be classified as "ghost literature" or the scientific language urban legend. Female characters portray ghosts in both novels. The question is, Why women? In answering this question, critical discourse analysis (AWK) will be used in an ethnic literary frame. This type of research includes qualitative research by relying on in-depth data analysis. The research data was collected by reading carefully and recording selected parts of the two novels. These data are grouped, given certain codes, and then analyzed with Critical Discourse Analysis involving anthropologist theory. The expected result is the answer to the above question.*

Keywords: female image, poppo, parakang, female ghost.

1. INTRODUCTION

All cultures in Indonesia have distinctive types of ghosts, such as *sundel bolong*, *pontianak*, *kuntilanak* [1]. Spirit for the Bugis community has become an integral part of Bugis culture in Indonesia, which raises ghost stories and has been passed down from generation to generation. In the realm of the Bugis culture, ghosts have two types: pure spirits and impure ghosts. The first type is a supernatural-mysterious creature that only scares humans. In contrast, the second type is humans, who are allied with stealth due to mistakes or imperfections in studying certain knowledge. This second type of ghost is an ordinary human and still socializes with his society, but at certain times he transforms into a spirit and terrorizes the humans around him [2].

This article discusses the second type of Bugis ghost, *parakang* and *poppo* contained in the novel *Perempuan Poppo* (after this written *PP*) by Dul Abdul Rahman and *Garis Darah Parakang* (after this reported *GDP*) by Gentah Babay. Although many doubt the existence of *poppo*s and *parakang*s and consider them myths, not a few also believe that these artificial creatures do exist and live in harmony with society. At least, Dul Abdul Rahman, the author of the novel *PP*, and Gentah Babay, the author of *the GDP* novel, firmly believe in the existence of these two types of humans. On the cover of the *PP* novel is written "NOVEL: Departing from a true story..." [3], while in the *novel GDP*, the author wrote in his watsapp.com, "Before continuing, I just want to

emphasize that what I wrote is a real story', not a 'story he said'[4]. So it stands to reason that some classify these two novels as magical realism [5]. Because *Poppo* and *parakang* are obtained by studying or passed down automatically due to bloodline, all Bugis humans have the potential to become *poppo* and *parakang* regardless of gender. But in the two novels above, the two ghosts are shown to be female.

2. RESEARCH METHODS

The method used in this study is the descriptive analytical method, namely by describing and analyzing the facts obtained from the two novels: *PP* by Dul Abdul Rahman and *GDP* by Gentah Babay. Data collection is carried out using reading and recording library techniques. The working steps of this study are as follows: *first*, the text of the novel is read intensively and repeatedly; *second*, search for data and classify it according to matters related to the problem under study; *third*, analyzing the structure of Dul Abdul Rahman's *PP* novel and Gentah Babay's *GDP*; *fourth*, describe then explore the image of women in the two novels with Critical Discourse Analysis (AWK), *fifth*, conclude each analysis; *Sixth*, formulate conclusions from the overall investigation that has been done.

3. RESULT

a. Perempuan Poppo Novels

PP (2010) is a unique ethnic novel set in Bugis culture in South Sulawesi. It tells the story of a writer named Lam and his small family who killed a rented room in the Padaidi dormitory in Makassar. Lam has a wife, Tenriadjeng by name, who is a student majoring in Nursing at a private PT in Makassar. Tenriadjeng perfectly portrays a desirable woman: beautiful inside and out, virtuous, clear-eyed, and wither-faced with dimples on both cheeks, making her likened to Siti Nurhaliza, a famous singer from neighbouring Malaysia. His a son named Tenribulaeng and a daughter named Tenriayu. Besides them, several other residents in the dormitory, Padaidi, are female, including Saribanong, Hasnah, and



Halimah. There was also a married couple, Massarappi, and other single youths [3], [6]. At first, harmony was closely established between fellow dormitory residents until one Friday night. The connection began to loosen. On that night, there was a *poppo* sound from a mango tree located right in front of the room of the Lam and Tenriadjeng couple. The following nights, the voice of *poppo* continued to terrorize the residents of the dormitory Padaidi. Every time the *poppo* sound echoed, Tenriadjeng was always not in that dormitory. This coincidence made Hasnah and Halimah breathe slander and gossip that Tenriadjeng was a *poppo* woman. Saribanong, the gossip, was consumed by the slander and began to feud with Tenriadjeng. However, some other residents, especially men, suspect that Hasnah or Halimahlah is a *poppo* woman because *poppo* women like to pit them [6].

Lam herself is obsessed with researching *poppo* to write her novel. It is said that *Poppo* is a beautiful woman who has special knowledge. Lam was enthusiastic about writing the story and looked for data about *poppo* to the villages and mountains. A friend who had a publishing house in Yogyakarta promised to publish his book and give him royalties in advance, three editions at a time. Lam is happy that soon she can own her own house with the money. Can Lam prove who *poppo* women are? The ending of *PP*'s novel is shocking because it turns out that the *poppo* woman is his wife, the beautiful Tenriadjeng. Lam only found out after his wife died on his lap. And even more moving, Tenriadjeng died because he was killed by Lam himself, who was mistakenly guessed.

b. Garis Darah Parakang Novel

Kahar, a young man in his mid-twenties, never expected the joyful holiday he had in his imagination to be wiped out when an event shook his grandmother's village. It all started from the events seventeen years ago which continues to this day. A great mystery unfolds gradually to seduce Kahar to open it wide. But who would have thought the mystery dropped him into a scary event and shook his life [7].



Parakang, seventeen years ago, shocked the village community. *Parakang*, today, terrorizes Kahar's life and those he loves: Nayla (Kahar's girlfriend), Aras (Kahar's good friend, *Si Gonrong Carepa*), Maryam (Aras's girlfriend), Mawar (Kahar's friend in Makassar), Kambekkambeng (guard of Kahar's rented boarding house in Makassar). While two female figures (children and mothers) who from the beginning have been suspected of *parakang* humans: Bu Baya and Nek Isa, constantly terrorize residents because of their appearance: slum and scary, which are always associated with anah events in the village. What does it have to do with *Puang*, the village chief, and the sudden death of Pak Rizal, the former village chief who was impeached for petty corruption?

Will Kahar be able to solve all mysteries while stopping the terrifying *parakang* terror? At the end of the story, the mystery unfolds. It turns out that the *parakang* character is not Bu Baya but Nek Isa, who several families have suspected of being the victim from the beginning. But since the incident of beating the *parakang* dog 17 years ago, the accusation shifted to Bu Baya because Bu Baya was limping the next day.

Surprisingly, *Puang*, who managed to protect Nek Isa from the wrath of Pak Rizal and his friends, was a *parakang* worshipper, forcing Nek Isa to pass down *parakang* knowledge to him. Nek Isa never wanted and could not reduce his para crotch to *Puang* because his destiny was not from learning expertise but because of the *parakang* bloodline. *Puang's* men kept Kahar in an old hut on the forest's edge because Kahar caught him coming out of Nek Isa's rest hut. It was *Puang* who killed Pak Rizal without being noticed by the villagers. Bloodshed and killing each other are inevitable at the end of the story. *Paung* bakubadik with Aras Si Gonrong Carepa because of *the Siri* problem'. Aras was not willing to date. *Puang* proposed Maryam with some *panai'* money that Aras could not meet. So Aras agreed with Mary. Kahar was saved by Nayla, thanks to information from Bu Baya.

4. RESULTS AND DISCUSSION

4.1. Poppo Display in PP

TABEL 1. Poppo Female Display in PP

Novel Narrative	Interpretation	Perempuan tersangka <i>poppo</i>
Because of her near-perfect beauty, Tenriadjeng was dressed up as a <i>poppo</i> . Lam heard the <i>poppo</i> sound from a very far distance, but	There is a belief in society that the <i>poppo</i> is a beautiful woman. The beauty of Tenriadjeng is likened to We Tenriabeng. If the sound of the <i>poppo</i> is heard far	<i>Poppo</i> is usually a beautiful woman, so Tenriadjeng is mistaken for a <i>poppo</i> .

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<p>she felt it around her (PP: Bab 1)</p>	<p>away, then it is close, and vice versa. If it sounds close, then the</p>	
<p>Residents of the Padaidi dormitory were in an uproar because Saribanong heard the sound of <i>poppo</i> twice on Friday night, which came from the direction of the mango tree in front of Lam and Tenriadjeng's room. On other nights, not only Saribanong but other residents also heard <i>poppo</i> sounds from Lam's room (PP: Bab 2)</p>	<p><i>poppo</i> is in a distant place. Some residents of the Padaidi dormitory believe it, and some don't because Saribanong is famous as a gossiper. But even other residents, Massarappi, had also had experience hearing <i>poppo</i> sounds from Lam's room.</p>	<p><i>Poppo</i> usually likes to pit to cover up his disgrace, so some suspect Saribanong is <i>poppo</i>.</p>
<p>Tenriadjeng was once possessed in the Faculty of Medical Health UNHAS practicum building and shouted to blame the people who cut down <i>poppo</i> trees, including mango trees, in front of his room (PP: Bab 7).</p>	<p>Lam herself, because she wants to finish her <i>Poppo</i> themed novel, is obsessed with proving the existence of <i>poppo</i> by visiting mountains and intelligent people.</p>	<p>The craze for <i>poppo</i>s to stop by and eat mangoes, as well as the chaos event at the Faculty of Medical Health UNHAS, then Tenriadjen's suspicion as a <i>poppo</i> getting stronger.</p>
<p>Tendriadjen finally transformed into a <i>poppo</i> in the Tosinjai dormitory. From the note he left behind, it was his last incarnation because he wanted to end his curse (PP: Bab 13).</p>	<p>Wanting to prove that his wife is not a <i>poppo</i>, Lam douses the hot water of the <i>poppo</i> rectum left in the Tosinjai dormitory. Lam managed to prove the existence of <i>poppo</i> but also killed his wife.</p>	<p>Tenriadjeng, suspected of being a <i>poppo</i> woman, was proven and successfully killed by Lam, her husband.</p>

The data in the table above shows the contamination of the figure suspected of being a *poppo*. There are two accused: Tenriadjeng and Saribanong. All the dormitory residents, especially the girls, are convinced that Tenriadjeng is the real *poppo*, while the male residents look hesitant. Lam is sure that Saribanong is the real *poppo* and is determined to prove it. Lam finally proved and killed the woman by dousing her rectum with hot water left in a basin in the attic of the Tosinjai dormitory. Unfortunately, his proof ended poignantly because he had killed his wife, Tenriadjeng, who was a *poppo*.

4.2. Parakang Display in GDP

TABEL 2. Female Parakang Display in GDP

Novel Narrative	Interpretation	Female suspect <i>Parakang</i>
A dog that appeared in the mosque one night of Ramadan. The dog was suspected of being a <i>parakang</i> and was pounded	The fake dog was accused of being Bu Baya's incarnation because after the mosque incident, Bu Baya became limping, and her leg was	Bu Baya, the woman who was mistaken for a <i>parakang</i>
to the point of limping (GDP: Bab 1)	broken.	
The villagers mistook Nek Isa as a <i>parakang</i> who inherited <i>parakang</i> knowledge from his ancestors (GDB: Bab 3).	Kahar's grandmother was sure Nek Isa had eaten her sister's organs until she died.	Nek Isa, the woman who was mistaken for a <i>parakang</i>
One night, the girl in the yellow headscarf at Nayla's house's door was mistaken for a <i>parakang</i> (GDP: Bab 4-5).	Kahar deduces that the yellow-hooded girl he saw in Nayla's <i>lego</i> house is a <i>parakang</i> .	The girl in the yellow headscarf was mistaken for a <i>parakang</i>
Kahar spotted the long legged Nek Isa cat after coming out of the toilet (GDP: Bab 11)	Kahar begins to suspect that Nek Isalah is the one who is <i>parakang</i> .	Nek Isa was suspected of having a <i>parakang</i> on the cat's face.

From the table data above, it can be seen that two women are suspected to be *parakangs*: Bu Baya and Nek Isa. Bu Baya is suspected of suddenly limping due to a broken leg after a dog beating inside the mosque 17 years ago. Nek Isa is questioned because of the events of her victim's death

and her appearance when she was transformed into a cat, a girl in a yellow headscarf. Kahar, who was curious to unravel the mystery, became confused.

4.3. The Image of Women in *GDP* and *PP* Novels

The stories of female ghosts in most literary works are usually motivated by revenge for being victims of violence from men. She then transforms into a female spirit and terrorizes the man who has sacrificed her or whoever. This phenomenon is found in Indonesian literature and other parts of the world, such as in London's novel *New Ghost Stories* (1893) by Lettice Galbraith [8]. Most of the ghosts are victims of sexual assault and murder. *Parakang* is not a type of natural ghost, nor is it a ghost caused by victims of murder and sexual violence. He is an ordinary human being. If he is not a *parakang*, he is a member of society with the same rights and obligations. He will turn frightening and terrorize the community when he transforms into another creature [9]. Usually, he will target pregnant women or people who are sick to be preyed upon by their internal organs [10].

The Bugis can become *parakangs* by way of learning or by lineage. In education, two courses can be taken. *First*, learn from the demons in certain mountains. *Second*, learn from *parakangs* who have mature knowledge, while *parakangs* who are not grown cannot teach *parakang* knowledge. Even he cannot control when he becomes a *parakang* or an ordinary man [7]. In addition to learning, the Bugis can be *parakangs* because of their lineage. If the *parakang* has more than one child, then one of them will later become a *parakang*. If his child is only one, he will inevitably accept the fate of being a *parakang* because of the *parakang* bloodline.

The first way is optional, while the second is forced. The main intention of being a *parakang* is to acquire immunity or wealth [9] [11]. If the knowledge is obtained perfectly, the *parakang* can control his knowledge. He can regulate when to turn into *parakangs* (transform into animals or objects) and when to return to ordinary humans. However, if his knowledge is imperfect, he cannot control his physical changes, and his goal of gaining immunity and wealth will also not be achieved. The *parakang* who learns abysmally will bequeath *parakang* "like an unfinished flower" which will only spread terror to his community because of his habit of eating baby organs, organs of women who have just given birth, or organs of sick people [12]. Because *parakang* can be obtained in the two ways above, it can be female. It can also be male. But the *GDP* novel chooses women as its *parakang* characters. Two women are suspected of being *parakangs*: Bu Baya and Nek Isa.

No different from *parakangs*, *poppo*s are also ordinary humans. How to acquire *poppo* expertise is also in two ways: learning the knowledge or from the *poppo* lineage. However, usually, *poppo* is female. Usually, if a wife is a *poppo*, her husband is a *parakang* [13]. The purpose of being a *poppo* is also the same as the purpose of being a *parakang*: immunity and wealth. If *parakangs* like to eat human organs, *poppo* prefers to eat fruits, although it can also eat human organs. Imperfect *poppo* science will pass down the offspring of imperfect *poppo*s as well. These two types of ghosts have in common their association with demons. Here are the images of women in both novels.

4.3.1. The Image of *Poppo* Women in *PP*

The *poppo* suspect in the *PP* is a beautiful woman, far from the impression or creepy look. Tenriadjeng is the perfect woman as a man's dream.

Finally, Lam could edit the village chief's girl, who was also good in language and beautiful. Tenriadjeng's clear eyes, a beautiful face, a charming smile, a nice dimple when smiling, a sketch of the front of Siti Nurhaliza, a singer from another country who became Lam's idol. On campus, no one calls her by the name Tenriadjeng but by Siti Nurhaliza. Even Lam often heard stories that his wife was more beautiful than Siti Nurhaliza. (Akhirnya Lam bisa mempersunting anak kepala desa yang baik budi bahasanya, cantik pula. Mata bening Tenriadjeng, serta wajah ayu, senyum yang menawan plus seceruk lesung pipi bila tersenyum, selaksa seketsa wajah Siti Nurhaliza, penyanyi dari negeri seberang yang menjadi idola Lam. Di kampusnya, bahkan tidak ada

yang memanggilnya dengan nama Tendiadjeng, tetapi dengan nama Siti Nurhaliza. Bahkan Lam sering mendengar cerita bahwa isterinya lebih cantik daripada Siti Nurhaliza) [3].

According to the confessions of men, Tenriadjeng's beauty is incomparable. A man even joked, "Tenriadjeng is an angel who came down from heaven." Some men who may be jealous because Tenriadjeng was successfully married by a man who is not so handsome think, "Tenriadjeng is so beautiful because of poppo." Because the man who was no less jealous said sarcastically, "No wonder Lam managed to get Tenriadjeng's love because Lam is a novelist. Writers are usually only good at lying and seducing." But a friend of Lam's who actively studied La Galigo literature further distinguished Lam's heart by saying, "Tenriadjeng's beauty is similar to We Tenriabeng.

(Menurut pengakuan para lelaki, kecantikan Tenriadjeng tiadalah bandingannya. Bahkan ada lelaki yang berseloroh, "Tenriadjeng adalah bidadari yang turun dari kahyangan." Sebagian lelaki yang mungkin cemburu karena Tenriadjeng berhasil diperisteri oleh lelaki yang tidak begitu tampan membatin cemburu, "Tenriadjeng itu sangat cantik karena poppo." Sebagian lelaki yang tak kalah cemburunya berujar sinis, "Pantas saja Lam berhasil mendapatkan cinta Tenriadjeng, karena Lam adalah seorang cerpenis dan novelis. Penulis bisanya hanya pandai berbohong dan merayu." Tapi seorang teman Lam yang aktif mengkaji kitab *Sastra La Galigo* kian membedasarkan hati Lam dengan berujar, "Kecantikan Tenriadjeng serupa *We Tenriabeng*) [3].

From the quote above, it can be seen how beautiful Tenriadjeng is. Therefore she is suspected of being a *poppo* because there is a belief in society that a *poppo* woman is indeed beautiful [14]. This is also by Hasnah's story from Sinjai.

"This incident happened in my village in Sinjai district. Once on Friday night, a couple who are also successful cocoa traders named Haji Mampo and Hajjah Engkang went to a wedding with their children in the next village. They left his house empty. But Haji Mampo and Hajjah Engkang have reading. They read before leaving their homes as "passappo". Late at night, when they came home from a party, they found a beautiful woman in his house. Not a single thread was attached to the woman. The woman also looked terrified; her eyes flashed.

("Peristiwa ini terjadi di kampungku di Kabupaten Sinjai. Pernah suatu ketika tepat pada malam Jumat, sepasang suami isteri yang juga pedagang kakao sukses bernama Haji Mampo dan Hajjah Engkang pergi ke sebuah pesta pernikahan bersama anak-anaknya di kampung sebelah. Mereka meninggalkan rumahnya dalam keadaan kosong. Tapi Haji Mampo dan Hajjah Engkang memiliki *baca-baca*. Mereka mengucapkan *baca-baca* itu sebelum meninggalkan rumahnya sebagai *passappo*. Larut malam, ketika pulang dari pesta, mereka menemukan seorang perempuan cantik berada dalam rumahnya. Tak ada sehelai benang pun yang menempel pada perempuan itu. Perempuan itu pun nampak sangat ketakutan, matanya jelalatan) [3].

4.3.2. The Image of *Parakang* Women in GDP

The female suspects in the GDP are Bu Baya and Nek Isa, children, and mothers. Their look is not as pretty as poppo girls. The first appearance was a dog inside the mosque during the fasting month.

"Engka asu!" a mother shouted in Bugis (There is a dog) "Áwas! Engka asu," said another. (Beware, There are dogs). The atmosphere inside the mosque was rowdy. Some male worshippers—the front saf—who was solemn in hearing the lecture turned to listen to shouts. "Pole taga yaro asue?" asked a mother. (Where did the dog come from?). "From that end," pointed the other woman's "jamaah" towards the corner. From end to end, the "saf" is complete except for the place the Mrs. to—empty, no one.

"Engka asu!" pekik seorang ibu dalam bahasa Bugis (Ada anjing) "Áwas! Engka asu," timpal yang lain. (Awas Ada anjing). Suasana di dalam masjid seketika gaduh, beberapa jamaah pria—saf paling depan—yang khushyuk mendengar ceramah berbalik karena mendengar teriakan. "Pole taga yaro asue?" tanya seorang Ibu. (Anjing itu muncul dari mana?). "Dari ujung situ" tunjuk jamaah wanita yang lain ke arah paling sudut. Dari ujung ke ujung, saf penuh kecuali tempat yang ditunjuk ibu tersebut. Kosong tak ada orangnya.

"Who?" "Magai nulle de' gaga taunna kurodo?" (Why can't anyone be there?) "Who is sitting there?" The atmosphere became more rowdy, and Indonesian and the Bugis languages mixed. The male and female pilgrims who had been seated had already risen from their positions. Mr Ustaz had also stopped the lecture and stood on the rostrum, stunned to see the chaotic situation. The commotion in the mosque provoked worshippers sitting on the porch to get up and look inside.

("Siapa?" "Magai nulle de' gaga taunna kurodo?" (Mengapa bisa tidak ada orangnya di situ?) "Siapa yang duduk di situ?" Suasana semakin gaduh, baik bahasa Indonesia ataupun bahasa Bugis bercampur jadi satu. Jamaah pria dan wanita yang tadi duduk, sudah bangkit dari posisinya. Pak Ustaz juga sudah menghentikan ceramah dan hanya berdiri di atas mimbar, tertegun melihat keadaan yang kacau. Kegaduhan di masjid memancing jamaah yang duduk di teras untuk bangkit dan melihat ke dalam.)

A little five-year-old girl, sitting behind the empty place—where the dog appeared—then spoke innocently, (Seorang anak kecil berusia lima tahun, yang duduk di belakang tempat kosong tadi—tempat munculnya anjing—kemudian berucap polos.)

"Just now, Bu Baya was sitting there!"

("Tadi yang duduk di situ Bu Baya!")

All eyes fell on him, there was silence for a while, and then a few seconds later, the atmosphere became increasingly rowdy.

(Semua mata tertuju padanya, hening beberapa saat, lalu beberapa detik kemudian suasana menjadi semakin gaduh.)

"Parakang!!!" shouted the female worshippers, accompanied by hysterical voices from other mothers.

("Parakang!!!") teriak jamaah wanita, disertai suara histeris dari ibu-ibu yang lain.)

"Iyaaa... manessani yarodo parakang! The shouts from other female worshippers added to the rowdy. (Yes, it's obvious it's a parakang!).

("Iyaaa... manessani yarodo parakang! Teriakan dari jamaah wanita lainnya menambah gaduh suasana. (Iya, sudah jelas itu parakang!) [7].

The first look the parakang resembles a disgusting dog because it appears suddenly inside the mosque. The accusation went straight to Bu Baya because of the testimony of a 5-year-old girl who sat exactly behind Bu Baya. Almost all narratives or stories about parakangs portray these artificial humans as creepy and hated creatures. That is why parakang diction becomes one of the options for cursing and cursing [15]. Parakangs have always been the target of the public to be killed at the first opportunity if possible.

When the dog was cornered, Mr Amir first slammed a large piece of wood toward the dog. Hit his right leg.

(Saat anjing itu tersudut, Pak Amir lebih dulu menghantamkan kayu berukuran besar ke arah si anjing. Telak mengena ke bagian kaki kanannya).

"Kaing...kaing...uuu...."

("Kaing...kaing...uuu....")

The dog limped and made a very heartbreaking sound.

"Ajak munoi!" Mr Ustaz shouted, faintly audible. The noise of noise then drowned it out.

(Anjing itu tepincang-pincang dan mengeluarkan suara yang sangat memilukan. "Ajak munoi!" teriak Pak Ustaz, terdengar samar-samar. Lalu tenggelam oleh suara kegaduhan). "Kill!"

("Bunuh!")

"Kill!"

("Bunuh!")

"Kill!"

("Unoi!")

"Kill!"

("Bunuh!")

When other worshippers were about to join in beating the dog, the blow missed, so the wood hit and broke the mosque's window.

(Saat jamaah lain hendak ikut menghajar anjing jadi-jadian itu, pukulannya luput sehingga kayu menghantam dan memecahkan jendela masjid).

Hobbling, the dog, jumped through a broken window hole, and then disappeared in the dark.
(Dengan terpinang-pincang anjing tersebut melompat melalui lubang jendela yang pecah, lalu hilang dalam gelap).

"The next day, anyway, Baco, after the incident at the mosque, Bu Baya became limping. Even now."

(“Besoknya, toh, Baco, setelah kejadian di masjid itu, Bu Baya jadi pincang. Bahkan sampai sekarang.”) [7].

Even though Bu Baya was physically accused of being a *parakang* since the incident at the mosque, people who had experienced strange events of her family's death were still convinced that the *parakang* was Nek Isa, the mother of Bu Baya. The appearance of Nek Isa itself is no less scary than Bu Baya.

"I don't know why you're so sure it was Jesus' doing," Grandma whispered these words into her sister's ear in her increasingly critical condition.

(“Aku tak tahu mengapa kau begitu yakinnya bahwa itu adalah perbuatan Isa.” Nenek membisikkan kata-kata tersebut ke telinga adiknya di sela-sela kondisi yang makin kritis) *"Just now, he came here! Isa came through the window while you were still praying outside. Isa was wearing a bun, and his eyes were lit. They were blood red."*

(“T-ta-tadi di-dia datang ke-ke sini! Isa datang le-lewat je-jendela sa-saat ka-kalian masih se sembahyang di-di luar. I-isa memakai sa-sanggul da-dan ma-matanya me-menyala, wa-warnanya me-merah da-darah.”)

Near midnight, the grandmother's sister breathed her last to the heart-wrenching sound of the family. It sounded like a very sad symphony

(Menjelang tengah malam adik nenek menghembuskan nafas terakhirnya diiringi suara tangis dari keluarga yang menyayat hati. Terdengar bak simfoni yang sangat menyedihkan) [7].

Two figures, mother and daughter, Nek Isa and Bu Baya, who are suspected of being *parakangs* in *GDP*, always appear scary and scary. Until then, it was proven that Ne Isa was the one who was *parakang*.

Bu Baya told Kambekkambang and Mawar that Puang had come to see Nek Isa that night.
(Bu Baya bercerita kepada Kambekkambang dan Mawar bahwa malam itu Puang memang datang untuk menemui Nek Isa).

Puang knew the old grandmother knew parakang, so she came to study. It was not the first time that the village chief visited there. He came several times and was always rejected.

(Puang mengetahui bahwa nenek tua itu memiliki ilmu parakang, untuk sebab itulah ia datang untuk belajar. Bukan pertama kali ini kepala desa itu bertandang ke sana. Ia beberapa kali datang dan selalu ditolak).

Not because he didn't want to teach but Nek Isa never learned parakang science. It's like he became a human being just because of the cursed bloodline of his ancestors. The proof is that the old grandmother remained poor in her old age. There was no wealth he got.

(Bukan karena tak ingin mengajari, tapi Nek Isa sendiri tak pernah belajar ilmu parakang. Ibaratnya ia menjadi manusia jadi-jadian hanya karena garis darah terkutuk dari leluhurnya. Buktinya, nenek tua itu tetap miskin di masa tuanya. Tak ada kekayaan yang ia dapat).

Puang thought the old grandmother didn't want to teach her, so she greatly cared for Nek Isa. Including when he saw Pak Rizal as a threat, he told his men to kill the former village chief when he wanted to expel Nek Isa.

(Puang berpikir bahwa Nenek tua itu hanya belum mau mengajarnya, makanya ia sangat menjaga Nek Isa. Termasuk saat melihat Pak Rizal sebagai ancaman, ia menyuruh anak buahnya membunuh mantan kepala desa itu saat hendak mengusir Nek Isa) [7].

The appearance of *poppo* and *parakang* women in the two novels above differs. *Poppo* is portrayed as a beautiful woman if not transformed into a *poppo*. In contrast, *parakang* is described as a scary woman, both when she is not a *parakang* and when she is a *parakang*. *Poppo* in *PP* is never shown in its form when transformed into a *poppo* except once in the form of a figure dressed in white flying in the sky and when the *poppo* is dying because the rectum is already ripe by hot water.

Suddenly his breath was suspended, but his heart jumped when he saw a white shadow figure flying out of the team Tosinjai Dormitory. A sound made Lam's hair stand up, "Po... Po... poppo..." The atmosphere was even more sinister because the sound of the poppo was acted upon by the sound of two owls, "Ko... Ko... Kocci!"

(Tiba-tiba nafasnya tertahan, tapi jantungnya berdegup kencang ketika ia melihat sosok bayangan putih terbang keluar dari *timpalaja* Asrama Tosinjai. Terdengar bunyi yang membuat bulu kuduk Lam berdiri, "Po...po...poppo..." Suasana semakin menyeramkan karena bunyi poppo itu ditingkahi oleh bunyi dua ekor burung hantu, "Ko...ko ...kocci!") [3].

Immediately Lam was hysterical while examining his wife's body. Although his wife's face looked a little weird, it even seemed terrible to others who saw it, but Lam was not afraid. However, the strange face in front of him is the figure of his wife, whom he loves very much.

(Seketika Lam histeris sambil memeriksa tubuh isterinya. Meski wajah isterinya sedikit tampak aneh, bahkan terkesan mengerikan bagi orang lain yang melihatnya, tetapi Lam sama sekali tidak takut. Bagaimana pun wajah aneh di depannya adalah sosok isterinya yang ia sangat cintai.) [3].

From the narratives read from the two novels above, it can be seen that both authors try to convince their readers that both types of science do exist and are accurate. This is important to maintain the cultural heritage from the erosion of a modern culture that tends not to believe in magical things.

4. CONCLUSION

The world of mysticism and myth is local wisdom that will not be lost by modernization, no matter how fast it sweeps the globe. Myths can even be used as justification for an action. The mystical and mythical world cannot be contrasted with modernization. Each has its different logic. Each culture has its own supernatural and mythological world. *Poppo* and *parakang* are mystical worlds that are typical local wisdom belonging to the Bugis Makassar/South-West Sulawesi people. The problem is, how to convince people that the form of the supernatural world is proper?

The answer lies in the literary world. As a world of possibilities, literature can hold ideas that cannot even be accommodated in general science. Literature has its logic and truth. In this world, mystical beliefs and myths can be lived and conveyed freely without constraints. The image of a beautiful female ghost and the image of a scary *parakang* female ghost can exist in the literary world, inseparable from the desire of the author, who, of course, has been influenced by his environment to prove that *poppo* and *parakang* exist and are accurate. After that, it depends on whether the readers want to believe it. In the world of research, of course, this is interesting to approach from various points of theory and approach.

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**SELF ACTUALIZATION OF THE "I'M" FIGURE IN THE STATE
"PREPARING GRIEVED DISAPPOINTED WITHOUT THE WORDS"
WORKS OF PUTU WIJAYA**

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Abstract

The problem revealed in this scientific paper is how is the form of self-actualization of the character "me" in the short story "Preparing Sadly Prepared Disappointed Without Words" by Putu Wijaya? This scientific paper aims to describe the self-actualization of the character "me" in the short story "Preparing Sadly Prepared Disappointed Without Words" by Putu Wijaya. This scientific paper uses descriptive qualitative interpretive methods. The description uses structural approach and humanistic psychology of Abraham Maslow. Data on scientific papers in the form of narrative texts and dialogues in the short story "Preparing Sadly Disappointed Without Words" is the work of Putu Wijaya published in 2011 in Kompas Newspapers. Data collection techniques using literature study by listening and recording the main issues that will be decomposed. Data analysis techniques used heuristic and hermeneutic reading methods. The results of scientific papers show that the character "I" had already reached the most basic needs, namely physiological needs and security needs. Social needs (a sense of being loved and belonging) have been fulfilled when the "me" character meets, has social contacts to create friendships with a beautiful woman who owns a flower shop. The need for appreciation is fulfilled by self-respect or giving a gift to yourself, receiving a birthday greeting, and attention from beautiful women. The need for self-actualization of the character "me" has also been satisfied to be as he can and what he wants. Self-actualization satisfaction makes the character "I" change and be psychologically healthy, giving rise to feelings and attitudes of confidence, self-worth, being able, useful, and important.

Keywords: short stories, self-actualization, psychology of literature.

1. INTRODUCTION

Self-actualization is a person's need to be as he is able and what he wants [1](Goble, 1987: 77). The form of self-actualization varies from one individual to another. This need for self-actualization usually arises after physiological needs, safety needs, social needs (feeling of being loved and belonging), and the need for appreciation are adequately satisfied. Today, even a number of thinkers make this need a priority starting point for fostering human beings with superior personalities.

All humans are born with universal needs. A universal need that encourages humans to grow and develop, to actualize themselves, and to become all that they can be. So, the potential for growth and psychological health is there from birth. Whether this potential is fulfilled or actualized depends on the individual and social forces that promote or hinder self-actualization [2] (Schultz, 1991: 89).

[3]Maslow (1994) admits that reaching the stage of self-actualization is not easy, because there are many obstacles to achieving it. These obstacles come from within the individual itself, including ignorance, doubt, and fear. In addition, there are obstacles that come from outside the individual or

from society and negative influences caused by a strong need for security. As is well known, the process towards maturity requires an individual's willingness to take risks to let go of unconstructive habits and requires courage. Individuals or someone whose need for security is too strong will certainly be afraid to take risks, that fear will encourage individuals to move backwards towards satisfying the need for security. It can be concluded that achieving self-actualization requires environmental conditions that support individual courage and openness to accept new ideas and new experiences [4](E. Koswara, 2001: 119-127).

Humans are social beings who in their daily lives and actions really need other individuals. It is human nature to need other people in life. Basically humans were created by God to always be with other humans whether women or men. However, in living their daily life, not everyone is able to interact well with other individuals. There are many conditions that make people limited in interacting with others, including in terms of language, race, ethnicity, religion, personality and so on. One of the consequences of a person's social condition is loneliness. Loneliness is an unpleasant feeling caused by a discrepancy between expected social relations and the reality of interpersonal life due to inhibited or reduced social relations with other people. Loneliness refers to the subjective anxiety that is felt when a social relationship loses its important characteristics both qualitatively and quantitatively [5](Rahman, 2013).

Literary work is the result of an author's psychological expression, which means that the author's psychological atmosphere is felt in it, both the mood and the feeling or emotion. Literary work becomes an object for the author in expressing his emotional turmoil, for example feeling lonely, sad, disappointed, happy, and so on. Through his work, the reader is invited to enter into the inner experience of the author. An author must be able to describe the appearance, character or personality of the characters as well as possible [6](Tarigan, 2011: 138--139).

Events or events that occur in the short story are brought to life by the characters as character role holders. It is through the behavior and attitudes of the characters shown that an author describes human life with problems or conflicts that occur with other people or even with himself, so that literary works also describe the human psychology. The author plays an important role in the creation of the characters depicted in literary works. Readers can observe the behavior of the characters in a novel by using psychological assistance [7](Hardjana, 1994: 66).

Reading a short story entitled "Preparing to be Disappointed to Grieve Without Words" understands the expression of a father who does not receive enough attention from his family, especially on his birthday. In the short story, a father buys flowers for his own birthday. She had been looking for flowers for her birthday for a long time but had yet to find one. He just got it when a girl who owned a flower shop offered him flowers that were not for sale. The father bought flowers for his own birthday. This is because his family is too busy with their own affairs. It's not hard to say happy birthday. Birthday greetings can make someone who is having a birthday happy. The actual congratulations do not interfere with the well-wisher's busy life at all.

The advantages of this short story are that the story is interesting, easy to understand and can bring the reader to be aware of the simple things that exist in everyday life. Simple problems that actually have a big impact are often forgotten. The language style is straightforward and easy to understand, the plot and setting are simple, and the simplicity of the characters that are present in the short story, however, all of that has its own deep meaning. A florist that signifies a variety of beauty and comfort. However, the presence of a beautiful female figure can't capture the beauty and comfort of the flower character. While the shop owner is a beautiful girl character who can attract the heart of the "I" character. This illustrates that even though she is in a beautiful and comfortable environment, there is only one thing that makes her feel happy, comfortable, and passionate about living life until she gives up everything she has to buy that happiness.

The discussion about the short story "Prepare to be Disappointed to Grieve Without Words" by Putu Wijaya has been carried out by [8]Awla Akbar Ilma di Jurnal Eufoni (Online Journal System Universitas Pamulang) Volume 2, Nomor 1 tahun 2013 entitled Desires and Desires of the Characters

in the short story "Be Prepared to Be Disappointed to Be Sad Without Words". The conclusion of the research is that the strange behavior of the character Bapak appears because he experiences loneliness as a result of the subject's self-development process which goes through real, imaginary, and symbolic stages. The symbolic stage of the father character is identified when he feels alone and then decides to buy flowers with poetic sayings written on them for himself. These flowers and poetic remarks are your efforts to fulfill your shortcomings and achieve (real) fullness. However, this effort ironically makes it seem more alone. In general, this short story shows that loneliness is a vulnerable problem experienced by modern and urban society. An effective way to solve it is not simply using symbolic mediums such as flowers and poetic writings that are commonly used by city people, but in the form of real togetherness and attention from family, friends or friends even in busy conditions. In addition, the discussion of the short story has also been carried out by

Learn more about entitled [9] *Amazona Dwi Pertiwi Mei 2013* entitled Psychological Dimensions of Characters in the Short Story "Prepare to be Disappointed to Grieve Without Words" by Putu Wijaya. One valuable value can be taken from this short story, namely how big the influence of a point of attention from one person is for one's spirit of life.

The difference between this research and previous research is regarding the problem raised in this research, how is the form of self-actualization of the character Aku in the short story? This has not been revealed in previous studies.

The purpose of this research is to reveal the self-actualization of the character "I" in the short story "Be Prepared to Be Disappointed Without Words" by Putu Wijaya. The problem in this study is how is the form of self-actualization of the character "I" in the short story "Being Sad Prepared to Be Disappointed Without Words" by Putu Wijaya?

Based on this description, the author will examine the short story "Preparing to be Sad Prepare to be Disappointed Without Words by Putu Wijaya (2011) will focus on social needs (a sense of being loved and belonging), appreciation, and self-actualization because physiological needs and safety needs are not met. completely depicted in the short story. The writer chooses the character "I" to be researched because the character "I" has a central role which often appears in the story. He is also subject to more events and has relationships with additional characters. It can be concluded that the character "I" has an important role in the story based on his position as the main character. Therefore, the author will analyze the psychological form of the main character in the short story "Being Sad Prepared to Be Disappointed Without Words" by [10]Putu Wijaya (2011), namely the character "I", using Abraham Maslow's humanistic psychology theory as his analytical knife.

2. RESEARCH METHODS AND THEORETICAL BASIS

2.1 Research Methods

This type of research is descriptive qualitative. Qualitative descriptive prioritizes data collection through words. Words carry thousands of meanings, and each word carries millions of meanings [17](Endraswara, 2013: 176). By using this method, researchers will describe the existing data and then analyze the data.

Information on the actualization of Aku's character is obtained from the results of stories in related short stories which are then used as data. The data source used is a short story entitled "Being Disappointed, Grieving Without Words" by Putu Wijaya published in 2011 in the Kompas Newspaper. The data obtained were then analyzed by interpreting and then describing. In an effort to achieve the intended purpose, research techniques are needed, namely data analysis techniques. The steps taken for this purpose are:

3. Conduct a literature study. This step is carried out by reading the short story "Being Sad Prepared to Be Disappointed Without Words" by Putu Wijaya to obtain data concerning the reality of self-actualization of the character "I" in the short story,
4. Take an inventory of data from short stories about self-actualization of the character "I".

5. Identify the data obtained with structural theory to find out the structural form of short stories and Abraham Maslow's humanistic psychological theory is used to analyze the form of fulfilling the needs of the character "I" in achieving self-actualization. This scientific work only talks about focusing on social needs (love and belonging), esteem needs, and self-actualization needs.
6. Formulate the conclusions of the research.

2.2 Theoretical Basis

The short story "Separation of Being Disappointed Without Words" will be analyzed using a structural approach to find out the structure of the short story and Abraham Maslow's humanistic psychology theory to analyze the form of fulfilling the needs of the character "I" in achieving self-actualization.

1. The Nature of Structural Theory

According to [11](Semi, 2012: 76) research that uses the method of literary psychology does not need to discuss all the intrinsic elements of literary works. This is consistent with the statement that the psychological approach emphasizes analysis from an intrinsic point of view, especially in terms of characterization or characterization.

Then between the characterization and the setting has a strong reciprocal attachment. The nature of a character can be formed by the circumstances of the setting. Painting the setting can further intensify the character's self-sufficiency [12](Nurgiyantoro, 2012: 209). [13]Stanton (2013: 35) also stated that the setting can sometimes affect the characters.

Therefore, in the structural analysis of the short story "Be Prepared to Be Disappointed Without Words" the author will only describe the intrinsic elements in the form of characters and characterizations, as well as the background of the story because it supports the analysis that will be carried out next, namely Abraham Maslow's self-actualization psychological analysis.

1). The facts of the story

Characters and characterizations characterization is painting a clear picture of someone who is in the story. The term "character" refers to the actors of the story, meanwhile, "characterization" refers to the placement of the characters with certain characters in a story.

The story characters occupy a strategic position as carriers and messengers of moral messages, messages, or something that is deliberately conveyed to the reader. Most of the characters in fiction written by the author are figures that come from the author's imagination (fictional figures). Even though it is fiction or just the imagination of the author, characterization is an important part of building a story. These characters not only function to play out the story, but also play a role in conveying ideas, motives, plots and themes [14](Fananie, 2002: 86). So, it can be concluded that characters are actors who experience various kinds of events in literary works, and are one of the elements that build the story. The author uses a character whose position is strategic to convey something to the reader, for example a moral message or message.

There are two types of characters that appear in the story, namely the main character and additional characters. The main character is played continuously so that it feels like dominating the story. While the additional characters only appear a few times in the story. The dominant character is called the main character of the story while the character who appears several times is called the auxiliary character.

a. The main character

The main character is the character whose story is most prioritized, the most told, both as the perpetrator of the incident and who is subject to the incident. The main character, because his appearance is prioritized and related to other characters in the story, has an important role in the development of the overall plot.

b. Additional characters

Additional characters appear several times in the story. His presence is not as dominating as the main character. As said by the presence of additional characters, whose appearance in the story is less than the main character, only if there is a relationship with the main character either directly or indirectly.

2. Background

Setting refers to the notion of place, time relationships, and the social environment in which the events that are told take place. Setting provides a clear depiction of the story. This is important to give a realistic impression to the reader, creating a certain atmosphere as if it really existed and happened. Readers with their own imagination will enter into the depiction of the story through the depiction of the setting written by the author. Setting elements are divided into three parts, namely place, time and social. The three parts, although they offer different problems, are actually interrelated and influence each other.

a. Setting of place

Setting of place has a description of the location of the event that is told in a work of fiction. Elements of the place may be places with certain names, certain initials, or certain locations without clear names. The background of a place with a certain name should reflect or not conflict with the nature and geographical conditions of the place in question.

b. Time setting

Setting of time relates to the time when the events told in the work of fiction occur. Readers try to understand and enjoy the story based on the time reference they know, which comes from outside the story. The similarity in development or the passage of time is also used to give the reader the impression that the story really exists and is happening.

c. Social background

Social setting refers to things related to the behavior of the social life of a particular community that is told in a work of fiction. It is part of the background as a whole. The three background elements, in a unified way, will bring the reader to a meaning that is more distinctive and convincing than when they stand alone.

3.2 The Nature of Self-Actualization Theory

Maslow conveyed his theory of multilevel needs which are structured as follows, needs: physiological, safety, love and belonging, esteem, and self-actualization. The most basic needs are physiological needs; if this need has not been met then the individual will not move to achieve the needs above it. According to Maslow in [15]Albertine Minderop (2011:49) Human behavior is more determined by individual tendencies to achieve goals so that the individual's life is happier and at the same time satisfying.

According to Maslow, human behavior is determined by individual tendencies to achieve goals so that their lives are happy and satisfying. To achieve the goal of being happy and satisfying, there are levels of needs from the lowest to the highest. The needs put forward by Abraham Maslow are used by the writer to analyze the character "I" in a short story entitled "Being Sad Prepared to Be Disappointed Without Words" by Putu Wijaya. According to Maslow, humans are driven by needs which then become motivations in humans to actualize themselves.

The need for self-actualization is at the top level. The prerequisite for achieving self-actualization is satisfying the four needs that are at a lower level as follows, physiological needs, safety needs, the need to feel loved and belong, the need for appreciation. The four needs must be partially satisfied first before the fifth need arises, namely the need for self-actualization

1. Physiological needs

Physiological needs are the needs for food, water, air, sleep, and sex and the satisfaction of these needs is very important for survival. In a different sentence, Maslow explained that physiological needs are the most basic, strongest and most obvious needs between human needs to maintain their physical lives, namely their needs for food, drink, shelter, sex, sleep and oxygen. .

When a person feels hungry, his physiological needs have not been met and he will look for ways to satisfy these physiological needs, namely eating or doing other activities such as drinking water or smoking. As explained by Maslow he will ignore or suppress all other needs until his physiological needs are satisfied. It is possible to satisfy hunger a little with other activities such as drinking water or smoking. Then after the physiological needs are met, other needs appear at a higher level, namely the need for security.

2. The need for security

These needs include the need for security, stability, protection, order, freedom from fear and anxiety [16](Maslow in Schultz, 1991: 91). In normal, healthy adults, these needs will be satisfied. Those who feel insecure will act as if they are in grave danger.

3. The need to feel loved and have love

People crave affectionate relationships with other people in general, especially the need to feel a sense of belonging within the group. The absence of this attachment will result in a person feeling alienated. Maslow found that without love the growth and development of one's abilities would be stunted. However, what needs to be emphasized here is that love and affection are not the same as sex. This is consistent with Maslow's statement that sex is a purely physical need.

4. The need for appreciation

This need, according to Maslow, includes two things, namely, self-esteem and appreciation from others. Respect for yourself, such as self-confidence, ability, achievement, independence and freedom. While the second is appreciation from others, such as recognition, position, attention and others. If a person's needs at this level are met, the person will feel more confident in himself.

5. The need for self-actualization

At the top level there is a psychological need that a person has to grow, develop and use his abilities. Maslow also described this need as "the desire to become more and more fully one's own abilities, to become anything according to one's abilities." This need, which is at the top level, arises after the needs below it are met.

Attempts to describe the personality of the character I in the short story "Preparing to be Disappointed to Grieve Without Words" by Putu Wijaya, this paper only discusses the problem of the need to feel loved and belong, the need for appreciation, and the need for self-actualization because physiologically, a sense of security has been satisfied.

3. RESULTS AND DISCUSSION

1. Short Story Synopsis

Short story about a man who goes to a flower shop. The background of this man has no family, he is just alone, the flowers he bought are for himself on his birthday. However, in the end he handed over the flower to the beautiful woman who kept the flower shop.

3.2 Analysis of the Facts of the Story, Characters and Characterizations

The theme of the short story "Being Sad, Preparing to Be Disappointed Without Words" by Putu Wijaya is the value of alienation, loneliness, deprivation from the surrounding environment, which at least represents the world of the capital or the world of cities. The main character in this

story is the character "I" who is lonely because he doesn't get attention from his family, especially when it's his birthday.

An overview of the identification, description, and classification of the character's various behaviors is as follows. The behavior of the character "I" in this short story can be identified as a person who never gives up but lives in loneliness. Both of these identifications can be listened to in the following passages. Consider the following snippet.

"Sorry actually this is not for sale. But if you want, I'll make it again later."

"No, I want this."

"How about that?"

He pointed to another flower.

"No. This!"

"But it's not for sale."

"Why?"

"Because it is not made for sale."

The quote can be explained as a dialogue that is pithy and sufficient to lead the reader to deep curiosity. The character "I", which is the background of the lonely character's behavior, is the environment around him that is not indifferent to making him a little hard and never give up. The term young people now he needs a friend to joke or a friend "outpouring". Although in this short story it is not stated how old the character "I am", but that's how a lonely father finds an interesting conversation partner, namely a beautiful woman aged 25 years or younger than that. On the other hand, the second character, the beautiful woman also has a character that is easily touched and generous. Consider the following snippet.

"Yes, already, Father take it. How much money do you need to go home?"

I was amazed in disbelief.

"How much money do you need for the fare home?"

"Twenty thousand is enough."

"Where's your house?"

"Cirendeu."

"Cirendeu is not far?"

"Indeed, but passed by angkot."

"Do you want to take the bus with the flowers I arranged?"

This quote can be stated that the character of young women is generous and easily touched. This character is a manifestation of caring for someone who needs attention, because maybe he feels the character "I" is a consumer who deserves special attention. Apart from the interest of the two personnel who may be of different ages, these two figures provide a clear picture in the following dialogue. Consider the following snippet.

He glared.

"You could have been hit by a motorbike. You can just take your 150 for taxi fare."

I was astonished.

"Not enough?"

"No. That's not only enough to ride the Blue Bird, but also enough to eat double BB at BK PIM."

he smiled. Very beautiful.

"Please. Do you need a congratulation card in flowers?"

"No."
he thought.
"So, not to give to someone? I arrange these flowers to give to someone."
"Of course. To give to someone."
The quote can be said that a dialogue that is being built intelligently.

3.3 Backstory Fact Analysis

A florist that signifies a variety of beauty and comfort. However, the presence of a beautiful woman makes the "I" character unable to enjoy that beauty and comfort. Meanwhile, the shop owner is a beautiful girl character who can captivate my character. This illustrates that even though she is in a beautiful and comfortable environment, there is only one thing that makes her feel happy, comfortable, and enthusiastic about living life. Finally he gave up everything he had to buy that happiness.

3.4 Humanistic Psychology Analysis

The Humanistic Psychology Analysis of the character "I" in the short story "Getting Ready To Be Disappointed To Grieve Without Words" is a reflection of the theory of multilevel needs which are structured as follows: physiological needs, safety needs, social needs, esteem needs, and self-actualization needs. Social needs in the form of the need to feel loved and belong are the dominant goals for the "I" character because he is very sensitive to rejection of loneliness, loss of friends and family. This need is important for the character "I" throughout his life. The need to feel loved arises when the physiological and safety needs of the "I" character are satisfied or feel safe physically and emotionally.

In short stories, dialogue can be a major force for the author in describing the characterizations he develops. Putu Wijaya in this short story is quite "skillful" in observing the psychology of these two characters in a pithy and intense dialogue. Then the expression after expression between the two characters in the short story is very emotionally challenging with the conflicting communication between the two that go back and forth. Take a look at the following dialogue fragment.

"What is wrong with it. Such a good flower won't change even if it's a cart ride."
"It is not like that."
"Oh, are you offended by your flowers being taken by public transportation? Then I'll just walk."
Then, he gave the flower a greeting card that read: Prepare to be disappointed without sadness Words. He wrote with great emotion. he laughed.

Then write. It seemed that he had memorized by heart the contents of the book. When he showed me the writing, I gasped. This is not Gibran's poem, but a sentence taken from the poem On the Porch That The Wind Won't Blow Anymore by Goenawan Mohamad: "Prepare to be disappointed, sad without words."

It can be seen from the quotation that the dialogues built in other parts are also brief, intelligent, but intense. The short story begins with the title, which is a sentence fragment from Gunawan Mohammad's poem entitled "On this porch the wind won't blow anymore" and is also a sentence that was finally written by the beautiful woman in this short story.

This poem is an interesting piece of poetry. The first sentence on the verandah can no longer be heard as a form of repetition of the title of the poem. The word verandah indicates the place where the separation occurs. The word wind that is paired with no longer sounds indicates the time of farewell that is soon. There is no time for me lyrics and lovers.

Wind literally has various meanings including the movement of air from areas of high pressure to areas of low pressure, air, opportunity or possibility. Wind is synonymous with movement, time, emptiness and emptiness. Winds of movement, time, emptiness, possibility, emptiness. The word wind

forms a metaphor that implies time. The function of this metaphor is to obscure meaning because implicitly the poet displays time through the word wind.

The last stanza of the poet conveys an explanation of the series of events in the previous stanzas. I also know: lonely we were originally prepared to be disappointed. I lyrically described knowing that in fact the breakup was going to happen. Basically any form of separation will lead to disappointment. Humans must be prepared for that disappointment from the start. Sentences of sadness without words are a form of resistance by the lyrics of (us) when faced with disappointment. Humans may be sad but don't get lost in sadness.

1. Analysis of Needs to Be Loved and Have Love

The connection with the character of the character "I" is the problem that at first he faced the need for affection and a sense of belonging. Affection is not the same as sex. Love is a healthy relationship between a pair of human beings that involves feelings of mutual respect, respect and trust.

As a result of these needs not being met, the "I" character is in doubt, frustrated, lacks confidence, and lonely. Of course the "I" character has first achieved the most basic needs, namely physiological needs and a sense of security before being able to achieve the needs of being loved and a sense of belonging. Currently, the need for affection and a sense of belonging is very important for the "I" character because the physiological and safety needs have been satisfied.

It is difficult for the "I" character to fulfill the need to feel loved and belong so that it appears or creates a feeling of alienation and loneliness for the "I" character from the world around him. The short story "Preparing to be Disappointed to Grieve Without Words" is full of alienation values that at least represent the world of the capital or the world of cities. Alienation, loneliness, and uprooted from the surrounding environment often become themes in several works of Indonesian literature today. Why is that because the values of human relations are starting to shift towards materialistic values. Pay attention to the complaints of the character "I" in this short story. Consider the following snippet.

They should be the ones who sent the flowers to
Father."
"Who are they?"
"Yes, your family. Father's friends. Your child, your wife, or your girlfriend..."
"They're too busy."
"Saying congratulations never gets in the way of being busy."
"But it is the truth. So I bought myself flowers and congratulated myself because you didn't want
either!"
I took my money and put it closer to his reach. Then I took the flower.

The quote can be told that this is the problem raised by the author of this short story. On the other hand, it describes a strange world of alienation and loneliness, and that is what the character "I" is facing, who feels ignored by the environment around him, even if it's just to wish him a happy birthday. An ironic fact. Tracing the character development of the character under study, namely observing the behavior of the characters in the short story "Being Disappointed, Grieving Without Words" by Putu Wijaya, one can actually see the psychological values contained in this short story. The problems of alienation and loneliness that often hit urban society provide treats in the form of psychological dialogue that enriches the reader's psychological repertoire. Ultimately it is up to the reader to judge this psychology.

Loneliness can happen to everyone, both children, adolescents, adults to old age, even as the "I" character. Loneliness is one of the most uncomfortable feelings a person can experience. Getting older is a series of changes and any change can create loneliness in life. Loneliness experienced by the elderly places more emphasis on reduced contact and social roles in the family, community and work environment [18](Suardiman, 2011). Loneliness can arise because the character "I" needs

another person to build a special relationship, one of which is close friendship to deep affection. This pattern of family development makes children too busy with their own problems which results in the elderly living at home feeling left out and then ending up lonely [19](Rosita, 2012).

One of the causes of loneliness is life transitions. Psychological problems due to lack of attention from family members who are loved, problems that often occur trigger feelings of loneliness to increase.

When lonely, the character "I" (human) can feel various things. This tends to be a negative feeling that can trap the "I" character. One of the feelings felt by the character "I" when lonely is sad and disappointed. It's not even rare that he can cry alone without knowing the obvious cause, as try to pay attention to the following dialogue fragment.

I am moved. No wonder Nelson Mandela admitted that he was inspired to survive 26 years in Robben prison because of poetry.

"Good?"

I suddenly couldn't hold back the emotion. My tears dripped with embarrassment. I quickly delete it.

The quote shows that the poem "Invictus (Undefeated)" succeeded in positioning Nelson Mandela to become a whole human being with human feelings. This condition begins with forgiveness and a positive attitude. Mandela told his experience in prison how he survived 26 years in prison. Mandela stated that he was greatly inspired by Victorian poetry which gave him mental strength, a fighting spirit, and his "Captain of the soul". The title of the poem is

"Invictus (Invincible)"

From the night that covers me as black as a deep hole

I thank God wherever he is

For my invincible soul in the circumstances that befell me

I do not complain or cry under the forge of fate

My soul is bleeding but unbroken

Behind this place of anger and tears peeps only the horror of death

But years of threats will find me fearlessly

No matter how strong the gate, no matter how severe the punishment

I am the master of my destiny I am the captain of my soul

Mandela tends to Other Enhancement, he tries to make people around him feel comfortable. The "I" character wants to be like Nelson Mandela, a leader who considers everyone important to him, he knows the names, hobbies, preferences, and other things that are owned by the employees of the presidential office and even his bodyguards. Mandela really likes to do compliments to people around him even his housekeeper.

If talking in the view of the psychology of literature, the poet is considered as someone who is "possessed" or possessed which is different from one person to another. The subconscious world of an author that is conveyed through the media of literary works is considered as something that is below the rational or supra-rational level. He is able to jump between space and time and is able to penetrate the boundaries of factual and rational. This boundary is finally sparked in the dialogue between a beautiful and rich young woman and a father who is lonely and "maybe" needs someone to talk to.

Throughout this short story, there are two central characters involved, namely the character "I" and the owner of a flower shop, a beautiful woman aged 25 years. The character "I" in the short story "Preparing to be Disappointed to Grieve Without Words" by Putu Wijaya is described by the author as a lonely man. The "I" character when he feels lonely, he tends to feel filled with negative

thoughts, that is, there is no one to contact, to help when facing problems, or in other words, no one cares anymore. The need to feel loved and belong can be fulfilled by joining a group or association, accepting values and characteristics with the intention of feeling a sense of belonging. Therefore, many groups have grown to escape the feeling of isolation due to failure to achieve a sense of being loved and belonging.

The character "I" does something useful by choosing to spend his alone time by going to a flower shop to meet other people. This is done by the character "I" to think more positively and increase self-esteem. Activities carried out by the character "I" by making social contact can reduce loneliness to increase self-control or control oneself well as the following fragment. Look at the following snippet.

I turned around and found a beautiful girl under 25 years old. Or maybe less than that.
"Flowers for Birthday."
"Which cost about how much sir?"
.....
He pointed to a bouquet of pastel-colored tulips and roses. Flowers that I have passed several times and did not attract my attention at all.
"That's what I put together myself."
Suddenly the flower that I didn't see with one eye at first changed. I'd be a fool if I didn't grab it. Immediately I nodded.
"Yes, this is what I'm looking for."

This quote can be proven that the character "I" wants to fulfill the need to feel loved and belong with social contacts to find friends or create friendship. In this way, the need for love and belonging can be fulfilled. The effort to fulfill the need to feel loved and belong is obtained by the character "I" beginning with his introduction to a beautiful 25 year old woman who owns a flower shop when she is looking for a bouquet of flowers to be used as a birthday present. To satisfy the need to feel loved, the "I" character builds an intimate and caring relationship with this beautiful woman. In this relationship giving and receiving love is equally important. He felt the woman was watching him and he was happy. Within him a feeling of happiness arose.

2. Analysis of Needs for Appreciation

If the "I" character has achieved a feeling of being loved and belonged, he will move towards the need for a sense of appreciation. At first the "I" character lacks self-esteem, he feels inferior, discouraged, and helpless in facing life. In order for the "I" character to have a true sense of self-worth he must know himself well and be able to objectively assess his strengths and weaknesses. The character "I" cannot respect himself if he does not know what and who he is.

The need for appreciation is divided into two, namely appreciation from others and respect for oneself. Appreciation from others is the main thing. Before getting appreciation from other people, the "I" character first respects himself. The character "I" in the short story "Preparing to be Sad Prepared to be Disappointed Without Words" is truly able to respect himself. It's normal to give gifts to other people, but "I" characters give gifts to themselves when it's their birthday. The most basic reason the "I" character feels it is important to give gifts to yourself is because he is so valuable. Psychologist Abraham Maslow (1994) stated that giving gifts to yourself is an effective way of forming positive habits. Basically, gifts are one component of basic human needs, namely the need for appreciation. Thus he will easily appreciate others like the following passage. Look at the following snippet.

I don't understand flowers. But I appreciate your feelings putting it together. I feel the softness, but also the firmness and passion in your work. I want to buy your flowers that are not for sale"

The quote can be illustrated that the character "I" expresses his heart, why he wants the flower arrangement as his birthday present. Giving gifts on birthdays to "I" characters aims to be a way of being grateful for all the good things that happen in life. In addition, giving gifts also serves as a push and motivate him to strive to be a better person in the coming year and a medium of self-appreciation for the achievements of the past year. Life is not just living. Life is an achievement. No matter how big or small the achievement is, it should still be appreciated. One of the achievements in life can mean creating an atmosphere of togetherness and friendship and mutual respect.

Birthday greetings and attention from a beautiful woman are very important and meaningful for the "I" character who receives the congratulations. The "I" character feels a feeling of inner appreciation or self-esteem, he feels confident and secure about himself, he feels valuable and strong (balanced). Satisfaction of the need for self-esteem makes the "I" character lead to feelings and attitudes of self-confidence, a sense of self-worth, ability, usefulness, and importance. This will make him have self-esteem and the need for appreciation is fulfilled. In addition, attention from beautiful women so that the "I" character feels self-respect, he feels confident and secure about himself, feels valuable, and strong. If this need is met, he will be driven by the highest need, namely the need for self-actualization.

3. Self-Actualization Needs Analysis

The need for self-actualization eventually approaches the character "I" when he is able to realize the highest development and fulfillment of all his qualities and capacities. Even though the "I" character has reached a lower level need, feels physically and emotionally safe, has affection and has love, feels valuable, he will feel disappointed, uneasy and dissatisfied if he fails to try to satisfy the need for self-actualization. If this condition occurs, then he is not at peace with himself and cannot be said to be psychologically healthy.

The "I" character is able to achieve self-actualization needs after he is able to go through difficult times that come from himself or from outside. Self-obstacles, for example, cause a sense of doubt, fear, shame, and so on. Obstacles from outside that can hinder the achievement of this need, for example, there is no opportunity or discrimination from the repressive attitude of the environment.

The "I" character has a way of being able to actualize himself so that he feels "there" in the world. He is not awkward when he has to interact with beautiful women and he does it in his own way that can make him smile. It is through this way that he actualizes, exists, feels "there" and is appreciated by others until finally he can be said to be psychologically healthy.

Interestingly, this short story ends with a sentence that gives an open perception and assessment to the reader like the final sentence of this short story. Consider the following snippet.

"No need to buy. This is a gift from me to you. And I want to take you home. Just show me the way. That's my car."

He pointed to a grinning red Ferrari in front of the shop.

"I own this shop."

I am surprised.

This quote can be described as a beautiful short story cover but full of riddles and the curiosity of its readers. A deep inner dialogue for the next reader. The issue of the need for self-actualization or self-expression is what the author of this short story raises.

Since meeting and getting the attention of a beautiful woman who owns a flower shop, the life of the "I" character has changed. The character "I" does not need a long time to be at the level of self-actualization needs. The need for self-actualization has been satisfied to become who he is capable of and who he wants to be. Some descriptions of self-actualization of the character "I" as follows.

a. Reaching psychological maturity

The "I" character who actualizes himself is able to make his own decisions not on what other people say to him.

b. Look at life objectively

The "I" character who actualizes himself sees life as it is, not according to the wishes of others.

c. Have a big responsibility

The "I" character who actualizes himself will always do the best according to his abilities. On the other hand, he will devote himself to a particular job, obligation, or calling that they consider important.

d. Spontaneous and creative

The "I" character who self-actualizes spontaneously has a description that is more expressive, natural in attitude, does not act artificially, does not hide feelings and thoughts. The character "I" who actualizes himself creative nature requires courage, ability to survive, able to ignore criticism, openness, and humility.

e. The level of self-conflict is low

The character "I" who actualizes himself does not fight against himself. The attention and appreciation given by this beautiful woman makes the "I" character reflect, she learns to accept the lonely situation that exists, thinks of solutions, and keeps her thoughts positive. The point is, he doesn't want to think about the feeling of being lonely. On the other hand, no matter how bad the feeling is, he will choose to enjoy it. It focuses on correcting negative emotions that are felt. Finally, he felt good again as usual. The attention and appreciation of beautiful women to the character "I" as encouragement to meet the needs of self-actualization. Therefore, the motivation grows to meet the needs of self-actualization. Self-actualization of the character "I" is a person's need to be himself as he is able and what he wants.

4. CONCLUSION

Based on the results of the discussion above, it can be concluded that the character "I" has first reached the most basic needs, namely physiological needs and safety needs. Social needs (a sense of being loved and belonging) have been fulfilled when the "I" character meets, has social contacts to create friendship with a beautiful flower shop owner. The need for appreciation is fulfilled by respecting yourself or giving yourself gifts, receiving birthday wishes, and attention from beautiful women. The self-actualization form of the Aku character, namely the self-actualization needs of the "I" character, has also been satisfied to be himself, as he is able and what he wants. Satisfaction with self-actualization makes the "I" character change and is psychologically healthy so that it creates feelings and attitudes of self-confidence, a sense of self-worth, ability, usefulness, and importance.

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GASTRONOMY IN THREE INDONESIAN SHORT STORIES

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Abstract

*Food is a basic and primary need for humans to survive. Over time, food has a central role in building story structures in works of fiction. It's quite easy to find food or culinary elements in Indonesian short stories, but many are just patches or inserts. In the three Indonesian short stories discussed, the element of food plays a vital role in building and moving the events that take place. Gastronomy in three Indonesian short stories, each in a short story (1) *When Eating Crab* by Linda Christanty highlights three aspects, namely food and the physiology of taste, food and memory, and food and social class; (2) *Defiance at Table No. 8* by Jamil Massa's 8 works, there are two prominent aspects, namely food and family problems and food and social class; and (3) *Miranda Seftiana's A Farewell Bowl at the Dining Table* also has two prominent aspects, namely food and domestic preservation and food and identity. Thus, it is proven that food is not just a matter of the stomach, but is closely related to social and cultural phenomena that occur in the reality of society.*

Keywords: *short stories, food, culinary, gastronomy*

1. INTRODUCTION

The legendary Descartes' expression, *cogito ergo sum*, can be borrowed for translation by changing the editorial into, *I (character) eats, then I (character) exists*. It is undeniable that the scene after scene that takes place in the story cannot be separated from the very fundamental role played by the character with everything attached to him. This causes various problems to arise, including food or culinary matters (derived from Latin: *culinarius*).

The event of eating or food is something that is not overlooked by the author with his creative observations in writing a story. Because, it cannot be denied, the issue of eating or food is one of the elements that exist in the social and cultural life of society. The character's struggle with food occurs in three Indonesian short stories entitled *When Eating Crab* by Linda Christanty, *Disobedience at Table No. 8* by Jamil Massa, and *A Farewell Bowl at the Dinner Table* by Miranda Seftiana. As far as the author's search goes, these three Indonesian short stories have not been seriously discussed simultaneously. These short stories are bound by the same theme, namely food.

The central figures in these three Indonesian short stories present different problems, but it can be seen that the problem of life, in this case food, is an important element involved in causing conflict between characters. In line with the statement that eating [] is the basic form of all transactions with other parties and any object exchange. However, what happens if the main character and other characters see food as not merely a matter of the stomach, but for example as a form of rebellion.

The basic thing that is generally understood, that preparing food also has a management called food management. An art of dynamic self-management as well as the art of meeting other primary human needs. Processes that always occur repeatedly every day in the life of a human being. The

event of eating itself is a final stage of a series of activities that preceded it.]. The stomach really needs food after doing activities, there are even people who have set or scheduled that they have to eat three times a day to maintain self-balance.

Indonesian culinary expert, William Wongso in the book *Culinary Anthropology of the Archipelago*, was once asked in an interview in mid-2014, *what is Indonesian food?* William replied that *there were only local dishes or food* []. So what does this have to do with William's statement in this paper? Of course the author will not label a food that appears in the three Indonesian short stories into the category of Indonesian (regional) food or food outside Indonesia. Because, it is undeniable that a delicious food is tasted that has gone through a cross-cultural process of an area.

The focus of the author in this paper is only to prove that the role of food in the story is not just a matter for the human stomach, but there are many elements that are no less important to reveal. One of them, which has been exemplified in the third paragraph. So, under certain conditions, food can also be used as an outlet for or rebellion against problems that are at an impasse in the household. What is experienced by the main character, the husband character named Roni Azhar in the short story *Defiance at Table No. 8*. This is an interesting example that is presented in its entirety along with other short stories.

Based on the background described above, the formulation of the problem in this paper is what gastronomy occurs in the three Indonesian short stories?

The purpose of this paper is to describe the gastronomy that occurs in three Indonesian short stories.

2. RESEARCH METHODS

2.1. Types of research

This research refers to the theory of Literary Gastronomy. Several essential things can be observed regarding the relationship between literature and food. Culinary activities can be considered as naturally entering the realm of literary works. Characters are fictional individuals who cannot be separated from physiological needs in the form of eating and drinking. However, it is undeniable that there are stories that are specifically written or deliberately written by highlighting the culinary aspect because this is something aesthetic. Therefore, culinary literature or literary gastronomy has become essential in the development of contemporary literary theory. The literary gastronomy approach was used by researchers to examine three Indonesian short stories.

Based on this description, the type of research that is relevant in this research is qualitative research with descriptive methods. Qualitative research [] is research that does not prioritize numbers, but emphasizes the depth of appreciation of the interactions between concepts that are studied empirically. Research methods [] is the method used by researchers to solve the problem under study. Descriptive method is a method used by researchers to reveal the facts that appear by giving a description. Facts or data are sources of information that form the basis of analysis.

2.2. Data source

Source of data is the main thing in research. Data is all information or raw materials that are searched and collected deliberately by researchers according to the problem being studied.]. The data sources in this study are as follows.

2.2.1. Population

The population is the whole or a group of objects, symptoms, events or objects that have the properties or characteristics to be studied. The population in this study is a collection of short stories " A Dog Dies at Bala Murghab" by Linda Christanty, a collection of short stories "Defiance at Table No. 8" by Jamil Massa, and a collection of short stories chosen by Kompas. *They Spell the Prohibition of Begging* .

2.2.2 Sample

Withdrawal of a portion of the population is called a sample. The samples in this study are three Indonesian short stories which contain culinary aspects. Sampling was carried out by researchers according to the needs or main topic of discussion. There is a selection aspect in data retrieval from data sources. Therefore, in accordance with the research objectives, the short stories are summarized in the following table.

Table 1. Short Story Sample

No.	Short Story Titles Containing Culinary Aspects	Book title
1.	“When You Eat Crab” by Linda Christanty	“A Dead Dog in Bala Murghab”
2.	“Defiance at Table No. 8” by Jamil Massa	“Defiance at Table No. 8”
3.	“A Bowl of Farewell at the Dinner Table” by Miranda Seftiana	“The short stories chosen by Kompas They Spell the Prohibition of Begging”

2.3. Data collection technique

The data collection technique used in this research is library *research*. This technique is carried out, so that researchers know the research data that is really needed to answer research questions. The steps of data collection are as follows.

- a. Determine the focus of the study.
- b. Read carefully and repeatedly on the object under study.
- c. Record and identify data based on the problems that have been formulated.
- d. Classify data.
- e. Interpret and analyze data.

2.4. Data analysis technique

Data were analyzed using non-probability methods or *purposive sampling* [], namely sampling adjusted to the research. The process of analyzing data uses a literary gastronomic approach. The steps are as follows.

1. Mark short stories that contain culinary or food aspects.
2. Categorized data were analyzed and interpreted according to the research problem.
3. Present data.
4. Summarizing the results of the research, in order to obtain results from gastronomy in three Indonesian short stories.

3. RESULTS AND DISCUSSION

3.1. Short story *When You Eat Crab* by Linda Christanty

3.1.1. Food and the Physiology of Taste

The central character in the short story *When Eating Crab* is the character "ia" (single third person point of view). From the beginning to the end of the story, the author consistently does not name the main character. The character "he" is told in two periods, namely when the character "he" is still a child and when the character "he" is an adult. The following quote presents the character "he" who is still a child touching his favorite food.

This morning Mother cooked lemongrass crab. He likes the taste and smell of lemon grass. But when he got near them, his stepfather said, "You're late and only got two crab sticks."

He felt like he wanted to cry. He had imagined eating those dense and tasty orange crab roe [].

The character "he" already knows the deliciousness of eating lemon grass crab, because he has eaten it often. So, the character "he" is so familiar with the taste of this food, moreover he is also familiar with eating crab eggs. However, he was very disappointed that his less loving stepfather did not care and think highly of him. In fact, he had hoped to eat as much lemongrass crab as he wanted. From childhood to adulthood, of course the character "he" is very familiar with and understands delicious and fresh processed crabs, and vice versa. This is clear from the following quotation.

Years after that he sat in a floating restaurant, alone, waiting for the crabs to be cooked. He watched the gray-brown seawater swaying on the floating pieces of wood and plastic. Suddenly he was furious. Hopefully this time he won't be treated to crab meat that is stringy and sticks to its shell from being buried in a heap of ice blocks for too long, or meat that is soft due to rotting. Many times he was treated to less fresh crabs. However, the spicy and thick sauce can't trick the sharp taste buds. He memorized the taste of fresh crab [].

Oyster sauce crab. He was waiting for her. In fact, the sauce actually ruined the taste of the crab. Boiled with lemongrass is even better. He wanted the waiter to cook the crabs with the spices he liked, but he didn't like it because in the restaurant there was already a head chef who was authorized to mix the mainstay spices. After all, there are only two choices in the menu book: oyster sauce crab and padang sauce crab. He chose the first one, because he doesn't like dishes that are too spicy [].

From children to adults, it is only natural that in this long period of time, the character "he" has a special opinion about delicious crab preparations. According to him, the lemongrass crabs are much more delicious than the oyster sauce crabs and padang sauce crabs. Two menus are available at the restaurant where he will eat crab preparations.

The reason stated in the story, because the character "he" does not like dishes that are too spicy. Lemon grass crab does have a fragrant, fresh, and not too sharp aroma. Therefore, it can be said, that the character "he" will get a very delicious sensation with lemongrass crab compared to other processed crabs. The character "he" is able to give comments, because he already understands the physiology of the taste of processed crab which is right for his tongue.

3.1.2 Food and Memory

Memory is used as a tool or device to store snippets of events, knowledge, behavior, even emotions neatly and can be retrieved if needed. Food is linked to memories in memories that bring back both happy and sad feelings. Human activity, in this case the character "he" in the story, is closely related to activities in the previous days. Various events and information received is always increasing. There is an attempt to bring back events and information that has been received related to working memory in the human brain. Because, memory is an activity that is also related to past events. Memory can be interpreted as the human ability to enter, store, and retrieve events and information that has been obtained. This can be seen from the following quotation.

Since he is working and has his own income, he eats crab once a week. He can enjoy the flesh of this animal as much as he likes. Sometimes, he eats in a hurry, worried that someone will snatch his plate and eat his crabs. He smiled to himself as he realized that no one else could do it now. No one [].

The character "he" has the ability to enter, store, and in the end, bring back things that he experienced when he was a child regarding eating crabs. The story of the dark past in his family makes the character "he" sometimes eat crabs in a hurry, even though he is free from his dark life with his step family. In the story there is no portion of the discussion that alludes to the biological father of the character "he". The character "he" is only described as having a stepfather, stepbrother, and stepgrandmother. As is commonly understood in society, in the story, the step-family of the character "he" is also not concerned and tends to subordinate the character "he", especially in the matter of food. Then, the quarrel between the mother and stepfather characters that occurred caused the character "he" to misunderstand, he thought he was being defended because his favorite crab was always eaten, it turns out that the mother of the character "he" was proven to be having an affair with his half sister's school teacher who often stopped by his house.

The past events experienced by the character "he" from the quote above still leave their mark and the traces have not disappeared, even though the character "he" is an adult, already has a job, and has an income. Every week he will eat crabs and even the character "he" is free to eat his favorite food whenever "he" wants. As a result of this past story, the character "he" is haunted, restless when he tastes food, and a kind of traumatic feeling arises when he eats his favorite food.

3.1.3. Food and Social Class

The character "he" who is already working and has his own income, of course, is no longer dependent on other people (especially his family). The present condition (adulthood) and before (childhood) are different in the life of the "he" character. Now, the character "he" is someone who is established and independent. If in the past, the character "he" could only depend on tasting crabs on the beach and in the kitchen, now the character "he" can taste the crabs himself in a restaurant using his personal money. Here's the quote.

Years after that he sat in a floating **restaurant** , alone, waiting for the crab to be cooked [].

He wanted the waiter to cook the crab with the spices he liked, but he didn't like it because in **the restaurant** there was already a head chef who was authorized to mix the mainstay spices.].

His kitchen used to be bigger than this **restaurant** [].

The data above shows that the character "he" is someone who has an adequate economic life. He chose to eat crabs in restaurants, not in stalls or the like. In fact, basically, in his family, the character "he" is well established in terms of the economy, as shown in the data above which is quoted last. For a kitchen class alone, it is wider than the restaurant where the character "he" eats crabs. You can imagine how well established the family background of the character "he" is. However, the messy family conditions made the character "he" become more independent to become personally established.

3.2. Short stories of *Defiance at Table No. 8* works by Jamil Massa

3.2.1 Food and Family Problems

The character Roni Azhar or familiarly called Ron is the main character in the short story *Defiance at Table No. 8*. This short story also uses a third person singular point of view in describing the events experienced by the main character. Ron's character in the story works as a journalist (an editor who often does homework). A demanding profession that is not far from politics. However, Ron's character is not someone who openly allows himself to be conquered by politics because of his profession. It can be said, the character Ron has principles and has a stand to uphold his professional values.

On the other hand, Ron's character is the type of husband who will be afraid and often succumb when stared at with bulging eyes by his wife, Maya's character. However, on the day they ate food at a restaurant, Ron's character refused to succumb to the glare of his wife who was annoyed to observe his unusual behavior in eating food. Ron's character does this because Maya's Facebook status contains support for a governor candidate.

This was not expected by the character Ron, who did not want to get involved in matters of politics, regional elections, and procedural democracy because of the actions of his wife, who works as a lawyer. Therefore, as a form of rejection by the character Ron because the character Maya persists in not wanting to delete her Facebook status which has been published for six days and has received more than three hundred comments and two hundred reactions from other Facebook users, the character Ron also shows Act unusual, namely eating food with gusto and greed. This is reflected in the following long quote.

He is a 38-year-old man who is developing the ability to ignore his wife's threatening stares, especially at the dinner table, and for example, that night, at table number 8 of a small restaurant on the ground floor of one of the city's malls, when he was filled with passion to eat a portion of fried chicken. complete orders of his own, although his right hand's main occupation is shoplifting spoon after spoonful of squid fried rice which is difficult for the four-year-old boy beside him to finish—his first child, according to his wife, the only child—and on another occasion the same hand picks up whatever digestible, from his plate and from the flat plate of curly fries in the middle of the table. Another talent that he is working on is how to empower the mouth so that the organs, which are barely pausing to chew, can also be used at the same time to call the waiter and order a serving of toast crowned with four flavors of ice cream balls. Chocolate, strawberry, durian and vanilla. He had intended to exact revenge. Not only to hunger, but also to life which always demands self-control. Above all, he wanted to take revenge on his wife [].

In fact, the households of these two characters in the story told by the narrator were very happy, but the cases described earlier became a trigger for tension. Ron's character aside from not wanting to clash with his wife when she already gave him a glare, Ron's character is also very understanding. He always agreed to Maya's wishes. However, Ron's character's habit of not wanting to disagree and agreeing to his wife's wishes faded because of Maya's Facebook status, which Ron's character thinks his wife shouldn't show openly like that on social media. Therefore, Ron's character's form of rebellion, which he considers quite subtle, is to greedily devour food in front of his wife so that Maya's character will erase his status. Diet is also violated by Ron's character, other things that are also not pleasing in the eyes of Maya's character such as smoking, drinking beer, telling indecent jokes to his friends beyond the limits of his own thinking, namely wandering around until morning is also done by Ron's character. See the behavior of Ron's character in devouring food from the following excerpt.

At table number 8, Ron's bulging stomach was getting unbearable. So did Maya, who could no longer hold back from throwing a rebuke. “You want to eat until it erupts?!”

Ron, intently, was licking and sucking on a piece of chicken bone. He nodded, then said, "I know what I'm doing."

That night, Ron took a day off from his wandering routine, obeying the whining little one who wanted to play piggyback with the robots at the mall. Ron was really hungry after carrying his child from one ride to another, but he could actually choose to eat

in a casual style rather than behaving like a field mouse which made Maya angry and fed up.

Maya grew annoyed seeing him using the outside of his elbow dragging the menu, ready to try new orders. Maya was so fed up, but then she remembered the breathing exercise she did a few months ago. Pull-hold-exhale... [].

The behavior of Ron's character in eating food in front of his wife makes Maya's character finally annoyed. Maya's character alludes to Ron's unhealthy lifestyle which makes Maya's character not wish that this would happen, because Maya's character loves her husband. He wants to live a long life with Ron's character, especially after so many years they have been expecting a child. Maya's character doesn't want Ron's character to be like that anymore. Maya's character in this case really cares and loves Ron's character.

Ron returned to his menu list [].

The quote above shows that Ron's character wants to order more food. The gesture made by Ron's character subtly makes Maya's character even more irritated and furious. In the end, Maya's character melts down and wants to delete her Facebook status, which has been questioned by Ron's character, causing their household situation to be quite chaotic. The movements in eating food that Ron's character has been doing have succeeded in gaining the sympathy of Maya's character.

Maya's character, who clearly sees the physical condition of Ron's character's body which has drastically improved, finally gives in and wants to delete his Facebook status. After they reconciled, Ron's character had to atone for his rebellious form when he tried on clothes at a shop in the mall. Where is the color that he will harmonize with the clothes his wife and children have bought, in fact none of them fit Ron's character's body. Family problems make Ron's character have to pay dearly for the condition of his fat body.

3.2.2. Food and Social Class

Ron's character who works as a journalist and Maya's character who works as a lawyer can be said to be an economically well-established married couple. Their economic life also shows their social status. Therefore, it is very possible for Ron and Maya to eat food in a restaurant. This can be seen from the following quotation.

He is a 38-year-old man who is developing the ability to ignore his wife's threatening stares, especially at the dinner table, and for example, that night, at table number 8 of a small **restaurant** on the ground floor of one of the city's malls, when he was filled with passion to eat a portion of fried chicken. Kalasan complete his own order... [].

Ron's character and Maya's character are in the upper class, because the choice of a place that is quite luxurious to just eat, is one of the indicators or a reflection of who they are in society.

3.3. Short story *A Bowl of Farewell at the Dining Table* by Miranda Seftiana

3.3.1. Domestic Food and Preservation

The main character in the short story *A Bowl of Farewell at the Dining Table* is named Hen. He is positioned as a storyteller or narrator using a single first-person point of view. The character Hen works as an obstetrician in a hospital. There is no specific mention of the location of the hospital in the story.

The character Hen is a woman who views food matters as not having to be a hassle. It's different from the character of the mother who still thinks that kitchen affairs should be done by a

woman and a woman is not only able to cook, but also has to be good at even one menu. This can be seen from the following quotation.

My mother said women should be able to cook. At least one menu throughout his life. I don't agree, especially when life is almost like being in heaven when it comes to hunger and eating [].

Even though he is highly educated and has a very successful profession, the character Hen is still pressured by the mother character to take time off and return to her home. The husband of the character Hen himself has never had a problem with him having to be good at cooking, meaning that he doesn't demand that he is willing and good at cooking in the kitchen. In fact, the character Hen's household is not burdened with cooking.

Other quotes that show the character of the mother consider women synonymous with the kitchen can be seen as follows.

"You should know, Hen, a woman is like a box of spices. He determines what the dish tastes like, the taste of life. Sweet, salty, sour, spicy. If he is good at measuring, every taste will be balanced, the results are delicious and memorable," said the mother while adding sugar and salt [].

The figure of Ibu gives a personified picture of a woman who is not far from kitchen utensils. Perpetuating kitchen matters is absolutely in the hands of women. Women in the eyes of the mother character are considered to be the determinants of taste. Therefore, you must be good at measuring spices. To be good at doing it, you have to learn from the experts. The mother character can be said to have a position as a shrewd or expert in cooking. The mother character guides the Hen character to be good at making a food menu.

"Are you sure you don't want to order a banquet from a caterer?" My husband looked doubtful.

I take a breath. "I just want you to be happy because her daughter can cook. Even if it's just one, it's also a dish for his death [].

The last scene in the story shows the character Hen finding the mother character who has died in the room, leaning against the cupboard door. Actually, the character Hen is about to say goodbye after dawn after taking two days off from work. However, this was delayed because Hen's character had to prepare for his mother's death procession. On the first day of the death of the mother character, the character Hen very confidently answers the husband's question, that the character Hen will cook the last dish he taught and learned from his mother. This shows how strong the role and influence of the mother is to perpetuate domestic affairs on women's shoulders, that women are synonymous with the kitchen.

3.3.2. Food and Identity

Food consumed can describe the identity of a person or group. Food [] is not only correlated with the need to eliminate hunger and feel the sensation of various tastes through the human's spineless tongue, but also related to self-identity.

In the dialogue below, the mother character has determined a menu of food that she will teach the character Hen, so that she can master at least one menu of food. Here is a quote.

"I can only get here tomorrow."

"Can't be extended?"

I shook my head. Mother sighed. If you only knew for these two days I have to work from morning to morning. Rappel schedule to make the knees feel hard to stand up. "Okay, you get some rest first. Tomorrow at dawn we will shop for materials to make groceries to the market." [].

One menu chosen by the mother character is gangan umbut. This food, if traced in the real world, is a typical food of Banjar, South Kalimantan. Gangan in the Banjar language means vegetables and umbut are young shoots. Gangan umbut means a young shoot vegetable (coconut). In the story, gangan umbut certainly represents that women, even though they are highly educated and have good jobs, still have to master local cuisine, because this is a reflection of identity. Good at cooking gangan umbut means maintaining and caring for one's own identity as a Banjar woman.

Mother gave a thin smile. "Son, humans are like vegetables in a bowl of granola. The oldest one is like cassava, hard, tasteless. Your age is like a pumpkin. Not too hard with a little sweet taste. The youngest is not unlike the hair. Soft and sweet. All the same it will be soft after cooking, no matter how hard or soft it is. We are the same, will die too. It doesn't matter if you're old or young." [].

The character of the mother from the quote above gives a philosophical depiction of holding on to the hairline to the character Hen. The stuffing in gangan umbut is explained by the character of Mother so deeply by linking death that knows no age. This description implies that being skilled at cooking gangan umbut is something that awakens the essence of life and is part of identity.

4. CONCLUSION

Based on the description in the discussion, it can be concluded that gastronomy in three Indonesian short stories, each in a short story (1) *When Eating Crab* by Linda Christanty highlights three aspects, namely food and the physiology of taste, food and memory, food and social class; (2) *Defiance at Table No. 8* of Jamil Massa's 8 works, there are two prominent aspects, namely food and family problems and food and social class; and (3) *Miranda Seftiana's A Farewell Bowl at the Dining Table* also has two prominent aspects, namely food and domestic preservation and food and identity. Thus, it is proven that food is not just a matter of the stomach, but is closely related to social and cultural phenomena that occur in the reality of society.

Based on the conclusions above, the writer would like to convey some suggestions. Gastronomy in works of fiction, especially short stories, can be a reference for students who want to know and explore the same problem. This paper can also be a reference for researchers who are interested in seeing that culinary or food aspects are not just a matter of the stomach, but a critical reflection on events that take place in society through works of fiction. If you are interested in using a similar topic then this article can be a guide.

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**ETHNOBOTANY IN THE FORM OF A MESSAGE IN LETTERS
PERFORMANCE : JIDOR SENTULAN**

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Abstrak

Various genres in oral literature can be associated with botany, namely folklore, folk poetry, folk songs, folk humor, folk riddles and folk drama. Literary performances or folk dramas are also called folk dances. The drama or folk dance in question is the literary performance of Jidor Sentulan, which we can explore in terms of ethnobotany. This study aims to reveal the foundations of botanical culture in the form of staged literary offerings and their interpretation of meaning in an effort to document and save ethnobotany in a staged literature. This study uses ethnographic qualitative research. The research data comes from the activities of the Jidor Sentulan performances in the form of offerings and Jidor Sentulan art activists and the implicit and explicit forms of meaning in the literature of the Jidor Sentulan performances. Data collection techniques through observation, documentation and interviews with art activists Jidor Sentulan. The research results are expected to be representative, namely the re-disclosure of staged literary botany as an urgent step for cultural inheritance and maintenance.

Keywords: *Ethnobotany, cultural meaning, embodiment of offerings, performing, literature.*

1. INTRODUCTION

Various genres in oral letters can be associated with botany, namely folktales, folk poetry, folk songs, folk humor, riddles, and folk drama. The disruption era, directly or indirectly, is pressuring technology in the development of oral letters. This can eliminate the essence of oral letters. Disruption has polished oral letters that contains certain ethnic foods that are sometimes claimed by other nations as their cultural manifestation. Whether one likes it or not, the disruption era minimizes the reality of oral letters. It will press the existence of oral letters. However, oral letters that expresses gastronomy and botany is full of local wisdom that is worth spreading to anyone. Indeed, if this disruption era is captured as a means of developing oral letters, it is also good to shift the means from oral to digital, which actually allows oral letters to develop rapidly.

Before formatting digital, millennials need to know the forms of oral letters that have been socialized, have a handarbeni taste, and need to be given input of local wisdom contained in the form

of oral letters. So that they can maintain Indonesian culture, preserve it, and always dig deep into various fields. The potential of plant biodiversity and ethnobotanical research in Central Sulawesi Province by [1] reveals that each ethnic group has a local knowledge system in using botany, namely for building materials, food and beverages, traditional medicines, spices, natural dyes, cosmetics, and as a complement to traditional ritual events. The concept of ethnobotany, which is closely related to the utilization of local resources, especially plants, by surrounding communities, has been developed into a popular science so that this insight can be known by the global community. It is one solution in presenting learning that is based on real-life with the hope of solving environmental issues [2].

Ethnobotany, which has been conducted to explore more deeply the local wisdom of the community regarding kentongan (traditional Javanese instrument made of bamboo), is associated with social and religious values, as well as the preservation of cultural values and conservation of the biodiversity of kentongan raw materials. Kentongan is still used sustainably in the communal way of life in society [3]. Indonesia has more than 350 ethnic groups, each of which has its own culture, including customary/ritual ceremonies, one of which is the Jamasan Pusaka ceremony held by the Yogyakarta Palace. Research conducted by [4] during the Jamasan ceremony shows that various types of offerings made from whole plants or plant parts processed into food, beverages, and decorations are used. The results of the study stated that the plant most commonly used in the Jamasan ceremony came from the Zingiberaceae and Poaceae families, amounting to 7.44%. The second-most-used plants in the Jamasan ceremony were from the Papilionaceae and Myrtaceae families, at 5.33%. The plant parts most commonly used during the Jamasan Pusaka ceremony were the fruit, accounting for 39%, and the leaves, accounting for 15.9% [4]. Letters performance or folk drama is also called folk dance. An artistic expression can appear in various forms when viewed through different lenses. The same is true of Jidor Sentulan from Jombang Regency, a city that reflects interculturalism, even interesting transculturalism. The traditional art form known as Jidor Sentulan is said to have been brought to Dusun Sentul or Bongkot Village in Jombang by the troops of Prince Diponegoro during the Javanese war. This traditional art form has grown and thrived in the Jombang area and can be viewed in various ways through different lenses.

Before discussing the ethnobotanical aspects of Jidor Sentulan, the researcher conducted a study on the ethnopoeia of Jidor Sentulan, which is related to the form of the offering that has ethnobotanical nuances in the performance. In this case, the data can be interpreted through the lens of Ethnobotany [5]. Our article on the ethnopoeia of the rain mantra also provides insight into interpreting a mantra that contains the characteristic values of Indonesian education and social values [6]. The researcher suggests using Ethnobotanical studies to examine Jidor Sentulan, focusing on the Ethnobotanical elements that can be identified and interpreted for their meaning.

Jidor Sentulan's letters performance can be explored through its ethnobotanical aspects. This research aims to uncover the cultural aspects of botany in the form of offerings in letters performance and their interpretations as an effort to document and preserve ethnobotany in a stage letters. Through mapping stage letters, its existence is increasingly recognized. Letters performance usually contains folkloristic aspects that signify traditional heritage. To prevent the botanical aspects of letters performance from disappearing with time, researchers or writers strive to represent or rediscover botany in Jidor Sentulan's stage letters. Transcribing and representing botanical letters performance is urgently needed for inheritance.

The researcher's mapping steps include first transcribing by documenting the recording, recording, and interview results in complete written form according to reality. Transcription can facilitate the tracking of oral letters botanical mapping. In addition to transcription, researchers can carry out representation, which is the re-expression of oral letters botany. Transfunction means mapping that tries to transfer the function of oral letters botany or performing arts letters. Performing arts botany can be transformed into a different form so that the literary work fulfills its function axiologically. There are plants that are utilized for their leaves, flowers, branches, and even roots.

There are ethnic-specific flowers in certain regions. Flowers can provide information about emotions and can also be related to various rituals.

2. THEORETICAL FRAMEWORK

The Tongole Village community strives to utilize Afo cloves as a natural flavor enhancer and medicinal plant. Cloves are a good potential to be developed as a historical cultural tourism center in Ternate City [7]. There are 11 categories of plant utilization that are useful for the Tongole Village community, and Afo III cloves have a plus tree test value of 72%. The study conducted by [8] aims to determine the types and characterization of coffee in Bambang Village as well as the cultivation and utilization patterns of coffee in Malang Regency's Bambang Village. There are three layers of composition in coffee agroforestry, the top layer functions as a canopy consisting of Kaliandra, Nangka, Waru, Alpukat, Lamtoro, Petai, and Kelapa. [9] conducted research to inventory various forms of local wisdom of the Karo ethnic group in utilizing various types of local plants, processing medicines, food, cosmetics, rituals, and boards. Another aim is to analyze the potential of micro and macroeconomic elements in marketing processed plant products. The theoretical foundation in this study is the concept of ethnobotany, ethnoecology, and local wisdom. The results of the study revealed that there are at least 218 local Karo ethnic plants that grow and are known as Karo ethnic plants along with their benefits. Local plants for medicine amounted to 183 types, for culinary purposes 53 types, for cosmetics 32 types, for magic numbers 27 types, and for household removal (boards) 7 types. Local plants that serve as ethnobotany are those that have dual functions, so the total number of plants can exceed the number of local plants utilized by the community. Some of the local wisdom of the Karo ethnic group related to processing is produced in the form of karo oil making, kemuning/param, pinang injection, secukup, sembur beltek, erpangir saya ritual, and others. The results of the study conducted by [10] showed that the plants utilized by the Dayak Tamambaloh tribe amounted to 20 species from 12 families. The highest Habitus utilization is in the form of trees, amounting to 9 species (45%). The highest plant utilization, based on its status in nature, is natural plants in the forest (75%). The plant part that is most utilized is the stem (40%). Plants with the highest UV are *Schizostachyum* sp, *Arenga pinnata* Merr, *Oriza sativa* Var. *glutinosa*, and *Cotylelobium melanoxyton*. The highest Informants Consensus Factor (ICF) is the takalong leaf malao adat ritual, which is (0.94). The highest.

2.1 Sesaji in Performing Arts

Sesaji is a religious practice of the Javanese people, which serves as equipment for ceremonial events. The diversity of sesaji depends on the type of ceremony. The Javanese community believes that a ceremony will not be blessed by the spirits if the offered sesaji is incomplete. Sesaji functions as a gift or offering [11]. In the performance of the Jidor Sentulan theatrical letters, the diversity of sesaji serves as a form of tribute or sacrifice and is a mandatory means.

2.2 Mantra in Performing Arts

Mantra is one type of oral tradition that is closely related to community traditions. It is sacred and should not be spoken by just anyone. Therefore, only certain people, such as ritual leaders, shamans, and psychics, are allowed to recite it. The recitation of the Mantra is done solemnly, accompanied by a full set of offerings called Sandhingan (in Javanese language). This is done because the words spoken have the purpose of suggestive magical power. Meanwhile, the Sandhingan that is offered has a magical power in the community's life. Mantra is an essential element in a Slametan ritual. In Javanese society's belief, mantra is a disaster repellent. If the form of the mantra is spoken and recounted, then it is a discourse, which is the highest grammatical unit with concepts, ideas, thoughts, and ideas [12].

Research [13] documented the types of plants used in wedding ceremonies by the Taming tribe in Menanggi Village, Aceh Tamiang Regency. The findings revealed 20 plant species consisting

of 16 families and 18 genera used in traditional wedding ceremonies, with leaves being the most widely used part of the plant (36%), followed by stems and fruits each accounting for 18%, seeds (14%), flowers (9%), and sap (5%). These plants symbolize obtaining peace, prosperity, purity of heart, safety, tranquility, and continuity. Indonesian society heavily involves traditional elements in daily life, supported by natural resources and the environment, and plants are a diverse biological resource that always exists around us, whether in the wild or cultivated [14].

2.3 Offerings in Performing Arts (Sastra Pentas)

Sesaji is a religious practice of Javanese people, its function is as an equipment for various ceremonies and the diversity of sesaji depends on the type of ceremony. Javanese society believes that the ceremony will not be blessed by the powerful spirits if the offerings presented are not complete. Sesaji functions as a form of gift or offering [11]. In performing Jidor Sentulan's sastra pentas, the diversity of sesaji essentially serves as a form of ujub or sacrifice and is a mandatory means.

2.4 Mantras in Performing Arts (Sastra Pentas)

Mantra is one type of oral tradition that is related to the community's traditions. Mantras are sacred and should not be spoken by just anyone, only certain individuals such as dhalang ruwat, shamans, or paranormals are allowed to utter them. The recitation of Mantra is done solemnly and accompanied by ubarampe sesaji, which is called Sandhingan in Javanese. This is done because the words spoken have the aim of being able to suggest magical powers. Meanwhile, the Sandhingan that is uttered has a magical power in the life of society. Mantra is an important element in a Slametan ritual. In Javanese people's belief, mantras serve as a ward against disaster. If the form of mantra is spoken and told, then mantra is a discourse, which is the highest grammatical unit that has concepts, ideas, thoughts, and ideas [12].

3. RESEARCH METHOD

This research uses ethnographic qualitative research. The research data is sourced from the Jidor Sentulan theatrical letters event in the form of sesaji and the Jidor Sentulan arts activists and their implicit and explicit interpretations of the symbolism of the sesaji in the Jidor Sentulan theatrical letters. Data collection techniques include observation, documentation, and interviews with Jidor Sentulan arts activists. The research aims to represent the botanical aspects of the theatrical letters and the meaning values implicitly and explicitly within the symbolism of the sesaji in the Jidor Sentulan theatrical letters and is a vital step in cultural preservation and heritage.

4. RESULTS AND DISCUSSION

The presentation of data on the ritual offerings before the Jidor Sentulan performance procession explicitly highlights the presence of a ritual before the performance. This ritual is actually a preparation ritual for various objects used in the ndadi or entrance scene. Usually, the actors prepare various objects such as coconuts, neon light balls (to be eaten), kemeyan rice, and seven-color flowers. As beliefs shift, this ritual has started to be eliminated and replaced with Islamic prayer rituals. However, non-Islamic rituals are still preserved, namely the burning of kemeyan to invite spirits or Khoddam in the entrance procession. According to a source interview at January 17, 2023, there used to be a ritual of summoning Jin with Islamic elements, which was changed to summoning Khoddam with Islamic prayers.

There are several forms of offerings related to the ethno-botanical elements or identification of ethno-botanical aspects in the Jidor Sentulan Letters Performance, including: (1) kemeyan and charcoal, (2) seven-color flowers, (3a) one ripe king banana comb and (3b) one unripe king banana comb, (4a) young coconut or cengkir fruit, and (4b) old coconut fruit (5) salak fruit leaves.

Classification of Ethno-botanical Forms of Jidor Sentulan Letters performanceThe classification of ethno-botanical forms of Jidor Sentulan letters performancecan be seen in the following table:

Table 1 Classification of Ethno-botanical Forms of Jidor Sentulan Performance (research document 2023)

Number	Ethno-botanical Form	Description of User
1.	Kemeyan and charcoal	Kemeyan and charcoal made from burnt wood used in the central offering ritual of Jidor Sentulan Performance, completing the elements of magical and ethno-botanical means
2.	Seven-color flowers	Used in the central offering process of Jidor Sentulan Performance and can create cultural and magical means. Contains ethno-botanical elements in letters performance
3.	One ripe king banana	One ripe king banana or setangkep gedhang raja is used as an offering to complete the Jidor Sentulan Performance ritual and can create cultural means. Contains ethno-botanical elements in letters performance
4.	One of unripe	"pisang raja" bananas, One of "pisang raja" bananas or a bunch of "gedhang raja" to be used as a food offering for Kumbang Semendhung in the Jidor Sentulan performance, and can create a cultural means. It contains elements of ethnobotany in the performance
5.	Young coconut or cengkir fruit	Young coconut or cengkir fruit is served together with seven-color flowers and placed near kemeyan and charcoal during the Jidor Sentulan Performance
6.	Old coconut fruit	Old coconut fruit is also used as a tool for the main character Kumbang Semendhung. Besides being an ethno-botanical element, it also has a philosophical meaning in performance
7.	Salak fruit leaves	Salak fruit leaves are also used as a means of ndadi or transformation by the players at the climax of the performance. The salak fruit leaves are eaten when the player proves their power when possessed

The presence of rice kemeyan and seven-color flowers indicates that a ritual ceremony is about to begin, and the beautiful and fragrant offerings represent the ethnobotanical aspect that adds to the magical power and can manage the spiritual aspect of the players, especially the players in the ndadi scene or entrance.



Image 1 shows a coconut, pieces of charcoal, and the seven-colored flowers.

In the first picture, coconut fruit, charcoal wood, and seven-color flowers are shown. The pieces of charcoal are useful for burning kemeyan and releasing its aroma, which can bring about a magical effect. Charcoal is also considered an ethno-botanical element. These elements are useful for burning kemeyan, which can release its fragrance and bring a magical element. Charcoal wood is also an ethnobotanical element.



Image 2 ripe Pisang Raja Mala (a type of banana) with tumpeng (cone-shaped rice dish) used for the Jidor Sentulan literary performance.

In the second picture, ripe Pisang Raja Mala bananas are used for offerings and are eaten by the main character, Kumbang Semendhung, who plays the role of a pet animal. Kumbang Semendhung is given a bunch of Pisang Raja Mala bananas. In the play, it is narrated that when Kumbang Semendhung drinks clear water, it symbolizes purity. Therefore, clear water has the meaning that humans should have a pure heart because when the heart is pure, it can become a king (symbolized by Pisang Raja Mala) for others as well as for oneself. However, a king with a pure heart is a humble king who does not seek praise. Moreover, to be a king, one must always be ready to protect one's people.

The appearance of rice kemeyan and the seven-colored flowers indicates that a ritual ceremony is about to begin, and the beautiful and fragrant offerings represent ethno-botanical elements that enhance the magical power and spiritual energy of the performers, especially those in the ndadi or entrance scenes.



Image 3 an unripe Pisang Raja used as food for Kumbang Semendhung.

The Pisang Raja is offered as food and eaten by the main character, Kumbang Semendhung, who plays the role of a domestic animal. Kumbang Semendhung is given a whole bunch of Pisang

Raja, and in the performance, it is said that when Kumbang Semendhung drinks clear water, it represents purity. Thus, clear water has the meaning that humans must have a pure heart, because with a pure heart, they will be able to become a king (symbolized by Pisang Raja) for others and themselves. However, a king with a pure heart is a humble king who does not seek praise and is always ready to serve his people.



Image 4 the unripe Pisang Raja being rotated by Tembem while feeding Kumbang Semendhung.



Image 5 shows a young coconut used for offerings during the Jidor Sentulan literary performance when Pisang Raja is presented as food.
(<https://images.app.goo.gl/ycb14M4BqrqmgK8>).



Image 6 old coconuts
(<https://images.app.goo.gl/ycb14M4BqrqmgK8>)

There are two types of coconut fruit, namely the young or "cengkir" coconut in Javanese language and the old coconut fruit. The young coconut fruit or "cengkir" is served alongside the presentation of the "pisang raja" (king banana) in front of the character of Kumbang Semendhung, who is one of the main characters and plays the role of a pet animal. According to the source, "cengkir" means "kencenge pikir" (steadfastness). In navigating through life, a young person must have a firm and unwavering intention.



Image 7. Eight pictures of old coconuts used by the character Kumbang Semendhung in the scene (research document 2022).



Image 8. Nine pictures of old coconuts used by the character Kumbang Semendhung in the scene (research document 2022).



Image 8. Ten pictures of old coconuts eaten by the character Kumbang Semendhung in the scene (research document 2022)



Image 11: Someone praying for the smoothness of the literary performance event with several offerings and salak fruit leaves for the trans or ndadi scene (researcher's document 2022)

Presentation of Data on Implicit Meaning Forms in Ethnobotany on Sesaji Rituals before and during the Performance Process of Jidor Sentulan

It should be noted that Jidor Sentulan in Jombang Regency is a traditional art form in the village of Sentul Jombang. This art form is a legacy from the time of the reign of Prince Diponegoro. The Jidor Sentulan performance is a traditional art form in a customary ritual that has been passed down from generation to generation and contains characteristic educational and social values. The performance is full of mantras, which are prayers, and is accompanied by Etnobotani as an offering, also known as sandhingan. Etnobotani, as a symbol of local wisdom, can be interpreted in this sentence as a symbol of local wisdom in utilizing natural resources around them. The Sastra Pentas Jidor Sentulan, which is the object of research, is part of this local wisdom expressed in oral letters. The research aims to uncover the cultural meanings and values contained in the performance as an effort to document and preserve Etnobotani as part of cultural heritage. Some forms of Etnobotani, such as incense, wood charcoal, telon flowers, coconuts/cengkir, old coconuts, and satundhun bananas, are placed on a bowl or tempeh as sandhingan during the recitation of mantras. The meaning of the mantra is symbolic prayer in the form of spoken discourse and suggestive of magical power to keep one's feelings calm and full of hope. This is because the magical form contains magical values to ward off danger and achieve harmony in life [15]. This tradition shows the behavior of Javanese society, both in worldly and magical aspects of life or religion. According to Mursal in [16], this tradition regulates how to behave towards the environment and how to interact with other nature that has developed into a system that contains values and norms, and there are sanctions when society violates or deviates from them. The implementation of the Jidor Sentulan ritual with the recitation of mantras as a prayer must be accompanied by uborampe spices in Etnobotani as a requirement to ward off disasters in an event. In this case, the mantra is a discourse composed of a series of sentences that form a complete meaning. The symbolic meaning of the mantra is a form of prayer in Javanese religion, which is a communication with Hyang Widi (God) for salvation. The mantra is composed of Old Javanese, New Javanese, and Sanskrit languages, sometimes Arabic language, as the opening mantra to Hyang Widi [11]. Symbolic Meaning of Etnobotani in Sastra Pentas Jidor Sentulan. In general, the Javanese people's thoughts and beliefs are often expressed through symbols. Symbols are a state or a thing that serves as a mediator for understanding an object [17]. Throughout human cultural history, symbolism has colored human actions, whether it be behavior, knowledge, or religion. Therefore, to express meanings, it is necessary to think about symbols in general life. In this case, the interpretive theory is a theory that analyzes, explains, and interprets social expressions about

estimations full of mysteries. This means that meanings need to be interpreted and conclusions drawn from better estimations [18].

In response to the understanding here, the Javanese community, in this case, the Jombang community, who hold firmly to the Jidor Sentulan ritual, complete with ethno-botany, various offerings, and mantras, according to Veeger in his book "Social Reality," is a form of institutional order. This action is a human phenomenon in fulfilling the order of various symbolic forms. To interpret the meaning behind the symbols in the Jombang Kabupaten Jidor Sentulan Ethnobotany Letters Performance.

The interpretive theory is used to explain and decipher social expressions on the surface that are full of puzzles in the sense of guessing interpretations, predictions, and drawing explanatory conclusions from better predictions [18]. In connection with this theory, the form of offerings in the mantra of the Jidor Sentulan ritual needs to be interpreted. This is because in general, the Javanese community in Jombang, which is covered by knowledge or belief, the form of action is often expressed in symbols [11].

The theory of symbolism explains that symbols are something or a situation that acts as an intermediary for understanding an object [17]. Therefore, to capture meaning, interpretation of symbols in everyday life is necessary, namely in interpretive theory [18]. Symbolic interpretation is not just a code, but implicit improvisation that follows unconscious rules. Symbolism is not only an instrument of social communication but also a completeness born in the mind that makes human experiences meaningful. Therefore, symbolism in addition to silent knowledge also has unique organizational principles. In connection with this theory, the Javanese community, who are generally covered by knowledge or belief, often express forms of action in symbols.

Based on this theory, it can be interpreted that the Javanese community still firmly holds the Slametan ritual by using the symbolic offering as a form of institutional order. This action is a human phenomenon to carry out order with various meaningful symbols. Therefore, the meaning behind the symbols in the Mantra needs to be uncovered.

There are two types of coconut fruit, namely the young or "cengkir" coconut in Javanese, and the mature coconut. The young coconut or "cengkir" is served alongside the "pisang raja" dish in front of the character Kumbang Semendhung, who is one of the main characters and plays the role of a pet animal. According to a source, "cengkir" means "kencenge pikir" (steadfastness). In navigating through life, a young person must have a strong and unwavering intention.

In the scene, the mature coconut fruit is used by the main character Kumbang Semendhung as a game, and eventually the coconut is eaten. According to philosophy, as per the interview in 2022, in the pursuit of knowledge ("ngangsu kaweruh"), a young person must be like a coconut. When someone knows about the coconut fruit, then philosophically, the young person should want to know what's inside it. There is the "batok" to know the shell, and then they can find out about the husk. Finally, beneath the husk, they will find the fruit flesh. After knowing about the coconut fruit, they should know its function, which is to make coconut milk that can be further processed into oil. The essence of this meaning is that someone who learns something should know its function after understanding a certain knowledge.

In the presentation of data, the implicit meaning of ethnobotany in the pre-performance ritual procession of the Jidor Sentulan play is symbolized by offering several items, including leaves of the "salak" fruit, for the "trans" or "ndadi" scene. In this scene, someone prays for the smooth running of the literary performance. The Symbolic Form of Ethnobotanical Symbols in the Form of Sesaji in the Jidor Sentulan Letters Performance.. It should be noted that Jidor Sentulan in Jombang Regency is a traditional art form in the village of Sentul Jombang. This art form is a legacy from the era of Prince Diponegoro's reign. The Jidor Sentulan performance is a traditional art form in customary rituals that has always been carried out from generation to generation and contains educational and social values. The performance is full of Mantras, which are prayers and complete with Ethnobotany as a form of offering, also known as sandhingan.

Ethnobotany as a symbol of local wisdom in the sentence can be interpreted as a symbol of local wisdom in utilizing natural resources around them. The Jidor Sentulan Letters Performance, which is the object of research, is part of this local wisdom manifested in the form of oral letters. The research aims to uncover the meanings and cultural values contained in the Jidor Sentulan letters performances as an effort to document and preserve ethnobotany as part of cultural heritage.

Letters performance This tradition shows the behavior of Javanese society, both in worldly life and those involving magic or religion. According to Mursal in [19], this tradition regulates how to behave towards the environment and how to interact with other natural elements, which has developed into a system containing values and norms, and there are sanctions when the community violates or deviates from them. The implementation of the Jidor Sentulan ritual by reciting the mantra as a prayer that must be accompanied by uborampe spices in Ethnobotany as a requirement to ward off calamities in an event.

The Symbolic Meaning of Ethnobotany in the Jidor Sentulan Letters Performance. In general, the Javanese people's thoughts, influenced by their knowledge and beliefs, are often expressed in symbols. Symbols are a means of understanding an object or situation [17]. Throughout human cultural history, symbolism has colored human actions, including behavior, knowledge, and religion. Therefore, to reveal their meanings, it is necessary to reflect on the symbols in everyday life. In this case, the Interpretive theory is a theory that analyzes, explains, and interprets social expressions of ambiguous predictions. In other words, it requires understanding the meanings and drawing conclusions from better guesses [18].

In response to this understanding, the Javanese people, particularly those in Jombang, who adhere to the Jidor Sentulan ritual with its complete ethnobotanical aspects of various offerings and mantras, according to Veeger's book "Social Reality," is a form of institutional order. These actions are human phenomena in fulfilling various symbolic orders. To interpret the meanings behind the symbols in the Ethnobotanical Jidor Sentulan Letters performance in Jombang Regency, we can use two approaches:

Based on these theories, it can be interpreted that the Javanese people still adhere to the Slametan ritual with symbolized offerings that serve as institutional order. This action is a human phenomenon to maintain order with various meaningful symbols. Therefore, the meanings behind the symbols in the Mantra need to be revealed.

The Interpretation of Symbolic Meaning of Several Forms of Sesaji in Jidor Sentulan Letters performance Related to Ethnobotanical Elements. Each form of Sesaji has an important symbolic meaning in the culture of a region. Here is a brief explanation of the symbolic meaning of each form of Sesaji:

1. Kemeyan and Charcoal: Kemeyan and charcoal are used as a medium to invite spirits or khoddam in the entrance procession. The burning of kemeyan and charcoal has a symbolic meaning as a medium to cleanse space and time, as well as a medium to connect the human world with the spirit world.
2. Bunga Tujuh Rupa (Seven-Kinds-of-Flower): Bunga Tujuh Rupa is used as a decoration in the ndadi scene or entrance. Each type of flower has a different symbolic meaning, but overall, Bunga Tujuh Rupa symbolizes the beauty and fertility of nature and a love.
3. Pisang Raja Masak (Ripe King Banana): Banana is a symbol of high social status and mutual love. Pisang Raja Masak is used as a symbol of life and prosperity. Pisang Raja Masak symbolizes abundant harvests and success in various aspects of life. Pisang Raja Mentah (Raw King Banana): Pisang Raja Mentah is used as a symbol of fertility and hope. Pisang Raja Mentah symbolizes fertility of the land and hope for a good harvest in the future.
4. Kelapa Muda (Young Coconut) or Cengkir: Kelapa Muda or cengkir as a symbol of holding principles is used as a symbol of birth and new life. Kelapa Muda symbolizes the beginning of life, as well as courage and resilience in facing obstacles and challenges. Kelapa Tua (Old Coconut): Kelapa Tua is used as a symbol of wisdom and experience. Kelapa Tua symbolizes

wisdom in making decisions, as well as experience in facing various problems and challenges in life.

5. Daun Pohon Buah Salak (Salak Fruit Tree Leaf): Daun Pohon Buah Salak is used as a symbol of strength and endurance. Daun Pohon Buah Salak symbolizes strength and endurance in facing various obstacles and challenges in life.

5. KESIMPULAN

Jidor Sentulan stage play is a traditional art form in customary rituals that has always been passed down and contains educational and social values. The implementation is full of Mantras, which is a prayer, and complete with Ethnobotany as a form of Sesaji or called sandhingan. Ethnobotany as a symbol of local wisdom in that sentence can be implicitly and explicitly interpreted in Sesaji letters performances and as a symbol of local wisdom in utilizing natural resources around them. Jidor Sentulan letters stage play, which is the object of research, is part of that local wisdom manifested in the form of oral letters.

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THE VALUE OF ECOLOGICAL WISDOM IN SOCIETY'S ORAL LITERATURE BUGIS-MAKASSAR

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Abstrak

Humans and ecology are an inseparable unit in our lives, even though human beings will die, but in the ecological wisdom system that is owned it will be passed on to the next generation. The inheritance of wisdom values must be guarded and preserved so that they are safe from all calamities that lurk. The ecological wisdom values contained in Makassar oral literature are the legacy of the ancestors which are passed on to their descendants from generation to generation so that they are preserved and maintained as a form of respect for the ancestral heritage. One tradition that is still maintained in various ethnic groups is the tradition of holding harvest parties in almost every region, including the Makassar tribe. This is also corroborated in the many oral stories that have been written. The results of this study aim to describe the data that includes human relations with the value of ecological wisdom in the oral literature of the Bugis-Makassar people. This type of research is qualitative research using case studies that aim to explain something that is precise, concrete and in accordance with existing conditions regarding human relations with ecological wisdom values in the oral traditions of the Pangkep people. The results of the study show that there is a human relationship with the value of ecological wisdom in the oral literature of the Pangkep community which in fact is very influential for the survival of the community.

Keywords: Value, Wisdom, Ecology, Oral Literature.

1. INTRODUCTION

The current reality of Indonesia shows a tendency towards cracks that can harm the integrity of the nation. This can be observed in the spaces of national life politically, economically, religiously, socially and culturally. The rifts that are exhibited in almost all spheres of national

life can be interpreted as a characteristic of modern Indonesian people who are uprooted from their cultural roots as harmonious individuals.

Another consequence of all these crises has an impact on the rift of inter-religious harmony and the pillars of intertwined differences that have long been attached to Bhinneka Tunggal Ika. The social crisis took the form of violence between youths and even brawls between students in uniform, bullying and hoaxes. All of this is an accumulation of tendencies in Indonesian people's attitudes that actually construct a sad new character transformation.

In accordance with the results of initial observations that the tradition in the form of oral literature of mantras in Bugis society has experienced degradation, part of the community no longer involves spells in farming and fishing activities, this is due to the development of knowledge and the times which have resulted in the community not making tradition a way of life. them so that only a part of society still uses or believes in mantras in their lives.

So it can be concluded that cultural degradation in this case is a phenomenon of a decline and decrease in the value of the mind and reason of individuals or groups of people so that it has an impact on reduced value in welfare.

The role of the community, especially in maintaining the authenticity and position of their traditions, is very influential because they are giving up the main thing in preserving culture so that it survives and continues to be their identity. However, in reality, the era of globalization requires people to be modern to keep up with the times. But people basically believe that their respective cultures are to be used as the most powerful tool to be used to counter cultural change (Friyono in Duija, 2005: 112). The importance of preserving and using traditions, especially oral traditions, which begins to assume a tendency towards cultural change which is slowly experiencing degradation caused by several aspects that occur in society, both in the form of mindsets, beliefs and globalization, especially in oral traditions which contain the natural environment (ecology).

When discussing humans and nature, we are talking about broad and interrelated relationships, but over time indirectly the relationship between nature and humans becomes messy or unbalanced.

The importance of human awareness in maintaining and protecting nature must be instilled with a good understanding (Hardiningtyas, 2016: 46). So that it increases as natural damage caused by human carelessness in processing their environment becomes one of the triggering factors.

Garrad (in Mubarak, 2017: 3) states that eco-criticism can help determine, seek and resolve ecological problems in a wider scope. If it is understood that literature develops from the social environment and the natural environment (ecology), in this case eco-criticism functions as a medium of representation, views, of the realities of literary life which have an important role in changing societal values, living values together with local wisdom values. . To carry out the analysis in this study used ecocritical studies. Eco-criticism is a theory that involves humans, literature and nature. Literature is one of the means and media for human expression, therefore literature requires the environment as a source of inspiration.

For objects of oral literature, a study of literary eco-criticism will show that the wealth of values contained therein is a creative product of nature (with its various forms of existence), because humans are an inseparable part of ecology. Eco-criticism in literature can show messages of wisdom in oral literature. Ecocritical theory is used in this study to examine how the relationship between culture, in this case traditions, especially oral literature, and the environment of the Pangkep people's mantra.

2. RESEARCH METHOD

This research was conducted in Boddie Village, Mandalle District, Pangkep Regency. This research was conducted in January 2023. The data collection technique used in this study was descriptive qualitative. The data analysis techniques relate to identification, clarification, interpretation, analysis and conclusion. The informants in this study were 3 people from Boddie Village. The data sources in this study are primary data and secondary data. Data collection techniques were carried out through observation techniques, field research, interview techniques and documentation then analyzed using qualitative descriptive analysis.

3. RESEARCH RESULTS AND DISCUSSION

The Value of Ecological Wisdom in Oral Literature of the Bugis-Makassar Society Data 1. Bismillahirrahmanirahim, nurung mammula' nurung mappamula utanengko Mutuo; Mutuo Musawe, Musawe Mupenno. Asisillahi asenna fruit nyamengnge' pajajiko salama' Mabarakka' Lailaha Illaulah Allahuakbar Barakka Lailaha Illaulah. Translation: Bismillahirrahmanirahim, when I was about to start, I planted so that you would grow, grow and develop, develop well. Asisillahi fruit, you are planted with comfort and well-crafted. Based on the mantra above, it can be explained that the contents of the mantra are a form of respect for nature marked by the tradition of the Pangkep people

who interact with nature through readings of offering prayers so that unwanted things do not happen, such as plants that do not grow well, damage crops due to pests and unfavorable weather. In the first stanza in the structure of the farming spell, two important aspects of the natural environment emerge, namely: a) god; b) plants; c) humans; God of the universe. The essence of all life on earth is God, the creator. The presence of plants, humans are regulated by Allah SWT. The cycle of life that starts from birth, small, mature, old, died, sick, all healthy has been arranged by Allah SWT. Therefore, it is the duty of man to present God the Creator in every activity of his space. The Bismillahirrahmanirahim sentence that opens the mantra is a description of nature, nature, something that is natural, an undeniable fact, that the universe and everything in it is governed by God the Creator. Therefore it is imperative to start a job by mentioning the name of Allah SWT; in the name of Allah, the Most Gracious, the Most Merciful. As living creatures created by God, humans must also realize and understand that everything that happens in the universe has been arranged by Allah SWT as the Creator.

Imaging nature, the origin of humans, the origin of plants and the origin of the human body are from God.

Data 2. Bismillahirrahmanirahim, asisillahi aseng rilangi'mu; muno'rilino e muancaji kumurumangemu; muendre Mutuo (lasuna) because Lailaha Illaulah Alusu Tanah Muaddangkari; angingnyawamu uwae andremu puang Allah SWT paddisingingmu mase- mase ko mujaji Mutuo Mumabarakka Lailaha Illaulah Allahuakbar. Translation: Bismillahirrahmanirahim, genealogy of your heavenly name, you come down to earth in the hope that you can live a long life, you grow and live on the ground you walk on, your breath blows and you grow from a water source as your food source. With serious faith in Allah SWT, grow and live Barakka Lailaha Illaulah Allahuakbar.

The meaning generated in the mantra provides direction to the community, especially the Pangkep community, to apply the principle of compassion for nature by treating plants, in this case plants and using land properly. Maintaining the ecosystem and the condition of the soil when farming is important because the soil supports the plants, the more fertile the soil is, the better the growth of the plants planted. In addition, fellow living things have rights and obligations to be protected, cared for and cared for because this is not only for their own interests but for the common good. Based on the mantra above, it can be explained that the contents of the mantra are a form of the principle of compassion and concern for nature. The lives of fellow members of the ecological community have an equal relationship, humans are formed to love, care for and care for, which is a one-way moral principle, towards another without expecting anything in return. In this case, it can be concluded that this is not based on considerations of personal interests, but solely eyes for the sake of nature.

Data 3. Bismillahirrahmanirahim, first ripammula lapaleng lailaillaulah upammulai mappetik (cengke); mabarakka musawe mupenno muendre ribola ulawekku; mappasalama sininna tau mapettie tapada salama mappasalama; Lailaha Illaulah Allahuakbar Barakka Lailaha Illaulah Muhammadarrasulullah. Translation: Bismillahirrahmanirahim, starting with saying Lailaha Illaulah I will start picking (cloves), may your blessings get you, you will gain weight and thrive, so that you can produce many benefits for everyone who picks and harvests you, may safety always be with Lailaha Illaulah Allahuakbar Allahuakbar Allahuakbar .

The meaning presented in the mantra is to provide limits for farmers in picking cloves, that cloves that are picked or harvested are cloves that are already ripe and suitable for picking. Because when picking cloves that are still young, it will cause the cloves that should be ripe to be damaged or unable to grow properly. This illustrates that humans in treating plants or living things must be selective because when they do not pay attention to the environment it will produce or give harm to nature by destroying the plant ecosystem.

Based on the meaning above, it can be explained that the mantra is the principle of responsibility towards nature. Man has responsibility for the universe as a whole and its integration. Every part of the earth is God's creation which has its own purposes and benefits apart from that the role of humans is very influential.

The attitude of responsibility is individual, in this case every human being has an awareness of maintaining, caring for and protecting the natural surroundings.

Data 4. O puang sitonennae engkaka marillau lao ri idi'; adecengeng na angingnge; adecengengna aga yae engkae ri alena. Nennia is angingnge messu. Engkaka mallindrung lao ri idi puang pole ri ja'na angingnge nenniya ja'aga na papole'i. Translation: O God, show me the goodness of the wind, the goodness that is in itself, also the goodness of the destination it blows. O Lord, I seek refuge in you from all harm and from the evil that the wind blows.

The meaning found from the mantra above is to give the meaning that when viewed from the fact that the current weather or climate cannot be predicted, the surrounding natural conditions are increasingly becoming a cause for concern. Therefore, this mantra inspires the Pangkep community, especially fishermen, to try as much as possible to maintain this tradition as a form of respect or request for nature. This tradition is a form of activity carried out by the community to protect the environment by cooperating with nature. The spell above is included in the principle or attitude of respect for nature.

The attitude of respect for nature in this mantra is seen from the overall meaning of the mantra in the form of a request from the Almighty and a request to the wind to protect them while fishing activities are carried out to provide convenience and provide smooth sailing for fishermen in fishing activities.

Eco-criticism is the background for humans to think about the differences in aesthetic and ethical views caused by the ecological crisis and how language and literature evaluate it with deep ecological implications (Fenn, 2015: 115). Eco-criticism is a tool for understanding human interactions and relationships with the environment and culture. Environmental problems require scientific cultural analysis because these problems are the result of interactions between ecological knowledge and cultural changes (Juliasih, 2012: 87). Eco-criticism takes an ecological approach that is centered on literary criticism and exists not only in the application of ecological principles and studying literary ecology, but also in a theoretical approach that includes the relation of cultural-natural phenomena.

Ecological wisdom is the foundation of humans in establishing relationships with the surrounding environment. Oral literature, especially mantras, has quite a broad scope in the field of public life. In this case, the fields of farming and fishing are two areas of sources or research focus points to find data sources. In addition, these two fields are the livelihoods of the Bugis Pangkep community. The community's belief in mantras still exists, although the only sources that have survived to this day are oral sources. can be known by conducting interviews with the Pangkep community.

Spell oral literature in this case has elements of the wisdom and policies of the Pangkep community in protecting and respecting nature with the prayers and prohibitions contained therein. The people's use and belief in mantras has an important role for the order of people's lives. In the oral literature of the Pangkep community, especially in this study, studying mantras turns out to have a relationship or relationship between literature, humans and the environment. In this case, mantras and pammali are studied from the perspective of farming and fishing.

The first spell in farming shows that the Pangkep people used this spell to start farming or planting plants as a form of hope to the Almighty to be given fertility so that the plants can develop and grow well. This mantra is used by the Pangkep community so that rice plants are not attacked by pests that can interfere with the yield or growth of rice plants.

Before using or reciting this spell the farmers usually intend and convince their hearts that all their efforts and activities are entrusted to God and before going down to the fields they usually perform ablution first with the intention of cleaning themselves before doing activities and reciting mantras that will be used in their activities.

The second spell shows that this farming spell is used by the Pangkep people when they want to plant onions. The use of spells in Bugis society, especially in farming activities, varies. In the

process of planting onions according to the informant that having a special time, of course the choice of time has a specific purpose for the people of Pangkep. A good time to plant is in the morning and evening, because it is believed that at that time the sun provides good energy for plants. Furthermore, when planting in the morning it is forbidden to turn your back to the sun, so when carrying out planting activities in the morning it is recommended to position the body towards the West while when planting in the afternoon it is recommended to position oneself towards the East. The function of this mantra is as a form of supplication and hope to the Almighty so that the plants planted can live long, grow and develop properly.

The third mantra in the field of farming shows that the Bugis people highly respect nature, in carrying out their daily activities they pay great attention to the state of nature, especially the elders or previous ancestors, in this case which the community then understands and uses as something that is inherit. This then becomes the background for them to use and recite mantras or prayers when they want to do activities as a form of request so that the activities they carry out can have an impact on both nature and themselves. Another example is in the activity of picking cloves, in this activity only ripe cloves are picked with the intention that young cloves can develop and grow until the cloves are ready to be harvested. Then the spell in the field of fishing shows that the spell is used by fishermen as a form of protection to Allah and the activities carried out when they want to go to sea, in fishing activities before starting activities the fishermen pay attention to natural conditions because this has an effect on their catch and safety while they are in the middle of the sea or in their fishing activities. Weather conditions are very influential because when there are strong winds it will automatically make the sea waves high too, this will reduce marine products and provide a risk of danger to fishermen.

Character Transmission with Ecological Insights Bugis Makassar oral literature can function ecologically to prevent the natural environment and humans from crises. The ecological function possessed by Makassar Bugis literature can revitalize the environment and maintain a balance in human behavior. For example, by transmitting noble advice about the relationship between humans and nature, it has been conveyed through pap Pasang as follows. “Tallui passalak namanjari lalunglamunga; sekremi, punna malabusuk karaenga siang tumaktalkya; So Ruanna, Punna Makkasipalli, Karengan Sijang Tumaktalka; makallunna, punna asekre ati tumappakrasanganga.” (There are three things that cause crops (agriculture) to work well. First, if the king or ruler and his law enforcers act fairly and honestly; secondly, if the king or ruler and his law enforcers abstain from committing disgraceful actions; third, if all the people unite (in solving every problem) (PPSKM in Hakim, 1999: 327-328)

The quotation is a type of Makassar oral literature. The advice shows the relationship between nature and humans. Good or bad nature is determined by human actions. The lagoons (plants) represent nature as a whole; agricultural crops, forests, and other natural components. In addition to pappaseng, children can be instilled with ecologically sound characters by using other Makassar Bugis oral literature such as folklore or Rupama which was recorded by Kulle and Tika (2003) carrying environmental story characters including; 1) story of Pung Dare Dare Na Pung Kura about monkey and turtle. 2) Daeng Naranggong's story about the devil and the black crane. 3) the story of Pung Jonga-Jonga Na Pung Siso about a deer and a conch. Based on this explanation, it can be concluded that self-literacy with oral literature is an activity of self-education with noble values of positive relations about ideas and attitudes in oral literature which can be used as a moral standard for relationships with fellow humans and the natural environment. Education that takes place will transmit the noble character of attitudes, ideas or actions to protect nature.

4. CONCLUSION

Humans and the environment are very dependent on things that are ecological in an area. Ecological wisdom is the foundation of humans in establishing relationships with the surrounding environment. Oral literature, especially spells, has quite a broad scope in the field of public life. In

this case, farming and fishing are the main sources of livelihood for the Pangkep people. People who believe in mantras still exist even though the only sources available are oral sources from the Pangkep community.

In this case, to determine the relationship between literature and culture, an eco-critical study requires an understanding of certain cultures in an area or the surrounding environment. The existence of the environment becomes something that cannot be separated from human life. The relationship between humans, physical environment and culture has a close relationship with each other. All life processes that exist on earth have a relationship with each other as well as between humans and the natural environment which does not rule out the possibility in literature. The relations that occur make literature able to break the contextualization of ecological issues and produce text analysis in a literary context (Glotfelty, 1996: xix). Research has shown that the spells for farming and going to sea have a relationship with human life. There are several aspects which are then regulated and made into by the community as things that must be done or read when they want to carry out farming or fishing activities.

One of the transmission media of oral literature is orality and gestures as reminders. Currently, in the midst of advances in information and technology, oral literature can be transmitted in many ways. Oral literary transmission can be done technologically. For example, folklore can be conveyed through visual animation, films, story discs, and folk music discs.

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LITERARY ECOLOGY IN MANDARESE FOLKFLORE “VOVASANGGAYU”

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Abstrak

Humans will never be separated from their environment, and literary works play a role in photographing what is happening in that environment. Therefore, the literary work is very close to the environmental life of the society in which folklore grew. This research examines the folklore, namely Vovasanggalu, which illustrates the importance of protecting the natural, cultural, social, and political environment. This research was conducted using a literary phenomenology research methodology, namely looking at literary works from the point of view of an ecological paradigm that is inseparable from the environment. The results showed that Vovasanggalu contains messages on the importance of protecting the environment from various perspectives: 1) perspective of the natural environment, 2) perspective of the cultural environment, and 3) perspective of the social and political environment. The conclusion is that among the literary works, in this case, the Vovasanggalu contains the values of preserving the natural environment and culture from the social and political environment from the point of view of literary ecology.

Keywords: *Literary ecology, Folklore, Vovasanggalu*

1. BACKGROUND

Mandar is one of the four tribes that were previously incorporated in the territory of South Sulawesi Province, but was bloomed in 2004 precisely inaugurated by the Minister of Home Affairs on behalf of the President of the Republic of Indonesia on October 26, 2004. This inauguration marked the separation of the West Sulawesi region or formerly included in the Mandar region from its parent province, namely South Sulawesi Province which was later divided into its own province and in West Sulawesi Province most of the population is from the Mandar tribe, but not only the Mandar tribe who live in this area, there are Buginese, Makassarese, Javanese, Balinese, etc.

The Mandar tribe has its own local wisdom that connects it with its conditions and policies in protecting nature. Local wisdom is born in various forms of culture. Likewise in the form of language and literature, call it literary works in the form of pappasang (message or admonition), kalindaqdaq (one type of old poetry), elong (song), traditional theater and also folklore.

This folklore comes in many forms and contents. There are folklores with themes about places, animal, and other themes, but folklore related to literary ecology from the Mandar tribe or from West Sulawesi Province is still rarely analyzed and written by researchers. Not only that, but it is even very rare to find folklore in book form. The results of the researcher's search, folklore books in some districts are very rare to find. In Pasangkayu Regency researchers only found one book that had been published, in Central Mamuju Regency researchers even found a collection of folklore that had been collected and typed but had not yet become a book that had been layout, and certainly not

yet a book that had an ISBN. But generally, the folklore that developed was still little booked. The results of initial searches conducted by researchers in 3 districts in the West Sulawesi Province are very rare to find books about Mandar folklore from West Sulawesi, in Pasangkayu Regency, for example, researchers have just found 1 folklore book, namely a book about Vovasanggalu folklore. The information that the author got is still one other book, but researchers have not found the book. In addition to Vovasanggalu folklore books, there is also a poetry collection book entitled Vova sanggayu, whose inspiration is from Vova sanggayu folklore, but it still takes time to research the potential of folklore in Pasangkayu Regency.

Folklore becomes a hereditary story in society, it is not only a means of entertainment for the community but a means of education that is considered effective enough to be a means of conveying in different forms. Likewise, for the Mandar people who generally inhabit West Sulawesi Province, oral stories are known and told by the community, but over time, this oral literature is increasingly less attractive to the younger generation, especially since there is no special learning or local content that accommodates the sustainability and preservation of this folklore

Oral traditions that grow in this society, if not unearthed, documented, recorded and socialized, will be very vulnerable to extinction. Although folklore as a part of literary works is deeply rooted in its society, but its speakers do not transfer from generation to generation, so it will only be a part of the past. In fact, folklore is very useful for cultivating students' characters, as well as VovaSanggalu folk cigars are interesting to analyze because there are local wisdom and cultural values to protect the environment contained in the contents of the folklore. There is a value of protecting nature, recognizing nautical culture, and the socio-political life of the ancients, which can be exemplified by society, students and young people who live in the same environment even though different generations.

The background of the naming of Vova Sanggayu which means a pair of wood, later became Pasangkayu, currently known as Pasangkayu Regency is one of the regencies in West Sulawesi Province, which borders Central Sulawesi Province, this Regency was previously named North Mamuju, then changed to the name Pasang kayu. Vova Sanggayu's story is full of moral messages to protect the environment, it is hoped that through this folklore, a message can be obtained that folklore is not just fiction and imaginary fabrications but there are values that should be exemplified.

Folklore not only functions as a means of entertainment but can provide education to the public to think about providing exemplary value through folklore. Because according to Sulihin Asis (2021: 27) folklore is one part of literary works that is less attractive to readers, this happens because many recent works attract more readers' attention, besides that references to folklore are still very lacking so that connoisseurs prefer modern stories. Similar research can be found in Tri Amanat's (2019) article entitled Berau Folklore in a Review of Literary Ecology. Sulihin Azis et al (2021), Structural Analysis in Mandar Folklore with Robert Stanton's Approach to Aspects of Literary Facilities. Abdul Wahid (2015) Stories on Earth Vovasanggalu, West Sulawesi. Based on that background, this study will discuss literary works, especially folklore from Mandar, West Sulawesi Province with the title "Literary ecology in Mandar folklore "Vova Sanggayu"

2. RESEARCH METHODOLOGY

The research method used in this paper is ethnography, because this is related to oral literature. According to..... Oral literary expression is usually spontaneous and innocent, it can be described ethnographically. Ethnography is a picture of the life of a nation. Ethnography is a feature of cultural exposure in oral literary anthropology. There are various ethnographic varieties that can be utilized by oral literature anthropology research, namely: (1) often oral literature is just a sound game, this is also interesting to be presented with aesthetic ethnographics; (2) Of course from the aspect of literary pragmatics there is a meaning behind the phenomenon, which is compatible with functional ethnography or structural functionalism; (3) From the textual and contextual side, oral literature has no doubt about its meaning, so that symbolic ethnography can be raised; (4) the

distribution (diffusion) and migration of oral literature is already very complex, so that it can be revealed by ethnography of diffusion and evolution; (5) Oral literature is also a reflection of the cultural environment around the creator, so ecological ethnography is an offer. From this various ethnography, it is still possible to emerge other ethnography. The ethnography used in this study is ecological ethnography, which is research that concentrates ethnographic research related to ethnography.

3. FINDINGS AND DISCUSSION

Vova Sanggayu is one of the folklore that tells about the origin of the formation of the Pasangkayu area. Pasangkayu Regency is one of the regencies in West Sulawesi that was originally incorporated in Mamuju Regency. Mamuju Regency was finally divided into three districts, namely Mamuju Regency, Central Mamuju Regency and North Mamuju Regency which are now subdivided administratively based on the decree..... became Pasangkayu Regency. Initially, it only became the name of the capital city of North Mamuju, finally the name of the regency was changed to the name of Pasangkayu Regency.

Pasangkayu Regency is a district bordering Donggala Regency, Central Sulawesi, so it is not surprising that culturally in addition to the influence of Mandar culture, it is also influenced by Kaeli culture according to Hakim Ma'da who was interviewed in Pasangkayu in January 2023. Linguistically, the word Vova Sanggayu which later changed to Pasangkayu was actually influenced by the Kaeli language because in the Kaeli language there are many uses of the letter v.

As previously written that not many folktales found in this study have been recorded, the author's guess may be that there are still many folktales that have not been recorded, but it takes special time to re-examine and document the folklore in Pasangkayu in particular, as well as Mandar folklore as a whole.

The main character in this folklore is played by Grandma Tupu and her grandson named Ijo. Tupu's grandmother loved her grandson very much, but Ijo, who had grown up, wanted to sail to other areas in the Land of Mandar after seeing many sailors from other lands of Mandar who stopped in his area. The relationship between Vova Sanggayu folklore and ecology is very close, especially in three environmental perspectives, namely: 1) natural environment perspective, 2) cultural environment perspective, and 3) socio-political environmental perspective. As illustrated in the following analysis:

3.1. Natural Environment Perspective

Vova Sanggayu's story uses many natural environment terms, words or sentences that describe ecological or environmental links, including:

- (1) Tupu's grandmother was fond of planting and caring for trees.
- (2) His name is Ijo from the word green
- (3) work on the garden.
- (4) even though they live on the edge of the sea
- (5) the lifestyle of farming and hunting animals in the forests. (6) conquering the seas and how to get fish
- (7) Grandma Tupu got up and went to the beach
- (8) *In the morning when the sun is not yet bright*
- (9) *Grandma Tupu went to the beach, leaving Ijo who was still sound in her sleep to plant a pair of mangrove trees.*
- (10) *In the morning when the sun was not yet bright, Grandma Tupu went to the beach leaving Ijo who was still sound in her sleep to plant a pair of mangrove trees.*

The words and sentences above illustrate that there are many vocabulary words used that describe objects that exist in nature, for example: trees, naming people namely Ijo from the word green, other words namely: plants, sea, fish, gardens, farming tananam, forests, animals, mangrove

trees, coastal edges etc., are words related to nature and the environment, as well as the atmosphere that exists in nature and the environment according to the background of the story.

In addition, Vova Sanggayu's story is full of moral messages to protect the natural environment. The character of Grandma Tupu as the main character in this folklore became a pioneer in protecting the environment even though it was symbolized that Grandma Tupu planted this tree to be a sign for her grandson Ijo when returning home sailing, that the tree would be seen by her grandson when returning from sailing, as written in the story.

3.1.1. Story Narration

Once upon a time, in Tanjung Babia village, there was an old grandmother named Tupu, who lived happily with a grandson. Grandma Tupu is fond of planting and caring for trees. Plant anything that can be useful for his life. According to him, by planting he will be able to care for and raise his beloved grandson. So it is not surprising that Tupu's grandmother is known as a landlord in the village, Although she has a large land, Tupu's grandmother's economic life can only meet daily needs with her grandson named Ijo.

In this data (3.1.1) it is told that the Old Grandmother named Tupu liked to plant and care for trees. Apart from being fond of planting trees, it is also said that Grandma Tupu made the land as her economic source. For Tupu's grandmother, protecting the environment by planting trees can make her life better. From a grandmother's point of view, the environment is very important.

3.1.2 Story Narration

In the morning when the sun was not yet bright, Grandma Tupu headed to the beach leaving Ijo who was still sound in her sleep to plant a pair of mangrove trees. Tuk planted a pair of mangrove trees. From this data (3.1.2) it reads that one morning Grandma Tupu deliberately went to the beach to plant mangrove trees. If analyzed from this sentence in ancient times the habit of planting mangroves had been carried out by the community to protect their environment, They are already thinking about how mangroves that are usually planted in coastal areas benefit the surrounding communities. Mangroves that serve as markers in the real story also become..... for the beach. The way premodern societies make the natural environment as a habitat can greatly determine life in society.

3.1.3 Excerpts of dialogue in folklore

"Grandma, where did you come from early this morning?"

"Grandma just came home from the beach planting a pair of mangrove trees", replied Tupu's grandmother.

"What is it for, grandma?", Ijo asked again.

"The tree will one day grow towering. Be a sign for you when returning from sailing. One day, you will see the tree as a sign of your departure and return."

From the dialogue in data (3), it is illustrated that the tree is used to mark the point of departure and return of Ijo, this is intended to facilitate communication and berth The grandson. The symbol of the mangrove plant is the guardian.

3.1.4 Story Narration

How happy Tupu's grandmother was to see her grandson come back home with so many fish. Tupu's grandmother's pleasure was suddenly dispelled by the sound of Puaq who came to cut down trees with Amboq. Using axes, Puaq and Amboq began to cut down. Although Tupu's grandmother tried hard to prevent it and gave a warning to Puaq and Amboq that not to cut down the tree because it would cause harm to those who cut it. But the warning prohibition of their Tupu grandmother did not ignore and continued to cut down until finally the tree fell.

In part (3.1.3) of this, Grandma Topu painstakingly prevents Puaq and Amboq from cutting down trees because it can cause harm to people who cut them down is a story situation that is deliberately built to illustrate how important it is to protect the environment and maintain the growth of trees because it will cause people around them to be wretched. Awareness of protecting the environment has been built long ago even though in the form of folklore that if the environment is damaged then environmental disasters can occur. How wise humans in this society send messages through folklore to protect the environment without having to patronize. The awareness is also tried to be built on the symbol that after cutting down the tree Puaq also fell ill, as illustrated in data (3.1.4)

3.1.5. As a result of cutting down the tree, Puaq fell ill. He has taken various medicines but the disease has not healed, maybe this is not an ordinary illness, Puaq told his son, Cici Hadari. Maybe it is true what Tupu's grandmother said that cutting down the tree would cause harm to the people who cut it down. The message to be entrusted is who cut down the tree that reaps the impact even though here it is symbolized by Puaq being sick.

The environmental perspective is strongly felt in the content of this folklore as previously analyzed that: a) the importance of planting trees in addition to being a sign as well as a symbol of protecting the environment, b) who damages the environment is the one who reaps the consequences.

3.2. Cultural Environment Perspective

Mandar culture is very thick with nautical culture, generally the Mandar people are known as accomplished sailors. In the past, the Mandar people were known as sailors who sailed abroad and several islands in Indonesia.

- (1) Tupu's grandmother was fond of planting and caring for trees. Plant anything that can be useful for his life. According to him, by planting he will be able to care for and raise his beloved grandson. Data 2 (1) illustrates that planting and caring for trees is a habit and culture that can benefit life.
- (2) In the mind of Tupu's grandmother, although they lived on the edge of the sea, they did not have the tradition of sailing the life of the sea as was the custom of the people who came from the south. So far, they only know the lifestyle of farming and hunting animals in the forests.

Explanation:

If read from this story, initially it turns out that the people in Tanjung Babia, Pasangkayu are not used to being sailors. They do not have a tradition of sailing the seas is customary for the southerners. They are more accustomed to the lifestyle of farming and hunting animals in the forests. This means that the habit of going to sea is a culture from the south, as well as the customs of the Mandar and Bugis people. The author knows that Pasangkayu is included in the Mandar fellowship area, therefore what the author understands the meaning of this author is sailors from the Balanipa kingdom and the Banggae Kingdom and its surroundings. As well as sailors from the Bugis area.

- (3) In Kampong Tanjung Babia at that time was not too crowded by residents. However, the atmosphere was never deserted by the arrival of sailors from the land of Mandar and Bugis who stopped and stayed for a while. Or just rest and get drinking water, because the village is often visited by sailors making some of the residents sometimes go fishing with the migrants, and not infrequently those who go never come back. . Not even known the cause. But some say they are missing as a result of being pounced on by crocodiles.
- (4) Once, Ijo, who had begun to grow into a young man, intended to go to sea with immigrants from the south. He wanted to know how his race lived on a boat and braved the waves and the magnitude of the waves. Although sometimes he came to mind about an event that happened to some of his neighbors who went to sea one after another never returned to Tanjung Babia village,

- (5) But Ijo's desire to leave is unstoppable. She is determined to reduce the burden of life and help her grandmother who works tirelessly all day just to support and make ends meet. Ijo felt sorry to see Tupu's grandmother who had reached her old age still had to work on the garden.

3.3. Socio-Political Environmental Perspective

In folklore this is also inseparable from the problems of social and political life. Social and social life cannot be separated from competition, envy, spite, political intrigue and various problems that exist in society. It becomes a spice in the conflict of the story but also the fact of social political life that occurs in society, as in the story, narrative and some of the following dialogues:

- (1) Story narration:

Although she owns a large land, Tupu's grandmother's economic life can only meet her daily needs with her grandson named Ijo.

From the narrative at the beginning of this story, socio-economic life is still low, farming has not been able to support the lives of Tupu Grandmother and her grandson, even though the land is large but economic orientation is still very lacking.

- (2) The narrative of this story illustrates:

In Kampong Tanjung Babia at that time was not too crowded by residents. However, the atmosphere was never deserted by the arrival of sailors from the land of Mandar and Bugis who stopped and stayed for a while.

The picture that can be read from this narrative, that social life in Tanjung Babia at that time was still not too crowded, the population is not much now, But the place was only crowded as a stopover for sailors passing by, it was only used as a resting place.

- (3) Story narration:

Or just rest and get drinking water, because the village is often visited by sailors making some of the residents sometimes go fishing together with the immigrants,

The narrative of the story illustrates that although the sailors only made a stopover but as a resident began to learn to fish through these migrants.

- (4) Story narration:

Seeing that a pair of mangrove trees had begun to grow towering, made Puaq, a neighbor of Tupu's grandmother, considered too greedy and accused that the grandmother wanted to control this area to the coast.

The narrative of this story very clearly illustrates that in this folklore there began to be envy of Grandma Tupu's efforts to plant mangrove trees that began to rise high. There was Puaq's suspicion that Grandma Tupu wanted to control the territory. The political condition of society always has a protagonist role and an antagonistic role, good intentions are not always well translated by the surrounding community. At every success there are always obstacles.

- (5) Story narration:

Tupu's grandmother's pleasure was suddenly dispelled by the sound of Puaq who came to cut down trees with Amboq. Using axes, Puaq and Amboq began to cut down. Although Tupu's grandmother tried hard to prevent it and warned Puaq and Amboq that not to cut down the tree because it would cause harm to the people who cut it down. But the warning prohibition of their Tupu grandmother did not ignore and continued to cut down until finally the tree fell.

**THE CONCEPT OF ANDROGYNY IN VIRGINIA WOOLF'S IDEAS
IN *A ROOM OF ONE'S OWN* AND GYNOCRITICISM**

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Abstract

Many female writers write from the position of the 'other', facing men in various forms of literary works including formal studies and narrative stories, such as novels and short stories. However, Virginia Woolf, a British writer, in her essay entitled *A Room of One's Own* (1929) offers the idea of androgyny. This research examines the concept of androgyny as intended by Virginia Woolf. This study uses a qualitative method of interpretive constructivism approach by analyzing the language of *A Room of One's Own* by Virginia Woolf. This study shows that androgyny allows us to see individual characteristics beyond male or female gender stereotypes, while gynocriticism recognizes the importance of the female perspective in literary studies. The comparison of these two concepts can help us broaden our perspective in reading and interpreting literary works, enrich literary studies by acknowledging the existence and experiences of women, and understanding the relevance of the women's movement.

Keywords: Virgiana Woolf, *A Room of One's Own*, Androgyny, Gynocriticism, women's movement

1. INTRODUCTION

Background

The feminist movement in literature has been gaining strength since the first wave until the fourth wave. This movement has expanded as a discourse by involving literature as a propaganda tool. Broadly speaking, the first wave of feminism occurred from the mid-19th century until 1965, the second wave occurred from 1965 until 1975, and the third wave occurred from 1975 until 2012. The fourth wave of feminism in Spain began in the mid-1990s. There are differences in each wave, but the feminist movement has a mission that can be called the same, which is to end discrimination and achieve gender equality.

Literature, in its process, becomes an effective resource to build awareness of that purpose. This refers to the concept that literature as a language is a power instrument that can influence the formation of individual awareness and the construction of social values in the community system. Indonesian writers themselves, since NH. Dini and continued by Ayu Utami and the following generation, work with feminist spirit. However, there are some differences in the concept, especially Virginia Woolf's idea about the gender position that seeks to break free from the term gender objectification, such as Elaine Showalter's idea in her essay *Gynocriticism toward Feminist Poetics* (1979).

Androgyny, according to Woolf, is the ability of anyone of any gender to display the entire spectrum of human character qualities, regardless of societal standards and cultural efforts to identify some individuals as exclusively feminine and others as exclusively masculine. "It is fatal to be a man

or woman pure and simple: one must be a woman-manly or man-womanly," writes Woolf in *A Room of One's Own* (Woolf, p.104).

This study discusses the idea of androgyny as a concept that is distinct from others, namely gynocriticism, and compares them due to their relevance in the study of gender equality and feminism. The concept of androgyny carries the idea of a mixture of masculine and feminine traits in humans seen as an ideal that can create harmony and balance. Meanwhile, gynocriticism, initiated by Elaine Showalter in her book "A literature of their own" (1977), emphasizes the expression of women's experiences through literary works. Through a comparison with *A Room of One's Own*, the role of gender in literature and exploration of how the ideas of androgyny and gynocriticism can be clearly seen as interconnected and contribute to feminist studies.

2. METHODE OF RESEARCH

The qualitative method with a constructivist approach is used in this research to interpret fictional literary works, taking into account that language is used in a specific social context. The constructivist approach views language as a socially constructed entity, and therefore, reading literary works must be done in a specific social context.

In this research, the literary text is considered as knowledge or a stock of knowledge held by the author at the time, and used to interact with social reality. The author chooses to accept or reject this social reality through various languages used in the literary work. Thus, this research considers the social context in understanding literary works, and uses language as data to interpret them (Grant, 2000).

3. FIND AND DISCUSSION

The Concept of Androgyny in *A Room of One's Own* and Gynocriticism

1. *A Room of One's Own* by Virginia Woolf

A Room of One's Own is a long essay by Virginia Woolf, first published in 1929. The essay is based on a series of lectures that Woolf delivered at two women's colleges at the University of Cambridge in 1928. The main argument of *A Room of One's Own* is that in order to write great literature, a woman must have her own room and financial independence. Woolf argues that throughout history, women have been systematically excluded from the world of literature due to social and economic constraints. Women did not have the same access to education and opportunities as men, and were prohibited from pursuing careers as writers. As a result, women's voices were silenced or ignored.

Woolf uses the metaphor of an imaginary sister of Shakespeare, Judith, to illustrate that women were not given the opportunity to develop their talents and express their creativity. Judith was just as talented as her brother, but she was unable to pursue her dreams due to social constraints. Woolf argues that it is crucial for women to have their own physical space where they can work and think without disturbance and social pressure.

In this essay, Woolf discusses gender and patriarchal issues in literature and society at large. Woolf argues that in order to achieve gender equality in literature, women must have the space to create and adequate financial freedom. Therefore, the title *A Room of One's Own* refers to the necessity of private space and financial freedom for women to create independent and high-quality literary works. Woolf also discusses the history of neglect towards women's contributions to literature and provides examples from the lives and works of famous female writers such as Jane Austen, Charlotte Bronte, and George Eliot.

2. Definition of Androgyny on Woolf's Perspective

Androgyny or androgynous, according to Virginia Woolf in *A Room of One's Own*, is the ability to combine feminine and masculine characteristics in oneself. Woolf argues that the ability to be androgynous does not only refer to physical appearance, but also to the ability to understand and

combine traits considered feminine and masculine within oneself. Furthermore, Woolf suggests that the presence of androgynous qualities in literature can enrich the work. A writer who possesses androgynous abilities can explore human feelings and experiences more broadly, overcome gender limitations, and write with greater freedom and creativity.

In Woolf's view, androgynous ability is not something that only women or men possess, but rather an ability that is open to everyone. Woolf argues that androgynous ability can help a person to explore and combine hidden traits within themselves, and create more complex and meaningful works.

3. Characteristics of Androgyny in *A Room of One's Own*

In *A Room of One's Own*, Virginia Woolf portrays the characteristics of androgyny as the ability to combine both feminine and masculine traits in oneself. Some references that show the characteristics of androgyny in the essay include:

1. Intelligence and sensitivity. Woolf writes, "You must have a good intuition for writing literature; you must have good intelligence and sensitivity to human life." Intelligence and sensitivity are traits that are not limited to a specific gender, so the androgynous ability can help someone to incorporate these traits into themselves.
2. Ability to observe and reflect: Woolf also emphasizes the importance of the ability to observe and reflect in writing literature. This shows that the androgynous characteristic includes the ability to combine active and reflective traits in oneself.
3. Ability to see from different perspectives. Woolf writes, "Androgynous people have an advantage in terms of seeing life from various perspectives." The ability to see from different perspectives is a trait that can help someone to explore various aspects of human life, including things that are usually considered as a domain of a specific gender.
4. Empathic ability and broad understanding of human experiences: Woolf states that an androgynous writer can write about life and human experiences more broadly because they can combine traits that are considered "feminine" and "masculine" within themselves.
5. Ability to overcome gender limitations in the literary world. Woolf criticizes the view that literature can only be written by either men or women. An androgynous writer, according to Woolf, can explore various types of narratives and enrich literature with different perspectives.
6. Creativity and freedom in artistic creation: Woolf argues that androgynous ability can provide freedom to experiment and create more complex and meaningful works.

In the following quote, Woolf describes the characteristics of androgyny and the importance of their presence in the literary world: "So, both men and women, androgynous in thought and experience; combining the best of both sexes. In this, instead of exclusively seeing from one gender or the other, we must see both genders in every writer. And only in this way, by expanding our perspective on humanity, can we enrich our literature and make it more complex and meaningful."

4. The Idea of Androgyny in *A Room of One's Own*

In *A Room of One's Own*, Virginia Woolf develops the concept of androgyny as the ability to combine both feminine and masculine qualities within oneself. According to Woolf, androgyny refers not only to physical appearance but also the ability to understand and merge qualities considered feminine and masculine within oneself. Woolf argues that the presence of androgynous qualities in literature can enrich the work. A writer who possesses androgynous abilities can explore human feelings and experiences more broadly, overcome gender limitations, and write with greater freedom and creativity.

Literary works that contain androgynous elements include Virginia Woolf's own works, such as *Mrs. Dalloway* and *Orlando*. These works explore complex gender identity concepts where each identity is independent and not limited by the gender norms of the time. James Joyce's works are also

said to contain androgynous elements, particularly in the character of Molly Bloom in the novel *Ulysses*, which explores various aspects of female experiences in a very open and controversial manner for its time.

Woolf discusses several classic literary works as examples of how literature is viewed from a gender perspective. Some of the works discussed in the essay include *Jane Eyre* by Charlotte Bronte. Woolf highlights how this work portrays a strong and brave female character who struggles to find her place in a patriarchal society. Woolf also discusses how Bronte, as a female writer, had to fight against gender norms in the literary world.

Through George Eliot's *Middlemarch*, Woolf emphasizes how Eliot, as a female writer, was able to explore human life and experiences broadly in her work. Woolf also discusses how Eliot had to hide her identity as a female writer behind a male pseudonym. Meanwhile, in *Pride and Prejudice* by Jane Austen, Woolf highlights how Austen, as a female writer, was able to depict women's lives in her time in a critical and humorous way. Woolf also discusses how Austen had to face limitations as a female writer in her time.

These works are examples of how female writers in the past had to fight against gender norms in the literary world and were able to produce quality and influential works. Therefore, Woolf argues that female writers should be given space and freedom to create without gender limitations in order to produce more meaningful and quality works.

5. The Proponents of Androgynous Literature

In *A Room of One's Own*, Virginia Woolf does not specifically refer to any particular writer or individual as the creator of androgynous literature in the past. However, she shows that some famous writers have the ability to combine feminine and masculine qualities within themselves and create meaningful and complex works. One example is William Shakespeare, who in his works such as *Hamlet* and *As You Like It*, created characters that combine feminine and masculine qualities. Woolf also refers to George Eliot (actually the pen name of Mary Ann Evans), a British female writer who wrote under a male name and created characters that overcome gender boundaries.

Thus, while Woolf does not specifically refer to any particular writer or individual as the creator of androgynous literature, she demonstrates that the ability to combine feminine and masculine qualities within oneself can be found in some famous writers of the past and can create meaningful and complex literary works. In addition, in the 18th century, some known supporters of androgyny in England were Mary Wollstonecraft, Samuel Taylor Coleridge, Percy Bysshe Shelley, William Johnson Fox, and John Goodwyn Barmby.

6. The Interconnection of Androgyny Concept and Gender Concept

Virginia Woolf discusses the interconnection between androgyny and gender concepts by posing questions about how a writer finds their voice in a world dominated by men. According to Woolf, androgyny is an individual who has a balanced mix of feminine and masculine characteristics. She argues that androgynous individuals can embrace both the feminine and masculine sides of themselves and freely express it, while individuals bound by strict gender roles may feel constrained by social expectations of how men or women should behave.

Woolf states that in writing, androgynous writers can find their own voice and write in a more free and original way. She indicates that traditional gender concepts that place men above women can limit a female writer's creative freedom and make it difficult for her to express herself freely. Therefore, Woolf proposes that in order to find their voice and express themselves freely, writers need to disregard traditional gender boundaries and adopt an androgynous attitude that allows them to embrace both the feminine and masculine sides of themselves.

"A woman must have money and a room of her own if she is to write fiction" in Woolf's essay can be broadly interpreted as Woolf also emphasizing that financial independence and freedom are crucial for a writer to pursue their career successfully. She argues that a writer must have a "room of

one's own" and sufficient income in order to develop and reach their full potential. Woolf acknowledges that financial freedom was not easily attainable for many women in her time, and calls for women to fight for their rights in this regard.

In her book, Woolf also shows how traditional gender concepts are reflected in literature and how this view affects the way women are represented in literary works. She criticizes the stereotypical and clichéd portrayals of women in literature, who are often depicted as weak characters and dependent on men. Woolf emphasizes the importance of combating gender stereotypes and providing space for women to express themselves in more diverse and freeways.

Overall, Woolf's views on androgyny and gender highlight the importance of financial freedom and independence in pursuing creative freedom and expressing oneself freely, as well as the importance of overcoming gender stereotypes in literature and society in general.

3.5. Gynocriticism in Work of Literature

Gynocriticism is a critical approach in literary studies that focuses on the perspective and experiences of women in literary works. Gynocriticism sees literature as a cultural product closely related to the society and culture that produces it, so this approach tries to understand and explore the ways in which literature reflects and influences the thoughts and experiences of women.

Virginia Woolf's works, such as *A Room of One's Own* and *Mrs. Dalloway*, are often cited as examples of literary works that show a female perspective. In *A Room of One's Own*, Woolf explores issues such as gender injustice and women's rights in society, while in *Mrs. Dalloway*, she creates complex female characters who are trapped within gender constraints.

3.6. The Roles of Gynocriticism in Literary Study

Gynocriticism plays an important role in literary studies, particularly in exploring the world of women's experiences in literature and opening up broader perspectives on literature. Gynocriticism is a critical approach to literary studies that focuses on the perspectives and experiences of women in literature. This approach helps broaden and deepen our understanding of literature by highlighting women's experiences and perspectives that are often overlooked or disregarded in traditional literary criticism. Here are some important roles of gynocriticism in literary studies:

1. Expanding understanding of literature: By focusing on women's perspectives in literature, gynocriticism helps expand and deepen our understanding of literature. This approach opens the door to exploring themes and issues that are often forgotten or overlooked in traditional literary criticism.
2. Giving voice to women: Gynocriticism gives voice to women in literary studies. This approach helps illuminate and value women's experiences and perspectives in literature, as well as creating a space for discussing issues specifically related to women's experiences.
3. Encouraging inclusive literary studies: Gynocriticism encourages more inclusive literary studies and expands the scope of literary criticism. By recognizing the importance of women's perspectives in literature, gynocriticism paves the way for incorporating other perspectives that are often overlooked in traditional literary criticism.
4. Showing the importance of diversity: Gynocriticism demonstrates the importance of diversity in literature. This approach shows that there are many different and complex perspectives in literature, and that it is important to consider and appreciate this diversity in literary criticism.

Some famous examples of gynocritical studies in literature include Sandra Gilbert and Susan Gubar's *The Madwoman in the Attic*, which discusses the works of women such as Jane Austen, Charlotte Brontë, and Emily Dickinson from a gynocritical perspective. There is also bell hooks' *Feminist Theory: From Margin to Center*, which discusses how feminism can be applied in literary studies and how women's perspectives can be applied in the analysis of literature.

7. Critiques of Gynocriticism

Critiques of gynocriticism have emerged since this approach was first introduced. Here are some common critiques of gynocriticism:

1. Too narrow focus on gender: Critics argue that gynocriticism is too focused on gender and women's interests, thereby neglecting other aspects such as class, race, and religion.
2. Too political: Some critics argue that gynocriticism is too focused on the social and political context of literature, thereby neglecting the aesthetic value and beauty of literature.
3. Essentialism: Critics criticize that gynocriticism tends to use essentialism in its analysis, which assumes that women have the same traits and characteristics worldwide, without considering cultural, historical, and social differences.
4. Inconsistent: Some critics consider gynocriticism inconsistent in its approach and tend to use gender lenses only on certain works deemed relevant to women's issues.
5. Unable to overcome gender bias: Critics argue that gynocriticism is actually unable to overcome gender bias in literature because it still focuses on women's roles and experiences as objects rather than active subjects.

3.8. The Relationship between Androgyny in *A Room of One's Own* and Gynocriticism

The concepts of androgyny and gynocriticism can be seen as an effort to eliminate the rigid separation between genders and create space for women to express themselves in literature. The concept of androgyny is closely related to gynocriticism in *A Room of One's Own* written by Virginia Woolf. Androgyny refers to the balance of masculine and feminine characteristics in behavior and physical appearance of a person. Woolf describes an ideal writer as an androgynous individual who can express both feminine and masculine sides in their work. The ability to combine feminine and masculine qualities is considered to enhance the quality and complexity of work. The concept of androgyny demonstrates the importance of balance and integration between different gender characteristics. An androgynous person can exhibit a balanced representation of both feminine and masculine traits in behavior, appearance, and their work.

Meanwhile, gynocriticism refers to a literary critical approach that emphasizes women's experiences and perspectives in literature. In *A Room of One's Own*, Woolf uses the approach of gynocriticism to analyze literature and highlight how women's experiences can be overlooked or ignored in literature written by men. In Woolf's view, women's experiences must be acknowledged and valued in literature in order to produce an authentic female voice in literature.

Woolf's gynocritical approach emphasizes the importance of recognizing women's experiences and perspectives in literature, and this is complementary to the concept of androgyny. The combination of feminine and masculine characteristics, as well as authentic women's experiences, can enrich literature and promote gender equality in literature, according to Woolf.

3.9. The Implications of Comparing the Concepts of Androgyny dan Gynocriticism

The comparison of the two concepts, Androgyny and Gynocriticism, in *A Room of One's Own* has several important implications. First, the concept of Androgyny highlights the importance of integrating both feminine and masculine aspects in literature. Woolf believed that an ideal writer should be able to combine these characteristics in their work, resulting in better and more complex literature. The implication is that female writers need to be able to express both feminine and masculine aspects in their work, while male writers also need to learn to express the feminine side in their work.

Second, the approach of Gynocriticism emphasizes the importance of recognizing women's experiences and perspectives in literature. Woolf realized that the female perspective is often ignored in the history of literature dominated by men, and stressed the importance of creating space for women's voices in literature. The implication is that it is important for readers and writers to

acknowledge women's experiences and perspectives in literature and broaden their limited perspectives.

Third, these two concepts complement each other and show how the combination of authentic female experiences and both feminine and masculine aspects can enrich literature and promote gender equality in literature. The implication is that these two concepts can help address gender inequality in literature and encourage inclusivity and diversity in the world of literature.

Overall, the comparison of Androgyny and Gynocriticism in *A Room of One's Own* demonstrates the importance of recognizing the role of women in literature and integrating both gender characteristics in literature to achieve gender equality in literature

4. CONCLUSION

A Room of One's Own is a classic essay written by Virginia Woolf in 1929, which discusses gender and feminist issues, and explores the idea that a female writer needs space and freedom to create. Meanwhile, the concept of androgyny refers to the combination or mixing of both male and female gender characteristics in one individual. On the other hand, gynocriticism is a perspective or focus directed towards women's views and interests.

In general, the conclusion of *A Room of One's Own* is that women need equality and freedom to create in a world dominated by men. Woolf criticizes the patriarchal system that discriminates against women and emphasizes that women should have the same opportunities to learn, create, and express themselves.

In her essay, Woolf does not explicitly discuss the concepts of androgyny or gynocriticism. However, it can be said that the idea of gender equality she presents can be connected to these concepts. The gynocentric approach, which focuses on women's interests, can help address gender injustice and promote gender equality. On the other hand, the concept of androgyny can also help overcome gender stereotypes and expand the traditional definition of femininity and masculinity.

In literary studies and gender studies, the concepts of androgyny and gynocriticism play an important role. Androgyny refers to characteristics that go beyond male or female gender stereotypes, while gynocriticism emphasizes the importance of a female perspective in literary studies. Although they have similarities, there are also differences between these concepts. Androgyny emphasizes individual characteristics that can be found in anyone, while gynocriticism emphasizes the female perspective in literary studies, recognizing the existence and experiences of women.

The comparison between these two concepts has important implications in literary and gender studies. Through the application of these concepts, we can see how gender stereotypes influence how we read and interpret literary works, and how we can broaden our perspectives and enrich literary studies by recognizing the existence and experiences of women.

In understanding literary works, the concepts of androgyny and gynocriticism need to be considered so as not to be trapped in narrow gender stereotypes. These two concepts can help readers recognize characteristics that go beyond gender stereotypes and provide space for a female perspective in literary studies.

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**ENVIRONMENT ETHICS IN A NOVEL *DI KAKI BUKIT CIBALAK*
BY AHMAD TOHARI: ECOCRITIC STUDY**

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Abstract

This study aims to reveal the principles of environmental ethics represented in the novel Di Kaki Bukit Cibalak (DKBC) by Ahmad Tohari. The theory used in this study is the theory of environmental ethics and the principles of environmental ethics according to Sonny Keraf. The method used is a qualitative method with an ecocritical approach. Researchers will explain this research leads to descriptive explanations as a hallmark of qualitative research. In this case, researchers will describe the principles of environmental ethics described through the attitudes, behaviors, and actions of the figures (hereinafter referred to as ecological behavior), as well as the factors that cause ecological behavior. The scientific method applied in this study is a discourse approach contained in ecocriticism. The reason for the research is that from the perspective of literary science, the results of the study of DKBC novels can open new insights inintotudying literary works using environmental ethics theory and environmental ethics principles according to Sonny Keraf. The data analysis techniques used are reading and recording techniques. The steps of this research are in the form of data classification, data reduction, data presentation, data analysis and interpretation, and conclusions. Data validity is measured through semantic validity, while reliability is measured through intranet and interrater reliability. The results of the analysis of the DKBC novel found that the texts in the novel contained nine principles of environmental ethics. The nine principles are reflected in the ecological behavior of the characters. Two kinds of ecological behavior were also found related to the nine principles, namely (1) appropriate behavior; and (2) behavior inconsistent with environmental ethical principles. Ecological behavior is caused by four factors, namely (1) ignorance, (2) poverty, (3) humanity, and (4) lifestyle.

Keywords: *environmental ethics, ecocriticism, novels, discourse approaches, ecological behavior.*

1. INTRODUCTION

Environmental problems are not only caused by technical problems but also caused by human behavior globally. This is in line with Naess's (2001) statement that the emergence of environmental problems is not only a technical (technological) problem but also human behavior derived from his view of life [1]. Therefore, to overcome environmental problems, forest fires, for example, must also pay attention to ethical and moral touches [2][1].

Environmental ethics is important because it will move humans to regulate themselves to care about environmental sustainability. Thus, humans have an awareness of man's relationship with nature. Indeed, human survival is not in the hands of man himself, but in the hands of the survival of nature. When nature has been damaged, then humans are also damaged. Therefore, human existence as a being is very weak [3].

There are three models of environmental theory, namely shallow environmental ethics, intermediate environmental ethic, and *deep environmental ethics*. The three models of environmental theory are better known as anthropocentrism, biocentrism, and ecocentrism. Anthropocentrism views humans as the center of the system of the universe. In this paradigm, nature is only used as objects, tools, and means for human needs and interests. Biocentrism stirs humans to save the environment. This paradigm is based on the fact that the environment and the universe are needed by humans to satisfy their interests [1]. Paradigma ecocentrism is a continuation of the biocentrism paradigm. However, biocentrism includes only biotic communities, whereas ecocentrism includes entire ecological communities [1][4][5].

Based on the ethical theories of biocentrism, ecocentrism, and ecofeminism, several moral principles relevant to the environment were formulated. With the hope that all these principles can be used as a guide and guidance for humans in behaving, both towards nature and towards fellow humans who can have a certain impact on nature. These principles are also expected to be used as a guide to carry out social, political, and economic policies to be more pro-environmental and can overcome the ecological crisis. In addition, these principles are also motivated by the ecological crisis that originates in the paradigm and behavior of anthropocentrism [1]. There are nine principles of environmental ethics as stated by Keraf, namely:

1. **Respect for Nature:** Humans need to care, preserve, protect, and preserve nature and all its contents. That is, man must not destroy and destroy nature and all its contents without a morally justifiable reason;
2. **moral responsibility for nature:** everyone must be able to work together hand in hand to protect and preserve nature, prevent and restore damage to nature and everything in it, and remind each other, to prohibit, and punish anyone who intentionally or unintentionally damages and endangers the existence of the universe;
3. **cosmic solidarity:** humans save the environment by not damaging and polluting nature and all life in it, including condemning and opposing any action that hurts certain animals or actions that destroy certain species;
4. **Caring for Nature:** humans are encouraged to love, cherish, and care for nature and all that it contains;
5. **"No harm" principle:** human action to care, protect, preserve, and preserve nature. These actions can be, among others, not hurting animals, not causing the destruction of certain species, not causing the death of fish in seas and rivers, not causing biodiversity in forests to be destroyed by burning forests, and not disposing of waste arbitrarily;
6. **the principle of living simply and in harmony with nature:** man makes sufficient use of nature, and does not exploit nature indefinitely;
7. **principle of justice:** all groups and members of society participate in determining policies for natural resource management and nature conservation, and enjoy and utilize natural resources, including proportionately bearing the burden caused by the destruction of the existing universe;
8. **Democratic Principle:** This principle guarantees that everyone and community groups have the right to fight for their interests in the field of the environment, participate in determining policies in the field of the environment, have the right to obtain accurate information (related to public policy) in the field of the environment. This principle also ensures that the government is obliged to account for its policies in the field of environment. This principle guarantees that the people have the right to dissent from the prominent, by challenging any public policy that has a detrimental impact on the environment;
9. **Principle of moral integrity:** This principle is primarily intended for public officials. This principle requires public officials to have respectful attitudes and behaviors and uphold moral principles that prioritize the public interest [1][5].

The principles of environmental ethics are reflected in human attitudes, behaviors, and actions toward their environment. Researchers call these human attitudes, behaviors, and actions towards their environment ecological behavior. Ecological behavior is a concept that contains a set of values, norms, symbols, knowledge, experience, action, and meanings that then shape human actions dynamically toward the physical or natural environment around them [6]. There are two types of ecological behavior related to the nine principles of environmental ethics, namely (1) ecological behavior by the principles of environmental ethics (supporting environmental conservation/pro-environmental attitudes); and (2) behavior that is not by the principles of environmental ethics (does not support environmental conservation/non-pro-environmental attitude). The ecological behavior of the characters is caused by four factors, namely:

1. **Ignorance factor:** To transform this ignorance (not knowing) factor into knowing requires a knowledge process. Knowledge of the environment can be obtained through the learning process. By learning, man will be aware of the importance of the environment for his survival.
2. **Poverty Factor:** Poverty, both material and spiritual deficiencies, are the root of various problems experienced by the population. Therefore, the role of the government is very necessary to overcome this problem. Various environmental problems also arise as a result of poverty. Being poor, man will always try to meet the needs of his life regardless of the environment.
3. **Human Factor:** Man has a greedy nature and feels that everything belongs to him and himself. There is no form of consciousness because human nature wants to master the environment. Therefore, it is necessary to make changes to human behavior to be more concerned about environmental sustainability.
4. **Lifestyle factors:** This factor is one of the things that can influence human behavior in environmental damage, for example, a lifestyle that considers that the environment can provide personal benefits. Excessive lifestyles can also harm the environment, such as consumerism, and throwing garbage in the surrounding environment without processing it first [7].

These principles of environmental ethics can be obtained through literary works, especially novels. As a medium for recording an era and events, novels become one of the media to help readers behave pro-environment. Literary works serve as entertainment, and social control, and describe the condition of society. But not only these three things, but literary works also serve to provide examples to readers related to environmental ethics [8]. Through his work, the author can play a role in making readers aware of environmental issues. Environmental issues raised in his work aim to convey the message of the importance of humans caring for their environment.

One of the Indonesian authors who raised environmental issues in his novels is Ahmad Tohari (AT). AT's novels have been widely known, both nationally and internationally. Some of his novels have received international awards. Through his first novel, *DKBC*, which was published as a serial in 1979, he has begun to talk about the importance of preserving the environment. Likewise with Ahmad Tohari's subsequent novels, namely *Kubah* (1995), *Ronggeng Dukuh Paruk* (1982), *Bekisar Merah* (1993), *Lingkar Tanah Lingkar Air* (1995), and *Orang-orang Proyek* (2002) [9][10][11]. But allegedly, the one that most fully describes the principles of environmental ethics is *the novel DKBC*.

Several studies on this *DKBC* novel have been conducted, including by Pritojoso et al. who revealed the use of image types and functions using stylistic studies [12]; Yusuf & Sarujin who analyze the influence of culture on the environment using a cultural ecology approach [13]; Lestianingsih's thesis which aims to describe and discover the personality of the main character, character education values, and the relevance of character education values in the *DKBC* novel by AT as teaching material for Indonesian in high school and using a literary psychology approach [14]; Woodrich who raised the position of Chinese people during the New Order period [15]; and Utami et al. who analyzed the coherence of text data, genetic data, and effective data of *DKBC* novels using literary sociological theory [16]. Of these studies, those that are relevant to this research are research that has been conducted by Yusuf & Sarujin (2020). Yusuf's research and this research both use

DKBC novels as research objects using the basis of ecological theory, and both raise environmental issues. However, Yusuf & Sarujin only raised environmental changes due to culture. This study seeks to preserve the environment by describing the principles of environmental ethics contained in the *DKBC* novel which are reflected in the attitudes, behaviors, and actions (ecological behavior) of the characters, as well as the factors that cause these ecological behaviors.

Based on the background that the researcher has stated, this study focuses on environmental ethics contained in the *novel DKBC* by AT using ecocritical studies. There are three issues raised by the focus of this research, namely:

1. The principles of environmental ethics contained in AT's *novel DKBC*;
2. Ecological behavior contained in AT's *novel DKBC*; and
3. The factors causing the ecological behavior of the characters contained in the novel *DKBC* by AT.

2. RESEARCH METHODOLOGY

The object of this research is *the novel Di Kaki Bukit Cibalak* by Ahmad Tohari. This research data is in the form of discourse elements contained in the *DKBC* novel. Data is collected through read-and-record techniques. The reading process is carried out interactively to find elements of discourse that contain environmental ethical principles in the story. Then, the data is written on the data card and is considered research data. Data validity is measured through semantic validity, while reliability is measured through interrater and *interrater reliability*. The data were analyzed using qualitative descriptive techniques. This technique is used to describe the principles of environmental ethics including ecological behavior, as well as the causal factors of ecological behavior. Data description also serves as an interpretation and analysis of the principles of environmental ethics, interpretation and analysis of ecological behavior, as well as the causative factors of such ecological behavior.

3. RESULT AND DISCUSSION

The results of the analysis of the *DKBC* novel by Ahmad Tohari found that the texts in the novel contained nine principles of environmental ethics as stated by Keraf. These principles of environmental ethics rest on two main elements of the theory of biocentrism and ecocentrism, namely (1) moral communities are not only limited to social communities but include all ecological communities; and (2) the nature of humans not only as social beings but also ecological creatures [1].

1. Principles of Environmental Ethics

The principles of environmental ethics can be seen through the ecological behavior of the figures toward the natural environment. In the *novel DKBC* found ecological behavior, including replacing buffalo's power to plow fields with hand tractors; planting, maintaining, and maintaining teak plants in artificial forests; stealing teak forest products; burning teak forests; using compost; digging trenches around the yard of the house; invest using chalk dough instead of paint; and using insect repellent in aerosol tubes [17]. Table 1 describes the principles of environmental ethics contained in the novel and the identified ecological behaviors.

Principles of Environmental Ethics	Ecological Behavior	Pg.
1. Respect for nature	• allowing farm animals to freely forage and breed in the forest and its surroundings	6.1
	• Replacing buffalo power to plow fields with hand tractors	6.2

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	<ul style="list-style-type: none"> • Damaging <i>Puyengan</i> thickets 	6.2
	<ul style="list-style-type: none"> • selling roots or branches of teak trees stolen from forests 	6–7
	<ul style="list-style-type: none"> • using everyday necessities made of plastic 	6–7
	<ul style="list-style-type: none"> • using compost 	6–7
	<ul style="list-style-type: none"> • using the underarm spray in aerosol tubes 	8 up
	<ul style="list-style-type: none"> • Catch printing birds that live freely in nature to be used as decoration 	8–9
	<ul style="list-style-type: none"> • using motor vehicles and electronic goods 	8–9
	<ul style="list-style-type: none"> • stealing Angsana wood that has just been planted on government-owned lands 	13.1
	<ul style="list-style-type: none"> • digging trenches around the yard of the house 	28–29
	<ul style="list-style-type: none"> • whitening walls with lime dough 	28–29
		69
	<ul style="list-style-type: none"> • planting teak wood in Bukit Cibalak 	
	<ul style="list-style-type: none"> • Maintaining artificial (teak) forests 	69
	<ul style="list-style-type: none"> • exploiting teak forest products 	69.2&3
	<ul style="list-style-type: none"> • collect dried leaves from state-owned forests and turn them into fuel 	70.2
	<ul style="list-style-type: none"> • Use automatic mosquito spray 	Up 150
2. Moral responsibility for nature	<ul style="list-style-type: none"> • Choosing a headman that does not collect irrigation dues 	13.1
	<ul style="list-style-type: none"> • cover-up of residents whose job is to steal Angsana wood that has just been planted on government-owned lands 	13.1
	<ul style="list-style-type: none"> • Foremen guarding teak (artificial) forests 	69.1
	<ul style="list-style-type: none"> • punish anyone who takes the proceeds from the teak forest 	69.1
	<ul style="list-style-type: none"> • politicians teach residents how to burn down the remaining teak forest at the top of Bukit Cibalak 	69–70
	<ul style="list-style-type: none"> • remind residents not to be consumptive from the results of rice fields, buffaloes, or coconut trees 	149.3
3. Cosmic solidarity	<ul style="list-style-type: none"> • allowing farm animals to forage and breed in the forest and beyond 	6.2
	<ul style="list-style-type: none"> • exterminating <i>puyengan</i> thickets 	6.2
	<ul style="list-style-type: none"> • the extinction of printing birds from the Bukit Cibalak area due to being caught to be used as decoration 	8–9
	<ul style="list-style-type: none"> • birdsong in Tanggir Village has been replaced with the sound of motors & cars, radios & cassettes, or diesel-driving rice mills 	8–9
	<ul style="list-style-type: none"> • cover-up of residents whose job is to steal Angsana wood that has just been planted on government-owned lands 	13.1

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	<ul style="list-style-type: none"> • punish theft of teak woodpunish theft of teak wood 	69.1
	<ul style="list-style-type: none"> • cutting down teak trees without rules 	69.2
	<ul style="list-style-type: none"> • burning down the remaining teak forests 	69–70
	<ul style="list-style-type: none"> • collecting dried angšana leaves from State-owned forests 	70.2
	<ul style="list-style-type: none"> • Making dried angšana leaves as fuel 	70.2
4. Caring for nature	<ul style="list-style-type: none"> • Catching Srigunting Birds to Decorate 	8 – 9
	<ul style="list-style-type: none"> • The ancestors of the Tanggir people had a philosophy of life <i>nrimo pandum</i> 	10.2
	<ul style="list-style-type: none"> • descendants of the people and descendants of noble relatives gathered in the courtyard of the Village Hall 	12 bawah
	<ul style="list-style-type: none"> • Be friendly to others when you want to 	12 down
	<ul style="list-style-type: none"> • In general, residents expect the new people to be good 	13.1
	<ul style="list-style-type: none"> • The new village is expected to cover up the residents whose job is to steal Angšana wood that has just been planted on government-owned lands 	13.1
	<ul style="list-style-type: none"> • He wants the new Headman to immediately replace his wife with his daughter so that he can <i>Nunut Kamukten</i> 	13.1
	<ul style="list-style-type: none"> • A young man helps others obey his conscience 	39.5
	<ul style="list-style-type: none"> • assist without looking at Ethnicity, religion, race, and intergroup 	44.2
	<ul style="list-style-type: none"> • Donate without providing your name and address 	45.3 & 4
5. “no harm” principle	<ul style="list-style-type: none"> • Allowing farm animals to freely forage for food and breed in the forest and its surroundings 	5–6
	<ul style="list-style-type: none"> • exterminating <i>puyengan</i> thickets where kucica birds nest 	6.2
	<ul style="list-style-type: none"> • dig teak roots from the slopes of Cibalak Hill and sell them 	6–7
	<ul style="list-style-type: none"> • Catch srigunting birds that live freely in nature to be used as decoration 	8–9
	<ul style="list-style-type: none"> • stealing Angšana wood that has just been planted on government-owned lands 	13.1
	<ul style="list-style-type: none"> • Plant and maintain teak trees 	69.2
	<ul style="list-style-type: none"> • punishing teak tree thieves 	69.2
	<ul style="list-style-type: none"> • cutting down teak trees without rules 	69.3
	<ul style="list-style-type: none"> • burning down the remaining teak forest in the crown of Bukit Cibalak 	69–70
	<ul style="list-style-type: none"> • collecting dried angšana leaves from State-owned forests 	70.2

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	<ul style="list-style-type: none"> • Making dried angsana leaves as fuel 	70.2
	<ul style="list-style-type: none"> • Use automatic mosquito spray 	150 up
6. The principle of living is simple and in harmony with nature	<ul style="list-style-type: none"> • allowing farm animals to forage and breed in nature 	5–6
	<ul style="list-style-type: none"> • Making <i>the contents of pawuan</i> as compost 	7
	<ul style="list-style-type: none"> • cutting teak wood according to needs 	69
	<ul style="list-style-type: none"> • Buying expensive items by selling rice fields, buffaloes, or coconut trees 	149
	<ul style="list-style-type: none"> • Bought automatic mosquito spray, even though his children ate <i>oyek</i> rice 	150 up
7. Principles of justice	<ul style="list-style-type: none"> • hope that the new Headman will cover up the people whose job is to steal Angsana wood that has just been cultivated on government lands 	13.1
	<ul style="list-style-type: none"> • The village head does not want to give help to poor people who do not have rice fields 	20–21
	<ul style="list-style-type: none"> • Using Village Cash Funds for Personal Gain 	23–27
	<ul style="list-style-type: none"> • sell coconut trunks owned by residents and use the proceeds for personal use 	23–27
	<ul style="list-style-type: none"> • forced to accept money for employee support 	37.4
	<ul style="list-style-type: none"> • The head of the hospital cannot treat poor patients for free because it involves many other rules and regulations 	44.1
	<ul style="list-style-type: none"> • Become a realtor selling coconut trunks owned by residents for personal gain, not for the benefit of residents in need 	58–59
	<ul style="list-style-type: none"> • still uphold the elected Headman, even though his Headman always acts according to his own will and harms the population 	94.2
8. Democratic principles	<ul style="list-style-type: none"> • consider that God is a high court, an almighty judge 	116.1
	<ul style="list-style-type: none"> • Almost all residents expect the new people to be good 	13.1
	<ul style="list-style-type: none"> • Almost all residents expect the new Headman not to sell stud cows owned by the village 	13.1
	<ul style="list-style-type: none"> • Almost all residents expect the new headman not to collect irrigation fees 	13.1
	<ul style="list-style-type: none"> • The headman invited Pambudi to deliberate to misappropriate the money from the sale of coconut trunks owned by residents 	25.3
	<ul style="list-style-type: none"> • punish anyone who steals teakwood 	69.1
	<ul style="list-style-type: none"> • make taking teak wood and other plants that grow in Bukit Cibalak a part of life 	69.2
9. The principle of moral integrity	<ul style="list-style-type: none"> • politicians teach residents how to burn down the remaining teak forest at the top of Cibalak Hill 	69–70
	<ul style="list-style-type: none"> • The old headman was responsible for the sale of stud cows belonging to the village 	10.1

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- Expect the new headman not to sell the stud cows owned by the village	13.1
• hope that the new headman will cover up the people whose job is to steal newly planted Angsana wood on government-owned lands	13.1
• The old sub-district often gave orders to sell cooperative granary rice without going through the correct provisions	17
• Mr. Badi has a sense of responsibility and wants to improve his village	18
• Mr. Badi will not arbitrarily sell rice owned by the people of Tanggir	18
• Poyo collaborates with the headman to increase the shrinkage rate to make a profit from tons of rice	18
• Poyo and The headman conspired with rice middlemen in determining the selling price of cooperative granary rice	
• Pambudi's heart was restless because he felt that he could not do much with the cooperative granary of Tanggir Village	18–19
• developing cooperative barns for the common good	18–19
• Using one-third of the profits of the cooperative barn is available for emergency expenses that must be borne by the village, such as floods and fires	23.2
• proposing to assist with the medical expenses of poor residents from the profits of cooperative granaries	23.2
• Disagree to lend medical expenses to poor residents from the profits of cooperative granaries	23.3
• Finance the inauguration from the emergency fund cash	23–24
• Not giving up any emergency fund money to help with the medical expenses of residents in need	23–24
• Mr. Dirga told Poyo to take out money from the emergency fund to finance his inauguration as Headman	24.1
• Paying compensation to the owner of the evicted coconut tree is not following the price	25.3
• Don't want to take advantage without spending energy	26.3
• obey the conscience not to participate in cheating	26.7

	<ul style="list-style-type: none"> resigned from the management of the Village Cooperative Granary because he did not want to commit fraud 	27
	<ul style="list-style-type: none"> feeling embarrassed and noisy holding money that does not belong to him 	39.6
	<ul style="list-style-type: none"> feeling regretful for not being able to treat poor patients for free due to the bound rules and regulations 	44.1
	<ul style="list-style-type: none"> don't want cooperative profits to be used to help others 	58–59
	<ul style="list-style-type: none"> Become a realtor selling coconut trunks 	59
	<ul style="list-style-type: none"> planting teak wood from the foot to the top of Cibalak 	69.1
	<ul style="list-style-type: none"> Maintaining Teak (Artificial) Forests 	69.1
	<ul style="list-style-type: none"> punish anyone who steals teakwood 	69.1
	<ul style="list-style-type: none"> cutting down teak trees without rules 	69.2
	<ul style="list-style-type: none"> climb Bukit Cibalak and cut down anything that grows there 	69.3
	<ul style="list-style-type: none"> teach residents how to burn down the remaining teak forest at the top of Cibalak 	69–70
	<ul style="list-style-type: none"> The inhabitants will still uphold their land, even though they always act according to their own will and harm the population 	94.2
	<ul style="list-style-type: none"> is old and has served as a civil servant of Tanggir Village for a long time, but still wants to take office because he wants <i>crooked rice fields</i> 	136.1
	<ul style="list-style-type: none"> Striving to advance his village through writing 	148.1
	<ul style="list-style-type: none"> making it difficult for residents to borrow from village granaries 	150–151
	<ul style="list-style-type: none"> become an obstacle to the implementation of ideas of renewal and development 	151–152
	<ul style="list-style-type: none"> manipulating the cost of building primary schools 	152.1
	<ul style="list-style-type: none"> silence of conscience about the state of his territory 	153

Based on the results of the analysis illustrated in Table 1 that there is ecological behavior under the principles of environmental ethics, or behavior that supports environmental conservation. Some behaviors do not support environmental conservation or behaviors that are not by the principles of environmental ethics.

1. Ecological Behaviors

Ecological behavior appears in the attitudes, behaviors, and actions of the characters as illustrated in Table 2 below.

TABEL 2. PERILAKU EKOLOGIS TOKOH DALAM NOVEL *DKBC*

CHARACTER	Ecological Behavior
VILLAGERS	<ul style="list-style-type: none"> • Replacing buffalo power to plow fields with hand tractors • Taking forest products without permission and not under the rules • using plastic items • using compost to fertilize plants • collect dried angsana leaves from the forest and turn them into fuel • selling rice fields, buffaloes, or coconut trees to build houses or buy electronic goods
MR. DANU PERSON	<ul style="list-style-type: none"> • using the underarm spray in aerosol tubes • Catching Srigunting Birds to be used as displays/decorations
PAMBUDI	<ul style="list-style-type: none"> • Burning down teak forests
DUTCH	<ul style="list-style-type: none"> • digging a trench around the yard of the house • Whiten the walls using lime dough
POOR FARMER	<ul style="list-style-type: none"> • Planting Teak Wood • Maintaining Teak (Artificial) Forests
MR. DIRGA	<ul style="list-style-type: none"> • Use automatic mosquito spray
POYO	<ul style="list-style-type: none"> • making it difficult for residents to borrow from village granaries • had his men take out money from the emergency fund treasury to finance his inauguration as a Headman • with Headman conspiring with rice middlemen in determining the selling price of cooperative granary rice

Due to space constraints, researchers could not list all characters and their behavior completely.

2. Causative Factors of Ecological Behaviors

Ecological behavior and figures are influenced by four factors, namely (1) ignorance factors, (2) poverty factors, (3) humanitarian factors, and (4) lifestyle factors. These four factors are reflected in the ecological behavior of villagers, as exemplified in Table 3 below.

TABLE 3. Causative Factors of Ecological Behavior

Causative Factors	Ecological Behavior of Tanggir Village Residents
Ignorance	<ul style="list-style-type: none"> - Daily necessities made of plastic cannot be decomposed by nature - Aerosol tubes can cause leakage in the ozone layer and cause a greenhouse effect - Taking dry leaves from the forest can reduce soil fertility - Burning dry leaves can cause a fire hazard - Using open latrines can cause air and water pollution
Poverty	-Stealing teak woods for life necessities
Humanity	-Human nature wants to have luxury goods
Lifestyle	<ul style="list-style-type: none"> - using aerosol canisters due to affected advertising - Using plastic items because they are more practical and durable - Using Motor Vehicles

4. CONCLUSION

Based on the results of the analysis and discussion, it can be concluded that the nine principles of environmental ethics introduced by Keraf are all contained in the story texts that build *DKBC's* novel. The principles of environmental ethics are seen in the ecological behavior of the characters. There are two kinds of ecological behavior, namely (1) appropriate behavior and (2) behavior that is not by the principles of environmental ethics. These ecological behaviors are caused by four factors. The results of the analysis showed that these four factors were described in the ecological behavior of Tanggir Village residents.

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**THE FORM OF LANGUAGE AND THE MEANING OF EUPHEMISM
IN LETTERS OF HAYATI AND ZAINUDDIN IN THE
NOVEL TKVW**

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Abstrak

This study examines the use of euphemism in Surat Hayati and Zainuddin in the TKVW novel. The purpose of this study is to describe the form of language and the meaning of euphemisms in Surat Hayati and Zainuddin in the TKVW Novel. This research is a type of qualitative research that is descriptive in nature. The data source for this research is the Letters of Hayati and Zainuddin on the third printing of the TKVW Novel published in 2014. The data collection technique was carried out using the note-taking technique. Technical Analysis of the data using a qualitative descriptive method and presenting the results informally. The results of this study indicate that in the TKVW novel, Biography and Zainuddin's letters are more widely used in the TKVW novel. The use of the language of the writers of biological letters and Zainuddin in the TKVW novel. The most interesting thing if you have read this version of the novel, is the part of the Correspondence of Zainuddin and Hayati which will not be exploited so much in the film. what about Zainuddin and Hayati's correspondence, so that Hayati does not reply to the letter from the poor young man. Interestingly, the contents of the letter are not only about Zainuddin's feelings for Hayati, in the letter there are also lots of lessons in forms of language that are not pleasant. Euphemisms found amounted to 20 data. The data found from the use of euphemisms is then classified based on words, phrases, and expressions. The meaning of euphemism has a reciprocal meaning and a positive image.

Keywords: write key words no more than one line.

1. PENDAHULUAN

Language studies is a study that never ends to be discussed. As a means of verbal communication, language is a system of sound symbols that are arbitrary. That is, there is no obligatory relationship between the symbol as a thing that marks the form of a word or lexeme and the object or concept marked, namely the referent of the word or lexeme (Chaer, 2011: 1). The symbol used in the language system is a sound produced by the human speech organ. There is also written language which is very important in nature, but its role is only secondary. Written language is commonly used in the field of journalism, especially in print media. Journalistic language is a language based on standard language that does not ignore grammatical rules and requires high creativity in order to have an attractive language. Indirectly the language used in the media can influence people's minds in general.

Euphemism comes from the Greek words eu which means good and phemeoo which means speaking. So, euphemism means speaking for the purpose of giving a good impression by using kind or gentle words. Santoso (in Erlinawati, 2016:5) Euphemism is an attempt to replace words that have a rough taste with words or expressions that are considered to have a more refined taste value.

Euphemisms are often used in building good communication. As stated by Wijana (2008: 95) that euphemism is the use of language in the form of words, phrases, or sentences that are intended not to offend other people. Euphemisms with subtle meanings are used to replace references that may be felt to be insulting, offensive, and suggestive of something unpleasant.

According to Mustansyir (1988:41) that euphemism is the use of a soft and vague expression to replace a harsh word or a truth that is not pleasant to hear. Based on Mustansyir's opinion, the use of euphemisms can be observed by understanding the intentions conveyed by other people so as not to cause misunderstandings. Euphemisms are mainly used to avoid words that are considered taboo in a society. According to Rinehart and Winston (1996:385), taboo, which comes from the word taboo in the Polynesian language, is interpreted in two conflicting directions. On the one hand taboo means holy and sacred, on the other hand taboo means dangerous, forbidden or unclean. Taboo is a sacred prohibition against touching, mentioning, and even seeing certain objects and people, and not taking certain actions. If the sacred prohibition is violated, it will bring various damages. The behavior or expression is considered violate moral values.

The use of the word euphemism or positive sense can be seen when the author uses the word illiterate, homeless, laid off, and so on. The use of these words has the aim of having a positive effect on something. The purpose of using words that have a sense of value is indeed good because it can give respect, but it also causes a loss of the essence of what will be conveyed. Such an embodiment is clearly a form of language manipulation which is usually used by the media to cover up existing facts. Not only does the use of words have a positive value, the media also sometimes writes the word dysphemism or has negative feelings which are usually used to express information or events. Words that have a negative or harsh feeling can be seen in the words locked up, confinement, collapsed, killed, and so on. The embodiment of the word has its own purpose which can also manipulate the actual reality.

Meaning is the intent of the speaker, the influence of the unit of language, in understand human perception or behavior, relationships in the sense of similarities or dissimilarities between language and non-language, or between speech and all the things it shows, or how to use language symbol.

Based on the previous explanation that meaning is not only related to linguistic issues, but includes all aspects human life (non linguistic). But basically, meaning cannot be separated from its origin which is a linguistic sign. Far earlier it was introduced by Ferdinand de Saussure that linguistic signs consist of two intersecting elements, namely (1) known as the French terms (*signifié* dan *signifiant*) or English (*signified* and *signifier*) is the concept or meaning of a sign sounds that are formed from the phonemes of a language that are related to each other (Chaer, 2013: 29). It can be said that these linguistic signs consist of elements of sound and elements of meaning which are elements in language and always refer to something referent which is an element outside of language. There is a relationship between sound elements and meaning elements with their referent elements. Thus, linguistic signs are caused by the presence of language or utterance symptoms in the form of words.

Meaning is none other than included in the theory of signs, which contains words sharpened by meaning, this is also known as semiotics. Likewise with euphemistic expressions, someone who uses certain language and is considered polite or good language does not necessarily mean that other people who listen can understand well from the language/expression, so that other meanings appear that have a specific purpose. Regarding the issue of meaning contained in euphemistic expressions, it is actually very broad, but in this study the analysis of meaning is limited based on the type of meaning (conceptual meaning and associative meaning), and references in an expression (Chaer, 2013; Yule, 2015; Wijana and Rohmadi, 2011) . Based on whether or not there is a good relationship related to language (referential) or non-language (association), meaning is divided into two types, namely conceptual meaning and associative meaning.

Indonesian continues to experience development from time to time, this can be seen from the vocabulary which continues to experience development not only in quantity, but also in the quality of words. In line with dynamic human nature, the language that is owned and used by the community to communicate with each other is also experiencing development.

The era of globalization is a mass where the world is getting smaller, as if there were no geographical boundaries or even cultures. Today's very rapid communication technology is no exception, it is useful as a means that connects people from one place to another. It is human nature that lives in the era of globalization to have high curiosity. Humans need information because information is valuable. So to meet that information need, communication media between humans is needed with the mass media. One of the results of communication technology that is currently playing a very important role in communication activities is the novel. The novel is a communication medium that is very influential and even effective in conveying its messages to the public.

The novel plays an important role in people's lives. Could be its existence helps social change, because novels are not only teachings and behavior and patterns of people's lives. The novel as a communication medium in which there is a communication process, contains many messages, be it social messages, moral messages, or religious messages. Communication becomes an important essence of how the process of transferring messages between communicators and communicants. The mass media is the delivery of messages that will be conveyed by the communicator to the communicant. Mass media itself is produced from modern technology. This needs to be emphasized because there are media that are not mass media, namely traditional media such as kentongan, angklung, gamelan and others (Nurudin, 2007:4).

Writing novels is a form of literary work that is used by writers as a suggestion to show the values of life. At least literary works question values that are seen as lacking in accordance with the needs of the times or human needs in general. The value of life offered is in the form of religious, cultural, moral, ethical, educational and social values.

In addition, writers must also be able to relate their work to the environment around them. By associating literary works with everyday life, it certainly makes it easier for readers to absorb these literary works. Good writers have good absorption so that they can create a distance between everyday life and life in their literary works. One of the advantages of literary works is that they are able to give spatial effects broader thinking for readers to agree or disagree with the contents of the message contained in the literary work. In terms of the quality of the novel cannot be measured by its aesthetic value contained in it, but it can be measured. When the novel is read and studied, it is then used as material for reflection on the phenomena that occur in society.

The Novel *Sinking of the Van Der Wijck Ship* is a novel written by Haji Abdul Karim Amrullah or better known as Hamka. This novel tells about customary issues and differences in social backgrounds that get in the way love of lovers until it ends with death. This novel is one of the Romance novels, but here the author, namely Hamka, does not only show his side it's just romantic but there are positive messages that can be taken and realized by readers in everyday life. The good quality of this novel has been proven, because this novel has been adapted by one of the directors in Indonesia, namely Sunil Soraya into a film which was released on December 19, 2013. This novel has also been published in Malay since 1963 and has become reading material for teenagers. and in demand by people in Indonesia and Malaysia. He has reprinted this novel since 1939, then published it again by PT Balai Pustaka with the third printing in 2014.

The strength of the novel *Tenggelamnya Kapal Van Der Wijck* is that this story is really made very interesting by the author, Hamka (Haji Abdul Malik Amrullah). He made it with very gentle words. The rhymes in the story, as well as letters from life and Zainuddin also add to the beauty of this novel. The word games in this novel are also very diverse. In addition, the depiction of the characters in this story is also described very clearly. In this story too, Hamka spreads the spirit of unity to all levels of society by not widening the differences between tribes and cultures. Because Hamka wrote it very clearly.

The most interesting thing if you have read this version of the novel, is the part of Zainuddin and Hayati's Correspondence which will not be exploited so much in the film. What about Zainuddin and Hayati's correspondence, so that Hayati does not reply to the letter from the poor young man. Interestingly, the contents of the letter are not only about Zainuddin's feelings for Hayati, in the letter there are also many lessons.

From the explanation above, the researcher is interested in conducting research on the contents of Zainuddin and Hayati's correspondence contained in the novel by Hamka (Haji Abdul Malik Karim Amrullah) the sinking of the van derwijck ship. In this research, the researcher uses Elemental Analysis. Euphemism is a soft and vague expression to replace a harsh word or an unpleasant truth. The research uses the euphemism elemental analysis method with the aim of knowing the contents of Hayati and Zainuddin's letters that are conveyed to the public in Hamka's Novel Sinking of the Van Der Wijck Ship.

2. RESEARCH METHODS

A. Research Approach and Design

1. Research Approach

In this study, using a methodological approach, namely a qualitative approach to the field of semantic studies. Qualitative research is a research procedure that produces descriptive data in the form of written or spoken words from people and behaviors that can be observed by Bogdan and Taylor (in Moleong, 2014:4). Through this approach, researchers can find out the form of language, the meaning of euphemisms in Surat Hayati and Zainuddin in the TKVW Novel.

2. Research Design

Research design is an orderly or coherent way of working to facilitate the implementation of research so that previously determined objectives can be achieved. This method presents descriptively. The method used in this study is described in steps according to the stages of its implementation, namely (1) the stage of providing data, (2) the stage of data analysis, and (3) the stage of presenting the results of data analysis, regarding what is written in the biological letter and Zainuddin on TKVW novels. The following is a research chart used in this study

3. RESULTS AND DISCUSSION

The results of this study are classifying the forms and meanings of euphemisms in the letters Biological and Zainuddin in the TKVW novel. How to obtain data using the technique of watching, reading and taking notes in advanced techniques. This technique is done by reading existing data. The reading technique is a technique that is carried out directly by the researcher by carefully reading the forms and meanings of the euphemisms in the life and Zainuddin letters in the TKVW novel. Then the note-taking technique, the note-taking technique is the technique used by researchers by recording the form of data in the form of words, phrases and expressions that have euphemistic meanings contained in the letters of Biology and Zainuddin in the TKVW novel. The research data is in the form of words, phrases and expressions. The amount of data collected from 28 chapters resulted in a total of 20 data.

Data (1): I am even more grateful to be able to meet and greet you.

Source : 033/CH/05

Replaced terms: Reciprocate / answer each other

Form: The word in response is a euphemism in the form of a phrase, while the form that replaces it is the word replying/answering each other.

Meaning: Euphemism

The word mouth-to-mouth has the same meaning as the word Reciprocate / answer each other. However, the use of the word mouth-to-mouth in the sentence above is preferred because it is

considered to have a more subtle meaning or have a positive image. The word mouth-to-mouth in the context of the sentence above aims to get to know each other or exchange letters with Zainuddin.

Data (2) master is willing to get wet to look after a daughter that you don't know.

Source : 033/CH/05

Replaced terms: Caring/helping.

Form: The word nurture is a euphemism in the form of an affix word, while the form that replaces it is the word care/help.

Meaning: Euphemism

The word nurture has the same meaning as the word care for/help. However, the use of the word nurture in the sentence above is preferred because it is considered to have a more subtle meaning or have a positive image. The word nurture in the context of the sentence above aims to thank you for helping a girl you don't know.

Data (3) ... but after I hit my pen to the wire, I lost my mind, not sure where to start.

Source : 033/CH/05

Replaced terms: unable to think anymore (confused)

Form : The word lost its mind is a euphemism in the form of a phrase, while the form that replaces it is the word can't think anymore (confused)

Meaning: Euphemism

The word lost your mind has the same meaning as the word you can't think anymore (confused). However, the use of the word lost your mind in the sentence above is preferred because it is considered to have a more subtle meaning or have a positive image. The word lost its mind in the context of the sentence above aims to tell Hayati that she is confused about where to start with the letter that Zainuddin is about to deliver.

Data (4) silk removed from yarn.,

Source : 040/CH/05

Replaced terms: alienated/eliminated

The form of the word left out is a euphemism in the form of a word, while the form that replaces it is the word isolated.

Meaning: Euphemism

The word excluded has the same meaning as the word alienated. However, the use of the word maintain in the sentence above is preferred because it is considered to have a more subtle meaning or have a positive image. The word left out in the context of the sentence above aims to be able to inform that Zainuddin understands his situation which cannot be compatible with other people.

Data (5) by the strength of my father's former singing and singing while I was still in his lap..

Source : 040/CH/05

Replaced term: Remaining

Form: The word used is a euphemism in the form of a word, while the form that replaces it is the remaining word.

Meaning: Euphemism

The word used has the same meaning as the word left. However, the use of the word used in the sentence above is preferred because it is considered to have a more refined meaning or a positive image. The word used in the context of the sentence above aims to tell you that you still remember how to educate Zainuddin's father with his father's singing when he was still in this world.

Data (6) From the gestures and wording, I can also tell that my degree is lacking. Bakoku himself does not admit that I am his banana child.

Source : 040/CH/05

Replaced terms: poor / unable

Form: The word *deratku* is less of a euphemism in the form of a phrase, while the form that replaces it is the word *poor/incapable*.

Meaning: Euphemism

The word *deratku* does not have the same meaning as the word *poor/incapable*. However, the use of the word used in the sentence above is preferred because it is considered to have a more subtle meaning or have a positive image. The word used in the context of the sentence above aims to inform that Zainuddin knows that he is not a person who is/underprivileged.

Data (7) In social situations, people exclude me. I don't want to kill myself...

Source : 041/CH/05

Replaced terms: kill / eliminate life.

Form: The word *kill* is a euphemism in the form of an affix word, while the form that replaces it is the word *kill/eliminate one's life*.

Meaning: Euphemism

The word *kill* has the same meaning as the word *kill/kill lives*. However, the use of the word *kill* in the sentence above is preferred because it is considered to have a more subtle meaning or have a positive image. The word used in the context of the sentence above aims to inform that Zainuddin does not want to kill himself due to being left out.

Data (8)... afraid of your letter if I make it a tool to rot your name.

Source: 050/BKS/14

Replaced term: damaged

Form: The word *rot* is a euphemism in the form of a phrase, while the form that replaces it is the word *damaged*.

Meaning: Euphemism

The word *rot* has the same meaning as the word *damaged*. However, the use of the word *rot* in the sentence above is preferred because it is considered to have a more subtle meaning or have a positive image. The word *rotting* in the context of the sentence above aims to tell you that don't worry about your letter as a burden because Zainuddin will store it properly.

Data (9) Ah, just because I'm an outcast child.

Source: 050/BKS/14

Replaced term: useless child

Form: The word *wasted child* is a euphemism in the form of a phrase, while the form that replaces it is the word *useless child*.

Meaning: Euphemism

The word *wasted child* has the same meaning as the word *useless child*. However, the use of the word *wasted child* in the sentence above is preferred because it is considered to have a more subtle meaning or has a positive image. The word *wasted child* in the context of the sentence above aims to tell that Zainuddin is just a useless child / people don't pay attention to him.

Data (10): people live in this country.

Source: 050/BKS/14

Replaced term: foreigner

The form of the word *ummparg* in the country is a euphemism in the form of a phrase, while the form that replaces it is the word *foreigner*.

Meaning: Euphemism

The word *ummparg* in the country has the same meaning as the word *useless child*. However, the use of the word *foreigner* in the sentence above is preferred because it is considered to have a more subtle meaning or have a positive image. The word *hitchhiking* in the country in the context of the sentence above aims to convey that Zainuddin feels that he is staying in this country or feels that he is a stranger in his own country.

Data (11)... of course I couldn't go there freely, because I had been dismissed from school.

Source : 070/DPP/06

Substitute term: Fired

The form of the word *dismissed* is a euphemism in the form of an affix word, while the form that replaces it is the word *fired*.

Meaning: Euphemism

The word *dismissed* has the same meaning as the word *useless child*. However, the use of the word *dismissed* in the sentence above is preferred because it is considered to have a more subtle meaning or have a positive image. The word *dismissed* in the context of the sentence above aims to inform that Zainuddin has been dismissed or fired from school as a result he can no longer go to school.

Data (12) ... but after your somber face, eyes that always imagine sorrow, words that always cause sadness

Source : 070/DPP/09

Replaced term: sadness

Form: The word *grief* is a euphemism in the form of a word, while the form that replaces it is the word *sadness*.

Meaning: Euphemism

The word *grief* has the same meaning as the word *useless child*. However, the use of the word *sadness* in the sentence above is preferred because it is considered to have a more subtle meaning or have a positive image. The word *grief* in the context of the sentence above aims to tell that it shows the sadness of a person who really misses his lover.

Data (13) wants to make a pilgrimage to Padang Panjang,

Source: 077/PKDPM/03

Replaced term: grave

The form of the word *pilgrimage* is a euphemism in the form of a word, while the form that replaces it is the word *grave*.

Meaning: Euphemism

The word *pilgrimage* has the same meaning as the word *useless child*. However, the use of the word *grave* in the sentence above is preferred because it is considered to have a more subtle meaning or have a positive image. The word *pilgrimage* in the context of the sentence above aims to inform that he wants to visit his mother's grave in Padang Panjang.

Data. (14) I can still imagine the gloom on your face, how determined you were to let me go.

Source: 087/PKDPM/20

Replaced term: not happy

Form: The word *gloomy* is a euphemism in the form of a word, while the form that replaces it is the word *unhappy*

Meaning: Euphemism

The word *gloomy* has the same meaning as the word *useless child*. However, the use of the word *unhappy* in the sentence above is preferred because it is considered to have a more subtle meaning or have a positive image. His gloomy words in the context of the sentence above are meant to tell you that Hayate is not happy about letting Zainuddin go.

Data (15) A firm rope is for the benefit of both parties

Source : 087/B/21

Replaced word: kindness

Form: The word benefit is a euphemism in the form of a word, while the form that replaces it is the word kindness.

Meaning: Euphemism

The word benefit has the same meaning as the word useless child. However, the use of the word kindness in the sentence above is preferred because it is considered to have a more subtle meaning or have a positive image. The word maslahat in the context of the sentence above aims to tell that love is not strong to attach a wife. A strong rope is for the benefit of both parties.

Data (16) Is it true that our relationship has broken up, Source: 087/B/21

Replaced term: disconnection

Form: The word disconnection is a euphemism in the form of a phrase, while the form that replaces it is the word disconnection.

Meaning: Euphemism

The word disconnection has the same meaning as the word useless child. However, the use of the word disconnection in the sentence above is preferred because it is considered to have a more subtle meaning or have a positive image. The word disconnection in the context of the sentence above aims to tell that life and Zainuddin's love has ended or broken up.

Data (17) As you know, my mother has died, so has my father.

Source: 0107/M/22

Replaced term: Orphan

Form: Said my mother had died, so did my father. is a euphemism in the form of a clause, while the form that replaces it is the word: Orphan

Meaning: Euphemism

My mother said he was dead, so did my father. has the same meaning as the word orphan. However, the use of the word mother has died, so does my father. in the sentence above is preferred because it is considered to have a more refined meaning or positive image. The word orphan in the context of the sentence above aims to inform that Zainuddin no longer has parents or is gone, so Zainuddin is now an orphan.

Data (18) explained that my adoptive mother had also died.

Source: 107/M/22

Replaced term: Dead

Form: The word died is a euphemism in the form of a word, while the form that replaces it is the word Mati.

Meaning: Euphemism

Word Died. has the same meaning as the word Dead. However, the use of the word Died. in the sentence above is preferred because it is considered to have a more refined meaning or positive image. The word died in the context of the sentence above aims to tell that Zainuddin's adoptive mother is dead or gone.

Data (19) even though because of that you will kill me

Source: 087/PKDPM/10

Replaced term: Kill

Form: The word kill is a euphemism in the form of a word, while the form that replaces it is the word kill.

Meaning: Euphemism

You say kill. has the same meaning as the word you kill But the use of the word Kill. in the sentence above is preferred because it is considered to have a more refined meaning or positive image. The word kill in the context of the sentence above aims to tell that Zainuddin will express his feelings even though he is killed by his own hand, Zainuddin will still be happy. (I say my feelings frankly, even if you kill me because of that, for example, I'm happy because of your hands.)

Data (20) is not hypocritical

Source: 087/PKDPM/10

Replaced terms: Untrusted

The form of the word hypocrite is a euphemism in the form of a word, while the form that replaces it is the word untrusted.

Meaning: Euphemism

The word hypocrite has the same meaning as the word distrusted. However, the use of the word hypocrite. in the sentence above is preferred because it is considered to have a more refined meaning or positive image. The word hypocrite in the context of the sentence above aims to tell Hayati that Zainuddin is not hypocritical about his love for Hayati, (true love, my sister, is not hypocritical)

4. CONCLUSION

Based on the results of the research and discussion that there is the use of euphemisms in Surat Hayati and Zainuddin in the TKVW Novel, the researchers analyzed based on their forms and meanings. Judging from the amount of data that has been found, This shows that the use of the language of the authors of Surat Hayati and Zainuddin in the TKVW Novel is more critical in the love letter between Hayati and Zainuddin. there is the use of euphemisms in the form of the word benefit which has the same meaning as the form of the word goodness.

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**PASINRLIKAS A SINTAS EXISTENCE
SYNRILLIC MAKASSAR**

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Abstract

This research aims to study pasinrilik as a survivor of the existence of sinrilik Makassar. The method used in this research is library research with the stages of using literature, reading combined with in-depth analysis to reach the formulation of ideas. The results of this writing analysis can be concluded that sinrilik is a type of oral literature that has undergone a process of overwriting. This type of literature is spoken using a rhythmic tone of voice. In certain performances, sinrilik's narrative is accompanied by a musical instrument called kesok-kesok. While pasinrilik refers to people who say sinrilik. The existence of pasinrilik can be traced in history, first introduced by the 10th King of Gowa led by I Manriagau Daeng Bonto Lakiung Tunipallangga Ulaweng (1510-1546). The essence of being a pasinrilik survivor has an important position, namely the position of pasinrilik as; (1) messenger; (2) become an instrument of customs; (3) become a storyteller; (4) Makassar language preservers; (5) as an artist; and (6) as a writer. To be a pasinrilik, you have to master narration and cyrillic recitation, it is very important to know the substance of the storyline and recitation related to how to tell it. There are several postnatal survival challenges, including; (1) pasinrilik at an advanced age and the interest of the younger generation is small; (2) urbanization of the younger generation; (3) local government policies; (4) literacy; and (5) millennial culture shock.

Keywords: *Pasinrilik, Survivability, Synrilik Existence*

1. INTRODUCTION

Literary works are aesthetic masterpieces that are closely related to human culture. The aesthetic elements in literary works are used by humans to gain knowledge, entertainment, politeness, as well as advice about the noble character and norms of social life. Literary works are then positioned as a mirror that reflects human life as well as a critique that directs humans to an idealized pattern of life. From this, it can be understood that literary works can be an indicator of cultural existence as well as a measure of the development of the achievements of a social entity that makes literature one of the important instruments of social institutions.

One type of literary work that is used as a social institution is oral literature. Almost all ethnic groups in Indonesia have an oral literary heritage which functions as an educational tool and limited social control within the intra-ethnic sphere. This type of oral literature varies greatly in the form of spells, rhymes, poetry and prose. These forms of oral literature are then known by certain names according to their respective regional languages.

Oral literature is part of regional literature, because it originates from local communities in every region in Indonesia. The position of regional literature is very important, for example Tuloli (2000) explains four important things related to the position of regional literature, as follows. First, regional literature is a creation of society in the past, or in other words this creation preceded the

existence of modern Indonesian literature today. Second, regional literature is included as an aspect of Indonesian culture, so it needs to be explored or studied to enrich national culture. Third, regional literature cannot be separated or is very attached to the soul, spirituality, belief systems and customs of society. In general, regional literature is used to convey noble values for the younger generation. Fourth,

The position of regional literature shows the essential function of oral literature which has played a role for a long time as a cultural system of Indonesian society. This position also reflects the important functions of oral literature as stated by several experts. Danandjaja (Suantoko, 2016) argues that oral literature generally has a function as education for members of the community who own it. Oral literature also functions as a thickener for feelings of collective solidarity and becomes a tool that allows its owners to act against people who deviate. In addition, oral literature also functions as an instrument of criticism against injustice.

The strategic position and function of oral literature is in fact not in line with the current reality which shows that oral literature has lost its owner. Oral literature is shifting towards extinction because it is no longer in demand as something of value even though it holds many irreplaceable values. This is what drives various defense efforts so that research is carried out, identification and bookkeeping of oral literary legacies which are then translated into written literary form.

The Makassar ethnic in South Sulawesi has an oral literary heritage. Oral literature contains moral values that are always relevant to the times that can be accepted as a mental vaccine supplement and millennial human character while at the same time functioning as controllers of the social system. In fact, in the midst of the erosion of its sustainable space, oral literature continues to ferment its authentic humanistic values so that they are always ready to be used. One type of oral literature in the archipelago is *sinrilik*, the cultural heritage of the Makassar ethnic group in South Sulawesi.

This oral literature is a poetic utterance by the *pasinrilik* which is performed according to the rhythm of a musical instrument called *kesok-kesok*. Currently, *synrlic* conservation has been carried out through research and documentation of speech texts to prevent extinction. All these efforts seem to only save the *Sinrilik* text and ignore one of the important elements of this *Sinrilik* oral literature, namely the *pasinrilik* element or "*Cinrilik* speakers". The existence of *Sinrilik* speakers as a key instrument of oral literature continues to exist, because *Sinrilik* will be difficult to understand as a speech art activity without the presence of a *pasinrilik*. Thus, *pasinrilik* becomes an important *synth* that is interrelated like the existence of a language with its speakers. *Sinrilik* Makassar also consists of several forms of stories, namely *Sinrilik* Syekh Yusuf/Tuanta Salama, *Sinrilik* Datu Museng & Maipa Deapati, *Sinrilik* Kappalak Tallubata, *Sinrilik* Jamila Dg. Makkanang, *Sinrilik* I Lomok Dg Takontu, and *Sinrilik* Bosi Timurung.

The *sinrilik* that has been mentioned is in the form of prose which is commonly told or conveyed by means of singing using musical instruments, on other occasions it can also be performed without musical instruments. *Sinrilik* as a literary work refers to the text, while the person who tells it in a performance is called *pasinrilik*. *Sinrilik* is a form of oral literary work, while *pasinrilik* is a person who tells it. The maintenance of *synrilik* is actually not only carried out in the aspect of transferring the verbal vehicle to the written vehicle, but also must reach the rejuvenation of *pasinrilik* generations.

2. METHOD

This research aims to study *pasinrilik* as a survivor of the existence of *sinrilik* Makassar. The method used in this research is library research with the stages of using literature, reading combined with in-depth analysis to reach the formulation of ideas. Judging from the aspect of its nature, this research is descriptive in nature by applying the steps proposed by Kuhltau (2022), including; (1) formulate a research title, (2) explore materials and information, (3) determine the research focus, (4) collect data sources, (5) prepare data presentation, and (6) prepare reports.

3. RESEARCH RESULTS

a. The Essence of Being a Pasinrilik Survivor

Based on the results of the interviews, it can be formulated that the essence of being a pasinrilik is as follows.

First. Pasinrilik as messenger. This can be seen from the pasinrilik during the 10th reign of the Kingdom of Gowa, pasinrilik was involved as a messenger from the king to the people.

Second. Pasinrilik as an instrument of customs. The existence of a pasinrilik is a manifestation of Makassar's ethnic customs at the time which were historically institutionalized into the royal system. Thus, the preservation of Makassar customs must actually guarantee the continuity of the pasinrilik generation.

Third. Pasinrilik is a storyteller. Apart from their duties of conveying news in the past, currently pasinrilik are narrators of stories of heroic struggles as well as narrators who convey traditional elders' advice and religious messages.

Fourth. Pasinrilik is a preserver of the Makassar language. This existence is considered to be a challenge in itself for the young generation of Makassar language speakers, because ethically sinrilik stories must be told using Makassar language to maintain their originality. Even so, nowadays sinrilik performances performed by a pasinrilik are sometimes performed bilingually, using Makassar language combined with Indonesian, and sometimes even using the local dialect of Makassar Malay.

Fifth. Pasinrilik as an artist because he must have the ability to tell stories accompanied by certain musical instruments (song-kesok) so that it requires proficiency in music and in the art of speaking.

Sixth. Pasinrilik is a writer. This can be observed in terms of the activities and stories that are told which are completely related to the Sinrilik oral literature. Pasinrilik is the only individual who guarantees the preservation of this Sinrilik way of telling into the future. In other words, if pasinrilik is no longer in demand, aka extinct, then an important part of sinrilik is lost. That is, sinrilik loses its authentic sound so that in the future, perhaps, it is only enjoyed as ordinary reading material as well as reading other prose genres.

b. Mastery of Narrative and Synrillic Recitation

Being a pasinrilik is not an easy job. Pursuing this, in the eyes of the writer, cannot be separated from two fundamental things, namely one must master sinrilik narration and recitation if one wants to become a pasinrilik. In terms of mastering sinrilik narratives, a pasinrilik needs to have knowledge of the types and narratives contained in sinrilik. For example, in the traditional Pakesok-Kesok Sinrilik show, they generally present the Sinrilik Kapallak Tallumbatua which contains a narrative about the greatness of the king and the kingdom of Gowa. There are also narratives about heroism and teachings about morals and customs. Pasinrilik must understand that this sinrilik extends the bond of passibijang or kinship. Sinrilik Kapallak Tallumbatua also features the figures of Sultan Hasanuddin and Karaeng Tu Nisombayya and also Andi Patunru or Arung Palakka to legitimize power. The story in this sinrilik is entirely heroism and resistance which must also be conveyed with appropriate recitations and must be in tune with the accompaniment of kesok-kesok.

Mastery of the narration in sinrilik that will be conveyed is also done by memorizing it. Therefore, a pasinrilik must have a strong memory supported by creativity in improvising narration, language, and pitch of voice to be able to present the substance of the story more realistically. All of this can be accompanied by facial expressions to highlight the emotion as someone tells a story to give more effect to the atmosphere of the listener. There is an ethical standard that cannot be forgotten that in telling a story, a pasinrilik must also control every sentence spoken so that it does not become biased in the sense of offending certain races or identities. Pasinrilik only conveys the contents of the story, there is no good or bad justification because all judgments are in the position of the listener who of course has the autonomy of his own judgment. From this, it must be understood that pasinrilik is in charge of being a storyteller, not as a judge of a story he is telling.

Basic understanding apart from mastery of narration and recitation must also be supported by general sinrilic knowledge. Based on the way of performance, sinrilik is divided into two types, namely Pakesok-Kesok Sinrilik and Timurung Bosi Sinrilik.

c. Pasinrilik Survival Challenge

The analysis shows the identification of several fundamental challenges related to postnatal survival, as follows.

First, pasinrilik at an advanced age and the small number of interested young people. The first and most basic challenge is the age of the pasinrilik figures who are already in the old age phase plus the declining interest of the generation of Makassar speakers to learn sinrilik is a worrying fact. There have been transmission efforts made by several pasinrilik leaders, but they have not yielded maximum results to increase those interested in studying sinrilik to become pasinrilik. This lack of interest is reflected in the following narrative by pasinrilik Syarifuddin Daeng Tutu.

"The challenge of a pasinrili' is to memorize classical texts, as well as being able to play keso-keso. Many people can play keso-keso, but can't sing a script. People who can sing the script are not able to play keso-keso. Those who try to learn always stop halfway. Only traditional art researchers are diligent, but they don't learn to speak sinrili' and play keso-keso."

(Interview excerpt, Syarifuddin Daeng Tutu in <https://dedipanigoro.blogspot.com>, 2015)

Second, urbanization of the younger generation. The dynamics of urbanization show the tendency of young people from ethnic Makassar to shift into urban culture so as to obtain entertainment that is considered more representative of their time and has a high prestige value that adds value to their lifestyle and social status.

Third, local government policy. The existence of pasinrilik has not been considered an important element in maintaining culture on the basis of Makassar's ethnic community. This can be measured in the aspect of the absence of policies that provide special attention and space for the actualization of pasinrilic figures in South Sulawesi.

Fourth, literacy. The Makassar ethnic group is very lucky to have their own language and script. The younger generation who suffer from a shift in the first language (B1) of the Makassar language will find it very difficult to recognize the reading and writing of the Makassar script, making it difficult for them to learn sinrilik to become pasinrilik. This can be seen in the following two excerpts from the interview results.

"In performing sinrilik, you really need language skills and improvisation in local languages, that's why sinrilik is very difficult to learn, especially since sinrilik is Makassar culture."

*(Excerpt from Interview, Abdul Latieg Daeng Palago
MBS-APZ Production youtube channel, 2021)*

Fifth, millennial culture shock. This challenge shows the accumulation of millennial youth who are more immersed in the flow of tiktok exploitation than listening to the values contained in a pasinrilik song. Children in our time are constantly pursuing viral popularity in cyberspace, making them far from the ideal values embodied in Makassar culture.

4. DISCUSSION

a. Synrilik and Pashinrlc Terminology

Sinrilik can simply be understood as one of the oral literature that can be found in the Makassar ethnic environment. This oral literature was originally a verbal story which was later documented in

the context of conservation. There are several opinions that can represent the meaning of the term *sinrilik*, for example Parawansa, et al (1992) explain that *sinrilik* can be interpreted as a poetically composed story that is more accurately said to be sung by an expert. The process of *dinyanyakina* uses musical instruments *kese-ketok* or lyrical prose.

The following opinion can be quoted from what was put forward by Arief and Hakim (1993) that *sinrilik* is a literary work in the form of lyrical prose or a form of rhythmic prose. This type of prose can be sung well because it is accompanied by musical instruments or told without musical instruments. A shorter explanation of this term was put forward by Cense (Arief and Hakim, 1993) suggesting that *sinrilik* is a short and lyrical poem as well as a long one and is epic in nature.

In the author's conception, *sinrilik* can be defined as oral literature which is characterized by rhythmic utterances both limited to the tone of voice and using the rhythm of a musical instrument called *kesok-kesok*. Thus, someone who finds a *sinrilik* story text and then reads it is actually also a *sinrilik* activity that only involves the person who reads it with the text he is reading. On the other hand, a *sinrilik* text that is read in an event or performance is also a *sinrilik* activity, so it can be performed monologue by maintaining the vowel character "e" in starting a story or inserting it between story changes. *Sinrilik* is also a rhythmic utterance that is completely tied to the musical instruments used which requires mastery, skill,

Furthermore, the term "*pasinrilik*" in the Makassar language refers to people who tell *sinrilik* stories. People who say *sinrilik* have storytelling skills and the ability to play fiddle or *kesok-kesok* musical instruments. *Sekilah* if examined, the bond between *pasinrilik* and *sinrilik* is almost the same as the position of the *dalang* in Javanese *wayang* who has special expertise in demonstrating *wayang*.

The existence of *pasinrilik* can be traced deep into the history of the Kingdom of Gowa. This was revealed in an interview session conducted by the Bugis-Makassar Cultural Foundation with one of the *Pasinrilik*, Haeruddin Daeng Nassa' (in MBS-APZ Production, 2021) suggests that at first it was only used in the Kingdom of Gowa, during the reign of the 10th King of Gowa led by I Manriagau Daeng Bonto Lakiung Tunipallangga Ulaweng (1510-1546). This king was the first to introduce *sinrilik* at the palace of the Kingdom of Gowa, because every time there was a traditional activity, even when the king wanted to convey a message to officials and his people, *Pasinrilik* was summoned to convey the message to the public. Along with the times, *sinrilik* can be performed anytime and anywhere.

b. The Essence of Being a *Pasinrilik* Survivor

Cyrrilicis a Makassar ethnic literary work in the form of a song which is substantially an oral literature. This rhythmic oral literature is described by Basang (1997) as a work that expresses the ups and downs of Makassar people in living and facing various challenges in life. On the other hand, it also tells the story of struggle heroism and heroism. Therefore, it can be accompanied by fiddle and some do not use musical instruments.

Matthes is a figure who has special attention to *Sinrilik* oral literature so he makes efforts to transliterate it into Dutch. One of them is transliterating the *sinrilik* *Datu Museng* and *Maipa Deapati* which were previously told as folklore from the 17th century and developed until 1860. The results of the transliteration carried out by Matthes were later published in a work entitled *Makassaarsche Chrestomathie* or an anthology of Makassar stories entitled *Datoe Moese'ng*. This *sinrilik* type then underwent many compositions, you could say through a process of transition from folklore to romance by V. R Baso in 1967. Then in 1975 it was adapted into a drama script by the Tambora Theater Study group.

What was done to *Datu Museng's sinrilik* shows efforts to maintain oral literature. This process seems to ignore the most basic important element in this *sinrilik*, namely the human who utters it, in Makassar terms it is called *Pasinrilik*. In the early days of writing *sinrilik* from the speech tradition to its written form, the informants who were the source of the *sinrilik* stories could have been said to be *pasinrilik*, it's just that they only mastered storytelling. Then there is the *pasinrilik* *seninam* which

presents sinrilik stories using special musical instruments which are generally called kesok-kesok or swiped instruments.

Based on the explanation and the results of the interview, it can be formulated that the essence of being a pasinrilik is as follows.

First. Pasinrilik as messenger. This can be seen from the pasinrilik during the 10th reign of the Kingdom of Gowa, pasinrilik was involved as a messenger from the king to the people.

Second. Pasinrilik as an instrument of customs. The existence of a pasinrilik is a manifestation of Makassar's ethnic customs at the time which were historically institutionalized into the royal system. Thus, the preservation of Makassar customs must actually guarantee the continuity of the pasinrilik generation.

Third. Pasinrilik is a storyteller. Apart from their duties of conveying news in the past, currently pasinrilik are narrators of stories of heroic struggles as well as narrators who convey traditional elders' advice and religious messages.

Fourth. Pasinrilik is a preserver of the Makassar language. This existence is considered to be a challenge in itself for the young generation of Makassar language speakers, because ethically sinrilik stories must be told using Makassar language to maintain their originality. Even so, nowadays sinrilik performances performed by a pasinrilik are sometimes performed bilingually, using Makassar language combined with Indonesian, and sometimes even using the local dialect of Makassar Malay.

Fifth. Pasinrilik as an artist because he must have the ability to tell stories accompanied by certain musical instruments (song-kesok) so that it requires proficiency in music and in the art of speaking.

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c. Mastery of Narrative and Synrillic Recitation

Sinrilik has a very important meaning for Makassar's cultural identity. Likewise, the existence of Pasinrilik can represent all elements of Makassar culture. If a pasinrilik exists, of course he brings sinrilik in his memory and mind. Thus, Pasinrilik can be said to be a running big data owned by the Makassar ethnic. It's just that Sinrilik conservation has not yet seriously emphasized the fate and existence of Pasinrilik who carry out this noble task of speakers of oral literature.

Being a pasinrilik is not an easy job. Pursuing this, in the eyes of the writer, cannot be separated from two fundamental things, namely one must master sinrilik narration and recitation if one wants to become a pasinrilik. In terms of mastering sinrilik narratives, a pasinrilik needs to have knowledge of the types and narratives contained in sinrilik. For example, in the traditional Pakesok-Kesok Sinrilik show, they generally present the Sinrilik Kapallak Tallumbatua which contains a narrative about the greatness of the king and the kingdom of Gowa. There are also narratives about heroism and teachings about morals and customs. Pasinrilik must understand that this sinrilik extends the bond of passibijang or kinship. Sinrilik Kapallak Tallumbatua also features the figures of Sultan Hasanuddin and Karaeng Tu Nisombayya and also Andi Patunru or Arung Palakka to legitimize power. The story in this sinrilik is entirely heroism and resistance which must also be conveyed with appropriate recitations and must be in tune with the accompaniment of kesok-kesok.

Mastery of the narration in sinrilik that will be conveyed is also done by memorizing it. Therefore, a pasinrilik must have a strong memory supported by creativity in improvising narration, language, and pitch of voice to be able to present the substance of the story more realistically. All of this can be accompanied by facial expressions to highlight the emotion as someone tells a story to give more effect to the atmosphere of the listener. There is an ethical standard that cannot be forgotten

that in telling a story, a pasinrilik must also control every sentence spoken so that it does not become biased in the sense of offending certain races or identities. Pasinrilik only conveys the contents of the story, there is no good or bad justification because all judgments are in the position of the listener who of course has the autonomy of his own judgment. From this, it must be understood that pasinrilik is in charge of being a storyteller, not as a judge of a story he is telling.

Basic understanding apart from mastery of narration and recitation must also be supported by general sinrilic knowledge. Based on the way of performance, sinrilik is divided into two types, namely Pakesok-Kesok Sinrilik and Timurung Bosi Sinrilik.

First, Sinrilik Pakesok-Kesok is performed using the Kesok-Kesok musical instrument or commonly known as the fiddle. This type of sinrilic presents stories of heroism from historical figures. The main characteristic of this sinrilik is the strains of the kesok kesok sound which accompany the pasinrilik (the narrator as well as the kesok player) building harmony between the tone of the story and the accompaniment of the kesok kesok rhythm. Basang (1997) explains that this sinrilik depicts struggle and makes the element of heroism the core of the story. The process is accompanied by a fiddle so it is called pakesok-kesok or tukang swipe fiddle. Furthermore, for this type of Sinrilik performance, it can be seen in the Pasinrilik Abdul Latief Daeng Palago show, the Sulawesi Earth Mythology youtube channel. An example of a sinrilik kesok-kesok speech record as quoted by Panigoro (2015),

"Tunisombaya ri Gowa, Nisomba tojemmak ri Gowa, high tojeng empoku, tenamo somba i rateangku, tenatong karaeng sangkammangku ri Gowa. Inakkemi napaklaklangi karaeng bate-batea, ingka sakrepi kuboya. Bajikmak nuboyang ngaseng Bate Salapanna Gowa. Boyammak Daenta Galarang Bonto, boyantommak Paccelleka Boriksallo, na nuboyangak Sudiang, boyantongak pole Samata Sidang Manngasa."

(This is the beginning of talking about Karaeng Tunisombaya, the King who is the Supreme Lord in Gowa. He said, it is true that I have been lordship in Gowa, my position is very high. There is no king who is lord over me. And there is no king who equals my position in Gowa I am the shelter for Karaeng bate-batea (subordinate kings). I am also the shelter for Bate Salapanna Gowa (gowa council of kings), Daenta Gallarang Bonto, Paccellekang Borissallo, Karaeng Sudiang, Samata, and Manngasa).

[as told by Abdul Latief Daeng Palagu while swiping the keso-keso strings, a traditional South Sulawesi stringed instrument)

Second, Sinrilik Bosi Timurung. This type of sinrilic is more dominant in describing stories about someone's grief, caused by many things such as misfortune, heartbreak left by a lover, or death. Basang (1997) explains that the Sinrilic Bosi Timurung is usually sung in a quiet place without the use of musical instruments. Usually the people who are called to read it are also limited to just two people using a sad tone of voice. In the procession, people build houses to release their vows, they also usually use the Bosi Timurung sinrilik. If observed carefully, the Sinrilik Bosi Timurung contains very deep and lyrical advice, the author will present the following excerpts.

"Battupi sallang pamallokinna matea. Ala nisaremako pakrisik talomo-lomo, bussang taklalo-lalo, nakke-kalennu mamo."

Translation: When death comes to pick you up. Then you will be given incomparable pain, such hardships, and no one to accompany you.

The data quote emphasizes the aspect of death as something that is not negotiable. Thus, Sinrilik Bosi Timurung tends to present short stories that are advisory in nature, which do not highlight aspects of heroism but instead emphasize the inner aspects of Makassar humans who must

accept and interpret death as something absolute and certain that cannot be negotiated or postponed. Other quotes can be seen as follows.

"Nisuro Payak Ngasemmi Sallang Sikuntu Gauk Kodina Sidang Gauk Tamatappakna Nampami Nakana Ilalang Ri Pakmaikna, Okaraeng Panrakjakpaeng Matejak Paleng Ri Gauk Tamatappakku."

Translation: Once every bad and high deed will be rewarded, then he said to himself; Oh God woe to me to die in my denial."

Sinrilik Bosi Timurung can be understood as the actualization of spoken literature which reflects on everything. The characteristics of the text reflect the wisdom of the ancestors which is full of meaning so that its messages have long since merged into the Makassar human cultural system. Based on the explanation of the two types of sinrilik, an understanding is obtained that sinrilik pakesok-kesok is a type of performance sinrilik that requires special skills such as mastery of narrative and story recitation which must be supported by skill in playing musical instruments that are harmonized with the tone of speech in telling heroism- and heroism-based sinrilik. Meanwhile, Sinrilik Bosi Timurung is more of a narrative story that contains advice and reflections about sadness, separation and death.

d. Pasinrilik Survival Challenge

Pasinrilik as the survivor of Makassar's sinrilik existence is currently in a serious shift, if it can be described poetically, it is already in a catastrophic phase. This can be seen as a disaster because it has pushed one of the cultural elements of Makassar to be eroded, then it has the potential to disappear because it is no longer in demand by the people who own it. Sinrilic conservation through written transfers has been carried out a lot, so that it would feel incomplete that the elements of performing arts using the missing images from contemporary stage performances would be incomplete. The analysis shows the identification of several fundamental challenges related to postnatal survival, as follows.

First, pasinrilik at an advanced age and the small number of interested young people. The first and most basic challenge is the age of the pasinrilik figures who are already in the old age phase plus the declining interest of the generation of Makassarese speakers to learn sinrilik is a worrying fact. There have been transmission efforts made by several pasinrilik leaders, but they have not yielded maximum results to increase those interested in studying sinrilik to become pasinrilik. This lack of interest is reflected in the following narrative by pasinrilik Syarifuddin Daeng Tutu.

"The challenge of a pasinrili' is to memorize classical texts, as well as being able to play keso-keso. Many people can play keso-keso, but can't sing a script. People who can sing the script are not able to play keso-keso. Those who try to learn always stop halfway. Only traditional art researchers are diligent, but they don't learn to speak sinrili' and play keso-keso."

(Interview excerpt, Syarifuddin Daeng Tutu in <https://dedipanigoro.blogspot.com>, 2015)

Second, urbanization of the younger generation. The dynamics of urbanization show the tendency of young people from ethnic Makassar to shift into urban culture so as to obtain entertainment that is considered more representative of their time and has a high prestige value that adds value to their lifestyle and social status.

Third, local government policy. The existence of pasinrilik has not been considered an important element in maintaining culture on the basis of Makassar's ethnic community. This can be measured in the aspect of the absence of policies that provide special attention and space for the actualization of pasinrilic figures in South Sulawesi.

Fourth, literacy. The Makassar ethnic group is very lucky to have their own language and script. The younger generation who suffer from a shift in the first language (B1) of the Makassar language will find it very difficult to recognize the reading and writing of the Makassar script, making it difficult for them to learn *sinrilik* to become *pasinrilik*. This can be seen in the following two excerpts from the interview results.

"In performing *sinrilik*, you really need language skills and improvisation in local languages, that's why *sinrilik* is very difficult to learn, especially since *sinrilik* is Makassar culture."

*(Excerpt from Interview, Abdul Latieg Daeng Palago
MBS-APZ Production youtube channel, 2021)*

Fifth, millennial culture shock. This challenge shows the accumulation of millennial youth who are more immersed in the flow of tiktok exploitation than listening to the values contained in a *pasinrilik* song. Children in our time are constantly pursuing viral popularity in cyberspace, making them far from the ideal values embodied in Makassar culture.

In line with some of the challenges above, Sedyawati (Bahrudin, et al, 2017) explained that the potential for cultural change to occur in traditional societies is due to what she calls the attraction of foreign cultures or new values. Several other factors that drive the shift of the local culture of an ethnic group are the development of communication technology and are driven by the desire to change. In addition, there is also the factor of the lack of cultural outreach to the younger generation so that the younger generation is more drawn to new values that are in contrast. In line with some of these driving factors, he formulated suggestions for the need to strengthen the cultural knowledge base in adolescents so that cultural preservation can work.

5. CONCLUSION

Based on the explanation that has been described, several conclusions can be formulated as follows.

Sinrilik is a type of oral literature that has undergone a process of being transferred to writing. This type of literature is spoken using a rhythmic tone of voice. In certain performances, *sinrilik*'s narrative is accompanied by a musical instrument called *kesok-kesok*. While *pasinrilik* refers to people who have decreased *sinrilik*. The existence of *pasinrilik* can be traced in history, first introduced by the 10th King of Gowa led by I Manriagau Daeng Bonto Lakiung Tunipallangga Ulaweng (1510-1546).

The essence of being a *pasinrilik* has an important position, namely the position of *pasinrilik* as; (1) messenger; (2) become an instrument of customs; (3) become a storyteller; (4) Makassar language preservers; (5) as an artist; and (6) as a writer. To be a *pasinrilik*, you have to master narration and *sinrilik* recitation, it is very important to know the substance of the storyline and recitation related to how to tell it. There are several postnatal survival challenges, including; (1) *pasinrilik* at an advanced age and the interest of the younger generation is small; (2) urbanization of the younger generation; (3) local government policies; (4) literacy; and (5) millennial culture shock.

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**CONVERSATIONAL IMPLICATIONS IN TRAVELER LOVE SPARKS
IN KOREA HIJAB FILM BY ASMA NADIA**

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Abstract

*The form of oral communication is conversation. Language activities in the form of conversation will be communicative, if there is an understanding (mutual understanding) between the speaker and the interlocutor, it means that the interlocutor understands or understands the meaning conveyed by the speaker, both express and implied in the utterance. The purpose of this study is to describe conversational implicatures in the film *Jilbab Traveler Love Sparks In Korea* by Asma Nadia Pragmatic Review based on Searle and Leech's illocutionary functions. The method used is descriptive qualitative. The approach used in this study includes two approaches, namely theoretical and methodological approaches. Data collection techniques in this study are observing techniques and note-taking techniques. The first stage is listening activities, namely by observing and paying attention to conversations between characters in the film *Hijab Traveler Love Sparks In Korea* by Asma Nadia. The second stage, namely recording utterances that are considered included as an illocutionary function. Data analysis techniques using reduction techniques, presenting data with text, and drawing conclusions. The results of the research that has been done found: 8 assertive implicature function data assert 4, state 2, report 1 and complain 1. 9 directive implicature function data ask 3, give advice 1, command 1, ask for help 3 and expect 1. 11 implicature function data expressive thank you 3, praise 2, apologize 3 and tease 3. 4 data commissive implicature function promises 2 and offers 2. 1 declarative implicature function data punishes.*

Keywords: film, conversational implicature, pragmatics.

1. INTRODUCTION

Literary work is basically an embodiment of the development of an idea originating from a creator in the form of the result of the interpretation of the mind itself, the reality it faces, or also the imagination it acquires. Literary works are replicas of a social reality that is Wiyatmi (Hartanto 2021:22). A literary work is a creation that contains the personal expressions of each individual human being with an idea and several other things that are replicas of existing real life. Literature is a form of creation that produces something. From that result, every aspect can be studied, criticized, researched, even up to the top point, namely criticism. The word criticism itself is one of several ways of exploring the meaning or searching for more about the literary work itself.[1]

Film is a form of literary work. Film is a medium that has an important role in conveying a message to groups that have the same goal, its own meaning in social change that will occur, has several kinds of ideas and ideas and concepts that can bring out the plurality of impacts from its broadcast which can lead to societal change.

In the research of this literary work, pragmatics will be studied. Pragmatics is a science of language studying the use of language used in a conversation that has the purpose of conveying a

specific purpose and involving a particular situation or context. Furthermore, pragmatics itself is a branch of linguistics that studies the purpose of speech, not the meaning in a sentence that is uttered. (Sagita & Setiawan, 2019:188)[2]

Pragmatics can be interpreted as a scientific discipline that discusses language with a meaning that is inseparable from the context so as to produce the meaning of the interlocutor. Context is the most important thing in pragmatic studies. That is, pragmatics is a field of linguistics that examines the function and purpose of utterances or utterances. The object of pragmatic study is in the form of discourse utterances, whether in the form of conversations or other forms that are interactive or non-interactive. (Lutfiyani, et al, 2020: 271)[3]

One part of the study of pragmatics is implicature. Implicature is a conversation implicated, so that the actual use of language can be concluded in it. The use of language media in communicating with others is far more effective and efficient compared to other media, such as the media of hand gestures, lip movements and so on. (Yulianti and Utomo, 2020:2)[4]

Based on usage function language, of course in language we definitely say what we will convey according to the context. "The field that studies language and its context is called pragmatics" (Nuramila, 2020:1). Pragmatics is closely related to speech acts. Speech act is a human action in carrying out narrative through words. Cruse (Cummings, 2019: 2) explains the meaning of pragmatics which can be considered related to aspects of language information with conditions (a) naturally occurring and conventionally encoded so that meaning emerges according to the context in which the form is used (b) encoded in a linguistic form used.[5]

In general, pragmatics can be interpreted as a study of the use of language in relation to the context that accompanies it (Hermanji, 2021:10). According to Hermanji (2021: 20) "in general, the field of pragmatic studies includes speech acts, conversational implicatures, pragmatic power, locutionary acts, illocutionary and perlocutionary, pragmatic presumptions, pragmatic implications, cooperative principles, language politeness, pragmatic parameters, and deixis".[6]

Besides that, according to Leech's theory (Nuramila, 2020: 8) pragmatics is the study of meaning in relation to speech situations which are elements of speakers and speech partners. From several opinions about pragmatics, this study uses Leech's theory. Leech's theory relates to speech situations which are elements of speakers and speech partners. Leech's theory is in accordance with the study that will be carried out by researchers with a pragmatic review of conversational implicatures in the film *Hijab Traveler Love Sparks In Korea* by Asma Nadia. [7]

One form of communication Oral is conversation. Language activities in the form of conversation will be communicative, if there is an understanding (mutual understanding) between the speaker and the interlocutor, it means that the interlocutor understands or understands the meaning conveyed by the speaker, both express and implied in the utterance. All of this requires good language communication cooperation between speakers and interlocutors. (Romansyah, 2021:534)[8]

In this case, there is much that speakers can do to reach a mutual agreement. The spoken sentence conveyed has an implied meaning and to understand it the speech partner must have an understanding of the context of the utterance. This concept is called conversational implicature. Conversational implicature is something that can be understood pragmatically because it is not tied to a particular word or phrase, but to the context in which the conversation occurs. In other words, implicature is an expression that is poured indirectly, namely the meaning of the expression is not reflected in the vocabulary literally, but must be accepted by the speech partner (Nuramila, 2020: 11).[9]

The implicature function is a function called illocutionary. The illocutionary act is the action behind the locutionary act. Locutionary is an act that informs. According to Searland Leech there are five illocutionary functions, namely: 1) the assertive implicature function; 2) directive implicature function; 3) expressive implicature function; 4) commissive implicature function; and 5) the declarative implicature function. (in Pudyastuti and Zamzani, 2019:26).[10]

Based on this description, the title of this study is "Conversational Implicatures in Film *Hijab Traveler Love Sparks In Korea* by Asma Nadia Pragmatic Review". This research can be used as a deepening and broadening of existing research insights and at the same time broadening the horizons of pragmatics, especially conversational implicatures. The results of this study are also useful in providing language learning materials from the aspect of their use.

2. RESEARCH METHOD

The approach used in this study includes two approaches, namely theoretical and methodological approaches. Theoretically, the approach used in this study is a pragmatic approach. Methodologically used in this study is a qualitative descriptive approach. The method used is descriptive qualitative. The use of a qualitative descriptive method because the data collected is in the form of a description or brief in accordance with the results of the analysis. The object used is a film by Asma Nadia. According to Muhammad (Hidayanti & Nurjanah, 2021) the qualitative methodology produces data in the form of descriptive, namely in written and oral form from each individual and the actions according to what is observed.[11]

The source of data in this research is dialogue between characters in the film by Asma Nadia. The technique used in data collection is triangulation, the data obtained tends to be qualitative data, data analysis is inductive/qualitative in nature and the results of qualitative research are to understand meaning, understand uniqueness, construct phenomena, and find hypotheses.

Data analysis techniques using documentation techniques. Documentation used to collect data and then review it. Selecting and re-examining the implicature data that has been found. Grouping supporting character conversation quotes based on the context of the conversation. The data that has been collected is classified based on the function of the implicature. Conduct research based on existing theory. Summarizing the data from the analysis of conversational implicatures in the film by Asma Nadia.

In line with this definition, the qualitative method referred to in this study is descriptive analysis. Based on the explanation above, it can be concluded that qualitative research is a research procedure that emphasizes the quality or quality of research that refers to theories, concepts, definitions, characteristics, and symbols.

3. RESULTS AND DISCUSSION

The data to be studied in this study is data from the point of view of conversational implicature taken from conversations in the film *Hijab Traveler Love Sparks In Korea*. The results of this study are the implicature function, namely the illocutionary function as a source of conversational implicature. The results of the data obtained include five things, namely 1) the function of assertive implicature as a source of conversational implicature, 2) the function of directive implicature as a source of conversational implicature, 3) the function of expressive implicature as a source of conversational implicature, 4) the function of commissive implicature as a source of conversational implicature, and 5) the function of declarative implicature as a source of conversational implicature. In order to make it easier for researchers to analyze, the conversational implicatures in the film *Jilbab Traveler Love Sparks In Korea* are analyzed based on the implicature function, namely the illocutionary function.

3.1. In assertive implicature function *hijab movie Traveler Love Sparks In Korea*

Assertive implicature functions to express acceptance or rejection as well as presentation of facts in film conversation *Headscarf Traveler Love Sparks In Korea*. For more details, the assertive implicature function is analyzed as follows:

a. The assertive implicature function "affirms" the conversation in the film *Headscarf Traveler Love Sparks In Korea* at minute 30:01

Rania : Rania is not ready for marriage, ma'am

Mother : Tia, why are you like this?

Tia : no, no

Ilhan : Rania means mother, she has agreed that you will help me in my college's smart mom home program, so it's not about marriage.

Based on the data above, namely the conversation between Rania, Mother, Tia and Ilhan. The conversation was spoken at home. The data quote is included in the assertive implicature function because in the conversation between Rania, Mother, Tia and Ilhan there are sentences that contain elements of affirmation as said by Ilhan "Rania means mother, she has agreed that you will help me in my college's smart mother's house program." So it's not about marriage." Ilhan's sentence meant that Ilhan emphasized that the intention of conveying the mother to Rania was that she agreed that Rania would help out with Ilhan's campus smart house program, so it's not about marriage.

b. The assertive implicature function "states" the conversation in the film *Headscarf Traveler Love Sparks In Korea* at minute 38:15

Mother : Since a long time ago, I have never agreed with you traveling, I can't imagine your child in a foreign country alone, what if something happens. Your father who always strengthens mother, your father always said let Rania be the representative of our eyes and feet to see the world. I can't imagine, if the deceased were still there, you would be disappointed that you turned down the offer.

Rania : Dad must be happy mom because Rania can accompany you, mom is also happy right?

Based on the data above, namely the conversation between Mrs. and Rania, the conversation was spoken at home. the above data quote is included in the assertive implicature function stating because in the conversation between Mrs. and Rania there is a sentence that contains elements of declaring as said by Ms. what if anything happens. Your father who always strengthens mother, your father always said let Rania be the representative of our eyes and feet to see the world. I can't imagine that if the deceased was still there, you would be disappointed that you would refuse the offer." The sentence said by the mother meant that the mother stated that she had never agreed that Rania had been traveling alone in a foreign country since she was worried. However, Rania's father always strengthened her by saying let Rania be the representative of father's eyes and feet, mother to see the world. Mother also thought that if the deceased were still around, she would be disappointed in Rania for turning down the offer to go to Korea.

c. The assertive implicature function "reports" the conversation in the film *Headscarf Traveler Love Sparks In Korea* at minute 01:21:33

Eron : Well, our mission was successful. Ilhan sent the photos to Rania Tia : Ron is really pretty

Eron : It's been like that for two

Based on the data above, namely the conversation between Eron and Tia, the conversation was spoken at home. The data is included in the assertive conversational implicature function for reporting because in the conversation spoken by Eron "here, our mission was successful Ilhan sent the photos with Rania" the sentence spoken by Eron included reporting sentences. Eron reported that his mission with Tia succeeded in uniting Ilhan and Rania.

d. The assertive implicature function "complains" the conversation in the film *Headscarf Traveler Love Sparks In Korea* at minute 01:42:49

Hyun Geun : I don't need your pity, you shouldn't be here. Live the life you have chosen, I'm fine.

Rania : Hyun Geun, Hyun Geun, Hyun Geun.

Ilhan : Hyun Geun he can never forget you Hyun Geun he loves you you don't have to be afraid to hurt me Rania even though you are sad, disappointed everything is there. But it's better now, you better be honest without obligation, without any burden. If your heart is given a choice I'm sure you will prefer Hyun Geun as your life partner, right Rania.

Based on the data above, namely the conversation between Hyun Geun, Rania and Ilhan. The conversation is spoken in Palestine. The data is included in assertive conversational implicatures complaining because the conversation between Hyun Geun, Rania and Ilhan contains sentences that describe complaining situations such as when Ilhan said "Hyun Geun he can never forget you Hyun Geun he loves you you don't have to be afraid to hurt me Rania even though you're sad, disappointed everything is there. But it's better now, you better be honest without obligation, without any burden. If your heart is given a choice, I'm sure you'll prefer Hyun Geun as your life partner, right, Rania." The sentence spoken by Ilhan included assertive conversational implicit complaining, Ilhan complained to Rania. Ilhan complained about his feelings when he was in Palestine by saying to Rania even though he felt sad, disappointed but Ilhan felt better now, he felt it all. It's better for Rania to be honest without obligation and without burden.

3.2. Inner directive implicature function hijab movie *Traveler Love Sparks In Korea*

The directive implicature function includes asking for and inviting in film conversations *Headscarf Traveler Love Sparks In Korea*. For more details, the directive implicature function is analyzed as follows:

a. The directive implicature function "asks" the conversation in the film *Headscarf Traveler Love Sparks In Korea* at minute 32:07

Ilham : what if you are afraid of flying?

Rania : pray, pray two cycles of Safar prayer before the trip.

Ilham : Seriously just that?

Rania : give alms, give alms before the trip, God willing, it can repel disaster. Based on the data above, namely the conversation between Ilhan and Rania, the conversation is spoken in Smart Mother's House. The data excerpt includes a directive implicature function to ask because the conversation between Ilhan and Rania contains interrogative sentences as said by Ilhan "what if you're afraid of flying?" the meaning of the sentence is that Ilhan asks Rania what if she is afraid of flying on an airplane and Rania says "pray, pray two rak'ahs of travel before the trip". Then Ilhan asked again "is that serious?" Rania replied to give out alms before the trip, God willing, it can repel reinforcements.

b. The function of the directive implicature "suggests" the conversation in the film *Headscarf Traveler Love Sparks In Korea* at minute 05:18

Mother: Well, Rania is a woman, so it's not appropriate to go anywhere alone without being accompanied by her mahrom.

Father : it's not ideal but we also don't eliminate Rania's opportunity to gain knowledge.

Based on the data above, namely conversations between mothers and fathers, these conversations are spoken at home. The data excerpt is included in the directive implicature function of giving advice because in the conversation between mother and father it contains a sentence in the form of giving advice such as the sentence spoken by the mother "Well, Rania is a woman so it's not appropriate to go anywhere alone without being accompanied by her mahrom" the meaning of the speech that is, mother gave advice to father if Rania should be accompanied by her mahrom when going to all places. But the father replied that it was not ideal but we had to give Rania the opportunity to gain knowledge.

c. The function of the directive implicature "commands" the conversation in the film *Headscarf Traveler Love Sparks In Korea* at minute 18:09

Father : be ibn batatah for father

Rania : Ibn Battuta?

Father : Muslim explorer who became a world reference

Based on the data above, namely the conversation between father and Rania, the conversation was spoken at home. The data is included in the directive implicature function of the command, because in the conversation between the father and Rania there is a sentence that has an element of commanding such as the sentence spoken by the father "be ibn batatah for father" the meaning of the sentence spoken by the father is that the father ordered Rania to become a Muslim explorer who became world reference.

d. The implicature function of the directive "ask for help" conversation in the film *Headscarf Traveler Love Sparks In Korea* at minute 01:33:05

Rania : I think there's an incoming email, can you check it please, because earlier he said he promised to email him again at the flower decoration place, bro. Ilhan : I'm open, is it okay?

Rania : yes you can.

Based on the data above, namely the conversation between Rania and Ilhan, the conversation was spoken in the boutique. The data quote is included in the directive implicature function asking for help. The conversation was spoken while in **boutique**. Rania asked Ilhan for help to check the email that came in on Rania's phone, before Ilhan checked the email Ilhan gave Rania permission to check Rania's phone and Rania allowed it.

e. The directive implicature function "expects" the conversation in the film *Headscarf Traveler Love Sparks In Korea* at minute 01:25:58

Ilhan : Rania, I want to make you happy, to be with you in every step of your life, to share when you are happy, to entertain when you are sad, until the end of our lives. Rania will you be my wife?

Tia : Rania was proposed ma'am.

Mother: Hus, let your sister decide.

Tia : say yes rani, say yes.

Eron : Yes, yes.

Rania : (smiles and nods her head slowly)

Ilhan : Yes?

Rani : Yes sir.

Based on the data above, namely the conversation between Ilhan, Tia, Mother, Eron and Rania. The conversation was spoken in Korean and via a video calling app. The data quote above is included in the implicature function of the directive conversation expecting because in the conversation between Ilhan, Tia, Mother, Eron and Rania it contains sentences that describe expectations for something like the sentence spoken by Ilhan "Rania I want to make you happy, accompany you in every step of your life sharing when you like comfort when you are sad until the end of our lives. Rania will you be my wife?" the meaning of the sentence spoken by Ilhan was that Ilhan said what was in his heart that he wanted to make Rania his wife, Ilhan expected a yes from Rania. Then Rania said yes.

3.3. The expressive implicature function in hijab movie *Traveler Love Sparks In Korea* The expressive implied pragmatic function is to explain human psychological states, such as thanking, praising, and apologizing in film conversations. *Headscarf Traveler Love Sparks In Korea*. For more details, the expressive implicature function is analyzed as follows:

a. Expressive implicature function of "thank you" conversation in film *Headscarf Traveler Love Sparks In Korea* at minute 19:52

Rania : Mom, Rania already knows what Rania is looking for, Rania wants to be here with mom.

Mother: don't love me, it's okay honey.

Rania : Mom, Rania isn't going anywhere, Rania will be here, next to you is what Rania is looking for, well, we'll be together.

Mother: thanks son.

Based on the data above, namely the conversation between Rania and her mother, the conversation was spoken at home. The data includes an expressive conversational implicature function of thank you because in the conversation between Rania and the mother there is a sentence of thanks as said by the mother "thank you son" the meaning of the sentence spoken by the mother is that the mother thanked Rania because in order to accompany her mother, Rania stopped traveling.

b. The expressive implicature function "commends" the conversation in the film *Headscarf Traveler Love Sparks In Korea* at minute 31:52

Rania : Like all these women, they are all brave, there aren't many women who want to study again, go back to school

Ladies : thank you, teacher

Based on the data above, namely the conversation between Rania and the mothers, the conversation was spoken while at the Smart Mother's House. The data excerpt above is included in the implicature function of expressive praising conversation because in the conversation between Rania and the mothers there are sentences of praise when Rania says "It's like these women are all brave, there aren't many mothers who want to study again, go to school again." The meaning of the sentence spoken by Rania is that not many mothers with families want to study and go to school. But the mothers who were at Rumah Pintar showed that they were all brave enough to seek knowledge.

c. Expressive implicature function "apologize" conversation in the film *Headscarf Traveler Love Sparks In Korea* at minute 01:38:58

Ilhan : Rania, Rania, Rania, Rania, Rania I'm sorry Rania

Rania : I'm the one who should be sorry but I shouldn't be like this, astagfirullah haladzim.

Based on the data above, namely the conversation between Ilhan and Rania, the conversation was spoken while on the way back from the boutique. The data quote is included in the implicature function of an expressive conversation to apologize because in the conversation there are sentences spoken by Ilhan to Rania, namely "Rania, Rania, Rania, Rania, Rania, I'm sorry Rania". The purpose of the conversation was that Ilhan apologized to Rania because Ilhan had lied to Rania about the contents of the email that came in on Rania's phone while they were at the boutique and then Ilhan explained all the truth about the contents of the email to Rania. After Rania heard all of Ilhan's explanations, this made Rania sad and she got out of the car and rushed to the park, but Rania realized that it was inappropriate for Rania to act like that because Rania and Ilhan were getting married.

d. The function of expressive implicature is to "quip" the conversation in the film *Headscarf Traveler Love Sparks In Korea* at minute 18:59

Rudi : The flying bird finally returns to the cage. Rania so when, if you have a husband, it's fun to accompany you to fly anywhere. Have you heard that you have a candidate?

Eron : ah, which one is it?

Tia : That's who else picks you up to the altar.

Based on the data above, namely the conversation between Rudi, Eron and Tia. The conversation is spoken at home while eating together at the family table. The data quote is included in the implicature function of satirical expressive conversation because the conversation between the listener and the speech partner, namely Rudi, Eron and Tia, contains satirical sentences. Rudi said "The bird that flew finally returned to the cage. Rania so when, if you have a husband, it's fun to accompany you to fly anywhere. I hear you already have a candidate, right?" has the intention that Rania, who always goes everywhere, finally returns home and also insinuates about a partner for Rania's companion. Then Tia gave the answer "That's who else is coming to pick you up." Rani was silent listening to their conversation.

3.4. The commissive implicature function in hijab movie *Traveler Love Sparks In Korea*

The implied commissive pragmatic function is to state promises such as promising and offering in film conversation *Headscarf Traveler Love Sparks In Korea*. For more details, the commissive implicature function is analyzed as follows:

a. The function of the commissive implicature "promises" the scene in the film *Headscarf Traveler Love Sparks In Korea* at minute 37:56

Mother : Dear

Rania : I'm not going mom

Tia : that's right em

Rania : I will not break my promise

Based on the data above, namely the conversation between mother, Rania and Tia. The conversation was spoken at home. The data quote above is included in the function of promising commissive implicature because the conversation between the mother, Rania and Tia contains sentences that contain promising elements. Rania promises that her mother and Tia will not leave and will not break their promise.

b. The function of the commissive implicature "offers" a scene in the film *Headscarf Traveler Love Sparks In Korea* at minute 13:25

Hyun Geun : e (handing over a bottle of alcohol) do you want?

Rani : (shakes head)

Hyun Geun : e, for our meeting

Rania : thank you but I don't drink alcohol

Hyun Geun : Ala, it's impolite if you reject soju from Koreans, ha.

Based on the data above, namely the conversation between Hyun Geun and Rania, the conversation is included in the commissive implicature function of offering because the conversation spoken by Hyun Geun and Rania contains a sentence depicting Hyun Geun offering a drink to Rania but Rania refuses because the drink offered by Hyun Geun to Rania is an alcoholic drink.

3.5. The declarative implicature function "punishes" the inner conversation in hijab movie *Traveler Love Sparks In Korea*

The implied pragmatic function of the declarative is to express expectations such as to punish. The declarative function is to change the world of the hearer through a statement of the innocence of the hearer. There is only one part of the declarative implicature function, namely the "punish" declarative function, that is, the speaker gives punishment to the speech partner. For clarity, the declarative implicature function "punishes" in the film *Headscarf Traveler Love Sparks In Korea* analyzed as follows:

The function of the commissive implicature "punishes" the conversation in the film *Headscarf Traveler Love Sparks In Korea* at minute 01:23:58

Rania : Jeong Hwa how?

Alvin : yes they won't get married

Rani : why?

Alvin : actually all this time hyun geun has never loved Jeong Hwa, hyun geun is just repaying Jeong Hwa's father who has helped pay for his mother's care before going to Palestine he has paid all his debts to Jeong Hwa family savings from his work so far, he gave all of his house to his father Jeong Hwa. Actually, Hyun Geun asked me to keep this a secret from you, but I thought, well, because you're his best friend, you also have the right to know, even though Hyun Geun himself doesn't want to bother you and Ilhan anymore

Rani : (crying)

Based on the data above, namely the conversation between Rania and Alvin, the conversation was spoken while they were in Korea. The data quote is included in the declarative implicature function of punishing, because Alvin's conversation contains sentences that contain elements of punishment. Jeong Hwa's father punishes Hyun Geun by ordering the bodyguard to beat Hyun Geun, Jeong Hwa's father is annoyed with Hyun Geun for hurting his daughter, Jeong Hwa. Then before going to Palestine Hyun Geun had paid all his debts to Jeong Hwa's father.

Conversational implicature in film *Headscarf Traveler Love Sparks In Korea* Asma Nadia's work has an implicature function, especially the function of illocutionary implicature, but the most dominant function found is the expressive implicature function. There are 8 data assertive implicature functions assert 4, state 2, report 1 and complain 1. There are 9 data directive implicature functions ask 3, give advice 1, command 1, ask for help 3 and expect 1. There are 11 data expressive implicature functions thank you 3, praise 2, apologize 3 and insinuate 3. There are 4 data functions of commissive implicature promise 2 and offer 2. There is 1 function of declarative implicature punish.

Conversational implicature in the film *Hijab Traveler Love Sparks In Korea* Asma Nadia's work contains the story of a girl's life with big dreams until in the end she also finds her love, even though the girl has to lose someone who has always been her motivation in achieving her dreams.

Referring to the results of research and findings on the *Hijab* film *Traveler Love Sparks In Korea* Asma Nadia's work above, four benefits can be found. First, it provides an appropriate form of explanation about the differences in the speakers of the language itself. Second, giving facts from language. Third, the explanation of giving simple linguistics. Fourth, giving forms of various truths from errors which are incompatible objects and knowledge. This film has a science of politeness towards parents and a love story through the power of body language without touching and without vulgar appearances, as well as the meeting of two cultures between South Korea and Indonesia.

The author, namely Asma Nadia in her film *Hijab Traveler Love Sparks In Korea* features 14 movie players. The main character Bunga Citra Lestari (Rania Timur Samudra), Morgan Oey (Hyun Geun), Ganesha's sleigh (Ilhan), Ringo Agus Rahman (Alvin), Indra Bekti (Eron), Tasya Nur Medina (Tia), Goddess Yull (Mother), Wan Wanisar (Father).

Then there are some supporting actors in the scene Ferry Ardiansyah (Tia's husband), Aldila Jelita (Eron's wife), Lee Won Joo (Jeong Hwa), Sim Sang Yun as Bodyguard, Jonathan Na Kwang Hoon (Jeong Hwa's father), Lim Kyung-Ae (aunt).

4. CONCLUSION

Based on this research, it can be concluded that in the film *Hijab Traveler Love Sparks In Korea* In Asma Nadia's work there are various implicature functions, especially the illocutionary implicature function sparked by Searle and Leech's theory. In the film *Hijab Traveler Love Sparks In Korea* Asma Nadia's work found illocutionary implicature functions, namely assertive implicature functions, directive implicature functions, expressive implicature functions, commissive implicature functions and declarative implicature functions. Of the 33 conversational implicature data found, the most commonly found illocutionary implicature functions were 11 expressive implicature function

data thanking 3, praising 2, apologizing 3 and satirizing 3. 8 assertive implicature function data asserted 4, stated 2, reported 1 and complained 1 9. Directive implicature function data asks 3, gives advice 1, commands 1, asks for help 3 and expects 1. 4 Data commissive implicature function promises 2 and offers 2. 1 Data declarative implicature function punishes.

Conversational implicature found in the film *Hijab Traveler Love Sparks In Korea* Asma Nadia's work arises because of the good contribution between the speaker and the speech partner, both in terms of oral conversation and the style of language needed in conversation. This proves that conversations that carry out the illocutionary implicature function according to the applicable rules will produce implicatures in a conversation.

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**SYMBOLIC CAPITAL BY RADEN SALEH PAINTINGS AS INDONESIAN
ASSETS AND IDENTITY IN THE FILM "STEALING RADEN
SALEH" (2022)**

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Abstract

Raden Saleh as one of the Indonesian painters who is known internationally is a matter of pride for Indonesia. Even though Raden Saleh's works have exceeded a century, the value of his works is still appreciated by foreign countries. In relation to Raden Saleh's work, Indonesian filmmakers have attempted to raise the theme of Raden Saleh's painting in the film "Mencuri Raden Saleh" (Stealing Raden Saleh's Paintings, 2002) which depicts the efforts of a syndicate of painting collectors trying to steal and falsify Raden Saleh's painting "The Arrest of Diponegoro". This paper attempts to examine the symbolic capital of Raden Saleh's paintings during the Millennial generation and how the practice of the painting collector syndicate presented in the film elevates the value of the painting and symbolic value for Indonesia. The Symbolic Capital approach by Pierre Bourdieu is used to examine the relation between the practice of painting forgery and Raden Saleh's symbolic capital, which is related to Indonesian identity.

Keywords : *Film, symbolic capital, identity*

1. INTRODUCTION

Raden Saleh Bustaman is known as a Javanese painter maestro who lived during the Dutch colonial era in Indonesia (1811-1880). Because of his skill, Raden Saleh Bustaman, who later became better known as Maestro Raden Saleh Bustaman, the pioneer of Indonesian Modern Art, was invited by the Dutch kingdom to live and paint in the Netherlands and since 1832 Raden Saleh has explored the European continent, had lived and worked in Germany and France. Raden Saleh's paintings can be found in European art museums (Kraus, 2018). The Indonesian government, through the Ministry of Education and Culture in 1969 awarded Raden Saleh posthumously, namely the Art Award Charter (Kompas.com, Januari 2022), Raden Saleh as a Pioneer of Indonesian Painting.

After 200 years, Raden Saleh's name as an Indonesian painter has resurfaced in the millennial era after director Angga Dimas Sasongko 2022 raised the issue of Maestro Raden Saleh in a film entitled "Stolen Raden Saleh's paintings". The film with the theme of the Raden Saleh painting theft syndicate "The Arrest of Prince Diponegoro" provides an overview of the efforts of groups or syndicates to steal paintings by world masters who carry out acts of forgery, hacking, and manipulation and involve groups of young people who are still classified as amateurs.

The film Stealing Raden Saleh (*Mencuri Raden Saleh/MRS*) was classified as a success after being shown in cinemas in August 2022, the film was also shown in Malaysia in September 2022, and was even shown at the Netpac film festival Asian Film Festival in November 2022. And in January 2022, the film MLRS was released on the digital channel Netflix (CNN Indonesia, 2 September 2022) Judging from the theme related to the theft of the painting by Indonesian Maestro Raden Saleh, this film is unique because the theme of the robbery by the Maestro is quite complicated;

because it involves several groups of theft syndicates that involve groups of amateur youths who do not even know the value of Raden Saleh's famous paintings. The awareness of this group of amateur youth rose after they learned that they had been manipulated by an international painting syndicate, so they finally tried to fight back and tried their best to thwart the theft.

The plot, which is full of tension from start to finish, is wrapped up in the actions of the syndicates to escape Raden Saleh's historical paintings. The fights and manipulations that have involved officials in the Indonesian space for material gain to get involved in syndications for theft of the nation's assets are shown in this film. Regarding the theme of the film with the heist genre (theme of theft or robbery) on the assets of a historical painting by Maestro Raden Saleh entitled "The Arrest of Diponegoro", this paper seeks to raise the issue of Raden Saleh's symbolic capital as an Indonesian asset and its correlation with Indonesian identity which is also raised in this film.

This research aims to explore the potential of film as an entertainment medium capable of conveying ideas related to nationality and Indonesian identity through the symbolic substance contained in the film. Related to its role as an entertainment medium, films can be enjoyed by various groups so that they have a strategic role in conveying messages that build nationalism.

2. RESEARCH METHOD

The discussion regarding symbolic capital in the film MRS is carried out by an approach related to symbolic capital by Pierre Bourdieu. According to Pierre Bourdieu, symbolic capital is things related to status and class, immaterial resources that are obtained by individuals related to respect, prestige and apply in a cultural community (Bourdieu, 1996:17). Symbolic capital can be owned by individuals related to social achievements, inherent in it is potentially related to prestige which is of equal value to economic capital. Likewise, with economic capital, the breadth of meaning of value can be limited or multiplied according to the context of historical correlation. Symbolic capital is closely related and identifies itself with cultural and historical frameworks. Symbolic capital is related to awards, awards that can become legitimate in a social context.

3. ANALYSIS

3.1 Raden Saleh and Painting of Diponegoro's Arrest

Raden Saleh Bustaman grew up in a Javanese aristocratic family, in the Terboyo area, Semarang, Central Java. When Raden Saleh was born in May 1811, the Dutch colonial power under the VOC was still strong in shackles to the people of Java. His father was an aristocrat of Arab descent Sayyid Hoesen bin Alwi bin Awal bin Jahja and his mother was of Javanese aristocratic descent, Mas Adjeng Zarip Hoesen. Raden Saleh came from the Tumenggung Kyai Ngabehi Kertoboso Bustaman family (1681-1759), a regent family who was well-known at his time and had direct ties to the Sultan of the Mataram Kingdom (www.radensaleh.org).

Raden Saleh's relationship with Prince Diponegoro's struggle can indeed be said to be related by blood directly, but from Werner Kraus's description in his book about Raden Saleh (Kraus, 2018) the Bustaman extended family controlled about 20 districts in the Java region, most of which supported Prince Diponegoro's struggle in the Java war. Because of this support, some of Raden Saleh's family, namely his father and uncle, were arrested by the Dutch and expelled and exiled from the territory of Java. Likewise, Raden Saleh's cousin, Kyai Raden Adipati Suryamanggala, also fought with Prince Diponegoro.

Young Raden Saleh tried to distance himself politically and busied himself more with his passion for painting, when he was educated at a public school founded by Van der Capellen (Kompas, Januari 2022), his painting talent has captivated the heart of a Belgian painter living in Java, namely A.A.J Payen, who at that time helped the founder of the Bogor Botanical Gardens (then named Buitenzorg) Prof. Reindwandt. At that time Raden Saleh was only 15 years old but had already shown great talent in painting. By A.A.J Payen Raden Saleh was appointed as a student in his painting studio, through Payen Raden Saleh became acquainted with European painting styles and his knowledge of

western art was growing. In addition to Payen Raden Saleh, who always wanted to study art, he also learned a lot from Van der Capellen, even after making many trips to paint with Payen to other areas in Indonesia, Van der Capellen offered Raden Saleh a scholarship to study art in the Netherlands. In 1829 Raden Saleh sailed from Java and studied in the Netherlands (<https://Jakarta.diplo.de>). Initially, Raden Saleh received a scholarship to study for two years but then he decided to stay longer because he wanted to deepen his knowledge. As long as he deepened his knowledge in the Netherlands, Raden Saleh was always under the supervision of the Dutch East Indies government, especially Governor General J.C Baud. Raden Saleh then lived in The Hague and learned to copy paintings by famous masters under the guidance of the famous painter Andreas Schelfhout. Great ability and talent made Raden Saleh able to become financially independent so he had a studio in the Netherlands and started spearheading other Javanese youths to study in the Netherlands. Raden Saleh's pioneering work made the Dutch East Indies government nervous. The Java War which lasted quite a long time and drained the energy of the Dutch East Indies government made them worry about Raden Saleh's plan to return to his homeland; when at that time his residence permit in the Netherlands had expired because the scholarship period had ended. Then Governor General J.C Baud allowed Raden Saleh to stay longer for up to two more years in the Netherlands so he postponed his return to his homeland.

The residence permit for a longer stay in the Netherlands allows Raden Saleh to travel to other countries in Europe. 1839 he travelled to Germany and remained there for five years in Dresden. He was allowed to stay longer in Germany because of his close friendship with the German aristocrat Herzog Ernst II. von Saxony. Upon his return from Germany Raden Saleh held many painting exhibitions in Den Haag, Netherlands, his name is already widely known among other famous European painters. Raden Saleh also received the Eikenkroon award from King Willem II of Luxemburg, and was appointed royal painter. Until 1850 Raden Saleh lived in Europe and travelled for exhibitions in various countries, including in Paris, Germany, Belgium, and the Netherlands. He has won various art awards which give pride to a Javanese whose work is considered equal to western maestros. Raden Saleh remained in Europe until 1851, and later that year he returned to his homeland. Even though Raden Saleh spent his youth working in Europe and interacted a lot with colonial officials, the feeling of nationality never faded, this is evidenced by the themes of Raden Saleh's paintings which always elevate the lives of Southeast Asian people, especially Java in his paintings. One of Raden Saleh's masterpieces is the painting "The Arrest of Prince Diponegoro". This work was made by Raden Saleh in 1856 (galerinasional.or.id) It can be said that Raden Saleh through this painting responded to a painting with the same theme made by Nicolas Pieneman. A painter sent by the Dutch colonial government to capture the process of Prince Diponegoro's arrest on March 28, 1830. Unlike the perspective depicted in the painting by Pieneman Raden Saleh, it offers a different perspective. Through his expression of nationalism, Raden Saleh described Prince Diponegoro, who, although with his hands tied, stood authoritative and stared angrily at the Dutch East Indies officials who had tricked him because the meeting, which was originally designed to discuss a ceasefire, turned into an attempt to arrest Prince Diponegoro and his followers.

Regarding masterpiece paintings Raden Saleh once sent a letter to his friend King Ernst II on March 12, 1857 which stated that he had completed a historical painting, namely the arrest of Princes in Java, Dipanegara, which was specifically intended for His Majesty the Netherlands. Raden Saleh also showed the work to the King of the Netherlands Willem III, and specifically conveyed his attitude towards the different points of view of Pieneman's painting. Through his brush strokes, Raden Saleh wanted to show the international community the attitude of nationalism and national pride through his masterpiece "The Arrest of Prince Diponegoro". Now the historic painting is kept by the State Palace of the Republic of Indonesia after being returned by the Dutch government after Indonesia's independence in 1978 (cagarbudaya.kemendikbud.id).

The Indonesian government gave the Highest Honorary Star to Raden Saleh, and was recognized as the Maestro of Indonesia. Three years after his death, his masterpieces were exhibited by the Dutch East Indies Government in a special art pavilion named "Raden Saleh Pavilion".

Likewise, until now paintings by Raden Saleh are exhibited in Germany through the Raden Saleh Museum in Dresden.

3.2 Symbolic Capital in the Film “Stealing Raden Saleh's Painting” (2022)

Passing 200 years after the birth of Raden Saleh, young Indonesian filmmakers are trying to raise the theme of the Indonesian Painting Maestro and his masterpieces. The MRS film not only presents a new perspective on the Maestro but shows how nearly two centuries of time have passed since Raden Saleh's life, making Raden Saleh understood not only as a patriot but his masterpieces are valued as a highly valuable medium of exchange.

The MRS film depicts the lives of six Indonesian children who conspire to commit the forgery of famous paintings. As a heist (criminal) genre film, the main plot of the film describes the tension in the actions of the gang members to be able to forge and steal paintings. The Arrest of Prince Diponegoro without being noticed and arrested by the police. The main character Piko Subiakto (played by young actor Iqbal Ramadhan) is a student who works as a painting forger (a world-class Master Forger). His expertise in faking paintings ranges from the works of Painting Widajat to Raden Saleh. His technique and expertise in painting forgery were able to penetrate well-known art galleries and auction houses with paintings costing up to billions of rupiah. Piko works in a solid team consisting of his five partners: the hacker, Ucup, Sarah, Piko's lover who is an expert in martial arts, Gofar, who is an expert in mechanics, Fella the manager and Tuktuk who acts as a driver.

Piko's skill as a Master Forger is eyed by a gang of more senior and classier painting forgers who plan to steal Raden Saleh's masterpiece "The Arrest of Prince Diponegoro" which is kept at the Republic of Indonesia's State Palace. With various intimidations and coercion, Piko could not refuse to be involved in the theft and forgery of Raden Saleh's Paintings. Piko's dark past, namely having a father who was in prison for a robbery, became a tool for a group of professional painting thieves to put pressure on Piko. Finally, under coercion, Piko and his team are involved in a thrilling counterfeiting and theft action. But Piko realizes that he and his colleagues are only trapped, while they must make sacrifices for the success of a heist plan from a more senior gang. In the end, they tried to take revenge with tricks and tactics as if according to the scenario of the senior gang but had a different action plan implemented so that the attempt to steal the painting from the State Palace could be thwarted by Piko and his team.

The object of the crime of forging and stealing a well-known painting is Raden Saleh Bustaman's masterpiece “The Arrest of Prince Diponegoro”. The painting became the subject of discussion among curators and collectors of paintings. At the beginning of the film, it is described how Piko struggles to be able to forge this masterpiece. The counterfeiting process took days in hidden space.

If it is associated with such a valuable value shown in the film, Raden Saleh's masterpiece is described as having quite high symbolic capital. First, the masterpiece is kept in the State Palace, as a collection of the State Palace's paintings and Indonesian historical objects. Second, at the end of the film MRS discloses the fantastic value promised by well-known painting collectors to exceed the number of millions of US dollars. Third, the efforts of the painting syndicates to deceive the police involve officials and expert curators who work for the State Palace. The youths who were in Piko Subiakto's group initially only carried out orders from a senior painting forgery syndicate; and did not realize how valuable these paintings were. They only learn how much the painting is worth at the end of the film when they can sabotage the theft by a syndicate of counterfeiters and senior painting thieves.

Since the opening scene of the film, the audience is shown two important aspects in the plot of the film, namely the painting and the figure of the ruler. Piko Subiakto, a student who is only an expert at faking paintings, and his team have must deal with the ruler of a forger syndicate and a senior painting thief, who uses any means to force Piko and his team to engage in planned theft at the state palace, intimidate and make this group were bait so that their whereabouts would be known by

the police. The habitus of the syndicate and senior painting thieves is depicted through Permadi's antagonist who is difficult for law enforcement to touch, close to power circle, and capable of negotiating and even collaborating with law enforcement. While Piko and the team are painting forgers who are still 'green', they have 'zero' experience compared to the senior syndicate. Knowing that they were only being used by Permadi, the six youths tried to fight against the "rulers" and tried to reward them with their acts of sabotage:

"Permadi thinks we are little kids who can be beaten, but let's see if we can fight," said Piko. The resistance put on by Piko and his friends reminds us of the meaning of resistance described in Raden Saleh's masterpiece "The Arrest of Prince Diponegoro". The painting by Raden Saleh made in 1856 shows Prince Diponegoro feeling trapped by the Dutch, through an invitation to consult and a truce, but the meeting becomes a tool for the Dutch to be able to arrest Prince Diponegoro and his followers. The look full of anger that appeared on Prince Diponegoro's face depicted anger at having been betrayed by the Dutch East Indies Ruler.

The efforts against the authorities and Piko's success in escaping from the pressure of counterfeiters and painting thieves provide relief and a value of freedom for these young people, and the illustration at the end of the film is that they are able to embrace historic paintings for the nation, giving a message of pride and the value of nationalism for millennial audiences. This. The option of fighting must be exercised against the 'ruler'. Raden Saleh's painting has a symbolic capital which is repeated in many scenes in the film with different contexts, at the beginning of the film Raden Saleh's painting is shown as an object of forgery by Master Forger Piko, in the next plot the symbolic value of the painting, as a historical work is described as being in a state palace and will be stolen and replaced with a forged painting. At the end of the story, the masterpiece appears again as an object that was saved by Piko and the team from a planned robbery carried out by the antagonist, Permadi and the team.

After the robbery, Raden Saleh's painting will be returned to its original location, the State Palace. This is part of the ending of the film MRS which at the same time conveys the meaning that this historical painting will always be a symbolic capital for the Indonesian nation and provides meaning for the next generation of the nation to remember the traces of Indonesia's struggle against colonialism.

4. CONCLUSION

The film *Mencuri Raden Saleh* or abbreviated as MRS, by director Angga Dwi Sasongko in 2022 depicts the masterpiece painting by Maestro Raden Saleh as the symbolic capital of the Indonesian nation. Films with the theme of 'heist' or crime have a complex masterpiece theft storyline that involves a fight between a gang of youths and senior thieves who are above the law. The painting of the Arrest of Prince Diponegoro as symbolic capital becomes the object of battle and the object of theft. Through the scene of the theft of a painting which is quite tense, a painting by maestro Raden Saleh is shown as a very valuable work in the international collectors' arena, which is being fought over with his life at stake. Through this film, these historic paintings appear in a different dimension, the stakes of millennials, the arena of interstate collector syndicates and lawlessness. The message of nationality, Indonesian values and nationalism is found at the end of the film which shows the success of saving this historic painting by the younger generation.

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**ANALYSIS OF VERBAL VIOLENCE IN MIRACLE IN CELL
FILM NO. 7**

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Abstract

Film is a product of mass media which is very popular. Film is not only a medium of entertainment, but also a medium of information and education, because films have the ability to represent various messages, be they moral, humanitarian, social, political, economic, or cultural messages. So that it will cause more complex and fundamental damage. Violence is something that cannot be separated from the industry culture that aims to get good ratings and succeed in the market. There are two forms of violence, namely verbal violence and physical violence. Verbal violence in the film Miracle in cell no.7 is verbal violence with words cursing, insulting, scolding, expelling, snapping, forcing, threatening, and accusing. The film Miracle in cell no.7 is a Korean film adaptation that has just been released. The purpose of this study was to analyze the form of verbal violence in the film Miracle in cell no.7. This research is descriptive qualitative by using Juansyah's theory. Data collection techniques using the method of observing and note-taking techniques. The research results show Forms of verbal violence are divided into 7 categories, namely cursing, insulting, scolding, expelling, yelling, coercing, threatening, and accusing. 3 data on forms of verbal violence cursing, 2 data on forms of verbal violence insulting, 2 data on forms of verbal violence scolding, 1 data on forms of violence expelling. 2 data on forms of verbal violence snapped, 2 data on forms of verbal violence forcing, 1 data on forms of verbal violence threatening and 2 data on forms of verbal violence accusing.

Keywords: movies, verbal abuse.

1. INTRODUCTION

In our life, the presence of mass media is no stranger. Communication tools, such as television, radio, newspapers, and films are commonplace. Today there are almost no children who cannot access media, both print, electronic and internet media. All types of media are freely available. Particular emphasis here can be given to the electronic medium of television because children are more fond of it. Coupled with the fact that there are almost no houses in Indonesia today that do not have a television except for special reasons (Muzayyad, 2011: 5 in Juansyah et al., 2020: 8).

Film is a product of mass media which is very popular. Film has a role to shape mass culture (Andyani et al., 2019). Not only presenting an interesting storyline, but also images and sound effects that can create an atmosphere for audiences, making films never boring to enjoy. Film is not only a medium of entertainment, but also a medium of information and education. As a form of mass communication media development, films are no longer seen as entertainment that only presents stories, more than that, films have become an effective medium of communication, and if misused it will be fatal, because films have the ability to represent various messages. be it moral, humanitarian,

social, political, economic, and cultural messages. So that it will cause more complex and fundamental damage. Film is a visual mass communication medium that is in great demand by the public. (Najihah, 2020:1)

Violence is something that cannot be separated from the industry culture that aims to get good ratings and succeed in the market. Haryatmoko 2007:110 (in Imellia Fatya Sari, 2022) states that violence contains domination over other parties in various forms: physical, verbal, moral, or through images. The use of force, manipulation, slander, untrue reporting, detrimental conditioning, words that corner and humiliate are real expressions of violence. Furthermore, Poerwandari 2004:13 (in Dwita, 2020) argues that violence can be defined as an intentional act to coerce, conquer, dominate, control, dominate, destroy, through physical, psychological, deprivation, or a combination of these in various forms. Or, actions that may be unintentional, not intentional, but based on ignorance, lack of care, or other reasons, which cause the subject to be directly or indirectly involved in efforts to coerce, conquer, destroy, dominate, and humiliate humans other. There are two forms of violence, namely verbal violence and physical violence. Verbal Violence is subtle violence with insulting, rude, and dirty words. Physical violence or non-verbal violence is violence through physical contact and can hurt someone to the point of physical damage to someone (Rasyid, 2013: 94 in Setrianingrum, 2019).

Verbal abuse (verbal violence) is a form of verbal violence as a means of oppression most often used by boys and girls (Colorosa, 2003 in Fitria, 2018). Forms of verbal violence are divided into six types (Fitriana 2015 in Cahyo et al., 2020), namely: (1) not affectionate or cold; (2) intimidation; (3) belittle and humiliate people; (4) the habit of reproaching; (5) heed or refuse; and (6) extreme punishment. Meanwhile, Nazifah, 2017 states that forms of verbal violence are divided into 3 types, namely: (1) snapping; (2) cursing; and (3) giving negative epithets or labels. Furthermore, (Juansyah et al., 2020) mentions forms of verbal violence including cursing, insulting, scolding, expelling, snapping, forcing, threatening, and accusing.

Thus, this research was carried out by establishing the theory of Juansyah, et al. 2020 which states that forms of verbal violence include cursing, insulting, scolding, expelling, yelling, forcing, threatening, and accusing with the object of study of the film *Miracle In Cell No 7*. It is interesting to work on because this film is a Korean adaptation film which was recently released and received enthusiastic response from the Indonesian people because apart from the cast, the storyline was very good.

In this regard, the title "Verbal Violence Analysis in the film *Miracle In Cell No. 7*" was assigned.

2. RESEARCH METHODS

2.1. Types of research

This study uses qualitative research. Qualitative research method is a research method used to examine the condition of natural objects, where the researcher is a key instrument, data collection techniques are carried out by triangulation, data analysis is inductive, and qualitative research results emphasize meaning rather than generalization (Abdussamad, 2021).

2.2. Data and Data Sources

The data in this study are data taken from the film *Miracle In Cell No.7*. As for the author's data source is Primary Data, in the form of electronic documents, 1 Indonesian version of the Soft File film *Miracle In Cell No.7*. Secondary data, in the form of written documents, namely literature such as film reviews *Miracle In Cell No.7* either from the internet or from books relevant to research.

2.3. Definition of Terms

The terms in this study will be defined operationally, for more details will be explained as follows:

- a. Verbal Violence is subtle violence with insulting, rude, and dirty words.

- b. Film is a very popular product of the mass media. Not only presenting an interesting storyline, but also images and sound effects that can create an atmosphere for audiences, making films never boring to enjoy.

2.4 Data collection technique

Data collection techniques are carried out by see method. The type of listening method used in this study is free-to-play listening (SBLC) because the researcher only listens to the speech in the film and the advanced technique used in this research is the note-taking technique.

2.5 Data analysis technique

In this study, data analysis was carried out using the contextual analysis method, namely analysis applied to data by basing, calculating, and linking the identities of existing contexts. At the analysis stage, the data that has been collected through the researcher's notes is then sorted using identification techniques. With this technique, data can be classified based on the type of data. After the data is classified, the available data is described, interpreted, and analyzed according to the theoretical framework on which it is based. then analyzed qualitatively to obtain findings on forms of verbal violence that are influenced by violence in the films watched.

2.6 Data Validity Testing

Testing the validity of the data in this study used a data triangulation technique consisting of data sources, researchers and experts. Sources of data in this study namely movie *Miracle In Cell No.7*. the researcher becomes the main instrument in testing the validity of the data. Experts or experts who test the validity of the data in this study are supervisors. The supervisor will check and re-check whether the data, methods and theories are appropriate and related to each other.

3. RESULTS AND DISCUSSION

Forms of verbal violence based on the theory of Juansyah et al., (2020) are cursing, insulting, scolding, expelling, snapping, forcing, threatening, and accusing.

a. Swearing

Sari (2018) Swearing is a form of verbal violence that is usually uttered when in an angry situation. In the film *Miracle in Cell No.7* there is a shape verbal violence category of cursing. The speech is as follows:

Data 1: "Fuck!"

The word jancok has the meaning of the word damn, fuck and fuck. The word is spoken 5 times.

The word jancok is included in the category of swear words in the form of a base word.

Data 2: "Wow, people are crazy" and "I think it's crazy"

The word crazy in the speech above is a form of verbal abuse that has the meaning of sarcasm and impudence. The utterance above is an insult in the form of a clause.

Data 3: "Telaso", "How ha! Telaso"

The word telaso is a crude swear word from Makassar which means 'te' or 'tai' which means feces and 'laso' which means male genitals, so the real meaning is male genital feces.

b. Insult

Contempt is to despise other people, belittle or remind faults and shortcomings in a way that can cause laughter (Sari, 2019). In the film *Miracle in Cell No.7* there is a form of verbal violence in the category of insulting. The speech is as follows:

Data 1: "Bang Japra's bottle, bald idiot!"

The sentence above is an insulting category of verbal violence that was said by Yunus to Bang Japra, causing the inmates of cell number 7 to laugh.

Data 2: "...but, this is a matter of different religions, Islam and Hinduism can't."

Bang Japra said this speech at the duration of 51.23 to Asrul, who he considered stupid because he made the mistake of determining which religious service would come to prison. This is verbal abuse by criticizing or belittling the abilities of others.

c. Scolded

Scolding is the act of the speaker towards the interlocutor with the intention of expressing his anger because the speech partner is considered guilty (Mutji, 2017). The following is an excerpt of verbal violence in the category of scolding in the film *Miracle in Cell No.7*:

Data 1: "How dare you talk about Bang Japra!"

The sentence above is a form of verbal violence in the category of scolding which was said on the 28.08th episode by Yunus when he did not accept Dodo Rozak for laughing at Bang Japra.

Data 2: "You dare with a child huh?!"

The sentence above was uttered by Jaki at the duration of 25.13 because he felt angry over the actions committed by Dodo Rozak to a small child before knowing the truth.

d. Chase away

Alienative verbal violence to expel is verbal violence that intends to distance, isolate, or even to eliminate by ordering (other people) to leave the place by force (Princess et al., 2021). The following is an excerpt of the form of verbal violence in the category of expelling in the film *Miracle in Cell No.7*:

Data 1: "There hurry up! I'm dizzy."

The quote above was said at duration 48.56 by one of the prison wardens to Asrul because he did not accept his business being disturbed, so the warden kicked Asrul out. This was in line with Putri's opinion which stated that expelling meant to keep people away by force.

e. Snapped

Snapping is scolding the victim in a loud and rough voice (Aini et al., 2022). The following is an excerpt of verbal violence in the category of snapping in the film *Miracle in Cell No.7*:

Data 1: "Shut up!", "Shut up! Shut up! Want to fight you huh?!"

The quote above is a form of verbal violence that is spoken 4 times in the film *Miracle in Cell No. 7*. It was first spoken at 13.59 by one of the police who interrogated Dodo Rozak. The police shouted because Dodo kept screaming and wanted to escape from the interrogation room. At duration 33.37 the quote "Shut up! Shut up! Want to fight you huh?!" was spoken by the warden to Okta who caused trouble in the prison.

f. Force

Forcing is treating, ordering, asking by force (Nasrulloh, 2021). The following is an excerpt of the form of forced verbal violence in the film *Miracle in Cell No.7*:

Data 1: "Hold on! Hold! Hold!"

The above quote is spoken at 16.19 by the police when he forced Dodo Rozak to hold a piece of wood that was considered an instrument of murder. The word hold was said 3 times by the police accompanied by shouting and a forced pull on Dodo's hand, this proved that the police had committed an act of verbal violence in the forcing category which was in accordance with Nasrulloh's opinion (2021).

Data 2: "Quickly answer! Mother wants to be killed right!"

The quote above was uttered at 17.07 by the police to the maid who witnessed Dodo at the place where his employer's child died, but the police uttered the sentence accompanied by coercion and shouting. Therefore the quote is included in the category of verbal abuse.

g. Threaten

Threatening is an expression of verbal violence. Threatening means declaring an intention to do something that is detrimental, complicates, troubles or harms another party (Haryati & Mustafa, 2020). The following is an excerpt of a form of threatening verbal violence in the film *Miracle in Cell No.7*:

Data 1: "Telasso. I'll burn them all!"

The quote above was uttered at 56.28 by Okta, who was furious because he did not accept Dodo Rozak's son going to prison to meet his father, so he burned all the contents of the prison. This is included in verbal violence because it can endanger all prison inmates.

h. Accuse

Accusing is an act of shifting blame on others for no apparent reason. Accusing someone by pointing and saying that someone did not do well (Haryati & Mustafa, 2020). The following is an excerpt of verbal violence in the accusatory category in the film *Miracle in Cell No.7*:

Data 1: "You killed!"

The above quote was said at 13.54 hours by the police to Dodo Rozak. The police alleged that there was no strong evidence for what actually happened at the crime scene. Therefore, the sentence uttered by the police is included in the form of verbal violence.

Data 2: "He wants to kill this mother."

The sentence above was also uttered by the police at the duration of 17.08. the police accused Dodo Rozak of wanting to kill the maid who was a witness at the crime scene

4. CONCLUSION

Verbal violence is subtle violence with insulting, rude, and dirty words. Based on the results of the analysis, the resulting data is in line with the theory of Juansyah et al., (2020) which divides forms of verbal violence into 7 categories, namely cursing, insulting, scolding, expelling, yelling, forcing, threatening, and accusing. 3 data on forms of verbal violence cursing, 2 data on forms of verbal violence insulting, 2 data on forms of verbal violence scolding, 1 data on forms of violence expelling. 2 data on forms of verbal violence snapped, 2 data on forms of verbal violence forcing, 1 data on forms of verbal violence threatening and 2 data on forms of verbal violence accusing.

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**ORGANIZING MEMOIR STORIES IN COLLABORATIVE NAOVELS.
(COLLABORATIVE NOVEL WRITING SRUDY: THE SKY SPLIT WITH
FULL MOON LIGHT, BY POPPY RAHAYU)**

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Abstrak

The idea of writing collaborative novels stems from the desire to find a concept in collaborative novel writing with a community that can give a distinctive nuance to the repertoire of writing literary novels. In particular, the writing of this novel aims to find out how memoirs can be a collaborative novel between the main group of authors and a community of nature lovers. This novel is very possible to integrate because this novel falls into the category of nonfiction. Memoirs contain real reality because the essence of a memoir is in the source of the story in the form of "a piece or several pieces of memorable memories". This novel is an educational and environmental genre written collaboratively with a team of Greenlandic nature lovers who are expected to provide more variety in the style of telling and story content and use a writing model, namely reviewing understanding of the understanding of the story, reviewing understanding for the introduction of story sources, reviewing models on how to explore novel story information with the right system of methods and models. The purpose of making this novel is to provide a design for students to try to write collaborative novels with the right model. From the results of research conducted on this novel found the following: The diction most widely used in this novel is very diverse, namely diction: 1) connotative, 2) Denotative, 3) foreign words, 2) abstract words, and 3) concrete words. The stylistic uses that the author uses in this novel include language styles: Pleonasm, Metaphors, Hyperbole, Antithesis, Sentence irony and using forward plot, backward plot, and twist plot. The challenge in writing this novel is relatively large because it has to unite many ideas from the authors.

Keywords: Writing; Memoar; Novel; Collaborative

1. INTRODUCTION

a. Background Information

The existence of novel writing needs to be very concerned considering that novels are one type of literary work that is very interesting and has a very broad capacity in terms of transforming language, culture, and world society. Nowadays, novels are also very popular in terms of translation, such as translation into movies. A successful novel can be quickly presented in the form of a movie so that it can become a very popular work that is loved by people from all walks of life.. Novels have a huge role in the development of culture, society, and education as well as various aspects of life. However, the existence of novels is not impossible to experience a decline because to write a novel requires various pragmalinguistic abilities and other insights regarding the existence and taste

of the novel in society. In addition, reading a novel requires a relatively long time to be able to absorb the content of the message in the novel properly. Based on these thoughts, the idea arose to invite students in particular, to be able to write a novel using the method and source of the story closest to us, namely memoirs. Experiences and memories about an event that has happened in life are the things that a person remembers most. These memoirs should be packaged collaboratively with members of a community so that there is a thematic feel in the setting of the novel. With the increasing number of variations in novel writing, it is hoped that more and more students, college students and the general public will want to try and eventually love the world of novel writing. This will be realized if writing novels is perceived as an easy and fun activity to do together with the closest people. In addition, there will be many benefits obtained both as a reader and as a novel writer.

The idea stems from the desire to find a concept in writing a novel with a community with special characteristics that can give a distinctive nuance to the repertoire of writing novels. This writing aims to find out how a novel can be written collaboratively between a group of main writers and a nature-loving community to create nuances about natural adventure stories and the struggle of the main character in completing an education program, as well as the relationship between humans and nature.

The novel was written with a team of Greenlandic nature lovers, which led to variations in the style of storytelling and content. This writing uses the story writing model proposed by Novi Anoegrajekti. The purpose of making a novel is to provide an approach for students to write a collaborative novel with the right model. To obtain an effective and operational concept in collaborative novel writing, and to produce a form of collaborative writing that can be enjoyed. The result of applying this model creates a collaborative novel with strong educational and environmental nuances.

In carrying out the educational mission, there are many problems that directly or indirectly affect the smooth running of the school and college period. The problem of broken homes, for example, should not be used as a barrier to aspirations. However, as the characters in this novel want to portray, they have mental resilience to the reality of a broken home so that the characters in this novel can still achieve their goals.

The choice of pursuing goals also has many problems and dilemmas, for example whether to pursue the breadth of knowledge or the depth of knowledge with regard to the study period, time consistency, and various policies in educational administration. In addition, the period of studying must also be accompanied by activities that are research and community service. Thus, it can become a scholar who is not only ready to implement his knowledge but also has a high sensitivity to take a role in dealing with social and humanitarian problems. Active involvement in a community that is concerned with nature can also foster a love for the natural environment and the surrounding community. The main character in this novel tells the story of a student named Rakha who is very thirsty for knowledge. Rakha does not look like a typical teenager. In an interesting way, this character will tell you how he has lived his life for a dozen years since high school with his activities in the natural environment. Although Rakha is not a student who diligently comes to campus, but he is active in conducting a lot of research that makes him more arrogant in the world of science. While he absorbed much of the world's knowledge with great diligence, he also searched for the "Presence" of the Creator, forging his inner self, fasting mutih for two years eating only white rice until he developed a deep love for the Creator.

A long journey in the scientific field, made the main store realize in his relationship with a girl, that someone who can understand and love sincerely should be kept. True love, even if separated, will return in amazing ways.

Above all, love and loyalty alone are not enough because there must be good communication in order to accept fate gracefully and forgive each other.

The purpose of writing this novel is to find out how a novel can be written collaboratively between the main author and a community of nature lovers to get a strong nuance about the story of

nature adventure and educational adventure and harmonious relationships between human beings. Concretely the objectives in writing this novel are as follows:

1. To find out how to write a collaborative novel with a community team of nature lovers
2. To know how to harmonize the content and style of language in collaborative novel writing
3. To find out how the results achieved from collaborative novel writing
4. To discover concepts found in collaborative novel writing with a community of nature lovers

So, the creation of this novel was to find a draft concept of how the concept of writing a collaborative novel specifically made with certain communities, which in this case was piloted in writing with the Gurkha community of nature lovers, to be able to complement the genre of education and the environment. The purpose of writing novels with certain communities is to gain a strong sense of the story from the field that the community is engaged,

The title *Langit Terbelah Cahaya Purnama* is taken from a natural phenomenon that occurred one night in the Bali Strait, where a tinge of moonlight suddenly appeared splitting the dense sky. This event is then pragmatically interpreted as a light of "Science" in remote villages whose names and existence are never remembered.

The story in this novel is inspired by active involvement in a nature-focused community that can foster a love for the natural environment and its surrounding communities. The main character in the novel is a student named Rakha who is very thirsty for knowledge. Rakha does not look like a typical teenager. Interestingly, this character will tell the story of his life, which has been passed through a teen years since high school with his activities in the natural environment. Although Rakha is not a student who diligently comes to campus, he is active in doing a lot of research. When a lot of world knowledge is absorbed with great diligence, this character also searches for the "Presence" of the Creator.

A long journey in the scientific field made the main store realize in its relationship with a girl, that someone who can understand and love sincerely should be kept. True love, even if separated, will return in amazing ways. Above all, love and loyalty alone are not enough as there must be good communication in order to accept fate gracefully and forgive each other. To attract the reader's attention, the opening paragraphs present the conflict that is the starting point of the chaos that occurs in the main character's life, and this is the starting point for the change in Kinanti's mood and love life. This method was chosen to open the novel in a way that felt effective and interesting.

The main characters in this novel have many aspects that can be used as examples for the younger generation. The point of view from which the story is written is collaborative, so it will provide thoughts from different perspectives. In addition, the language style used is also very varied. Dialogue is presented in a meaningful way. The description of the setting is sought to greatly support the development of the novel's story that involves two senses so that readers can experience and feel the events that the characters go through in this novel. The plot in this novel is well laid out and logical, so hopefully readers will enjoy the story. The climax in this novel (session 4) is the most dramatic, when the protagonist knows what to do or knows the best action to take. The tensions or problems that plague or plague the protagonist require him to take the best course of action that leads to the final conflict or climax. The ending in this novel is a closed ending, which is a story ending that points to a complete resolution of the problem.

b. State of the art

The state of the art in the writing of this novel is that this novel with the genre of education and the environment is written collaboratively with the Greenland nature lovers team so that it will provide more variety in the style of storytelling and in the content of the story. This is done considering that the content of this novel tells about the educational principles of the main characters, and the love of the environment, as well as the principles of living a relationship that is packaged in the adventure story of the main characters. The moral of the story is that *Langit Terbelah Cahaya Purnama* is a highly anticipated

event in rural areas, on the shores of remote islands. When the light of "knowledge" comes that will make their lives more prosperous and dignified. It takes brave and traveling young souls, devoted to humanity. Guiding the Full Light across the sky, raining down knowledge in dark and silent places. In a remote village whose name and existence are never remembered. Kinanti and Rakha, lovers separated by an honesty that is never explained. This provides a lesson that honesty and mutual loyalty are not enough to maintain a relationship. From the mistakes made by the main characters, the story of an edelweiss flower on a stone finally buried in the deepest recesses of the heart.

A novel is a new form of literary work born after old literary works such as poetry or stories. The novel comes from the Latin 'novellus'. The word 'novellus' is formed from the word 'novus' which means new. Because the novel must have a clear storyline, so that in the novel there is an intrinsic element in the form of a plot or plot that functions as a storyline..

Based on Lucas and Girard's theory, Goldmann defines a novel as a story about a degraded search for authentic values by a problematic hero in a degraded world. The authentic values referred to here are the values that organize the world of the novel as a whole although only implicitly, not explicitly. These values are fully realized by the novelist, but they are not necessarily present in the actual characters or in reality.

If it is related to Lukacs' opinion, the novel still thinks within the boundaries of totality in a world that no longer adheres to it, so it can be concluded that what is meant by authentic values is the totality of life, and degradation is related to the totality of life. Degradation itself relates to the unbridgeable split between the hero and the reality of life.

The plot of storytelling in novels generally has several stages, for example starting from introduction, exploration, climax, to anti-climax and completion. There are several flow options that can be used by the writer, namely the flow that is forward and backward. The forward plot can be an option when the writer wants to tell the story in order from the introduction of the main character, characters, to conflicts and resolution. Conversely, if the writer prefers to tell stories incoherently, then the writer can choose a backward plot. In this backward way of storytelling, the writer can start by telling about the conflict first, then tell about how the conflict can occur. After the reader begins to be curious about what really happened, who is wrong and who is right, then the author can continue his writing with an introduction to the character.

In addition to the back and forth flow, there is also a flow that is a combination of this back and forth flow. And of course the most important thing is that whatever plot the author chooses, the goal is as an interesting way of telling stories, without neglecting attention to the clarity of the content of the story. How to determine the plot in a novel written collaboratively, is the biggest challenge in putting this idea together, considering that novels are relatively long works of narrative fiction.

The characters in the novel are also a very important intrinsic element of the novel. The character displayed must be identifiable in a certain moral quality or tendency based on his speech and behavior. From collaboration members who have the potential to come up with different ideas about the selection of this figure, including how the process of selecting this character occurs until finally the agreed figures are found.

In addition to characters, in the intrinsic elements of the novel there are also characterization problems which include who the story characters are, how they are characterized, and how they are placed and written in the novel. This is especially important if it is associated with a specific purpose for the reader, for example so rich people should not be arrogant. Characterization must be able to give a clear picture to the reader, and in writing this collaborative novel the problem of characterization will arise from the idealism of the members of the collaboration, and this must still refer to the purpose for which such characterization arises.

Regarding other intrinsic elements in the form of settings, in writing novels collaboratively, special strategies are needed so that the time, atmosphere, and place of the story can make readers understand more about when, where and what character is being told. In addition, determining the point of view chosen by collaboration members as a means to present the characters, actions, settings and

various events that make up the story in a work of fiction to the reader, must go through certain processes in agreeing on it.

Diction and style are also things that naturally emerge from collaborations and will be observed as a phenomenon in collaborative novel writing. Each writer has his own style of language. This style of language is included in the intrinsic element. How to distinguish language style can be seen from the use of majas, diction and sentence selection in the novel. For example, how a writer chooses to use standard language or casual language.

Some linguistic concepts in the stylistics of literary works, namely diction, imagery, and figurative language (majas or language style) were put forward by Sudjiman in Al-Ma'ruf (2008: 21), Keraf (2008: 22-23) suggested that diction is a choice of words in literary works that are used for the purpose of giving meaning in accordance with the expectations of the author. A literati must have the competence to choose words and diction. This will be related to imaging as stated by Sudjiman in Al-Ma'ruf (2008: 21), namely imaging that is closely related to diction in connection with the choice of certain words can provide certain imagery. Imagery is also a wishful thinking image in literary works. In addition, the novelist must also understand figurative language. Figurative language is speech used in conveying meaning in an unusual or inappropriate way. This suggests that diction, imagery, and figurative speech are closely related to the process of creating an interesting literary work.

Stylistics is a method used in expressing distinctive language to be able to give an attractive impression in relation to beauty. This is the definition of Stilistica in the realm of literature or language. Noor (2005: 118) also suggests that stilistica is an absorption term from English style which means style. Style in this context is a typical way of expressing one's feelings. The expression of these feelings will relate to several aspects of language. Wallek and Warren (in Nurgiyantoro, 2014: 75) explain about stylistics that study the relationship of language between artistic function and its meaning. This stilistica is studied with the aim of providing the function of language beauty which includes aspects of sound, lexical, structure, figurative language, and rhetorical means. The following are the types of language styles and their meanings.

1) Affirmative Language Style

- a) Majas pleonasm. Majas pleonasm is a style of language used to clarify the meaning by using repeated words and the meaning is already contained by the preceding word.
- b) Hyperbole. Hyperbole is a style of language used to over represent a situation.

2) Comparative Language Style

Comparative language style is a style of language that uses figurative words in the form of comparisons to increase the impression to the reader or listener. a) Metaphor majephor; Metaphor is a style of language that compares an object with another object directly.

3) Conflicting Language Style

Contradictory language style is figurative words that express opposition to what is actually intended by the speaker or writer with the intention of enhancing or enhancing its impression and influence on the reader or listener.

- a) Majas Antithesis. An antithesis is a style of language that uses words that contradict their meaning. Here's a sentence that includes the antithesis.

4) Satirical Language Style

Satirical language style is a style of language that expresses a satire against someone or something.

- a) Majas Irony. Irony is the most subtle style of language used to satirize someone, so that the person is not aware of himself.

- b) Diction. Diction or word choice is very important in writing stories so that the language can be enjoyed. Ratna (2009) suggests that diction is the right choice of words made by the author to express ideas, ideas, and messages as a whole.

Problem Formulation

The problem formulations are:

1. How to write a collaborative novel with a nature lover community team?
2. How to harmonize content and language style in collaborative novel writing?
3. What are the results of writing a collaborative novel with a nature-loving community?
4. What concepts are found in collaborative novel writing with the nature lover community?
5. The problem in this research is limited to writing.

Purpose of the research

The purpose of writing this novel is to find out how a novel can be written collaboratively between the main authors and a community of nature lovers to get a strong nuance about the story of natural adventure and educational adventure and harmonious relationships between fellow humans. Concretely, the objectives in writing this novel are as follows:

1. To find out how to write a collaborative novel with a team of nature lovers community.
2. To find out how to harmonize the content and language style in collaborative novel writing.
3. To find out how the results achieved from collaborative novel writing.
4. To discover the concept found in collaborative novel writing with the nature lover community.

The research objectives will also be divided into three stages, namely year one, year two, and year three. Year one: The results of this collaborative novel writing are expected to provide a proposal for a concept of collaborative novel writing together with certain communities so as to produce strong and interesting story strength and nuances of the story setting and have high educational value for the community in the development of socio-cultural science and technology.

Second year: This concept will be developed and the results of writing this novel will be used as material for research studies of this novel from various perspectives. In the second year, the novel will be published for students and the general public.

Year three: The strategic plan is to have the novel translated into Japanese by a team of students and lecturers together with the Iroha Project.

2. RESEARCH METHOD

In this article, the research method was conducted using a qualitative approach. The research method is from specific to general and plural or holistic description of a problem or issue and presents it in all its complexity (Cresweel, 2015).

Systematic reviews are carried out using methodologies that have been used in various reviews, assessing, summarizing, and communicating data results and answering research questions systematically, research articles are searched for and categorized in the relevant literature and provide reproducible and reliable assessments in the research field (Petticrew & Roberts, 2008).

Based on the problems of the socio-cultural setting and the setting of collaborative novel writing, this program will use the story writing model proposed by Novi Anoeграјекti et al. (2014) consisting of five stages, namely:

1. Reviewing insights and understanding of the meaning of stories packaged in literary novels.
2. Examining understanding for the introduction of story sources and producing collaborative writing forms that can be well integrated and examining models of how to extract novel story information with the right system of methods and models.

3. Provides an approach for students who are interested in making collaborative novels in terms of providing opportunities to be able to compose novel stories collaboratively with the right model.
4. The indicator of success in writing this novel is the creation of a collaborative novel with strong nuances of education and the environment, and potential readers' interest.
5. Obtain an effective and operational concept in collaborative novel writing.

The data in the form of information is then reduced, classified, and presented in the research report (Miles, 2009). The presentation process was carried out through an elaborative study that was reviewed in various perspectives of conceptual studies (Straus, 2003) of writing theory, creative industry, and community. With this study, analytical research results can be identified and found that represent facts that will be able to develop science comprehensively.

3. RESEARCH RESULTS AND DISCUSSION

INTRINSIC LCTP WORKING PROCESS

a. Intrinsic Element

The intrinsic element of the novel is the main element that forms the opus itself. In general, the intrinsic elements of the novel consist of theme, plot, character, characterization, setting, language style, point of view, and moral message.

1) Tema (theme)

Theme is a spirit or soul in a prose opus such as a novel. The theme can be also called by the main idea because theme determines the background of the story.

In the process of making this LCTP collaborative novel, even though the source of the story is relatively the same, the theme is discussed in such a way based on the main idea and purpose of the story that continues to develop. The story originates from life during high school to further studies and entering the world of work, but the genre of the story chosen also determines the ideas that are raised and the main purpose of the story. The choice of story genre was based on the consideration that this novel opus should be easily used as teaching material for translation and literature courses. Therefore, it must have a good educational and moral values, also be served in an educative way yet interesting.

In this novel, after choosing several alternative titles, such as Three Decades, Edelweiss on the Rock, in the end, the title Sky Split Light of the Full was chosen. The choice of this title was based on a natural phenomenon that had been experienced by one of the authors of this collaborative novel. Before entering on this theme, the team had created a storyline from the title Three Decades. However, this title continued to be discussed until it was agreed to replace the title with the title from the background of the event that had been visualized. With the change in title, the time span told in this novel is even more limited, and is not a three-decade long story. The meaning of the Sky Split in the Light of Full Moon referred to in this novel is quite broad in terms of many aspects, namely:

- "Science of Illumination", comes to bring Light with full peace, without coercion in a dark society without knowledge.
- It's like a spill of "Light" full of happiness that Rakha and Kinanti feel when they meet after the pain of two hearts that have missed each other for years.

The evening sun seemed to be happy too, it shines to illuminate the universe with its yellow light, reflecting across all the dark clouds in the sky. The evening sun seemed to be happy too, shine to illuminate the universe with its yellow light, reflecting across all the dark clouds in the sky.

Another meaning of the Split Sky by The Light of Full Moon is a picture of the condition of inland villages or inland areas or communities that are often forgotten (such as orphanages) in

the midst of change for improvement and progress. The coming of "Light" as a guide that brings knowledge. In this case, the younger generation must be move creatively with initiatives to contribute their energy, thoughts and knowledge to make various changes that bring renewal to the homeland and its people.

The meaning of this title was explained by the team members who experienced this phenomenon, both through visual depictions, as well as pragmatic and philosophical meanings. Spiritual moods and experiences were specifically described by the team members who experienced them. Based on experience in the process of working on collaborative novels, the title level is discussed and then a title is chosen from the phenomena that have been experienced so that the title will be rich in meaning. In addition, the collaborative team also carried out the process of making novels through making plots.

The constraint in determining the title of this collaborative novel is when the title changes, it also affects the nuances of the story and style of language as well as the focus and time period of the story. For example, when this novel takes the title 3 decades, the story focuses on the events of those three decades. However, when the title was changed to Split Moon Full Light, it focused on inner nuances when the main character sees natural phenomena when the Light Split The Full Moon in the ocean.

2) Plot

Determining the plot for this novel begins by studying the plots in the novel and then simulating it by making several plot models. The tendency that appears is the chronological plot because it is felt that it is more likely for the reader to understand easily. However, in this chronological plot, it needs to be varied with a circular plot. The constraint in applying the twisting plot to the chronological plot is felt to be able to disturb the focus of the reader's feelings. However, several plot twists are implemented in several story sessions. Like at the beginning of story sessions, and when the main characters are looking for each other's whereabouts. Differences of opinion on this detour are also quite sharp because it is related to tastes in storylines, so that in the end this detour appears not because of engineering but rather the naturalness of the story and the feelings it wants to bring out.

Regarding the chronological plot that dominates this novel, the story begins with the story of the main character Kinanti in high school. Kinanti then meets Syafar, a younger classmate whose face is handsome and funny and turns out to be in love with Kinanti's figure. In this part, a detour occurs, in which the real main character appears later, namely the character Rakha who falls in love with the main character Kinanti. The introduction of Rakha's character is easier to describe because Rakha has a strong character as a mountain climber, and a humanitarian activist who is good at fighting but has a soft heart. Rakha falls in love with Kinanti because of her calm demeanor, soothing face and kind words. However, Kinanti's character is not described in a straightforward manner because Kinanti's activities are relatively the same as teenagers in general.

The conflict occurs because of a misunderstanding over a slander against the main character Rakha. In this matter, both Rakha and Kinanti took the wrong way of solving the problem. The main character Kinanti decides unilaterally, and the main character Rakha does not come to clarify the actual situation. This is raised in the novel story considering that many teenagers may still often get caught up in solving problems like this. Loving each other and loyal promises are not enough, but good communication is needed.

Even though in the era of communication nowadays, adequate means of communication make it possible for better communication, it still needs to be strengthened with a positive mental attitude in every decision-making. The conflict in this novel ends with the awareness of wrong attitudes and deep feelings. This feeling of regret makes the main character continue to search for each other's whereabouts and ends well.

The constraint in determining this plot also arise in the selection of story sessions and the continuity of story sessions because the collaborative model of presenting story sessions allows the story line to be vulnerable cohesively and coherently. For example, in this novel with the same session theme, there is an understanding as if the two main characters Rakha and Kinanti have to tell a similar story according to the theme, for example in the theme My House is a Mosque, the two characters tell stories about mosques as a background. This was quite difficult, but when the model in this sub-plot had been done, the team agreed not to arrange it that way because even though it was interesting, it became less natural.

3) The Characters

The main characters in this novel are Rakha and Kinanti. Rakha in this character is shown as someone who has a strong character as a teenager who is smart, clever, brave, masters martial arts, but has a kind and gentle heart. Rakha is also easy to befriend, chivalrous and sympathetic. It's just that in the turmoil of her youth, Rakha was looking for identity by becoming a mountain climber so that her hobby greatly interfered with the smooth running of her studies. Rakha did not hesitate to skip school because he was sure that he could learn a lot outside of school. As a result, Rakha is often called a Guidance and Counseling teacher, and tackles all problems in his own way.

Another main character is Kinanti. Kinanti is actually a simple girl. Modest in demeanor and appearance. But that's what makes Rakha fall in love. Rakha fell in love with Kinanti because of her calm demeanor, soothing face and kind words. Kinanti is a very quiet girl, yielding, and responsible in her duties as a child and a student. Kinanti has feelings that are very subtle, simple, innocent, so that when someone comes to lie and deceives her as Rakha's lover, Kinanti realizes that in this world there are places to play and many people who like to lie and take all means to achieve pleasure. Kinanti's innocent thoughts make it easy for her to believe in other people and her heart becomes fragile with the information she hears.

4) Characterization

Characterization is the determination character of the characters. This characterization can be described in a speech, thoughts and views when completing something.

Rakha's characterization as a teenager who is creative, active, and mature enough as a teenager, chooses to find identity through the wilderness and mountains that always call him to visit. But in his hobby of traveling from mountain to mountain, Rakha is still a teenager who is experiencing teenage puberty. Rakha is not afraid of school and school rules even though she still wants to be a good student. Rakha is a teenager who believes that at a very young age, he actually needs as much experience as possible, so that desire and belief makes Rakha ignore his school discipline. However, Rakha's attitude which remains sympathetic and kind to all teachers keeps the teachers concerned about Rakha's disciplinary problems. Regarding his relationship with Kinanti, Rakha, who fell in love at first sight, never revealed how much Rakha really loved Kinanti. So that Kinanti doubts Rakha's feelings for her and thinks Rakha is still very open-hearted to other girls. Neither Rakha nor Kinanti ever spoke heart to heart about each other's feelings, solely out of embarrassment. So that when problems arise what happens is the fading trust in the feelings of their partners.

Kinanti's characterization reflects a character who is humble, patient, and willing to give in. Kinanti has high self-esteem, so for her it is very embarrassing if she has to fight over Rakha with another girl. It is Rakha who has to choose and show his side with whom Rakha really wants to choose. When Rakha did not immediately clarify what Kinanti said, that there was another girl who claimed to have a relationship with Rakha, so a conflict ensued. In the end, the feeling of love and loss that was always present, brought Kinanti and Rakha to look for each other and to meet each other during the several years of their search.

5) Background/Setting

Background or setting is also referred to as the fulcrum, suggesting the meaning of place, time relationships, and the social environment in which the events that are told occur.

This story is set in the lives of high school students in Jakarta in 1991 until they graduate and work in 1997. Apart from Jakarta, this story is also set in the areas of Bandung and Bali. This area is taken based on collaboration members who have lived in the area. This is intended to facilitate the description of the setting of the scene in the setting of the story. It is very important to include the time and place of this incident considering that at that time there was no social media that could easily find the school friends we were looking for.

In terms of social strata, the characters Rakha and Kinanti are described as high school students from ordinary families. But this adventurous Rakha is described as coming from a broken home, although not much is revealed directly. The social environment where the events took place included the high school social environment, the university social environment, sharehouse, home, mountains where Rakha's adventures took place, areas, offices, orphanages, and tourist attractions in Bali.

The topic of discussion by members of this collaboration was whether the time setting had to be included from the beginning of the story or whether it was unnecessary, because if it was not included then the story of the difficulty of the main characters finding each other would not make sense. In addition to that, it became material for quite a long discussion regarding the setting in which the main characters met. It can be said that the most difficult thing in discussing this novel is the ending of the story and its setting.

The topic of discussion for the members of this collaboration is whether the time setting should be included from the beginning of the story or not, because if it is not included then the story of the difficulty of the main characters finding each other will not make sense. Apart from that, it became the subject of quite a long discussion regarding the setting where the main characters meet. Arguably the most difficult thing in discussing this novel is the ending and the setting.

The time relationship that occurs in this novel is when the main characters, Rakha and Kinanti meet when they are still high school students, and when they have graduated from college and are working. In general, the main characters are in a good social environment, where there is a close relationship of friendship and fraternity with their supporting characters.

6) Point-of-View

Point of view has several types such as first, second, or third person point of view. There is also the author's point of view that comes from the point of view of people who are outside the story. The point of view in this novel, because it is a collaborative work, the point of view takes the third person. This is easier to do because there is a division in the focus of the storytelling of the characters, so that this point of view always depends on who the character is being told by and by which collaboration participant the character is being told. Even so, the attitudes of the main characters are discussed together in order to illustrate the behavior and attitudes that are relevant between the events that occur.

7) Diction in the Novel *The Sky is Split by The Light of The Full Moon*

In the process of writing this novel, the writer is looking for diction forms related to motivation, especially motivation in life, namely in the meaning of finding true love, and words related to success and an achievement in love and love. This is related to the theme of this story which carries a story about ideals and love. In this book, the author uses several dictions, with the following explanation:

(a) Connotative Diction.

Words that do not refer to the actual meaning (connotative meaning) are as follows:

- Data 1 "Cahaya di dalam cahaya, di dalamnya adalah bintang yang bersinar terang. Ada dua bintang yang saling berkejaran, lalu berhenti pada Ruang Alam Cahaya tanpa batas. Satu bintang bersenandung lirih, "Bolehkah ku berjanji, cinta ini tak akan pernah ku lepaskan walau bintang lain ingin menggantikan?!"

"The light within the light, within it is a star that shines brightly. There were two stars chasing each other, then stopping at the Boundless Light Realm Space. One star hummed softly, "Can I promise, I will never let go of this love even if another star wants to replace it?!"

- "Satu bintang bersenandung lirih, "Bolehkah ku berjanji, Cinta ini tak akan pernah ku lepaskan walau bintang lain ingin menggantikan?!", , has the meaning of true love.

"One star hummed softly, "Can I promise, I will never let go of this love even if another star wants to replace it?!"

- "Berjalan mendaki atau menurun dalam hidup menjadi hal yang biasa. Seperti putaran "Roda Cakra Manggilingan" kadang diatas kadang dibawah. Indah Kehidupan, bukan karena indahnya penampakan yang terlihat. Menangisi Batu, bukan karena batu itu sesembahan. Nirwana adanya didalam hati"

"Walking up or down in life is becoming commonplace. Like the rotation of the "Mangrill Chakra Wheel" sometimes above and sometimes below. Beautiful Life, not because of the beauty of the visible appearance. Weeping for the Stone, not because the stone is worshiped. Nirvana is in the heart"

The word nirvana refers to the connotative meaning of "happiness". Overall the meaning of the expressions of these sentences is that humans must remain grateful to be able to obtain happiness.

(b) Denotative

In writing the story, *The Sky Split by The Light of The Full Moon* uses a lot of denotative diction. The meaning of denotative which means the true meaning of a word or sentence, can be seen in this novel as follows:

- "Saat ini, siswa sudah memenuhi ruang kelas dan kami duduk dipasangkan dengan adik kelas. Kinanti yang tingkat akhir SMA hari itu ternyata berpasangan duduk dengan adik kelas yang pantas jadi pasangan boneka Barbie, yaitu Ken."

"Currently, students have filled the classroom and we sit paired with underclass students. Kinanti, who is in her final year of high school that day, turns out to be a pair sitting with an underclass student who is suitable to be a partner for Barbie dolls, named Ken"

This sentence is a denotative word that contains a sentence or actual meaning, such as the character Ken, who is famous as a partner for Barbie dolls. Likewise with the sentence;

- “Hmmm... soal Ujian olahraga. Ukuran lapangan basket ? Nama atlet terkenal asal?? Kata-kata dalam kalimat tersebut juga mengandung makna denotatif karena mengutip soal-soal ujian teori olahraga di SMU.”
“Hmmm... regarding the sports exam. Basketball court size? What is the name of the famous athlete from? The words in the sentence also contain a denotative meaning because they quote the sports theory exam questions at high school”

(c) Local Language Words

The local language words is elements originating from local languages whose original form is still preserved can be seen in the following sentences:

- *Daréngékeun!* Jaman bakal ganti deui! Tapi *engké*, *amun gunung gedé geus bitu*, disusul ku tujuh gunung. *Genjlong deui sajajagat!* (Kalian dengarkan !! Zaman akan berganti lagi, Tapi nanti, jika Gunung Gedé sudah meletus, disusul oleh tujuh gunung. Gempar lagi seluruh dunia !!)

(Y'all listen up!! Times will change again. But later, when Mount Gedé has erupted, seven mountains will follow. The whole world is in an uproar!!)

- Serat Uga Wangsit Siliwangi, terngiang dalam ingatan Rakha yang sedang duduk termenung di atas lintangan pohon yang tumbang. Saat itu dia berada di dalam perut di kawasan Gunung Gede Pangrango - Jawa Barat.
- (Serat Uga Wangsit Siliwangi, echoed in Rakha's memory, who was sitting pensively on the crossbar of a fallen tree. At that time he was in his stomach in the Mount Gede Pangrango area - West Java.)
- This sentence, which is well-known among mountain climbers, comes from Serat Uga Wangsit Siliwangi, quoted as the original sentence and included the translation, accompanied by the atmosphere and situation in which the memory arose. This quote from the local language was chosen considering the very deep meaning that is actually contained in this expression.

(d) Foreign Language Words

The foreign language word that appears in this novel is the phrase "*Aishiteru*" which means I love you. This expression was chosen to show an expression that is more fitting with the main character's mood and personality.

(e) Abstract Words

Abstract words are words that are difficult to describe because their references cannot be absorbed by the five senses. The abstract word in this novel is “Dewa Gunung” (mountain god) , as in the following sentence:

- Tim PGNG (Pendaki Gunung Nu Garelo) yang dimotori oleh Daud, Tono, Rakha, dan Eko mendapat julukan sebagai dewa gunung oleh para pendaki lainnya, karena Tim PGNG hampir setiap minggu bahkan kadang seminggu dua kali naik- turun gunung di kawasan Gunung Gede-Pangrango dan sering membuat jalur-jalur pendakian yang baru.

(The PGNG Team (Nu Garelo Mountaineers) driven by Daud, Tono, Rakha, and Eko were nicknamed the mountain gods by other climbers, because the PGNG Team almost every week and sometimes even twice a week went up and down the mountain in the Mount Gede-Pangrango area and often create new climbing routes.)

The word “Dewa Gunung “ is very abstract, referring to the love this group of nature lovers has for climbing mountains and often being there, taking the difficult climbing routes.

(f) Concrete Words

The concrete words used to describe the actual situation clearly can be seen in the sentences as follows:

- "Kalian sebar info pada teman-teman sekelas yang punya baju-baju bekas di rumah terutama untuk anak-anak usia SD. Tolong dikumpulkan dan dibawa besok ya?!!!"

"Please spread the word to classmates who have used clothes at home, especially for elementary school children. Please collect and bring them tomorrow!!!"

TABEL 1: An example of the use of the style of language in the Novel *The Sky is Split by The Light of The Full Moon*

NO	LITERATURE SENTENCES	LANGUAGE STYLES
1.	<p>Cahaya di dalam Cahaya, di dalamnya adalah Bintang yang bersinar terang.</p> <p>Ada dua bintang yang saling berkejaran, lalu berhenti pada Ruang Alam Cahaya tanpa batas. Satu bintang bersenandung lirih, "Bolehkah ku berjanji, Cinta ini tak akan pernah ku lepaskan walau bintang lain ingin menggantikan?!"</p> <p>Light within Light, within it there is a Star that shines brightly. There were two stars chasing each other, then stopping at the Boundless Light Realm Space. One star hummed softly, "Can I promise, I will never let go of this love even if another star wants to replace it?!"</p>	<p>Majas Hiperbola : "Bolehkah ku berjanji, Cinta ini tak akan pernah ku lepaskan walau bintang lain ingin menggantikan?!"</p> <p>Figure of Hyperbole: "Can I promise, I will never let go of this love even if another star wants to replace it?!"</p>
2.	<p>"Berjalan mendaki atau menurun dalam hidup menjadi hal yang biasa. Seperti putaran "Roda Cakra Manggilingan" kadang di atas kadang di bawah. Indah Kehidupan, bukan karena indahnya penampakan yang terlihat. Menangisi batu, bukan karena batu itu sesembahan. Nirwana adanya didalam hati."</p> <p>"Walking up or down in life becomes commonplace. Like the rotation of the "Mangrill Chakra Wheel" sometimes above and sometimes below. The beauty of life, not because of the beauty of the visible appearance. Crying over stones, not because the stone is something to worship. Nirvana is in the heart. "</p>	<p>Majas Hiperbola: Menangisi batu, bukan karena batu itu sesembahan. Nirwana adanya didalam hati."</p> <p>Figure of Hyperbole: Weeping for stones, not because they are worshiped. Nirvana is in the heart."</p>

<p>3.</p>	<p>"Muasalnya Rasa yang Tumbuh, berawal melalui pandangan mata dari balik jendela. Menjadi sebuah keyakinan yang mengkristal dalam relung hati seorang pengembara." "The Origin of a Growing Sense, begins through the eyes from behind the window. Becomes a belief that crystallizes in the recesses of a traveler's heart."</p>	<p>Majas Metafora: Keyakinan yang mengkristal dalam relung hati seorang pengembara." Figure of Metaphor: Faith that crystallizes in the heart of a wanderer."</p>
<p>4.</p>	<p>Jiwa kita adalah nahkoda. Kemana kita akan membawanya, pada kebaikan atau sebaliknya. Derasnya arus kehidupan perlu dijalani dengan ringan dan sabar, ceria, serta tentu saja konsisten. Karena kehidupan hanyalah sebuah mimpi. Our soul is the captain. Where are we going to take it, for good or otherwise. The fast flow of life needs to be lived lightly and patiently, cheerfully, and of course consistently. Because life is just a dream.</p>	<p>Majas Metafora Membandingkan atau mengumpamakan suatu benda dengan benda lain secara langsung, yaitu jiwa kita adalah nahkoda. Di sini penulis . membandingkan jiwa manusia dengan nahkoda, dan mengumpamakan kehidupan bagai sebuah mimpi. Figure of speech Metaphor compares or likens an object to another object directly, that is, our soul is the captain. Here the author compares the human soul to the captain, and likens life like a dream.</p>
<p>5.</p>	<p>"Angin yang berkendara bersama air berkelana mengelilingi dunia membentuk kehidupan-kehidupan yang baru, selalu memberikan manfaat kemana pun air mengalir. Sedangkan angin yang berjalan bersama api merambat terus membakar kehidupan ini dimana pun." "The wind that rides with the water travels around the world forming new lives, always providing benefits wherever the water flows. Meanwhile, the wind that travels with the creeping fire continues to burn this life everywhere."</p>	<p>Kalimat ini menggunakan majas pleonasm karena menggunakan gaya bahasa yang dipakai untuk memperjelas maksud dengan menggunakan kata berulang dan maknanya sudah dikandung oleh kata yang mendahului yaitu ada pada kata "kehidupan- kehidupan yang baru" dan "kehidupan ini". This sentence uses a pleonasm figure of speech because it uses the figurative language used to clarify meaning by using the word repeated and the meaning is already contained in the word that precedes it, namely in the words "new lives" and "this life".</p>

<p>6.</p>	<p>"Lebih baik bicara apa adanya dengan mudah, daripada berputar-berputar belum tentu juga sampai pada tujuan. Namun bila hati yang ingin bicara butuh ketulusan rasa supaya sampai pada perasaan. Fajar yang terbit bersinar memukau, selalu menjadi anugerah alam yang Indah."</p> <p>"It is better to speak as it is easily, than to go around and around and not necessarily arrive at the destination. But if the heart wants to speak it needs sincerity of feeling in order to arrive at feelings. The dawn that rises shines stunningly, always a beautiful gift from nature."</p>	<p>Majas Ironi : "Lebih baik bicara apa adanya dengan mudah, daripada berputar-berputar belum tentu juga sampai pada tujuan. Namun bila hati yang ingin bicara butuh ketulusan rasa supaya sampai pada perasaan."</p> <p>Irony figure of speech: "It is better to speak as it is easily, than to go round and round and not necessarily arrive at the destination. But if the heart wants to speak, it needs sincerity of feeling in order to arrive at feelings."</p>
<p>7.</p>	<p>"Dalam deru ombak di seluruh lautan di bumi ini, tangan pun sulit mengejar kata dalam hati. Walau dengan daya- upaya apa pun. Sementara Hati Yang Berpasangan maka semua akan terasa sama. Insan bertauhid bermandikan kesucian Cahaya Purnama, bersimpuh merasakan jalan kembali pulang. "Sangkan Paraning Dumadi", dari mana aku berasal maka ke sanalah aku akan kembali."</p> <p>"In the roar of the waves in all the oceans on this earth, it is difficult for even hands to catch up on the words in the heart. Even with any effort. Meanwhile, Paired Hearts, everything will feel the same. A monotheistic person bathed in the holiness of the Full Moon Light, kneeling feeling the way back home. "Sangkan Paraning Dumadi", where I come from, that's where I will return."</p>	<p>Majas Metafora: Insan bertauhidbermandikan kesucian Cahaya Purnama, bersimpuh merasakan jalan kembali pulang.</p> <p>Figure of Metaphor: A person who believes in monotheism is bathed in the holiness of the Full Moon Light, kneeling feeling his way back home.</p>
<p>8.</p>	<p>"Manusia berjalan di atas Bumi yang selalu diinjak dan jadi tumpuan pijakannya, pernahkah manusia menyadari bahwa Bumi itu hidup, dan bisa berbicara, tentang amarahnya tentang rasa terima kasihnya, serta bunyi-bunyibergelombang berdenging yang hanya bisa didengar oleh hati yang bening."</p> <p>"Humans walk on the Earth which is always stepped on and is the foundation of their footing, have humans ever realized that the Earth is alive, and can speak, about their anger about their gratitude, as well as ringing wavy sounds that can only be heard by a clear heart."</p>	<p>Majas Pelonasme : Bunyi-bunyi bergelombang berdenging.</p> <p>Majas Pelonasm : Ringing wavy sounds.</p>

<p>9.</p>	<p>KESETIAAN MERUPAKAN SIFAT PALING SUCI DARI HATI MANUSIA</p> <p>LOYALTY IS THE MOST HOLY CHARACTERISTICS OF THE HUMAN HEART</p>	<p>Figure of speech Metaphor for likening loyalty as the most sacred trait.</p>
<p>10.</p>	<p>"Rahasia terbesar bagi manusia adalah hari depan untuk dirinya sendiri. Siapa tahu yang dicintai hari ini justru selanjutnya malah menjadi MUSUH dalam selimut, dan yang tidak disukai hari ini justru ke depan adalah yang akan selalu setia menemani suka-duka dalam mengarungi kehidupan."</p> <p>"The biggest secret for humans is the future for themselves. Who knows, those who are loved today will instead become snake in the grass, and those who don't like today will actually be the one who will always faithfully accompany you through ups and downs in the living life."</p>	<p>Majas Pleonasme : Hari depan, hari ini, hari ini.</p> <p>Majas Pleonasm : Next day, today, today.</p>
<p>11.</p>	<p>"Semua kenangan indah bersamamu bagaikan lukisan lembayung yang melintasi perbukitan saat senja mulai datang di tanah hijau yang mulai menua. Waktu yang berjalan seperti sekarang, aku hanya berdiri sendiri di sini."</p> <p>"All the beautiful memories with you are like a lavender painting across the hills as dusk begins to come on the green land that starts to age. Time is running like now, I just stand here alone."</p>	<p>Majas Metafora karena mengutamakan kenangan indah seperti lukisan lembayung.</p> <p>Figure of speech Metaphor for prioritizing beautiful memories like a violet painting.</p>
<p>12.</p>	<p>"Mencari kamu yang di sana, yang aku temukan hanya fatamorgana. Lukisan indah yang pernah kita buat bersama akhirnya tertiup angin dan terbang entah ke mana?"</p> <p>"Looking for you over there, all I found was a mirage. The beautiful painting we once made together was finally blown away by the wind and flew somewhere?"</p>	<p>Majas Antithesis: Kenangan sebagai lukisan indah yang tertiup angin; Lukisan indah yang pernah kita buat bersama akhirnya tertiup angin dan terbang entah ke mana?"</p> <p>Majas Antithesis: Memories as beautiful paintings blown by the wind; The beautiful painting we once made together was finally blown away by the wind and flew somewhere?"</p>

<p>13.</p>	<p>Bernaung di bawah rumah suci, maka niat hati haruslah suci. Perahu yang berlayar dari satu dermaga mestinya kembali berpulang pada dermaga yang sama.</p> <p>Daun-daun kering yang terbang terhasut oleh suara Angin, menari-nari indah tidak pernah peduli adanya kabar aneh tentang seekor Musang yang berbulu Domba. Manusia- manusia palsu, memanfaatkan manusia lainnya yang mudah terhasut, terpengaruh, berbuat di luar nalar etika dan kebenaran umum.</p> <p>Taking shelter under a holy house, the intention of the heart must be pure. Boats that sail from one pier must return home at the same pier.</p> <p>The dry leaves that fly are stirred up by the sound of the wind, dancing beautifully, never caring about the strange news about a Weasel with sheep's clothing. Fake humans, take advantage of other humans who are easily aroused, influenced, act outside of ethical reasoning and general truth.</p>	<p>Majas Pleonasme : Manusia-manusia palsu; manusia lainnya.</p> <p>Pleonasm:Fake humans; other humans.</p>
<p>14.</p>	<p>"Getar dedaunan, hembusan semilir Angin menjadi irama-rutin detak jantung dan nafas bagi makhluk yang berpasangan namun terpisah oleh rentang waktu - Dimanapun kamu berada Kinanti,apapun, bagaimanapun. Selalu Kasih ini ada untukmu selamanya. Sampai di perjumpaan kelak yang sudah tertulis di Lauhul Mahfudz."</p> <p>"The vibrations of the leaves, the gentle blows of the wind become the routine rhythms of heartbeats and breaths for creatures that are paired but separated by a span of time - Wherever you are Kinanti, whatever, however. Always this Love is there for you forever. Until the next meeting that has been written in Lauhul Mahfudz."</p>	<p>Metafora karena mengibaratkan getar dedaunan dan hembusan angin sebagai detak jantung dan nafas bagi makhluk hidup.</p> <p>Metaphor because it likens the vibrations of leaves and wind blows as the heartbeat and breath of living things.</p>
<p>15.</p>	<p>"Pancaran Cahaya-Nya dan cahayanya tidaklah pernah berubah, mencarimu dalam anganku banyak sekali detail kenangan indah di sana, lalu kusadari aku memang bagian</p>	<p>Majas Pleonasme: Cahaya-Nya dan cahaya-nya.</p> <p>Majas Pleonasm: His/Her Light and his/her Light.</p>

	<p>yang dicipta dari dirimu dan untuk dirimu." "His radiance and light never changes, looking for you in my thoughts there are lots of beautiful details there, then I realize that I am indeed a part that was created from you and for you."</p>	
16.	<p>"Kita bagaikan layang-layang kembar yang terbang di langit berbeda. Terpisah oleh ketidakmengertian. Menyendiri tertiuip angin menuju awan. Mencari cahaya yang dibutuhkan untuk menerangi hati yang selalu merasa sepi sendiri walau dalam keramaian." "We are like twin kites flying in different skies. Separated by misunderstanding. Alone in the wind towards the clouds. Looking for the light needed to illuminate a heart that always feels alone even in a crowd."</p>	<p>Metafora karena mengibaratkan tokoh utama sebagai layang- layang kembar yang terbang di langit berbeda The metaphor for likening the main character to twin kites flying in the sky is different.</p>
17.	<p>"Menghirup nafas kehidupan ini selalu disertai hari-hari yang bertaubat, mohon ampunan. Di lain waktu bila saatnya nafas ini habis, terpaksa harus dihembuskan untuk yang terakhir kali. Maka hembusan akhir itu pun adalah permohonan ampun hamba kepada Pencipta-NyA." "Inhaling this breath of life is always accompanied by days of repentance, asking for forgiveness. At another time when this breath runs out, one has to exhale for the last time. So that final exhalation is a servant's request for forgiveness to His God."</p>	<p>Majas Pleonasme: dihembuskan untuk yang terakhir kali; hembusan akhir. Pleonasm: exhaled for the last time; final blow.</p>
18.	<p>"Nang...ning... nung... Nang..ning..nung.. Tetes demi tetes embun pagi yang berkilau mengalir perlahan satu demi satu berjatuhan. Bagai nyanyian suci menjelang pagi, seirama dengan alam yang mulai hidup. Hamba "Kinasih" selalu tenang.. hening... serta merenung mengamati semua peristiwa Alam." "Nang... ning... nung... Nang..ning..nung.. Drop by drop of sparkling morning dew flowing slowly one by one falling. Like a holy song before morning, in rhythm with nature that starts to live. Servant "Kinasih" is always calm... silent... contemplating observing all events in Nature."</p>	<p>metaphore</p>

19.	"Hati yang setia selalu merunduk- merendah mencari jalan-jalan terang dalam hidup, disaatnya langit pasti akan menunjukan jalan kesetiaannya." "A faithful heart always bows down looking for bright ways in life, when the sky is certain will show him the way of his loyalty."	Majas Metafora : Mengumpamakan bagaimana hati yang setia itu bekerja. Figure of Metaphor: Similes how a faithful heart works.
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4. INTRINSIC LCTP WORKING PROCESS

a. Extrinsic Elements

Mandate is a moral message written by the story writer. The message can be picked up by the reader after reading the work. Mandate or moral message, usually not written directly, but implied.

Extrinsic elements are the opposite of the intrinsic elements of the novel. The extrinsic elements of the novel are the elements that are outside the literary work, but indirectly affect the structure of the literary work.

The extrinsic element of a literary work depends on the author telling the work. Extrinsic elements, for example, are the values contained, background, and social situations. The extrinsic elements in this novel are described as follows:

In carrying out the educational mission, many problems were found which directly or indirectly greatly affected the smooth running of the school and college years in tertiary institutions. The problem of a broken home, for example, should not be used as a barrier to ideals, but as described in these characters who have mental resilience to the fact that a broken home keeps them able to achieve their goals. The choice in pursuing goals also has many problems and dilemmas, for example whether to pursue breadth of knowledge or depth of knowledge regarding the length of study, consistency of time, and various policies in educational administration. In addition, the period of studying must also be accompanied by activities that are research and community service. So that graduates can become graduates who are not only ready to implement their knowledge but also have a high sensitivity to take a role in dealing with social and humanitarian issues. Active involvement in a community that is concerned with nature can also foster a love for the natural environment and the surrounding community. The Sky Split by The Light of The Full Moon is a highly anticipated event, in remote rural areas, on the outskirts of remote island beaches. When the Light of "Science" will come that will make their lives more prosperous and dignified. It takes young souls who are brave and wandering, devoted to their humanity, guiding the full moon's light to split the sky, pouring down the bright rain of knowledge in a dark and lonely place. In remote villages whose names and whereabouts are never remembered. Kinanti and Rakha, lovers who are separated by one honesty that can never be explained. The story of an edelweiss flower on a rock is finally buried in the deepest recesses of the heart. At the end of the path of loyalty, the full moon's light shines brightly covering the forgotten happy faces, the faces of the hamlet residents, the funny faces standing in the courtyard of the Orphanage, as well as the faces that are always grateful, the main characters Rakha and Kinanti.

A long journey in the scientific field, made the main shop aware in relation to a girl, that someone who can understand and love sincerely must be maintained. True love even though it was separated, will return in an amazing way. Above all, love and loyalty alone are not enough because good communication must be established in order to be able to accept destiny freely and forgive each other. It would be nice if every human being consistently searched for their identity and took the path of humanity in finding their identity.

5. CONCLUSION

A novel is a relatively long work of narrative fiction, so if it will be written in a collaborative form, it can be done through steps, namely determining the theme as the basis of the story, the main idea or purpose of the story that becomes the spirit or life in the collaborative novel work. These collaborators may have many experiences that, put together, can inspire a story. It can also be chosen which story is the most dominant to be raised as the main topic and other stories can be cut together to support the construction of the story. Although the source of experience or the background of the story is relatively the same, the theme can be discussed in such a way, according to the main idea and purpose of the story that continues to develop.

The choice of story genre is based on the consideration that this novel work, for example, must be easily used as teaching material for lectures, translation, and literature. So it must have good educational and moral values, and be presented in an educative but still interesting language style.

In determining the title, after agreeing with the theme, spirit, and genre of the novel, you can capture title ideas from each collaboration member. The selection of this title must be accompanied by arguments, and the most representative and interesting title can be chosen. For example, the alternative title that appears in this novel is Three Decades (because it tells the story of the past, Edelweiss Di Batu (because it represents the symbol of the main character), and in the end the title was chosen Sky Split Full Light. If there is a change in title, then some components in the story also need to be observed to be adjusted.

The plot in the novel is the storyline. Because the novel must have a clear storyline, the plot in the novel usually has several stages ranging from introduction, climbing, climax, anti-climax and completion. The selected flow can be forward flow and backward flow. The forward plot describes the story in sequence from the introduction of the characters, to the resolution of conflicts. While the backward plot is a storyline whose storyline is not coherent. The author can tell about the conflict first, then tell about the beginning of the conflict, and the introduction of the character. There is also a back-and-forth flow which is a combination of these two grooves. Determining the plot for this novel begins by studying the plots in the novel and then simulating it by making several plot models. The trend that arises is forward flow because this is felt to be more likely for the reader to understand easily. But in the forward groove this needs to be varied with the twist (U-turn) groove.

The obstacle in the application of this twist plot when combined with the forward flow, can interfere with the focus of the reader's feelings. However, some twists can be applied in some story sessions.

A character is interpreted as a person who has certain moral qualities and tendencies as expressed in speech and what is done from the narrated actions. The characters in a collaborative novel can be drawn from characters chosen from the experience of one of the collaborators who dominates the story. Character characters can be created according to the image you want to build. For example, the child of a rich but very unpretentious, not arrogant and empathetic.

Regarding characterizations related to who the characters of the story are, how they are characterized, and how they are placed and painted, speech, thoughts and views when completing a character, can be determined together or can take one of the characters from the collaborative participants.

The setting element is also referred to as the fulcrum foundation, referring to the understanding of place, time relations, and the social environment in which the events narrated occur. The setting can be taken based on collaboration members who have lived in a place that is the main location of the story so that what is told becomes acceptable.

The point of view in collaborative novels can take the third person. This is easier to do because there is a division in the focus of the characters' storytelling, so this point of view always depends on who the character is being told and by the collaboration participants which character is

being told. However, the attitudes of these main characters are discussed together in order to illustrate relevant behaviors and attitudes between the relationships of events that occur.

The style of language in collaborative novels has the potential to appear more interesting because it is influenced by many collaborations. In order for the language style in this novel to have an identity, each collaborator holds one character, both the main character and supporting characters, so that there is consistency in the language style of each character. This is also related to stylistics that studies the relationship of language between artistic functions and their meaning, in order to provide the function of beauty of certain linguistic forms ranging from aspects of sound, lexical, structure, figurative language, and rhetorical means.

Diction or word choice is very important to express a story, so that the sentences in the story can be enjoyed. The author can look for forms of diction related to motivation, for example, specifically motivation in life i.e. in the sense of finding true love, and words related to success and a success in the ideal—love and love. In collaborative novel writing, certain diction in especially very specific sentences can be discussed together, whether to use connotative diction, denotative, regional language words, foreign language words, abstract words, concrete words.

The use of diction contained in this novel is complete, there are all dictions, namely connotative, denotative, foreign words, abstract words, and concrete words. The use of this diverse diction is possible as a form of the totality of the author in the selection of diction to obtain a sense of language that is in accordance with what the author intends according to the background of the story. The stylistic uses that the author uses in the novel *Sky Split Light* include language styles: pleonasm, metaphor, hyperbole, antithesis, and sentence irony. The use of this language style is very relevant to the personality and style of speech and idealism of the writer, and its collaborative elements that allow the language styles used to be very diverse, as a form of the totality of the author in the selection of language styles to obtain a literary sense that matches that with the background of the story.

Writing novels with the community is a very strategic way to get a thematic and very characterful story. This opinion is based on the results obtained from the writing of the collaborative novel "*Sky Splits Full Moon*", which ranked 2nd out of 65 similar stories published on Wattpad for the mountaineering category, and 66th out of 73.7 thousand stories for the most impressive category. This is obtained from the illustrations of poetry and language style that describe nature and the feelings of the main character.

In addition, we can also see in our own environment the potential for collaboration that may be possible for a novel writing, for example in relation to family, husband and wife, friends, friends, teachers, and of course with someone who is experienced in writing novels.

It should be noted in writing this collaborative novel that the choice of collaboration can pay attention to many aspects related to taste in genre, style, stylistics, diction, characters, and characterization. This can be considered according to the background of collaboration, collaboration goals, and the results of the work to be achieved. Each of these collaborative individuals can work together to explore each other's potential. The technical selection of this collaboration team will give us the color we want, so this collaboration must also be chosen based on the purpose of what kind of novel work we want to produce.

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**THE PORTRAIT OF SOUTHERN BELLE AND RESISTANCE AGAINST
PATRIARCHAL DOMINATION IN THE AMERICAN SOUTH IN
VALERIE MARTIN'S NOVEL PROPERTY**

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Abstract

This article concerns itself with Valerie Martin's literary portraiture of white woman character to emphasize the Southern belle's social status and struggle for freedom in Property (2003) novel. It focuses the way of the author reflects the image of woman who labeled as the belle in Antebellum South of America (the era of slavery) where attains its origin in the patriarchal organized society, in which 'beside a strong man there was a fragile and helpless woman whose role was to encourage the man's feeling of confidence, strength, and domination'. Through a feminist criticism, this study elaborated the image of Southern belle as the ideal figure of white woman reflected in the novel and how the author operated the main woman protagonist character to resist against the patriarchal system in the Southern society.

Keywords: White woman, Southern Belle, Slavery Novel, Feminist Critics

1. INTRODUCTION

White women in the Southern States of the United States is often figured out as the Southern Belles. Southern Belle is a woman of the South who is known for her beauty, gentleness, and authority. Klančar (2011) identified that southern belle is an archetype for a young woman of the American Old South's upper class. She is a symbol of beauty, dignity, and hospitality of the South (Lee K, 1985). The ideal of the Southern belle evolved in the 1930s and it combined positive characteristics and described a perfect daughter, sister, mother, and wife and life companion.

Klančar (2011) explained that the figure of the white woman in the South is frequently represented in literary works. She typically figured out the Southern beauty that was not only her distinction, but also she was accompanied by other virtues like the most prominent being devotion to her family and husband, modesty, respect of ancestors, fragility and tenderness. The female characters, like Scarlet O'Hara and Melanie Hamilton in *Gone with the Wind (1936)*, and Rosa Coldfield in William Faulkner's novel *Absalom, Absalom! (1951)* are the example of white women of the Southern upper class society. The description of them would incorporate characteristics such as the belle is a privileged white girl at the glamorous and exciting period between being a daughter and becoming a wife. She is the fragile, moist, just-opened bloom of the southern female; flirtatious but sexually innocent, bright but not deep, beautiful as a statue or painting or porcelain but like each risky to touch.

Property is a novel that figured out the life of white woman in the South of America particularly in the era of slavery (before 1865) when America was committed with black enslavement. It is published in 2003 written by Valerie Martin. It was the winner of the 2003 Orange Prize for

Fiction-winning works. In 2012, it is chosen by William Skidelsky as one of the 10 best historical novels. Moreover, Valerie Martin as the author of the novel has published also two collections of short fictions and six novels, including *Italian Fever*, *The Great Divorce*, and *Mary Reilly*, and a nonfiction work on St. Francis of Assisi entitled *Salvation: Scenes from the Life of St. Francis*.

Property (2003) is telling about a life of white woman through the white main female character, Manon Gaudet. It is set out in Louisiana, American South in 1828. This novel is focalized by the narrator I, named Manon Gaudet, a white Southern woman, who is the wife of a wealthy planter named Mr. Gaudet. Manon Gaudet describes herself as a beautiful, young, and excellent Southern woman, the daughter of a French Creole mother and the American white father. She also wrapped herself into a very glamour and astonishing fashion style. However, since her marriage to the planter, which was arranged by her family, her life is ruined. She began to recognize the planter, and the more he recognized her the more disappointment she found in him. She has no children with the planter, and she does not want to have children with the planter. She managed herself to escape from the planter, and it is come true when her husband passed away in the insurrection riot did by black slaves. In the end she tried to live with her black women slaves and a little Walter' mulatto kid celebrated her independent after the funeral of her husband. She managed her husband property and Negroes and operated under her rule.

Based on the summary above, it appears that the white woman in this novel is presented as a beautiful, a wife of wealthy white man (planter), but unskilled and unhappy. She then also fights to dismantle the domination of white man, her husband. Klančar (Klančar, 2011:48) stated that the image of the Southern belle finds its origin in the patriarchal organized society where beside a strong man there was a fragile and helpless woman whose role was to empower the man's feeling of confidence, strength and domination. The way of Manon refused to have a child and escaped herself from her husband domination is another image of Southern white woman struggle for escaping herself from patriarchal domination.

This study is going to reveal the images of white woman as southern belle in novel *Property* written by Valerie Martin. The image of white woman in this study will be analyzed through feminist point of view. The present study would like to underline the physical strength that the white woman has as a female representative of southern belle in nineteenth century and her way of resisting masculine domination in patriarchal Southern society. Through feminist reading, the appearance of Manon's character in *Property* novel is a depiction of Southern belle who live in a strong patriarchal domination, and Manon also has her own way of fighting this domination. Feminist reading in Showalter's (1985) terms is related to the concept of women as a reader, namely the researcher brings special awareness in reading images of woman (and man) in the novel.

2. RESEARCH METHOD

This research is a library research by applying a descriptive qualitative method. Data in this research is the novel of *Property* written by Valerie Martin and published in 2003. Data in this research collected through several steps; reading, Note-taking, identifying and grouping the data into sub-headings. Data then analyzed through the descriptive qualitative and interpretative techniques by approaching feminist literary criticism as a theoretical framework.

Feminist literary criticism, it is a literary theory that focus of the analysis on women. This is known as critical analysis of literary works based on a feminist perspective. In other words, feminist literary criticism is one type of criticism that is specifically using ideological discourse and feminism's rules for studying language, structure, and literature (Rasiah, 2021: 19).

Focused on women, feminist believed that literature itself mirrors the oppression of women and has gender biased withered in women images and roles. Thus, the feminist literary criticism sees the traditional literary canon as a “culture-bound political construct” and literary posterity as nothing more than a “group of men with the access to publishing and reviewing that enabled them to enforce their views of ‘literature’ and to define a group of ageless ‘classics.’”

Given the profound illegitimacy at the heart of literary tradition, the feminist critics insists upon "a complete revolution of our literary heritage"—"a revision of the accepted theoretical assumptions about reading and writing that have patriarchal based context (Iannone, 2021)

Culler (1983) argued that feminist literary criticism is related with the activity of reading, "reading as a woman". What is meant by "reading as a woman" is the reader's awareness that there are important differences in gender in the meaning and struggle for the meaning of literary works. Then, feminist literary criticism identified by Yoder (Sugihastuti and Suharto, 2016:20) as a quilt, metaphorical presupposition, which is sewn and formed from strips of square cloth, is lined at the bottom with a soft cloth. The stitching of the piece takes a long time and is usually done by several people. This metaphor can be used as a metaphor for the understanding of feminist literary criticism. Feminist literary criticism is likened to a strong base to unite the idea that a woman can consciously read literary works as a woman. In line with Rokhmansyah (2016: 66), the metaphor quilt presupposes that feminism is a study that is deeply rooted in the position of literary readers as women. Sugihastuti and Suharto (2016: 66) explained that feminist literary criticism is a criticism that views literature with a special awareness of the existence of gender which has a lot to do with culture, literature and human life. The ultimate goal of feminist literary criticism that Tuttle (1986) underlined include: (1) development and disclosure of women's writing traditions, (2) analysis of women writers and their writings from women's perspective, (3) discovery of old texts, (4) interpreting the symbolism of women's writing so that it does not disappear or ignored by the male point of view, (5) resistance to sexism in literature to enhance sexual political awareness of language and style.

3. FINDING AND DISCUSSION

3.1. The Image of the Southern Belle in *Property* Novel

Southern Belle in this study is screened through the main protagonist character Manon Gaudet. She is depicted as the daughter of a Landlord in Southern state, Louisiana. Her father was an (white) American and her mother is creole (mix blood of American and Latino). In the novel, Manon Gaudet describes herself as a daughter of American man and a beautiful creole: "a handsome young american, his thick golden hair curling over his smooth brow, a tentative smile on his lips. He has just married a beautiful creole" (Martin, 2003: 89)

The phrase "handsome young American" and "a beautiful creole" signified the superior genes of Manon Gaudet as white American. His father is a pure Anglo-American and mother is a hybrid blood of American with another European country. It is also attached with physical appearance; golden hair, tentative smile, handsome for her father, and beautiful for her mother. This is asserted that Manon was born in a superior white genes phenotype as white descent. The crucial code to refer to the physical appearance here is golden hair or it is also familiarized as blonde in the fashion term as the symbol of white American physical identity. Manon explains herself also has such type of hair: "My hair is thick, wavy, too brassy, in my opinion, though father always called it his golden treasure" (Martin, 2003: 12).

The golden hair or blonde then identified as beautiful in the novel. Manon feels so proud of having such a beautiful hair and imagining herself as beautiful, different from other women, particularly Sarah, her housemaid that she considered also beautiful and competes with herself. Manon presents herself as pretty, young, the same with the way she presents Sarah. They are young 'pretty' women, but different in manners. She depicted has manner as the symbol of middle class family in the Southern family. While Sarah has no manners as the symbol of slave. The different manner of both characters also identified from virginity of the young lady. Manon is a young lady and still virgin when she was married, while Sarah has been involved in illegal love relation with a lot of Planters as her masters in her life. However, Sarah has physical power while Manon combines fragility. She is pretty but cannot manage the household works. She even cannot manage herself, like wearing her clothes, making up herself, she also can manage herself when her husband intended to embrace her as husband and wife. The image of Manon here trully represented the combination of

beauty, purity and fragility as what the label of Southern Belle in the antebellum South (old South). Clinton (1995) explained that the exaltation of white women's status was founded on a bedrock of female chastity, and it was a fundamental tenet of antebellum culture that ladies were pure uncompromised repositories of Southern virtue. Vices were left to white men only.

The first is the innocent of Manon as a young lady in facing wedding night. She is sexually innocent since she did not know how the first night is like. She was just following her husband way and wondering the wedding night, the husband, and her new status as a wife in young age. She is a woman that put on the base and as a true beauty she had to be protected by the men, especially from their sexual advance. She also has no sexual relations before getting married and approved of by the society, nor were there any sorts of affairs that the ladies could have engaged into. This is also signified the second point that Manon is a pure and truly virgin girl. Three, Manon is a fragile woman. It means that she is not only cannot do any domestic jobs but also cannot bear the sexual advances, harasses and maybe even attacks, as her husband did to her. These images actually incorporated to the image of Southern Belle in the South. Klanchar (2011) argued that the image of the Southern belle finds its origin in the patriarchal organized society where beside a strong man there was a fragile and helpless woman whose role was to empower the man's feeling of confidence, strength and domination. In contrast to this a typical woman of the South was not inactive. On the contrary, she devoted her time to developing various skills that helped her take better care of the children and improve her housework activities. Moreover, those from lower and middle classes took to manual labor as well.

Manon in the novel is the representation of Southern belle that pictured the image of privileged white girl at the glamorous period between being a daughter and becoming a wife. She is the fragile, moist, just-opened bloom of the southern female: flirtatious but sexually innocent, beautiful as a statue or painting or porcelain but like each risky to touch (Klančar, 2011). She explains herself in the novel that:

"I was young, I was pretty", and I have no money. My husband was of a good family, had expectation and a large house. I didn't find him particularly attractive, but I felt no positive revulsion, ..his eyes were always moving over me. Mother observed this and.. I took it to be in the proper order things (Martin, 2003: 35)

Manon's physical appearances are fulfilling the Southern belle's attribute as cultivation of beauty, the symbol of hospitality, as well as innocent. It is an archetype for a young woman of the American Old South's upper class (Klančar, 2011). The ideal of the Southern belle evolved and combined positive characteristics and described a perfect daughter, sister, mother, wife and life companion. Typical Southern beauty was not her only distinction, she was accompanied by other virtues as well, the most prominent being devotion to her family and husband, modesty, respect of ancestors, fragility and tenderness, and Manon tried to learn such type of status. However, Manon is depicted as the unperfected mentality as the Southern Belle. She is beautiful but considered 'unbalance' in her mentality. If the upper class white women are forced to be obedient to their status through being devotion to her family and husband, modesty, respect of ancestors, fragility and tenderness, yes, she was but some were contrasted with those criteria. She is not obedient to her husband, or parents. She shows her rebels for the rules as wife and daughter. As a wife, the image of Manon's mentality is showed through the confusion of her husband, Dr. Gabriel Sanchez, and her mother upon her behavior. Her husband confuses her behavior as cold, hopeless and 'corpse-like' when it comes to sex (Martin, 2003: 57). The word "unbalance" signified that Manon as a woman was not having emotional and behavioral stabilities to fit the Southern tradition that promote the values that white upper class women must internalize as a symbol of tenderness, hospitality, and authority. Manon bumps into those values with her hatred and ignorance against her husband as a kind of refusal of the system.

Manon Gaudet as the white woman and main character in the novel showed as woman with no academic attribute but she has a bright thought in protesting the unfair rule, manner, and condition. She also did not have any skill to do a domestic job. However, she she has ability to play piano and has a passion in art. In the novel, Manon tells about the ironic view of her father's remarkable as planter and white gentlemen and herself inability to control the situation after her father passed away. She said in the novel that.

I didn't know, as a girl, how remarkable father was. When my mother complained that his death was no accident, I took her charge to be the product of her grief. But now I think he must have had a world of enemies. When our home was gone and we moved to the city, I learned that father, who was so strong, loving, stern and fair, was all that stood between my innocent happiness and chaos (Martin, 2003: 23).

The quote emphasizes that a father only concentrates his power on himself without giving power to his wife and passing on knowledge to his daughter for his future. As a result, when he died what his father had could not be fought for and was instantly destroyed. Mother and she are helpless, only relying on other people, such as son-in-law and male relatives to help them rise and move on with life. This is a dilemma and a problem for white women, especially in the upper class of society in the South.

As explained by Klancar (2011) that the image of the Southern belle finds its origin in the patriarchal organized society where beside a strong man there was a fragile and helpless woman whose role was to empower the man's feeling of confidence, strength and domination. Women, in contrast, are typical woman of the South was inactive. They devoted their time to developing various skills that helped her improve her housework activities.

I could not bear the thought of lying awake in my room. But what was I to do? I was tired of sewing, my thoughts too agitated even to read a journal, it did not seem proper to play the old piano which was probably out of tune (Martin, 2003: 71).

The quote explains about the skill and the ability of Manon as woman. She skilled in sewing, able to play piano, and has literacy skills. These abilities are fit for woman in southern patriarchal social system. Sewing, playing piano, and ability to read are seemed as the main skill and ability to behave by women in upper class society. These abilities also considered as lady like or feminine. These are contrasted to man who pictured has a strong character, spirit, and passion.

I found our conversations more trying than those hours we spent in what passed for conjugal embracing. My husband could talk about sugar, he was knowledgeable about wine and spirit, he liked to shoot animals; this was the range of his interests. Art and music meant nothing to him; he could not concentrate on a picture long enough to see it. Five minutes of my performance upon the piano put him into a deep sleep. Whenever he spoke in company, i notice the other young men politely waiting for him to finish so that the subject could be changed. When their repartee became sprightly, he looked from one to another with a dumb-founded expression. He rarely laughed (Martin, 2003: 153).

Sugar, wine, shooting animals are man or masculinity orientation. Here, man is presented with the male-orientation as symbol of intelligent, serious, and strong. Man does not concern to art; music and picture, because they are identified and stereotyped as feminine world. The author here seemed to show that the stereotype of man as serious, intelligent, and strong, and woman as weak, tender, and fragile are no longer considered as the power and the weakness. Women and man has their side to be human.

The implication of the absence of education, Manon, though, she marries rich man, she has no money. In the novel she explains her condition that.

Standing in the doorway, bidding Joel good-night, had made me think of my husband, his visits in his house so long ago, when i was too naive to understand the nature of the bargain I was making. I was young, I was pretty, and I have no money. My husband was of a good family, had expectation and a large house. I didn't find him particularly attractive, but I felt no positive revulsion, and i enjoyed how strongly he seemed to be attracted to me. His eyes were always moving over me. If I let him touch my hand or my waist, I could feel his struggle to refrain from pulling me to him. Mother observed this and, as it didn't disturb her, I took it to be in the proper order things (Martin, 2003: 98).

From the quote above, it is certain that Manon depends on a man as her husband. She has nothing, even she owned by her husband. This is as what Manon's mother is like, just focused supporting her husband as the powerful and loving husband. Manon also is doing the same. She just prepared to be a good wife for rich and landlord husband. Her parents arranged her to marry a rich, planter, and white man, Mr. Gaudet. Manon said:

Mr. Gaudet is taken with you," she said. "I think we needn't worry too much about the dowry." I had my self, i concluded, some value, something more desirable to my husband than money. At the time, this struck me as usual (pg. .151).

Based on the explanation above, it can be said that Manon as a white woman from the upper class has skills and knowledge in the domestic field and to facilitate her work as a woman housekeeper who is devoted to her husband. The author seems to want to show the reader how the problematic life of a white woman as a symbol of beauty is actually in a torturous domestic trap.

3.2. Resistance against Patriarchal Domination

3.2.1. Protest against Woman Oppression in Marital institution

Manon in the novel seemed appearing to protest the oppression against woman in the marital life in the Old South upper class context. The points she protests are sexual harassment and mental oppression. She also refuses to have a child with her husband as the impact of the mental oppression. Manon in the novel is very clear declared her protest against sexual harassment. In the very first time she gets an acquaintance with her husband, she already found the manner of her husband; impatiently, indelicate, and dominant. Manon in the novel reveals that:

When he was courting me, he was mysterious, and I took his aloofness for sensitivity. He was a man who required his linen to be scented and spotless, who could not stay long in the city because the stench from the sewers offended him. When he visited our cottage, I had the parlor scrubbed out and scented with rosewater and *vetiver*, and my hair washed with chamomile. He never failed to comment on the agreeable atmosphere in our rooms (Martin, 2003: 18).

In the quote, Manon is not aware yet of Mr Gaudet's temperamental attitude, but in his mysterious way, she is aware of his unfriendliness and dominance. He wanted everything should be in his demand, the clothes, including the rooms in the house and Manon's body to be cleaned and perfumed to please him. He appreciates everything if it is in accordance to his wishes; if not then he does not hesitate to leave it.

After getting married, Manon started recognizing her husband manner; temperamental, impatiently, and indelicate. Manon told her husband's manner in having sex, that she equalized as an assault.

My invincible stupidity was revealed to me on my wedding night. A likely metaphor! My husband roared over me like a locomotive. There were moments when it seemed to me his object was to pull my limb from their joint, I want to shout to my mother" Why did you not warn me?" but then it occurred to me that Father would never have subjected another creature to such an assault. ...was there to be no trace feeling for my helpless, no tenderness in my marital bed? Afterwards, he was silent, no critical, he exhausted himself and within a few minutes was sound sleep. I touched the damp sheet beneath my hips and i found my fingertips reddened with blood. I am married, i though. Looking at his sleeping face...this is my husband, I thought (Martin, 2003: 152).

In the wedding bed on the first night, Manon looks like an idiot because he doesn't know what it's like to have sex on the first night. And the first experience of having sex with her husband, she defined it as violence, no affection or tenderness, which existed as if she was confronted by a murderer who was ready to devour her harshly. She also saw that the dominance of men as her husband was very prominent. It is as if sex is only to fulfill the husband's lust, without noticing the wife's feelings as a partner. Her husband was also uncared when he plucked Manon's virginity; he immediately fell asleep when he had felt satisfaction, regardless of the body and soul of Manon who was shocked and painful. Here, Manon's husband was the prototype of Southern patriarchal domination who belief woman is not important than man, dependent to men, positioning woman to be exploited because women are regarded as subordinate to men.

Manon seems as a feminist who could not tolerate all the sexual harassment happened in the marital life. For her, marital life is living in a family where the male and female partners love and respect each other. Sexual relationships must also be based on feelings of love and mutual respect for each other to get happiness together. Manon explicitly declare her protest about her husband way in having sexual with her, but the society's thought it is normal, there is not any problem with that since the they are couple. Dr. Sanchez, the one who considered that Mr. Gaudet sexual ways is normal. It seems that he presented as the symbol of patriarchal society who allow women's oppression occurred in marital life.

I thought of my husband's embraces, so urgent and disagreeable, his kneading and sucking my breast until the nipples hurt, his fingers probing between my legs, his hard breath in my face.

"I see no physical reason why you can't have a child," the doctor said at last (Martin, 2003: 37).

Manon's attitude that refuses the rude in sexual relations seems to be related to the image that is demanded to her as a Southern Belle who must be gentle in taking care of the household and husband. However, what she felt was the opposite of what she received, the rudeness. In sex, she interprets that sex with her husband is in order to complete her husband's sexual desires, not the love of the two.

"Do you want children, Mrs. Manon Gaudet?" asked the doctor.

What sort of woman doesn't want children? I supposed had married a man like him, I thought, a man who knew everything about women's bodies and was never impatient. Then i arrived at my answer "No" I said

I saw a flicker of sympathy cross his expression, but i didn't it was for me. He was feeling pity for my husband, trapped between two furies. "well". Good willing, you will have a child. You 're so young, in good health." (Martin, 2003: 38).

The impact of sexual harassment that Manon got in her marital life is her mentality. She is not only feeling pain physically, but also mentality. She feels mental torment because she feels trauma in sex. She then appeared with a dead heart. The dead heart of Manon is showed in the following quotation.

"Manon", he said. "What are you doing?"
Are you finished already?' I asked agreeably
"I've not much interest in making love to a corpse," he said.
I laughed. How that he would call what we were doing "making Love", how amusing that he drew a line at a corps. "If I am dead, " I said " it is because you have killed me."
He returns to look at me. To my surprise there were tears standing in his eyes. "the doctor is right, you are unbalanced" he said (Martin, 2003: 57).

"Unbalanced" is a mental symbol of Manon who is unstable due to the physical and spiritual torment he has received. In this unbalanced behavior, he shows suppressed anger, disapproval and forms of protest against the mental oppression he has experienced so far due to sexual violence.

I acknowledged no duty to the man who has forced me to live these ten years in the madhouse of his cupidity, perversion, and lust. (Martin, 2003: 89).

Manon's rejection of the way of life she lives in her husband's house is her rejection of all kinds of oppression in the name of gender. Although she does not have the attribute of education, she is very brainy in observing the situation. She is smart in reading the mode of oppression and domination over women. However, she does not have enough power to stand against it. The best way to do is refusing to have a child with her husband. It is revealed when she was investigated by the Doctor to know whether she would get pregnant or not.

"I see no physical reason why you can't have a child," the doctor said at last.
"Do you want children, Mrs. Manon Gaudet?" asked the doctor.
What sort of woman doesn't want children? I supposed had married a man like him, I thought, a man who knew everything about women's bodies and was never impatient. Then i arrived at my answer "No" I said (Martin, 2003: 37).

Manon's refusal to have children is not because he does not want children, but as a series of protests from his husband's abusive treatment in sexual relations and is also known to have had an affair with a slave woman who became Manon's personal servant named Sarah. She considers her husband has no feelings and does not respect Manon as both his mistress and wife. He had an affair in his own house with a slave and gave birth a kid and lived with them. This incident further tormented Manon's mind as a woman and wife.

"Well let me think," I said.
"Would the fact that the servant I brought to the marriage has born him a son, and that this creature is allowed to run loose in the house like a wild animal, would that be, in your view, sufficient cause for a wife to despise her husband?" (Martin, 2003:38).

In the Antebellum Old South, planter or master has privilege right over his slaves, particularly black women slave. White Master can marry them illegally and bearing children called the Mulatto.

Solor (2000: 4) argued that white and black marriage in Antebellum South is not recognized in American law and their descendants. Jewell (1993) adds that history records that many in the era of slavery, black women were sold into prostitutes, and sometimes were willing to become concubines of wealthy Southern white men. This system, called *placage* (Jewell, 1993), involved formal arrangements for white man applicants or customers to financially support black women and their children in exchange for sexual favors over the long term. Manon views the illegal relation of black woman slave with her husband is a lust and it cannot be tolerated. Manon views herself not as a doll to be played by her husband. She is a human who has a feeling and thinking. She also needs to be respected not only her physical appearance but also her ideas.

"Is that a new dress?" He asked

"No "I replied. "i retimed it with some lace Aunt Lelia sent". (Manon)

" You are free to leave, if you've no business of your own to discuss with me."

"I stood up. What business might be that?" i wondered. Perhaps he'd care to have a look at my accounts: on one side my grievance, on the other my resolutions, all in perfect balance. I allowed my eyes to rest upon his face. He brought his hand to his mustache, smoothing down one side of it, a nervous habit of his. It's always the right side, never left. There was the rustling sound of my skirt sweeping against the carpet as i left the room, terminating thereby another lively interview with my husband (pg.11).

The quote above shows that Manon's husband only respects her beauty, not on thoughts. As a result, Manon is never involved in discussions about gardens, business, and other things that are taken seriously. It seems that he still internalizes the view that women only have a place in the back, taking care of the household and appearance to please their husbands. Meanwhile, work and business outside the home are the husband's responsibility, which does not need to be shared with his wife. Attitudes like these make Manon as a woman feel neglected.

Manon also critiques the ironic view of couple life that showing romantic and happy in front of the people, but not in reality. When she and her husband served Joel Borden, they appeared as romantic as possible in front of their guest.

There we were, a loving couple, waving and smiling as our guest turned his horse toward the town, no doubt eager to be done with us and our sham of a marriage. When he was out of earshot, I removed my husbands' hands and said, "wont Joel hav some amusing stories to tell when he gets to town?" what are you talking about?? He said. (Martin, 2003: 29).

At last, Manon considered that all the luxury she gets in her husband house is ironically with what she experiences. She called it humiliation because she doesn't deserve what is human should have deserved. Sexual harassment, cheating, emotional torment is part of her suffer.

Often I am grateful that my father didn't live to see me in this place. If he knew what humiliation I suffer every day, he would be at the door with his carriage to take me home. Our home is lost, but if it were still there, still ours, though it was not half so grand as this one, with what joy would I return to its simple comforts! (Martin, 2003: 17).

Manon in this novel is presented with attribution of gender consciousness. She refused the gender problem in the life of Southern Belle. She protest about women that lives to support her husband domination but they are dominated as well. She protested the treatment of women in marital life that considered as the second sex that has no power, but devotion.

3.2.1. Struggling for the Woman's Ownership Right

Manon in the novel *Property* seemed to protest the Old South patriarchal society law particularly dealing with the ownership of property in marital life. There are two kind of unequal property ownership in the novel. The first is the ownership of women's inheritance before marriage (women's family property) and the ownership of property after married (Husband's property).

In the novel, it is describing that Manon is the only one daughter in her family and her father inherited her property from her family. However, the law stated that all the property that belongs to a woman before marriage or inheritance from her family, if she is married then all of the property will automatically be under the control of the man as her husband.

Next to Father's portrait lay the latest letter from my husband, a thinly veiled command to return at once to his house and bring my father's money with me(Martin, 2003: 89).

According to my husband, the conflagration at the mill only proves that he is a flawless manager, far more intelligent and efficient than my father, who might be alive today if he had the benefit of his son-in-law advice (Martin,2003: 50)

The hegemonic attitude of Manon's husband who asked him to return to his house and take the money left by his father and the persuasion to run the mills was an act of domination on behalf of the husband. It was as if she was not deemed worthy to have the money as part of her father's inheritance and had nothing to do with her husband. However, this seems to be a legal convention in South America that the wife's property after marriage is definitely the property of the husband. Aunt Lelia stated that.

She gave me a disapproving look. "It's the same everywhere," she said. "A woman's property is her husband's." (Martin, 2003: 84).

This kind of law makes Manon unable to accept it, because she considers it a form of injustice. She added in the novel that.

"The laws in this state are designed to provoke the citizens to murder" (Martin, 2003: 84). My resolution failed me and my eyes filled with useless tears.
"No" i said. I won't consent to that." He smiled indulgently turning his pistol over in his hands. "Well," he said "don't cry Manon. We will discuss the matter. There's plenty of time.

The Old South law is seemed as the product of England Aristocrat law particularly from Victorian England (Hoppen, 2000). Marriage in Victorian society is often viewed in the context of a transaction of material gain and mere economics interest, especially for those who are in upper class society. Marriage is not seen in context equality of husband and wife, between men and women. The man is always the dominant figure who controls, while the wife is the required subordinate silent and obedient to her husband's wishes. The husband controls all assets and ownership, including the wife's personality and the assets she owned before marriage. Victorian women don't have a little also rights in marriage. Hoppen (2000) argued the law is actually appeared as the implementation of a wife's place in the family hierarchy was secondary to her husband, but far from being considered unimportant, a wife's duties to tend to her husband and properly raise her children were considered crucial cornerstones of social stability by the Victorians. So, the duties of controlling properties are considered as husbands' duties, while wife is controlling the house hold activities.

The unequal ownership law convention became even more evident when Manon's husband died. Her husband's brothers are fighting to take her husband's inheritance, even though they already

have a lot of wealth. They don't think of Manon as a wife who is left behind. Manon in the novel informed that.

I have been **never liked my husband's brother, Charles Gaudet. He's an arrogant man, boorish and supercilious, like my husband.** Only worse because he has been **successful.** He is the youngest of three brothers and **the richest** of all. Since my husband murdered, he has taken to strolling around this property as if he owned it, addressing me in solicitous tones, as if i were addled and must have every word repeated (pg. 135).

Charles Gaudet's attitude of "strolling around this property as if he owned it" shows his dominance as a man who feels he has power over women. This then awakens Manon's soul to rebel and fight the injustice practices in ownership of the property in marital life. she the plotted to fight getting back the property that her husband left out.

There are three figures in the novels that become the role model for Manon to fight her right on the property ownership. First is, Sally pemberly, Her Aunt Lelia, and her mother. In Sally, she learned how to fight against her husband in law to emancipate herself and build her new life with. In the novel Manon tells that.

What interested me most was the success of **Sally Pemberly's** lawsuit against her husband. She divorces him some years ago, because he was so cruel even the servants pitied her. he then ran up large gambling debts, bankrupting himself as well as his family. Sally sued to have her marriage portion, which was considerable, exempted from his creditors and restored to her. by some miracle, she has won. Now she has her own income and she is free of her unstable husband. **Fortune woman!!** (Martin, 2003: 44).

In in this scene showed to fight againsts the old south convention about property ownership. Before her husband is murdered by the runaways Negroes, she started to use this plan if her husband took all her father money from her. She said.

If my husband gets his hands on this money, i thought, it will be gone in a month. I recally **Sally Pemberly**, who had **managed to rescue her dowry from her husband's extravagance**, and resolved to learn the name of her lawyer (Martin, 2003: 72).

Sally and Manon of course have different fate. Sally is divorced alive, while Manon is divorced dead, a divorce that is more profitable for Manon. However, Manon is not sure that all of her husband's property is still left, because he is used to gambling and a lot of debt.

"Of course, when your husband passes away, the property will all come to you," the lawyer reassured me. "If there's anything left of it", I said

Manon then found her happiness after her husband died. She became the mistress of her house, and owned several slaves even though she had no money because of the debt her husband had left her. SHE was free to decide in the liberation of slaves. He freed Sarah from her status as property, but still asked her to live with him, but not as a slave. She also decided not to remarry even though there were men who wanted her to. She believes a man named Joel Borden has the same behavior as her husband; love to sell love and want money.

Joel Borden. He was a bevy of old ladies who adored him; my mother is one. She wanted Joel to marry me, though we all knew it was impossible because Joel needs money and I have no more (Martin, 2003: 25).

Based on the quote, Joel Borden also instills the old south idea about married, only merely for money and power. Manon refused to remarry, and she is become Southern Belle with representations of white women fully integrated into social functions, responsibilities, and right obligations. Manon seemed radically resist the gender biases occurred in the Southern upper class social context.

4. CONCLUSION

This study may conclude that the images of white woman as the main character in the novel revealed into four aspects; physical appearances, mentality, intellectual and skill, as well as social status. In the physical appearances, the white woman as the main character pictured beautiful as the representation of Southern belle. However, her mentality is depicted "unbalance" because she had mental instability. She showed her rage to the rules of her husband, and she considered did not fulfill the Southern Belle mentality image as the symbol of the Southern hospitality. The white woman character also depicted uneducated but she displays a brilliant thought when she criticized the inequality and discrimination against woman in the context of the old south society. Her status in the society is inherited by her father's upper social class, since she is the daughter of the landlord and planter. Her upper class status was getting stronger when she married the rich planter.

The picture of the white woman physical appearances as the representation of the Upper class Southern Belle and all the privileged status she received did not make the woman happy. She, in reversal, experienced any kind of domination and subordination. In her marital life, she experiences sexual harassment from her husband. Sexual intercourse is not for getting happiness for both her and her husband, but only merely for her husband's lust satisfaction. She then protests the sexual harassment done in her marital status by refusing to have pregnant and child. She also found the domination in household property ownership. Her property inherited by her father will be controlled by her husband, and her husband property will be controlled by her husband's brothers. She then tried to release herself from patriarchal domination by struggling to getting back her right. She then released herself, control her home, and property that left by her husband, and refused to remarry.

Form the explanation; it can be highlighted that Manon as the main character in the novel property appeared as feminist agent to protest against Southern patriarchal domination on woman in upper class society. Southern belle as a woman also experiences the domination and subordination from men, they are simply covered with privileged as upper class women with a life of luxury and honor.

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THE MESSAGES IN NORTH HALMAHERA TALAGA BIRU'S FOLKLORE

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Abstract

This study aims to describe the moral message of the North Halmahera Talaga Biru Folklore. This study uses qualitative research methods. The data collection uses interviews, recordings, and a literature study. In contrast, data analysis techniques were carried out in several stages, such as data reduction, data presentation, verification, and conclusion. The study's results found two general messages: positive and negative. The positive messages are: 1) hope, 2) struggle, 3) sacrifice, 4) loyalty, 5) cooperation, 6) cultural values, 7) patience, 8) friendship, and 9) religious values. In contrast, the opposing message is sadness. Sadness is classified as a negative message because the sadness in the Origin of the Blue Lake legend is beyond reasonable limits. The sadness in question is that the character Majojaru cries sadly for three days and three nights so that he also dies. Apart from that, it is hoped that it will help add theory related to the moral message of folklore in North Halmahera and as a reference in managing tourism based on culture and literature. In addition, this research is expected to contribute to efforts to raise public awareness of the importance of preserving the surrounding natural environment as a home for all living ecosystems worldwide.

Keywords: messages, story, Talaga Biru

1. INTRODUCTION

The literary work entitled The Origin of Talaga Biru is one of the literary works originating from North Halmahera, North Maluku Province. The literary work is classified into one of the legends. According to KBBI [1], the legend is folklore in ancient times that has something to do with historical events. Meanwhile, Hooykaas [2] legends are tales of things based on history that contain something magical or magical that signifies a lover.

The above opinion aligns with Bascom's opinion [3] that a legend is a story with characteristics similar to a myth, considered to have happened but not considered sacred. Therefore, regarding the opinion of these experts, the literary work Origin of the Blue Lake is included in the legend. The legend of Telaga Biru found several messages contained in the story. The message contained in the story can be a moral message. Fictional literary works contain moral applications in the behavior and attitudes of the characters [4]. The moral messages continually offered are always related to the noble nature of humans in fighting for human rights and dignity [5]. Morals in literary works obtained by readers through literature are always good. Thus, if a literary work displays the attitudes and behavior of not commendable characters, whether they act as antagonists or protagonists, it does not mean that the author advises the reader to behave and act this way [6].

2. RESEARCH METHOD

The data in this study are in the form of messages in the text of the Talaga Biru Folklore. The data source is folklore manuscripts obtained from books or other references. Data collection techniques in this study were direct observation with interviews and recording. The interview is a

data collection technique through conversations between researchers and informants [7]. This technique is implemented by direct questioning according to the corpus of data that has been prepared [8]. The recording technique in this study was carried out to obtain actual data in the form of tape recordings which would be transcribed in written form [9]. The technique is for reading story scripts from books or the internet [10].

3. RESULT AND DISCUSSION

The message contained in the folklore of Talaga Biru is in the form of a moral message on the relationship between humans and themselves, the relationship between humans and other humans, and their social environment, the relationship between humans and nature, and the relationship between humans and the creator or God. The moral messages consist of 1) hope, 2) sadness, 3) struggle, 4) sacrifice, 5) loyalty, 6) cooperation, 7) cultural values, 8) patience, 9) friendship, and 8) religious values. The moral message in question can be seen in the following description.

The moral message of human relations with himself

The moral message of human relations with himself is contained in the story of the Origin of Talaga Biru. The relationship can be both hope and sadness.

1. Hope

Hope is one of the messages in the story of the Origin of the Talaga Biru. Cultivation here is a form of ideals, hopes, and desires that the characters in the story will realize. These expectations sometimes come true, and sometimes they do not come true. The hope contained in the story is a hope that is not fulfilled. Unfulfilled expectations are contained in the following quote.

“Sudah satu tahun Magodihuuru di perantauan, belum juga kembali. Hati Majojaru pun mulai gelisah. Suatu hari ketika berjalan-jalan ke dermaga, Majojaru melihat sebuah kapal sedang berlabuh. Dengan penuh harapan, ia mendekati ke kapal itu siapa tahu kekasih yang dinanti-nantikannya ada di antara para penumpang. Ia mengamati setiap penumpang yang turun dari kapal dengan penuh seksama. Seluruh penumpang sudah turun dari kapal, namun orang yang dicarinya tidak kelihatan. Akhirnya, ia pun memberanikan diri untuk menanyakan keberadaan kekasihnya kepada salah seorang awak kapal.”

"It has been one year in Magodihuuru overseas, still not back. Majojaru's heart began to get restless. One day while walking to the pier, Majojaru saw a ship anchored. With great hope, he approached the ship in case the lover he was waiting for was among the passengers. He watched every passenger who got off the ship with great care. All passengers had left the ship, but the person he was looking for was nowhere to be seen. Finally, he also worked up the courage to ask one of the crew members whereabouts of his girlfriend."

From the quote above, the story painting has a moral message in the form of hope. The hope here is experienced by the female character, in this case, Majojaru. Majojaru's hope is his lover's return, in this case, Magodihuuru, from overseas. It has been one year since the departure of the Magodihuuru figure. It proves that there is a deep feeling of longing that is experienced by the female character Majojaru. This hope is described in the story as hopes that did not materialize and were not achieved. Hopes for the lover's arrival from abroad finally vanished because the main character Magodihuuru did not appear from the ship. So the expectations of female characters have yet to be realized. In addition, there are excerpts from the following stories.

“Awak kapal itu pun bercerita bahwa sebulan yang lalu Magodihuuru meninggal dunia di perantauan karena kecelakaan saat sedang bekerja. Bagaimana disambar petir di siang bolong

Majojaru mendengar berita buruk itu. Ia seolah tidak percaya atas nasib yang menimpa kekasihnya. Musnahlah segala harapannya. Janji setia untuk hidup semati yang pernah mereka ikrakan pun menjadi sirna."

"The ship's crew also told me that a month ago Magodihuuru died overseas due to an accident while working. Like being struck by lightning in broad daylight, Majojaru heard the bad news. He seemed unable to believe the fate that befell his lover. All hope is destroyed. The promise of allegiance to live and die that they once promised has disappeared."

The quotation above illustrates a message in the story, namely hope. The moral message in the form of hope is experienced by the female character Majojaru. The hope is a long-awaited wait by a woman for her lover who wanders in an area. When the vows and promises they had made would meet again when the main character of Magodihuuru returned from overseas when he had earned an income and was going to marry his girlfriend, it would vanish and not happen forever. This hope does not mean that Magodihuuru intended to do so, but because of a fate that Magodihuuru accepted, namely that he had a disaster in the form of an accident and died that befell him. Meanwhile, the female character Majojaru has been waiting for a year, only a hope that will not be fulfilled forever. This hope was destroyed because their promise was only a promise.

2. Sadness

Talaga Biru folklore contains a message of sadness. Sadness is a part that can never be separated from human life. Sadness is one of the characteristics possessed by humans. Likewise, in a folktale, there is sadness experienced by the characters in the story. This sadness is described in the story contained in the following quote.

"Majojaru tertegun sejenak. Ia terdiam dengan pandangan kosong. Pikirannya terbang jauh membayangkan dirinya akan ditinggal oleh sang kekasih yang sangat dicintainya itu. Hatinya sangat sedih membayangkan hal itu. Namun, setelah berpikir dengan akal jernih, ia pun menyadari bahwa yang dikatakan kekasihnya itu benar, demi masa depan mereka yang lebih."

"Majojaru was stunned for a moment. He was silent with a blank look. His mind flew away imagining that he would be abandoned by the lover he loved so much. Her heart was very sad thinking about it. However, after thinking clearly, he also realized that what his lover said was true, for the sake of their better future."

From the excerpt of the story, a moral message is depicted by the female character, in this case, Majojaru. Majojaru feels this sadness because he will be left by his beloved heart, Magodihuuru, who will go to wander in an area. The sadness experienced by the female character Majojaru can be overcome because the separation is not too long. They will treat it when the lover of the main male character Magodihuuru returns from overseas when he has earned income that can be used to propose to Majojaru. In addition to the previous quote, a quote is illustrated in the following story.

"Dengan hati sedih dan tubuh lemas, Majojaru berjalan sempoyong pulang ke rumahnya. Sebelum sampai di perkampungan, ia mencari tempat berteduh untuk menenangkan hatinya. Ia duduk di atas bebatuan yang berada di bawah sebuah pohon beringin meratapi nasib yang telah menimpa kekasihnya. Ia pun menangis sejadi-jadinya hingga tiga hari tiga malam. Air matanya terus mengalir tak terbandung bagaikan tanggul yang jebol. Lama-kelamaan, air matanya menggenangi dan meneggelamkan bebatuan tempat ia duduk, hingga ia pun ikut"

tenggelam dan meninggal dunia. Tak berapa lama kemudian, terbentuklah sebuah telaga kecil yang airnya sebening air mata dan berwarna biru."

"With a sad heart and a weak body, Majojaru staggered back to his house. Before arriving at the village, he looked for shelter to calm his heart. He sat on a rock under a banyan tree lamenting the fate that had befallen his lover. He also cried uncontrollably for three days and three nights. Her tears continued to flow unstopably like a broken levee. Gradually, her tears flooded and drowned the rocks where she sat, until she also drowned and died. Not long after, a small lake was formed whose water was as clear as tears and blue in color."

From the story quoted above, there is a moral message of sadness experienced by the character Majojaru. The sadness experienced by Majojaru after receiving news or news that his beloved Magodihuuru, whose return had been waiting for a year from overseas, also did not come because Magodihuuru had died as a result of an accident he had at work. Because of that, Majojaru experienced unstopable sadness and profound sadness. The sadness experienced by Majojaru is illustrated in the story that Majojaru cried for three days and three nights. Majojaru's cries made her tears collect and become a small lake. The sadness experienced by Majojaru harmed him; Majojaru also drowned and died due to his many tears and formed a lake. The message of sadness in the story of the Origin of the Blue Lake is the sadness that cannot be followed because this sadness is out of bounds. As a result of this sadness, Majojaru's character also dies. Sadness cannot be separated from life and human nature. However, humans should always have inner peace in facing tests, problems, and trials. With peace of mind, sadness will be passed by humans. It relates to the opinion of Al-Qarni [11] that humans should not be sad "La Tahzan."

The moral message of human relations with other humans in their social sphere

The folklore of the Telaga Biru has a message about human relations with other humans in their social sphere. The relationship is in the form of 1) struggle, 2) sacrifice, 3) loyalty, 4) cooperation, and 5) cultural values.

1. Struggle

Struggle includes the moral message of human relations with other humans. The struggle in human relations with humans is also illustrated in the Origin of the Blue Lake story. The message of the struggle appears in the story painting in the following quote.

"Menyadari keadaan dirinya, Magohiduuru pun memutuskan untuk pergi merantau. Setelah berhasil, barulah ia akan kembali melamar Majojaru. Niat itu pun ia sampaikan kepada kedua orang tuanya dan mendapat restu. Setelah itu, ia segera menemui kekasihnya."

"Realizing his condition, Magohiduuru decided to go abroad. After succeeding, then he will return to apply for Majojaru. He conveyed this intention to his parents and received their blessing. After that, he immediately met his girlfriend."

From the quote above, there is a moral message in the form of a message of struggle described by the main character, in this case, Magodihuuru. The main character has realized that he has nothing and does not have a job or income, so he struggles to go abroad outside his area. He wandered because he fought for his love for a woman he loved, namely Majojaru. After migrating and earning income, the Magodihuuru figure will again propose and marry his girlfriend, Majojaru. The message of struggle described by the main character, in this case, Magodihuuru, is a commendable example and

can be used as a role model for youth now. He is a young man who is not easily discouraged by circumstances. He tries to find alternatives and other ways to fight for his love.

2. Sacrifice

Sacrifice is one of the messages in the Origin of the Blue Lake story. Sacrifice is an inseparable part of human life. Sacrifices here have existed since ancient times in the North Halmahera area, especially in Galela. This image of sacrifice is reflected in the following story excerpt.

“Keesokan harinya, Magodihuuru berpamitan kepada Majojaru. Meski keduanya sudah saling merelakan berpisah untuk sementara waktu, Majojaru masih menyimpan perasaan berat hati untuk melepas kepergian kekasih hatinya, begitu pula Magodihuuru dengan perasaan berat hati meninggalkan sang kekasih tercinta. Namun, apapun keadaannya, Magodihuuru sudah bertekad keras untuk merantau, Ia pun berangkat ke negeri seberang dengan menumpang kapal layar.”

"The next day, Magodihuuru said goodbye to Majojaru. Even though the two of them have given up on each other for a while, Majojaru still has a heavy heart to let go of his beloved, as well as Magodihuuru with a heavy heart to leave his beloved. However, whatever the circumstances, Magodihuuru was determined to wander, he left for another country by boarding a sailing ship."

From the quote above, the story painting has a moral message. The moral message is in the form of sacrifice. The sacrifice here consists of two, namely physical and psychological sacrifice. The physical sacrifice is not meeting for some uncertain time between two lovers who love each other. They will not meet physically because the main character, in this case, Magodihuuru, will go and cross over to a country, so it will be difficult to meet again at some time, be it days, months, or even years, there is no certainty to meet.

Meanwhile, the second sacrifice is psychic in feelings that cannot be stopped—the feelings between two pairs of lovers, namely the characters Magodihuuru and Majojaru. The two lovers will experience a feeling of sacrifice that cannot be treated in any way other than meeting. However, the two lovers understand each other's position, so they are willing to sacrifice their feelings, love, and affection to achieve happiness in the future.

3. Faithfulness

The moral message in the Blue Lake story is loyalty. Loyalty is an integral part of human life. Loyalty is also found in folktales. The loyalty to this story is found in the following quote.

“Baiklah, Kak! Jika Kakak bersungguh hati hendak merantau, pergilah Kak! Adik akan setia menunggumu. Kakaklah satu-satunya harapan Adik dalam hidup ini. Kakaklah cinta sehidup-semati Adik, ucap Majojaru.”

"All right, Brother! If you really want to go abroad, go bro! Your sister will be waiting for you. You are your only hope in life. Brother, love life and death sister, said Majojaru."

From the quote above, there is a moral message in the form of loyalty. The moral message of loyalty in the story is described and illustrated by a female character named Majojaru. Majojaru's character is an example of a woman or girl who is willing to let go of her lover and remains faithful in waiting. The love depicted by the female character Majojaru is a form of painting and description in society in Galela at that time. Here we can see the figure of a woman who has not yet become a

man's wife and is still only a lover but has shown a form of loyalty to the love she believes. A woman's loyalty is a form of moral message that can be used as an example and role model for women today. Women uphold loyalty as a form of value and dignity when this story is told. This moral message of loyalty can be used as a good message and can be used as an example for women today. In addition to these quotes, loyalty and promises were also agreed upon by the male character, in this case, Magodihuuru, which is contained in the following excerpt.

"Iya, Adikku! Kakak berjanji segera kembali karena kamulah milik Kakak satu-satunya. Semoga Tuhan Yang Mahakuasa mengabulkan ikrar kita untuk sehidup-semati", kata Magodihuuru."

"Yes, Honey! I promised to come back soon because you are only belonging to me. May God Almighty grant our vows to live and die, said Magodihuuru."

The quote from the story described by the main character Magidohuuru is a form of a man's loyalty that he will live according to his promise to his girlfriend. Nothing can separate the loyalty of these two lovers except the will of Almighty God. Based on the painting of the story, the moral message between the main male character Magidohuuru and the main female character Majojaru gives the painting to readers or listeners of the story a form of moral message in terms of loyalty lived by lovers. The loyalty of a pair of lovers here is a form of loyalty to their life choices. The will of Almighty God only separates this loyalty. Therefore, the moral message in the Telaga Biru is an example of a message that can be used as a role model in today's daily life.

4. Mutual Cooperation

Cooperation is one of the messages in the Origin of the Blue Lake story. Cooperation is a form of local wisdom that has existed since ancient times in North Halmahera. Cooperation in community life is described in a picture in the following quote.

"Akhirnya, tetua adat dan beberapa orang warga tersebut kembali ke perkampungan. Tetua adat segera memukul dolodolo (kentongan) untuk mengumpulkan seluruh warganya. Tak beberapa lama, para warga pun telah berkumpul di halaman rumahnya. Mendengar seruan tersebut, para sesepuh kampung segera menyiapkan segala keperluan untuk mengadakan upacara adat pemanggilan roh-roh leluhur dan penyembahan terhadap Jou Giki Moi atau Jou Madhutu (Tuhan Yang Maha Esa atau Tuhan Sang Pencipta)."

"Finally, the traditional elders and some of the residents returned to the village. The traditional elders immediately hit the dolodolo (kentongan) to gather all the people. Not long after, the residents had gathered in their yard. Hearing this call, the village elders immediately prepared everything needed to hold the traditional ceremony of summoning the ancestral spirits and worshipping Jou Giki Moi or Jou Madhutu (God Almighty or God the Almighty). Creator."

From the quote above, a moral message of cooperation is depicted in the story. The nature of cooperation is described by the community leaders in the story. Cooperation is shown by the painting of the story of the village elders immediately preparing everything needed to hold the traditional ceremony of summoning the ancestral spirits. It shows that the people in North Halmahera have had local wisdom in cooperation since ancient times. The nature of cooperation is a message that the current generation can emulate. The cooperative attitude depicted by the community is a form of character possessed by the people in North Halmahera.

5. Cultural Values

Cultural values are a moral message in the story of the Origin of the Blue Lake. The cultural values depicted in the story concern the people in the area, especially in North Halmahera, in living their lives. These cultural values are reflected in the story paintings in the following quotations.

"Wahai seluruh wargaku! Ketahuilah! Di kampung kita baru saja terjadi peristiwa aneh. Sebuah telaga kecil tiba-tiba muncul di pinggir kampung. Oleh karena itu, kita harus mengadakan upacara adat untuk mengungkap misteri keberadaan telaga itu! Seru ketua adat."

"O all my people! you know! In our village, a strange incident has just occurred. A small lake suddenly appeared on the edge of the village. Therefore, we must hold a traditional ceremony to reveal the mystery of the lake's existence! exclaimed the traditional leader."

From the excerpt from the story above, there is a message that the story describes the people in Galela Halmahera Utara in solving a problem, which must first be resolved in a traditional way. It shows that culture has an essential role in human life then. The story paints shows that when an incident occurred, the traditional elders immediately understood their position, namely by inviting residents in the village to work together to hold a traditional ceremony to uncover the mystery of the existence of the blue lake. It is in line with Koentjaraningrat's (12) opinion that one of the elements of culture is a social system and social organization. Here you can see the social system and social organization; that is, the traditional elders already know the position and steps that must be taken to answer the mysteries happening in the community.

In addition to the story quote, there are other quotes related to cultural values in the following story.

"Mendapat jawaban tersebut, tetua adat pun menutup upacara adat dan segera membunyikan dolodolo (kentungan). Tak berapa lama, warga pun berkumpul untuk mendengarkan hasil temuan yang akan disampaikan oleh tetua adat."

"Receiving this answer, the traditional elders closed the traditional ceremony and immediately sounded the dolodolo (clam). It didn't take long for the residents to gather to listen to the findings that would be presented by the traditional elders."

From the story quoted above, there is a cultural message, namely, sounding dolodolo. Dolodolo is one of the cultures carried out by traditional elders in Galela village when they were going to gather people in ancient times. The dolodolo is sounded so that other residents are aware of the delivery of information that the traditional elders will convey. By getting the sound from the dolodolo, the residents automatically gathered and left their homes. They gather in front of the house, meaning that some information will be obtained by the residents from the traditional elders.

The moral message of human relations with nature

The moral message of human relations with nature is found in the Origin of the Blue Lake story. The moral messages are 1) patience and 2) friendship.

1. Patience

The moral message of human relations with nature is one of the messages depicted in the Talaga Biru story. The moral message can be patience. Patience is depicted in the story of the relationship between humans and nature and can also be found in the literary work Origin of the Blue Lake. The message of patience is contained in the following quote.

"Untuk mendapatkan air bersih untuk keperluan minum, masak, dan mandi, para penduduk harus berjalan jauh."

"To get clean water for drinking, cooking and bathing, residents have to walk long distances."

From the quote above, one can see the message of patience depicted in the story. The message of patience is a form of the existence of the people who live in an area that is wholly deficient, especially the lack of basic or primary needs, namely clean water. However, the characters depicted in the story, in this case, the residents, never feel hopeless; they walk long distances to get clean water. They lived that life for quite a long time. However, the residents never give up, feel deprived, and do not complain. Patience in life is a perfect message and can be an example in the story. Patience is a local wisdom that has existed since ancient times and is inherent in the people of North Halmahera, especially those in the Galela area.

2. Friendship

The moral message of friendship is one of the moral messages depicted in the Origin of the Blue Lake story. The moral message is contained in the following quote.

"Dengan hati sedih dan tubuh lemas, Majojaru berjalan sempoyong pulang ke rumahnya. Sebelum sampai di perkampungan, ia mencari tempat berteduh untuk menenangkan hatinya. Ia duduk di atas bebatuan yang berada di bawah sebuah pohon beringin meratapi nasib yang menimpa kekasihnya."

"With a sad heart and a weak body, Majojaru staggered back to his house. Before arriving at the village, he looked for shelter to calm his heart. He sat on a rock under a banyan tree lamenting the fate that befell his lover."

The story quoted above shows a moral message about human relations with nature. The human relationship with nature is in the form of friendship between humans and the tree. The female character Majojaru can calm her heart while sitting under a banyan tree. It indicates that the character Majojaru has a place where he can contemplate and lament the fate that is being experienced by his lover overseas. It shows that human relations with nature are friendly. Humans can enjoy the cool shade under trees while trees can inhale the carbon dioxide released by humans and breathe the oxygen released by these trees. Therefore, the relationship between humans and trees experiences a symbiotic mutualism.

The moral message of human relations with God

The message of the human relationship with God is illustrated in the Talaga Biru. The relationship is in the form of a religious message. The religious message depicted in the story is part of the cultural elements, namely the belief system or religion. The Galela people of North Halmahera, through the folklore of the Talaga Biru, have shown their religious values in the following quotations. "Hearing the sound, the village elders immediately prepared everything needed to hold a traditional ceremony to summon the ancestral spirits and worship Jou Giki Moi or Jou Maduhutu (God Almighty or God the Creator). After a while, the traditional ceremony took place, and a whisper was heard from their ancestral spirits, which sounded like the following.

"Timbul dari sininga irongi de itepi sidago kongo dahulu de i uhi imadadi oka majobubu (Timbul dari akibat patah hati yang remuk-redam, meneteskan air mata, mengalir dan mengalir menjadi sumber mata air)."

“Arises from sininga irongi de itepi sidago congo first de i uhi imadadi oka majobubu (Arises as a result of a broken heart that is crushed, sheds tears, flows and flows into a spring).”

From the story quoted above, a religious message is described in the Blue Talaga. This religious message emerged when the elders held a traditional ceremony of summoning ancestral spirits and worshipping Jou Giki Moi or Jou Maduhutu. It illustrates that the people in Galela in ancient times were familiar with the creator's existence, namely God Almighty. It is illustrated in the story revealing that something considered a mystery cannot be solved by ordinary human strength. It is the need for help and assistance from the ancestral spirits and God Almighty. Here it can be proven that the people of Galela Halmahera Utara have known since ancient times that there is God as a place to ask for help and assistance other than humans. In line with Koentjaraningrat's [12] 's opinion, one of the elements of culture is the religious system. It shows that the message in the story Talaga Biru contains a moral message in the form of a religious message with the belief in God Almighty.

4. CONCLUSION

Based on the quotation and analysis of the Telaga Biru folklore, it can be concluded that there are two general messages, namely positive and negative messages. The positive messages are: 1) hope, 2) struggle, 3) sacrifice, 4) loyalty, 5) cooperation, 6) cultural values, 7) patience, 8) friendship, and 9) religious values. At the same time, the opposing message is sadness. Sadness is classified as a negative message because the sadness in the Origin of the Blue Lake legend is beyond reasonable limits. The sadness in question is that the character Majojaru cries sadly for three days and three nights so that he also dies. Therefore, the sadness in this story cannot be followed.

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**THE USE OF PLANT VOCABULARY IN THE BOOK ENTITLED KAKAWIN
ARDJUNA WIWAHA BY MPU KANWA TRANSLATED BY SANUSI PANE
AND KUNTARA WIRYAMARTANA**

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Abstract

This study examines the difference between the translation of Sanusi Pane and I Kuntara Wiryamartana in the book Kakawin Ardjuna Wiwaha by MPU Kanwa. The purpose is to see the difference in the use of plant vocabulary in the translation of the book Kakawin Ardjuna Wiwaha which is associated with the meaning of the KBBI. There are many studies in this book, but research on plant vocabulary needs to be done. The method used is descriptive qualitative, with the data source of the book translated by the two authors. The technique used is by identifying and classifying. The benchmark of meaning uses KBBI. The results of this study show that there are 27 plant vocabularies in the translation of the Kakawin Ardjuna Wiwaha book. The translations of the two figures are almost the same; only the use of vocabulary is different. Sanusi Pane's translation is more aesthetic than that of I Kuntara Wiryamartana because Sanusi Pane's translation involves himself in the content of the story or as if he is the main actor, it is very clear in the choice of words he uses in translating. Based on this, Sanusi Pane's translation is dynamic, while Kuntara Wiryamartana's translation is formal.

Keywords: Translation, Sanusi Pane, I Kuntara Wiryamartana. Kakawin Ardjuna Wiwaha.

1. INTRODUCTION

Kakawin Ardjuna Wiwaha's book is a literary work composed by MPU Kanwa during the reign of Prabu Airlangga, who ruled the Medang-Kahuripan kingdom in East Java between 1019-1042 AD. Meanwhile, the Kakawin is believed to have been completed around 1030 and is said to narrate the life of Prabu Airlangga. According to (Aryanto et al., 2021), the Mahabharata consists of eighteen parts called Astadasa Parwa. The story of Arjuna doing tapa brata is found in part three, Wanaparwa. The story of Arjuna's tapa brata appears in ancient Javanese literature in the form of a song with the title "Arjunawiwaha." The story of Arjuna Wiwaha appeared in Java by MPU Kanwa during the reign of King Airlangga in Kahuripan (1019-1042). Based on that, the story of Kakawin Ardjuna Wiwaha is ancient Javanese literature performed in puppetry.

Translations of the book entitled Kakawin Ardjuna Wiwaha have various versions, including Sanusi Pane, I Kuntara Wiryamartana, and (Sunardi, 1993). The translation is very interesting because it is an ancient literary work. (Ardiyanto & Hidayati, 2015) Suggested that the Arjunawiwaha puppet play is a story full of spiritualism and has more or less influenced the lives of Javanese people. Similarly, research (Indriyani et al., 2019) suggested that the character Arjuna became one of the icons of Javanese knights.

Furthermore (Indriyani et al., 2019) put forward the results of their research entitled Adaptasi Cerita Kakawin Ardjuna Wiwaha pada Pewayangan Jawa Lakon Arjuna Wiwaha, which has been translated into Indonesian. The results of the study include: (1) Describing the story of Kakawin Ardjuna Wiwaha in the Javanese puppet show Arjuna Wiwaha, (2) The characters in Kakawin Ardjuna Wiwaha used in the Javanese puppet show Kakawin Ardjuna Wiwaha, (3) Javanese people's

response to the Javanese puppet show *Arjuna Wiwaha* adapted from the story of *Kakawin Ardjuna Wiwaha*, especially about the characteristics of Arjuna as a warrior, Sakti, and exemplary figure. Overall, there is a connection between the *Kakawin Ardjuna Wiwaha* story and the Javanese puppet show *Arjuna Wiwaha*.

In addition to the above research, (Putra, 2017) examines the *Cerita Arjuna Wiwaha Divisualkan Dalam Bentuk Relief Wayang Beber Pada Medium Selongsong Peluru* (Doctoral dissertation). His research is making *Wayang Beber Pada Medium Selongsong Peluru* with an aesthetic approach as a backing in parsing the work and referring to Monroe Beardsley's aesthetic theory in *Problems in the Philosophy of Criticism*. The theory describes the work with three basic principles: a. Complexity, b. Intensity, c. Unity. The works created are 1. Tapa Brata, 2. Debate, 3. Stratagem, 4. Sparring War, 5. Arjuna Wiwaha. The results of this research are in the form of objects in the form of wayang beber that illustrate the characterization of Arjuna Wiwaha in the puppet show.

Furthermore, I Kuntara Wiryamartana, in his dissertation, stated that research on *Kakawin Ardjuna Wiwaha* had already been conducted by Kats (1912) comparing pupu IV of *Serat Jarwa* composed by Pakubuwaha III, with pupuh V and VI of *Kakawin Ardjuna Wiwaha*, Boedihardja (1925) compared pupuh II, stanzas 1-10 of *Serat Wiwaha Jarwa* composed by Pakubuwa II with pupuh I stanzas 7-9 of *Kakawin Ardjuna Wiwaha* and connected them with Adiparwa (the story of the creator of Tilotama).

The research results on the translation of *Kakawin Arjuna Wiwana* mostly examine the cultural values of the characterization of Arjuna. However, this study compares the translation of the ancient Javanese literature book *Kakawin Ardjuna Wiwaha* with the translation of I Kuntara Wiryamartana. The interest in translated works is because the two figures have different backgrounds. Sanusi Pane is a writer, while I Kuntara is an academic.

We know that Sanusi Pane is famous as a writer of the Pujangga Baru generation, founded in 1933. There was the Balai Pustaka generation before the birth of the Pujangga generation. The Pujangga Baru generation was born through the publication of Pujangga Baru Magazine. Sanusi's role in the New Pujangga generation was very large. Many of Sanusi Pane's works were written before the formation of the New Pujangga generation, but these works are classified as works of the New Pujangga generation.

Sanusi Pane's works are not only literary works of his writing. There are also works of translation. His most famous translation work is *Kakawin Ardjuna Wiwaha* by MPU Kanwa, translated into Old Javanese in 1940. This book was translated into Indonesian, still spelled Suwandi. Although Sanusi Pane was fluent in Javanese, his translated text had already been translated into Dutch. In other words, Sanusi Pane translated MPU Kanwa's *Kakawin Ardjuna Wiwaha* into Dutch, not Old Javanese.

Unlike the case with I Kuntara Wiryamartana in his dissertation entitled *Arjuna Wiwaha Kuna Javanese Text Transformation through Response and Creation in the Javanese Literary Environment*, which translates the *Kakawin Ardjuna Wiwaha* book in Old Javanese. I Kuntara Wiryamartana's translated text is sourced from the *Kakawin Ardjuna Wiwaha* text from the Lontar MP (Malay-Polynesian) manuscript. Therefore, the translated text.

Based on this, the purpose of translating the book *Kakawin Ardjuna Wiwaha*, written by Sanusi Pane, differs from that of I Kuntara. Sanusi Pane translated to create a translated literary work that can be enjoyed as an aesthetic work that readers can enjoy. Meanwhile, I Kuntara Wiryamartana, translated with the academic purpose of dissertation study. In addition, Sanusi Pane translated the book *Kakawin Ardjuna Wiwaha* which has been translated into Dutch. In contrast, I Kuntara translated *Kakawin Ardjuna Wiwaha* in Old Javanese from Lontar MP (Malay-Polynesian) manuscripts.

Various things can be studied from the book entitled *Kakawin Ardjuna Wiwaha* by MPU Kanwa. One of them is the translation of an ancient Javanese book that contains a high cultural value with the presentation of wayang performances. A vocabulary is an object of study because this book uses many plant vocabulary. The groups of plants used are flowers, vines, and hard plants. The use of plant vocabulary is used as a description of human character and female beauty. Therefore, this

study compares the word choice used by Sanusi Pane and I Kuntara in translating plant words in the book *Kakawin Ardjuna Wiwaha* by MPU Kanwa.

2. RESEARCH METHOD

This research is a literature review that compares Sanusi Pane's translation of *Kakawin Ardjuna Wiwaha* with that of I Kuntara Wiryamartana. The sourcebook translated by Sanusi Pane is *Kakawin Ardjuna Wiwaha* which is in Dutch and translated into Indonesian. Meanwhile, I Kuntara translated *Kakawin Ardjuna Wiwaha* in Old Javanese from Lontar MP (Malay-Polynesian) manuscripts. What is compared in this research is the translation of plant vocabulary contained in the translation. The theory used is translation theory. Based on that, the qualitative method is used in this research. The data analysis techniques are: 1) identifying the names of plants found in both translations, 2) looking at the meaning of plant vocabulary in KBBI, 3) classifying the data, and 4) analyzing the data.

3. THEORETICAL FRAMEWORK

Concerning the study of plant names in the translations, they are generally similar. The word choice or diction in two translations is sometimes considered the same because it refers to one thing. However, the choice of words in a translation can affect the reader's interest and interest. Based on that, the theory used in this paper is diction theory.

Keraf (2008), Keraf argues that diction is divided into two parts, namely the selection of words and the meaning of words used to communicate ideas, accurate expression, and a better delivery style according to the situation.

Therefore, the right choice of words is one of the techniques writers use to organize a description so that readers can understand it. The accuracy in choosing synonyms will affect the reader's perception of the content of a description. Based on this, (Gorys Keraf, 2009) suggests the type of diction in the form of words with denotation meaning and connotation meaning. Using words with denotation and connotation meanings affects the outcome of a literary work.

In order to create good work, the diction of work needs to be considered, namely: 1. Accuracy in choosing words when conveying an idea. 2. A writer must be able to precisely distinguish the meaning of the nuances that are following the idea to be conveyed and find a form that is suitable for the situation and taste value for the reader. 3. Be able to master a variety of vocabulary and use it to make sentences that are clear, effective, and easy to understand.

In this regard, the choice of words in a text is inseparable from the meaning contained in the word. There are several terms related to the meaning of words, namely (1) donative meaning, connotative meaning, lexical meaning, and grammatical meaning. (2) Associative meaning is divided into several kinds, such as collocative meaning, reflective meaning, stylistic meaning, affective meaning, and interpretive meaning.

Based on this, word choice must be mastered in creating a work, let alone in translating text. The right choice of words can make it easier for readers to understand the content of a text. A good translation can be seen from the translator's ability to translate a text following the reader's understanding.

In English, the equivalent word for translation is translation. The term has three equally important meanings: Translation refers to the result or product that has been translated from a different language, be it writing or speech; the word translation refers to translating speech or writing from one language to another; translation refers to conveying something in a different way, which is done in one language, also called Jacobson intralingual translation.

Roman Jacobson, in (Hatim & Munday, 2004) distinguishes three very important types of written translation: 1) Intralingual translation: translation within the same language; 2) Interlingual translation: translation from one language to another; and 3) Inter-sign translation: translation of spoken signs to visual signs, such as music or pictures.

Similarly, (Nida & Taber, 1974) distinguishes between formal and dynamic equivalence. Formal equivalence is a translation that preserves the form, such as syntactic structures and categories, found in the original text. Formal equivalence translation usually interprets the language elements found in the original language without considering the context and focuses on maintaining the structure of the original language. In other words, formal equivalence occurs when the elements of both languages have the same categories in their respective positions as the original and target languages. In contrast, dynamic equivalence focuses more on meaning than form in translation. Therefore, dynamic equivalence emphasizes comprehension when reading the source and target language texts. The goal of dynamic equivalence is to achieve the most natural equivalent faithful to the message in the source language text.

According to (Schulte & Biguenet, 1992), there are three types of translation: intralingual, interlingual, and intersemiotic. Intralingual translation refers to interpreting verbal texts with the help of verbal elements from the same language. Interlingual translation refers to interpreting verbal texts with the help of verbal elements from several languages. Meanwhile, intersemiotic translation refers to the interpretation of verbal sign systems with the help of non-verbal sign systems.

Second, interpretation is viewed from the point of view of purpose. According to Brislin, based on Casagrande's formula, interpretation can be divided into four types: pragmatic, aesthetic-poetic, ethnographic, and linguistic. a. Pragmatic interpretation, which emphasizes accuracy, especially for technical documents; b. Aesthetic-poetic interpretation emphasizes emotions, feelings, and aesthetic impact as in poetry interpretation; c. Ethnographic interpretation emphasizes presenting the cultural context of the source language into the cultural context of the target language; and d. Linguistic interpretation, which emphasizes presenting the cultural context of the target language. Linguistic interpretation, which emphasizes the language equivalence between the source language and the target language.

Thirdly, from the point of view of purpose and orientation, there are two main translation types: translation focusing on the original language and the target language. Translation scholars also differ in what they call these two types of translation. For example, (Nida & Taber, 1974). use the term formal translation to refer to the translation that focuses on the original language, while the one that focuses on the target language is called dynamic translation. Similarly, (Larson & Makna, 1988) uses the term literal translation to refer to the first and idiomatic translation to refer to the second.

Based on the above opinions, translation can be determined by the purpose of the translation. Translation that focuses on the text's source language is called formal translation, and translation that focuses on the target language is called dynamic translation. Formal translation is bound by word choice according to the text's source language. In contrast, a dynamic translation that focuses on the target language is not bound by the text's source language. Therefore, the word choice in dynamic translation is idiomatic, which is concerned with the reader of the translation. In addition, dynamic translation prioritizes the aesthetics or beauty of language so that readers can enjoy it.

4. DATA ANALYSIS

In identifying the plant names in the translated book *Arjuna Wiwaha*, this study is based on Sanusi Pane's translation book (Pane, 1941) and I Kuntara Wiryamartana's translation (Wiryamartana, 1990). This is because Sanusi Pane's translation has reduced certain parts; for example, *Sagra III* in Sanusi Pane's book only has five reviews, while I Kuntara Wiryamartana's translation has 15 reviews. The difference in the number of reviews is due to Sanusi Pane eliminating parts that are vulgar or sexy. While I Kuntara did not remove it.

Plant vocabulary in the book entitled *Kakawin by Ardjuna Wiwaha MPU Kanwa*, translated by Sanusi Pane and Kuntara Wiryamartana, can be seen in the following table.

Table 1. List of Plants in the Translation of Sanusi Pane and I Kuntara Wiryamartana

No	Plant Names Translated by Sanusi Pane	I. Kuntara Wiryamartana	KBBI	Description
1	Bunga angsana (16)	Bunga asana	Available (angsana)	Sound Change
2	Bunga gadung (16)	Bunga gadung	Available	Same
3	Pohon cemara (16)	Pohon cemara	Available	Same
4	Kayu manis (17)	Kayu manis	Available	Sama
5	Sekar kuning (17)	Bunga kuning	-	Sekar = flower
6	Tjendana (17)	Cendana	Available	Same
7	Buluh (18)	Bambu	Available	Reed = bamboo
8	Bunga ketirah (18)	Bunga ketirah	Available	Same
9	Kayu teja (18)	Pohon teja	Available*	Wood = tree
10	Pohon bungur (18)	Bunga bungur	Available	Tree = flower
11	Buah mangga (19)	Buah mangga	Available	Same
12	Daun walikapkap (20)	<i>Walikadep</i>	Ada (Walikunkun)	Sound change
13	Manggis (20)	Manggis	Available	Same
14	Pohon kelapa (21)	Sawi	Available	Different
15	Bunga pudak (22)	Bunga pudak	Available	Same
16	Bunga andul (55)	Bunga andul	None	Same
17	Bunga angsoka (55)	Bunga angsoka	Available(SP)	Same
18	Palas (55)	Bana*	Available	Palas
19	Kesturi (56)	Kesturi	Available	Same
20	Tunas gadung (58)	Sulur gadung	Available	Bud =Tendril
21	Kayu ranggas (67)	Pohon meranggas	Available and clearer (D)	Addition of the prefix me-
22	Pohon dewa (67)	Pohon dewadaru	Available	
23	Pohon beringin, (99)	Beringin	Available (angsana)	Same
24	Pohon yang bertingkat-tingkat di tanah dikaknya (55)	Pohon masing-masing berpagar batu	-	Same meaning different expression
25	Pohon yang bermandi-mandi akarnya (55)	Pohon yang mencelup ke air	-	Same meaning different expression
26	Bunga seperti terukir atau terjalin (55)	Pohon akarnya seperti diukir, seperti dianyamkan	-	The same meaning of different expressions
27	Bunga yang mencengkeram batu di tanah (55)	Bunga menutupi permukaan batu	-	The same meaning of different expressions

The results of the data identification above can be classified as follows.

1. Changes in sound and word usage in the *MPU Kanwa Ardjuna Wiwaha* story translated by Sanusi Pane using the word ***bunga angsana*** while in the Kuntara Wiryamartana book using the word ***asana***. In the KBBI, the word that appears is the word ***angsana***, which means a tree up to 40 meters high; the wood is beautifully colored, durable and strong, highly preferred in making furniture and as a building material, and the bark is used for medicine, the flowers are yellow and smell good. The word ***Walikapkap*** is in Sanusi Pane's translation, while in Kuntara Wiryamartana's translation, the word used is ***walikadep***. In KBBI, the word changes to ***walikunkun*** in Latin *Actinophora burmannii*. The meaning of *walikunkun* needs to be explained, but I searched in research sources about a type of yard and moor/hill cultivation plant. This plant is a climber and belongs to the *vitaceae* family.

In terms of form, Sanusi Pane's translation of the word *angsana* was absorbed into Indonesian, and the inclusion of *Angsana* vocabulary in the KBBI has remained the same in terms of form and meaning. The word *walikapkap* in Sanusi Pane's translation is almost the same as the vocabulary included in the KBBI *walikunkun*... the similarity is the repetition of the final part of the syllable. Unlike the translation of I Kuntara, who translates with the word *walikadep*, both translations still use part of the vocabulary, namely the element of the *wali*.

From the description above, the vocabulary of Samusi Pane's translation into Indonesian is due to the translation from *Belandan*. Different from the case with I Kuntara, who translated the book *Kakawin Ardjuna Wiwaha* from Lontar manuscripts, I Kuntara used the original Old Javanese vocabulary for academic purposes to keep the original language the same.

2. Different words with the same meaning. Sanusi Pane's translation of the *MPU Arjuna Wiwaha* story uses the word *Sekar*, while Kuntara Wiryamartana's translation uses the word ***bunga***. In KBBI, the words ***bunga*** and ***sekar*** mean flower or flower. So, in this case, the translators only differ in the choice of words with the same meaning. The word ***buluh*** with the word ***bambu***, in the KBBI, both words have the meaning of bamboo/aur, which is a clumping, fibrous-rooted plant with hollow, fibrous, hard, and tall stems (between 10-20 meters) used as building materials for houses and household furniture; reed; aur.

Regarding aesthetic value, the words *sekar* and reed have more aesthetic value in literary works. If included in the sentence, "*Wajahnya seperti sekar di taman*," it is more aesthetic and poetic compared to *wajahnya seperti bunga di taman*. The example of using the word reed in the sentence, "*Daun buluh mengering seiring keringnya hatiku*," compared to "*Daun bambu mengering seiring keringnya hatiku*"; therefore, Sanusi Pane's translation prioritizes aesthetic value compared to I Kuntara.

3. These are different words but are still related. The word found in Sanusi Pane's translation uses ***kayu***, and Kuntara Wiryamarta's translation uses the word ***pohon***. Both of these words in KBBI are ***kayu***, part of the trunk (branches, branches, etc.) of a ***pohon*** (which is commonly used for building), the meaning of a hard and large plant ***pohon***. Wood more specifically describes part of the word ***pohon***, while the word ***pohon*** means the whole of a plant. The words *bud*, translated by Sanusi Pane, and ***sulur***, translated by Kuntara Wiryamarta, have almost the same meaning. In KBBI, the word *buds* mean young plants that have just emerged (from stumps, leaf axils, stem books, felled logs, and so on), while the word ***sulur*** start (from creeping plants and so on); young stem shoots (of some plants). When viewed from the meaning of the two words, the meaning of the two words is almost the same, but the word ***sulur*** is more directed to the meaning of creeping plants, while the word *bud* is more general than the word ***sulur***. The word *flower* is in Sanusi Pane's translation, while Kuntara Wiryamarta's translation uses the word ***pohon***. The use of the word *tree* with the word *flower* in terms of meaning is different but still related. The words *kayu-pohon*, *tunas-sulur*, *bunga-pohon* are different words but have almost the same meaning. The use of the word refers to general meaning and special meaning. Sanusi Pane uses special meaning, while I Kuntara uses general meaning.

4. Word Differences. The word found in the *MPU Arjuna Wiwaha* book translated by Sanusi Pane uses the word *palas*, while Kuntara Wiryamarta uses the word *bana*. In KBBI, the word *palas* means a palm tree whose leaves are like a fan; the old leaves can be made into a roof, and the young ones are used as cigarette paper or cake wrappers, while Kuntara Wiryamarta's translation uses the word *bana*. The word *bana* in KBBI means a weapon in the form of arrows made of wood with metal tips. Sanusi Pane's translation, the word *palas* and the word *bana* have entered the KBBI but with different meanings. When viewed from the results of translations related to plants, Sanusi Pane's translation states plants, while Kuntara's translation states weapons.
5. The addition of the prefix me-. In the translation of Sanusi Pane's *MPU Arjuna Wiwaha*, the word *palas* is used, while the translation by Kuntara Wiryamarta uses the word *meranggas*. The word in the KBBI is *palas*, which means no more leaves; luruh (dry) leaves, the derivative word *meranggas*. The word *palas* is an adjective, while *meranggas* is a verb.
6. In the translations of Sanusi Pane and Kuntara Wiryamarta, a collection of words describe a tree. Sanusi Pane and Kuntara Wiryamarta's translations use different sets of words, but the meaning is the same. For example, (1) Trees that are terraced on the ground under their feet (SP), Trees each with a stone fence (KW), (2) Trees that bathe in their roots (SP), Trees that dip in water (KW), (3) Flowers like engraved or intertwined (SP), Tree roots like engraved, like woven (KW). Sanusi Pane's translation describing a tree is easier to understand than Kuntara Wiryamarta's.
7. Sanusi Pane and Kuntara Wiryamarta's translation uses a word outside the dictionary. Because the name of the plant refers to the color of the flower, namely *bunga kuning*, it means yellow flowers. The word yellow flower is likened to a woman whose face is very beautiful.
8. The word plant in Sanusi Pane's translation uses the word *dewa*, while Kuntara Wiryamarta uses the word *dewadaru*. When viewed in the KBBI of the two types of plants, there is a *dewadaru* plant which means a tree whose leaves are commonly used for lalap; daru-daru. The word *dewa* used by Sanusi Pane is the same as *dewadaru*, but it is better known as the god tree in North Sumatra.
9. There is also a flower in the translation of Sanusi Pane and Kuntara Wiryamarta outside the KBBI, namely *bunga andul*. In writing (Risa et al.), andul flowers are red, but the shape could be clearer. The andul plant also describes the beauty of a woman.
10. There are also word choices that are much different in meaning, but if you look at the context, the meaning is the same. Sanusi Pane uses the word *pohon kelapa*, while Kuntara Wiryamartana uses *sawi*. When put into context, the two uses of words are similar. Sanusi Pane uses the set of words, "*Mereka itu tidak tau sebagai gunung lebih tinggi dari pohon kelapa*". Kuntara Wiryamartana's translation, "*Tak tahulah mereka, bahwa bagai rendahnya tumbuhan sawi*"

Research Findings

The results of the translation of plant words in the *MPU Arjuna Wiwaha* book in the translation of Sanusi Pane and Kuntara Wiryamarta show that there are eleven categories of classifiers. From these classifications, the word choices found in the two translations show differences in word choices but keep the meaning and meaning contained in the book the same. Many of the word choices in the translation are synonyms, such as reed/bamboo, wood/tree, tree/flower, vine/shoot, sekar/flower. However, the translations of *MPU Arjuna Wiwaha*, Sanusi Pane, and Kuntara Wiryamarta have similarities in using plant vocabularies such as grading flower, cypress tree, cinnamon, sandalwood, ketubah flower, tea tree, bulgur flower, mango fruit, mangosteen, peak flower, *andul* flower and angsoka flower, musk flower, banyan, ranggas flower.

According to Petrus Josephus Zoetmulder, an expert on Javanese literature, the trees and flowers mentioned in *kakawin* result from the writer's observation of his environment. The writer, or kawi, usually seeks beauty in his writing and finds it in nature. They are usually attracted to flowering trees. Besides *asana* and *asoka*, trees often mentioned are *andul* (rajasa), wungu, and cempaka. <https://historia.id/kuno/articles/bunga-dan-buah-pada-zaman-kuno-DbNp0/page/1>.

From the above statement, some plants, especially those used by Sanusi Pane and I. Kuntara Wiryamartana, show that the names of plants in the book *Arjuna Wiwaha* describe the beauty of a woman. An example is the *andul* flower. This *andul* flower is red (not in the KBBI). This flower is used to describe a beautiful woman, so beautiful that the woman's gums exceed the red of the *andul* flower. However, this paper does not examine plant names to express the beauty of a woman or a description of nature.

Based on the results of identification and classification, there are 27 words or groups of words related to plants. Of the 27 plants, 22 words have been included in the KBBI. Of the 22 plant vocabulary words, three vocabulary words change the sound, namely *angsana* with *asana*. The word *asana* is not in the dictionary, which has *Angsana*. Furthermore, the plants *walikapkap* (SP), *walikadep* (KW), while in the dictionary *walikunkun*. The vocabulary of *dewadaru* (KW) and *dewa* (SP) while in the KBBI, the word *dewadaru*. There are also those translated by Sanusi Pane and Kuntara Wiryamartana, a collection of words or phrases to describe a plant. Although there are different ways of expression, the meaning is the same. Two plant vocabularies are not in the KBBI, namely yellow flower and *andul* flower.

Thus, three things distinguish the translation of the book *Kakawin Ardjuna Wiwaha* between Sanusi Pane and Kuntara. The differences are the character's background, the translation's purpose, and the book's origin. Sanusi Pane is a literary figure in translating with the aim of entertainment for readers, so he translates with words that can provoke the imagination of listeners. His translation of *MPU Kanwa's Kakawin Ardjuna Wiwaha* comes from a Dutch manuscript. In other words, Sanusi Pane is the translator of both books. In addition, Sanusi Pane discarded the sexual parts in his translation.

In contrast, Kuntara is an academic aiming to study the contents of the book or analyze the book. Because of his academic purpose, Kuntara's translation is certainly as it is without inserting his role into the text. Kuntara translates the book without concern for reader appeal and imagination. To maintain the authenticity of his translation, Kuntara translated *Kakawin Ardjuna Wiwaha* using Lontar manuscripts.

5. CONCLUSION

In conclusion, the analysis results of the translation of the book *Kakawin Ardjuna Wiwaha* by Sanusi Pane and Kuntara are almost identical. There are a few word-choice differences, but they do not change the story's context. The use of language in the translated works of Sanusi Pane and Kuntara is different, but the meaning contained in the text is the same. The difference in translation results is due to the purpose of the translation. Therefore, Sanusi Pane's translation is dynamic, while I Kuntara Wiryamartana's translation is formal.

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**POETRY ANTHOLOGY OF INDONESIAN POETS JAKARTA AND
BETAWI 3 TITI PREY TO THE BIRTH OF NATIONAL
CIVILIZATION: AN EARLY REVIEW**

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Abstract

Anthology study of poetry poets of nusantara jakarta and betawi 3 with the theme Titi Prey the Birth of the Nation's Civilization: An Initial Review is a collection of poems in commemoration of the 495th Anniversary of DKI Jakarta Province in 2022. The purpose of this writing is to describe a series of meanings implied in this Jakarta and Betawi 3 Poem. The method applied in this writing is a method of text analysis related to cultural values and the meaning behind a poem. Related to the realist expression of the author's work. As a result of the collection of poems there are 209 poems from 85 poets. Based on the findings and discussions, it can be concluded that in this poetry anthology there are themes related to cultural, historical, environmental, and culinary values.

Keywords: *poetry, cultural value, history, environment, culinary*

1. INTRODUCTION

So far, poetry is still widely discussed by audiences, both among teenagers, practitioners, the literacy community, and academics. Literacy communities pioneered by academics, such as the Betawi and Perruas Literacy Communities. This community has published a collection of poems “Jakarta dan Betawi 3”. This collection book is an initial idea that is a memory in the framework of the 495th Anniversary of the City of Jakarta in 2022. Related to this, the Betawi Literacy Community and Perruas have launched and enriched the reading characteristics of literary works, especially poetry, namely puisi about the City and Betawi ethnicity. This is done for the purpose of improving school and community literacy through this collection of poems, In addition, this community wants to participate in the literacy and development of Betawi cultural literacy.. (Adi, 2022: 3—5).

Related to the above presentation, that the collection of poems is a joint work has shown the results of literacy and the creatives of members of the literacy community see Sayuti (2022: vii—xxi) which, among other things, states that a region is conceptually an environment--an environment both in terms of nature and psychologically both natural, social, and coculture. It has shown that literary works especially poetry have reflected the existence of public relations and their environment. about poetry has been stated by Wahyuni (2014), Sayuti (in Padi, 2013) the statements of the two experts have been concluded Septiani (2021: 99—100) poetry is the oldest literary work—which uses beautiful words bound oleh lines, rhymes, stanzas, rhythms, dictions, and majas—which can reveal the imaginative, emotional, and intellectual experiences of the poet.

In connection with the above presentation, the author has summarized from several experts is through the poem of his work that, that the poet has shown the existence of creativity through his imagination establishing the ontological distance between himself and Jakarta and “ke-Betawi-annya” i.e. e.g. Alvian with “Namanya Jakarta” dan “Hidup”. Shows traces of humanitarian events and positions between poets who use different styles of language. It is that diversity that is the pulling style of the poets who have shown their creativity in their poems.

Poetry is a means of conveying the ideas of the poet (Ismayati, 2015: 298) In other words, it shows that poetry is a related social reality and implies the social problems of the humanities in the history of mankind that we encounter in the life of society, see Peursen (in Ismiyati, 2015: 298). The statement indicates or implies the existence of a social reality in everyday life that is inseparable from the social behavior and social values of humanity.

Poetry according to Mahayana (2016: xiii) is as the art closest to human conscience and feelings. Poetry can simply be present when there is a sense of amazement—and free man from psychic stress. Thus, poetry as a channel of poetic expression, as a sense of awe and gratitude.

In the context of reality according to Endraswara (2021: 48—49), that the existing reality is a clone (*mimesis*) of the original. In other words, that the original is not imitation, but rather what is contained in the idea or ideas. The idea is much better and superior, more beautiful than this reality. In addition, mimesis can also emit or reflect the idea of literary *posthumanism*. The idea of this idea can give rise to complex statements that give rise to critical views on the values of literary works, especially poetry that is based or framed ontologically, epistemology, and axiology to interpret literature in reality.

Related to ontology according to Banasuru (2013: 93), that ontology looks for the nucleus contained in each reality. It shows that in a poem it has implied the existence of the essence of human life. The essence of human life is implied and expressed in poetry, which is a reflection or mirror of everyday human life. In addition, that the object of study of ontology is the essence of all reality. In this case it is an imaginary reality implied and expressed in the poems of the poet's work. According to Muhajir (in Banasuru, 2013: 96) Epistemology is that what it believes to be true—certainly has traits that can be construed. Epistemology shows the existence of boundaries of human knowledge. In working, humans are inseparable from the limitations in thinking and creating. Therefore, in the work of poetry necessarily appears the presence of the style and complexion of each poet. The existence of this pattern will cause variations and uniqueness for each individual poet in his work. Axiology according to Banasuru (2013: 121), that science investigates the nature of value. Axiology suggests the usefulness of science for human life. Science is indeed very important to develop its works on the basis of knowledge and social reality in everyday community life.

In social reflection, history, themes and styles according to Wahyudi (2013) in Saptawuryandari, 2022: 8), Swingwood has divided three concepts in approach—literature i.e. literature as a social reflection of the times, literature as a reflection of authorship and literature in relation to history. It has shown that a literary work is a reflection of society, an imaginary figure, with a history, theme, and literary style.

Cultural Values are something of value, a mind and a mind of value, strength, and a consciousness of worth, all of which lead to goodness. Therefore, cultural values are worth obtaining—because they are noble—containing decency, ethics, and sociality (Mardiatmaja (in Ismiyati, 2013: 471—472). It shows that a poem implies meanings that contain cultural values that have reflected the existence of human life in society.

The source of this research data is *Antologi Puisi Penyair Nusantara Jakarta dan Betawi 3: Titi Mangsa Lahirnya Peradaban Bangsa*, editor Tuti Tarwiyah Adi, 2022. This collection of poems is further abbreviated APPNJB has received acclaim from 88 poets and contains 209 poems that talk about the city of Jakarta and the culture that includes Betawi. The scope includes talking about themes related to 1) cultural values, 2) history, 3) environment, and 4) culinary.

Based on this background, the formulation of this research problem is what kind of meaning is implied in the theme of 1) cultural values, 2) history, 3) environment, and 4) culinary. The purpose is to describe and reveal at a glance the meaning contained in *Antologi Puisi Penyair Nusantara Jakarta dan Betawi 3: Titi Mangsa Lahirnya Peradaban Bangsa*.

2. RESEARCH METHODS

The method applied in this study is a method of text analysis related to cultural values and the meaning behind a poem. In connection with that, Endraswara (2021: 29) states that humanism is to support universal morality based on the commonality of the human condition as well as suggest solutions to human social and cultural problems. Therefore, in obtaining this research data, the author has done the following: 1) bought the book Anthology of Poetry Poets of the Archipelago Jakarta and Betawi 3 with the theme Titi Prey the Birth of the Nation's Civilization, 2) read the themes contained in the APPNJB, 3) marked themes related to cultural, historical, environmental, and culinary values. 4) sorting out data related to the theme, 5) analyzing selected data, and 6) inferring the results of the analysis.

This research is classified as qualitative research because it looks for data that contains themes related to cultural, historical, environmental, and culinary values. Therefore, in determining data, perform reading and recording techniques to find out the themes contained in the poem with care. Sudaryanto, 2003(in Rahayu, 2015:331).

3. RESULTS AND DISCUSSION

In this study, it has determined the design to determine themes related to cultural, historical, environmental, and culinary values. To determine the theme not all topics are analyzed in their entirety, but samples are taken representing the four themes that are implied and expressed in the corresponding title.

3.1 Cultural Values

“Mengenang Jakarta”
Dormauli Justina

*Aku tak terlalu mengenalmu
Meski kerabat dan handai taulan memburumu
Bahkan menjadikanmu persinggahan di sisa hidup
Namun aku tetap pada impianku: menutup kisah di tanah nan nyaman*

*Setidaknya sudah dua kali aku menyambangimu
Yang pertama sekedar mampir sebelum kembali mengejar moda
Kali kedua memaku raga bertahan satu bulan demi sebuah pencarian
Menjadi tumpuan keputusan takkan kembali untuk membangun cerita di sini*

*Sejujurnya banyak impian yang tersamar
Kota ini menyimpan selaksa pesona kesempatan
Kini pun sesekali aku berandai-andai tentang seorang pahlawan
Lalu selayak dongeng tanpa perjuangan akan berbahagia selama-lamanya*

*Doaku terhempas hingga kesudut-sudut hati
Ketika semua warta tentang air melanda media terkini
Pedih dan angkara berkecamuk padahal pandemi belum lagi berpulang
Semoga ini bukanlah wajahmu di masa depan hanya sekedar gurau di senja kala*
YK, 240222021

“Remembering of Jakarta”

Dormauli Justina

*I don't know you very well
Although relatives and friends are hunting you
It even makes you a stopover for the rest of your life
But I stuck to my dream: to close the story in a comfortable land*

*I have visited you at least twice
The first one is just to stop by before returning to chase the mode
The second time nailing the body lasted one month for the sake of a quest
The focus of the decision won't come back to build a story here*

*To be honest, many dreams are disguised
This city holds a laksa charm of opportunity
Even now and then I wonder about a hero
Then a fairytale without a fight will be happy forever*

*My prayer was blown to the corners of my heart
When all the news about water hit the current media
Pain and pain are raging even though the pandemic has not yet passed away
May this be your face in the future just a joke in the twilight
YK, 240222021*

The above poem is titled “Mengenang Jakarta” Dormauli Justina's work the title of the poem has implied that the word reminiscence in the KBBI (2015: 666) means to resurrect in memory; reminiscing; imagining the metropolitan city of Jakarta.

Poetry “Mengenang Jakarta” in terms of cultural values and as a whole has implied the existence of a cultural identity that contains cultural values implied in the poetic universe. In other words, that “Mengenang Jakarta” in an attempt to reawaken the lost self, through the reflection of cultural values in poetic constructions. Thus, it is not only through physical actions, but can also be emotional and intellectual. The existence of religious values about subtle efforts through the inner niche pierces the deepest heart in praying for the pandemic to return. In addition, the cultural values of local wisdom, which is prudent in recalling against ke-Betawi-an atau ke-Jakarta-an that members of the public can participate in.

3.2 Cultural Values

“Onde (L)-Onde (L)”

Dormauli Justina

*Dari kasta tertinggi kini merendah penuh sanjung meski tak berpanggung
Kini seolah tiada tubuh besar berwajah mencolok selayak raksasa mabuk
Pekikan tanjidor dari pengeras suara pun tak mampu menarik hati penderma
Jalanannya menjadi tempatmu bertahan demi sedekah yang berdebu ragu*

*Di senja nan temaran semakin tampak keruh dipandang
Aku menatap dari balik kaca moda roda empat pesanan online
Sembari menyiapkan termos kopi teman sertia perjalanan tanpa senda
Untung saja sebungkus onde-onde sebagai penawar lapar terjejal di ransel*

*Ondel ondel, entah warisan budaya setempat atau hanya sejenis permainan
Tarinya kaku tak bertangan Arakan anak-anak mengiring kemeriahan tanpa makna
Onde-onde, kawan kecil bulat berasa manis mesti berisi kacang hijau favorit
Kulitnya kaku berbulat wijen kudapan masa kecil yang selalu lekat di hati*

*Sayup merasuk ke telinga lantunan Benjamin Sueb menggeliti senyum
"Ondel-ondel"*

*Suara khususnya menjadi catatan keberadaan ondel-ondel karena tak kutemukan
Di buku-buku sejarah semasa sekolah dulu
YK, 08022021*

*"Onde (L)-Onde (L)"
Dormauli Justina*

*From the highest caste is now humbly flatteringly despite being unstaged
Now it seems that there is no big body with a striking face worthy of a drunken giant
The screech of tanjidor from the loudspeaker was not able to attract the hearts of donors
The streets become your place to survive for the dusty alms of doubt*

*In the twilight and the theme looks even more murky
I stared from behind the glass of the four-wheeled mode online order
While preparing a thermos of coffee friends sertia travel without belch
Fortunately, a pack of onde-onde as an antidote to hunger was crammed into the backpack*

*Ondel ondel, either local cultural heritage or just a kind of game
The dance is stiff, handsless, the children's procession accompanies the meaningless festivities
Onde-onde, a sweet-tasting round little friend must contain your favorite green beans
His skin is stiff, rounded, sesame, a childhood snack that has always stuck in the heart*

*Faintly penetrated into the ears of Benjamin Sueb's chanting skinning a smile
"Ondel-ondel...."
His distinctive sound became a record of the existence of ondels because I could not find them
In the history books during school first
YK, 08022021*

The above poem is titled "*Onde(L)-Onde(L)*" by Dormauli Justina

The word Ondel-ondel is a person in large size made of lightweight material that is moved by the person who is in it (usually used in bridal parades, marches, and so on). Overall, the poem "*Onde(L)-onde (L)*" means that one of the Betawi cultural arts is still relevant in the life of the Betawi community. Betawi's art has been accompanied by a kind of drum called tanjidor, the sound is loud. The activity was carried out at dusk along the streets of Jakarta. Behind that, the ondel-ondel perpetrator hopes for alms from the community he passes through.

In terms of cultural values, Ondel-ondel can be said to be the heritage of the Betawi community, which is said to still have activities walaupun its presence can be said at certain events. For example, at birthday celebrations. In addition, that the people called Ondel-ondel are still also produced. With the hope that the producers can bring results from economic value, in terms of slavery and art, betawi people are still able to preserve their culture, even in any kind of conditions.

These ondels in appearance are accompanied by Betawi folk songs such as songs Kincir-Kincir, Ondel-Ondel, Kelap-Kelip, dan Wak-Wak Gung, Keroncong Kemayoran. sung by Benyami and Ida Royani, it shows that Betawi art is still synonymous with its people. Betawi local wisdom values are still inherent in the lives of Betawi people.

3.3 History

"Kota Tua Jakarta"
Asmariah

*meski ubanmu tegerai
namun polusimu cair
dalam kubangan kali sunter
yang kau bawa ke negerimu sendiri*

*hanya kota tuamu Jakarta
yang berkilau di atas matahari senja
dalam rangkaian kalung yang menjuntai
di lehermu out baravia*

*maka dari atas trem
batavia hanya kisah tertulis
karena kata-kata telah lelah
merangkai kalaimat dalam sajak*

maka bongkarlah!

*karena waktu dan tempo
tiada lagi bersahabat
sedangkan antrean kendaraan
mengular anjang seperti barisan semut hitam
di antara keramaian kota tua Jakarta*

maka bongkarlah!

*Jika kota tua Jakarta
menelepon anaknya
maka ibu kota baru yang lahir premature
di penajam pasir, mengangakan mulut
tanpa bicara apa-apa*

"Jakarta Old Town"
Asmariah

*Even if your gray hair is hanging
But your pollution is liquid
In the puddle of Sunter River
that you brought to your own country*

*only your old town Jakarta
that sparkles above the sunset
in a series of dangling necklaces
On your neck out Baravia*

*then from the top of the tram
Batavia is just a written story
because words have tired
Stringing Kalaimat in Rhyme*

then dismantle it!

*Because of time and tempo
No more friendship
While the queue of vehicles
snaking like a row of black ants
among the hustle and bustle of Jakarta's old town*

then dismantle it!

*If Jakarta old town
Calling his son
hence the new capital that was born prematurely
In Penajam Paser, gaping your mouth
without saying anything*

Yogyakarta, 2022

The above poem is titled "*Kota Tua Jakarta*" historically suggests that the poem implies historical significance about "*Kota Tua Jakarta*" which is a historical relic, namely Dutch colonial relics. That the Old City of Jakarta every dusk which is a peculiarity of the City of Jakarta that has never been swallowed up by the times. At that time it was a witness to the history of the hustle and bustle of the city of Jakarta from time to time, decorated with trams as a mode that was identical to its era. Even now there are only strokes of cultural values of a "*Kota Tua Jakarta*" still solid on the basis of maintaining cultural heritage values that are full of the identical identity of the metropolitan city of Jakarta.

3.4 Histories

"Kota Tua"
Wawan AD

*Kisahanya tersimpan dipeti abadi
Orang orang bangun gedung menjulang
Tak lapuk pesonanya tetap memancar
Antar orang datang menikmati indahnya*

*Tinggalkan bangunan saksi sejarah
Untuk dikenang sebagai pelajaran
Akan di rawat dan di jaga sepenuh hati*

"Old Town"
Wawan AD

*His story is preserved in an eternal chest
People build towering buildings
Unweathered, the charm still radiates
People come to enjoy the beauty*

*Leave the historical witness building
To be remembered as a lesson
Will be treated and cared for wholeheartedly*

Jtl-aktrostik-wh-09 April 2022

Poems entitled "*Kota Tua*" this is the work of Wawan AD. this is the work of Wawan AD. The title of the poem is an old building, which is a building in the middle of the hustle and bustle of the city of Jakarta during the Dutch colonial era. Until now, the old building still stands majestically, and has a classic character. The old building still exudes a beautiful charm. The building is a historical witness that can be remembered as a historical relic for generations of the nation's children who have cultural value that means a lot to this country.

3.5 Environment

"BANJIRNYA PINDAH"

Retno Utami

*Jakarta kebanjiran
Kata Bang Ben
Ah, itu cerita lama
Bukan sebuah drama*

*Tanjung Priok kebanjiran
Kata saya kegirangan
Main air kok kolam renang
Cerita masa kecil kenangan*

*Kini saat hujan lebat
Air tak dapat lewat
Ia tersumbat oleh laknat
Di gorong-gorong kemanusiaan yang mampat*

*Kini banjirnya telah pindah
Ke perumahan mewah
Yang dulunya rawa-rawa
Eceng gondok ramai berbunga*

*Banjir mengalir dengan suka cita
Kini berada di rumah orang kaya
Agar penderitaan jadi merata
Sebab kesejahteraan hanya maya*

*Kini banjirnya telah pindah
Ke kawasan puri-puri indah
Air banjir kena karma
Kesepian di rumah kaca
Sebab mereka ngungsi ke hotel mewah*

*Rasa yang kurasa duku tak dapat kau rasakan
Bahwa banjir itu anugerah
Bahwa banjir itu berkah
Nikmati sejalan dengan suka cita
Sebab alam dalam kendali-Nya*

"BANJIRNYA PINDAH"

Retno Utami

*Jakarta flooded
Bang Ben said
Ah, that's an old story
Not a drama*

*Tanjung Priok flooded
I said with excitement
Play water in the pool
Childhood stories of memories*

*Now it's raining heavily
Water cannot pass through
It is clogged with anathema
In the sewers of compressed humanity*

*Now the flood has moved
To luxury housing
What was once a swamp
Flowering crowded hyacinths*

*The flood flowed with joy
Now in the rich man's house
So that suffering is evenly distributed
Because well-being is only virtual*

*Now the flood has moved
To the area of beautiful castles
Flood water hit by karma
Loneliness in the greenhouse
Because they evacuated to luxury hotels*

*A taste I don't think you can taste
That the flood is a boon
That the flood is a blessing
Enjoy along with joy
For nature is under His control*

(15 Ramadhan 22)

The above poem is titled "*Banjirnya Pindah*" Retno Utami's work implies criticism of the building of luxury houses in the city of Jakarta that do not pay attention to the importance of paying attention to the environment. The Jakarta area which is said to have once been a lot of swamps loaded with hyacinths is now where the hyacinths have grown luxury houses. Housing parties who pay little attention to landfills in place. The swamps, which are usually places of standing water, have turned into luxurious buildings and there is no awareness of people throwing garbage in their place and growing urban forests and water bags.

3.6 Culinary

"Soto Betawi Cita Rasa"
Expi Yuliana Putri

*Cita khas soto kampung Betawi
Menggugah selera para pengunjung
Rasa khas susu kental, daging, paru,
dan kikil membuat soto kental putih bercita rasa gurih dan lezat*

*Soto Betawi sangat terkenal sejak dahulu
Banyak penjual yang memiliki resep abadi turun temurun
Langka kini soto Betawi asli yang memiliki rasa nikmat
Ayo anak bangsa mari kita belajar masakan khas Indonesia
Soto Betawi asli tiada duanya*

"Soto Betawi Cita Rasa"
Expi Yuliana Putri

*The typical taste of soto kampung Betawi
Mouthwatering the appetite of visitors
The characteristic taste of condensed milk, meat, lung,
and kikil makes a thick white soto with a savory and delicious taste*

*Soto Betawi has been very famous for a long time
Many sellers have timeless recipes for generations
Rare now authentic Betawi soto that has a delicious taste
Come on, the nation's children, let's learn Indonesian specialties
Soto Betawi is second to none*

The above poem is titled "Soto Betawi Cita Rasa" Expi Yuliana Putri's work entitled "Soto Betawi Cita Rasa" this is a characteristic food of Betawi cuisine that we still find today, which cooks the original Betawi son, but now the one who cooks may not even be a native of Betawi. Soto Betawi is one of the most popular types of soto from the Jakarta area. White soup, and quite thick.

4. CONCLUSION

Based on the results and discussion above, that *Antologi Puisi Penyair Nusantara Titimangsa Lahirmya Peradaban Bangsa* there are titles that imply the existence of themes about cultural, historical, environmental, and culinary values, in a sample can be summed up as follows.

"Mengenang Jakarta" and "Onde (L)-Onde (L)" Dormauli Justina the point is to remind us that Poetry "Mengenang Jakarta" In terms of cultural values and as a whole has implied the existence of a cultural identity that contains cultural values implied in the poetic universe. In other words, bahwa "Mengenang Jakarta" in an attempt to reawaken the lost self, through the reflection of cultural values in poetic constructions. In terms of cultural values, Ondel-ondel can be said to be a heritage of the Betawi community which is said to also still have activities walaupun its presence can be said at certain events.

"Kota Tua Jakarta" the work of Asmariah and "Kota Tua" the work of Wawan AD tetsirat the meaning of existence Kota Tua Jakarta Every twilight is a peculiarity Kota Jakarta that never goes out of date. Additionally, "Kota Tua Jakarta" is a witness to the history of the hustle and bustle of the city of Jakarta from time to time, which is synonymous with its era. Even now, there are only strokes of cultural values that are full of the identifications of the metropolitan city of Jakarta. "Kota Tua" Until now, the old building still stands majestically, and has a classic character. The old building

still exudes a beautiful charm and is a witness to history that can be remembered as a historical relic for the nation's children who have a very meaningful cultural value for this country.

“Banjirnya Pindah” Retno Utami's work implies criticism of the building of luxury houses in the city of Jakarta that do not pay attention to the importance of paying attention to the environment.

“Soto Betawi Cita Rasa” Expi Yuliana Putri “is a culinary characteristic of Betawi which until now we still find in food stalls, Soto Betawi one type of soto is one of the most popular characteristics of the Jakarta area, white soup, and quite thick.

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VALUES IN THE SINJAI BUGIS FOLK STORIES COLLECTION

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Abstrak

The collection of Bugis Sinjai folk tales is the object of research which consists of five folk tales namely, Rock Wear GoJeng, Cook In Bejo, Beddullahi And Rakkala, Passalena Bulu Ace, and the Legend of Karampuang. The purpose of this study is to describe the forms of values and functions of values contained in a collection of Bugis Sinjai folk tales. The study used a Sociology of Literature approach with descriptive qualitative methods. The data collection techniques used are: 1. Observation, 2. Interview, and 3. Documentation. The results of this the study concludes that in a collection of Bugis Sinjai folklore there are forms of values that can be used as guidelines in daily life including social values in the form of devotion, help, kinship, loyalty, sense of belonging, discipline, empathy, and justice. . The moral values are in the form of helping each other, being grateful, giving alms, being a leader, being brave, being patient, keeping promises, and prays. The function of values contained in the collection of Bugis Sinjai folklore is divided into two, namely 1. social values function US materials to educate, pass on, and entertain. 2. Moral values function as educational tools and social controllers. in the collections of Bugis Sinjai folklore, it can b associated with literary learning in schools, namely by making Bugis Sinjai folklore as teaching material in schools by including it in learning objectives and basic competencies (KD) in formal learning, especially in class VII JUNIOR HIGH SCHOOL stu dents

Keywords : Form And Function Values , Collection of Folk stories , Bugis Sinjai

1. INTRODUCTION

Within the realm of Indonesian literature, there are two major classifications of literature namely oral literature and written literature. Oral literature and written literature have played an important role in the development of Indonesian literature. In essence, oral literature has roots that are closely related to the history of the Indonesian nation, both sociocultural, moral, religious, and political [1]. As a country that is rich in social and cultural values that have been passed down from generation to generation, one of the cultures possessed by the Indonesian people is oral literature which expresses events that contain life values [2]. Oral literature is part of the science of folklore, where folklore or folklore is part of the cultural and historical wealth that was born from the area where the community is located. In general, folklore tells about an event in a place or the origin of a place or area. The characters that appear in folklore are animals, humans, and gods [3].

South Sulawesi, precisely in Sinjai Regency, developed an oral story that spread in every area in Sinjai. A collection of Bugis folklore is the object of research, there are five folktales originating from the Sinjai area that are endangered, namely the stories of *Passalena Bulu Ase* , *Masapi Di Bejo* , *Beddullahi and Rakkala* , *Legend of Karampuang* , and *Batu Pake Gojeng* . Behind the Sinjai Bugis folklore which is almost extinct due to the changing times, there are interesting things in terms of storytelling, apart from the interesting story, there is a message or message to be conveyed as well as

a tradition passed down by the Sinjai Bugis ancestors to the next generation. This is intended so that the community continues to preserve and not forget what has been passed down to their ancestors. In addition, if Sinjai Bugis folklore is associated with learning Indonesian at school, in educating a student, we as teacher candidates need to know the right method. to teach. It is intended that students have a change in attitude in their lives [4]. To maintain these changes, it is possible that literature learning is an option for students to see what is happening in their surroundings. One of the most appropriate options for preserving Bugis Sinjai folklore is by introducing local folklore to students through formal education, especially junior high school students, in learning Indonesian language and literature [5]. The teaching materials applied in junior high schools can be in the form of literary reading texts, prose (science fiction, folklore, myths, etc.) and drama [6]. When talking about folklore, the land of Bugis Sinjai has a variety of oral literature in the form of folklore, both in the form of classic fairy tales, legends, myths and others, which are widespread in every region.

The Reality of Oral Literature

Oral literature is often referred to as *oral literature*. This means that a form of literature that is passed down orally, including its distribution, is also conveyed orally. UNESCO formulates [7]. oral traditions are *those traditions which have been transmitted in time and space by the word and atc*. It means traditions that are passed down in space and time with utterances and actions [8].

According to sukman there are main characteristics in oral literature that will affect the research process. The main characteristics are as follows: (1) Oral literature is a literary text that is spoken orally. (2) Oral literature exists in many languages. (3) Oral literature is always present in different versions and variants. (4) Oral literature survives traditionally and is disseminated in a standard/relatively fixed form over a long period of time, at least two generations. (5) Oral literature has its own conventions and poetics [9].

Definition of Folklore

Folklore is the legacy of our ancestors that has been passed down from generation to generation. In this case, folklore can be used to convey messages, advice, educate, as well as social control that has a function for human life. For this reason, it is necessary to discuss in advance what is the meaning of *folklore* or folklore. According to Danandjaja *Folklore* can be viewed etymologically from the words *folk* and *lore*. *Folk* is a group or collective, which can be interpreted as a group of people who have physical, social and cultural identifying characteristics so that they can be distinguished from other groups. These identifying characteristics, among others, can be in the form of the same skin color, the same hair shape, the same livelihood, the same language, the same level of education, and the same religion [10]. They have one tradition, namely customs and culture that have been passed down from generation to generation and are recognized as common property. Meanwhile, *lore* is a culture passed down from generation to generation verbally or through an example of gestures or a reminder aid. Then Semi argues that, folklore is a story that is basically told orally. Where the characters in the story who reveal an event are considered to have really happened in the past [11]. Meanwhile, according to Wiwin folklore is the result of the imagination and creativity of authors in the past [12].

With this definition of folklore, it can be said that the existence of an oral tradition in which a certain group belongs to a certain group of people is a category of *folklore*. In addition, *folklore* or folklore is of course traditional according to the traditions and culture in the area where it belongs. This was confirmed by Hutomo that oral tradition includes several things, namely: (1) In the form of oral literature, (2) This is a traditional technology, (3) *folk* knowledge outside the palace centers and metropolitan cities, (4) In the form of religious elements and *folk beliefs* outside the formal boundaries of major religions, (5) *folk art* outside the centers of palaces and metropolitan cities, dan (6) And in the form of customary law [13].

Characteristics of Folklore

According to Danandjaja the main identifying characteristics of folklore are as follows [14]:

1. Its distribution and inheritance is usually carried out orally, that is, it is spread through word of mouth (or by an example accompanied by gestures and reminder aids from one generation to the next).
2. Folklore or folklore is traditional in nature, which is spread in a relatively fixed form or in a standard form. Distributed among certain collectives for quite a long time (at least two generations).
3. Folklore exists *in* versions and even different variants. This is caused by the way it is spread from mouth to mouth (orally), usually not through print or recording so that it is by the process of interpersonal human self-forgetfulness (adding or filling in new elements to folklore or folklore material) so that it can undergo changes. But these changes are only on the outside, the basic form remains.
4. Folklore is anonymous, that is, the name of its creator is no longer known to anyone.
5. Folklore usually has a formula or pattern. Usually, in folklore, cliché words like the words of *Anuju Sawijining Dina* (one day) are used to open the story or close the story. Alan B *urip rukun babarengan koyo mimi lan minuna* (A and B live in harmony like a male and female mimi) .
6. Folklore has uses in living together in a collective. Folklore has as an educational tool solace, social protest, and the projection of hidden desires.
7. Folklore is pralogical, that is, it has its own logic which is not in accordance with general logic. This identifying feature is especially true for oral folklore and written folklore.
8. Folklore becomes the common property of certain collectives. This is of course due to the fact that its creator is no longer known, so that every member of the collective concerned becomes joint property.
9. Folklore is generally innocent and innocent, so that it seems rude too polite.

Purpose of Folklore

The purpose of storytelling can be described as follows [15].

1. So that stories can be passed down from generation to generation so that they are preserved and cannot be forgotten by future generations.
2. So that people can know their hometown, both natural conditions and customs. So, the story aims to provide information about why a place, mountain, river is given a certain name, and why people are also prohibited from doing certain actions or attitudes.
3. So that people know objects or heirlooms that exist in a place as evidence of historical heritage which is cultural wealth in the past.
4. So that people can take the experience of the story, for example as advice or life guidance. So how to foster cooperation to achieve goals and overcome all challenges, respect each other, don't look down on other people or relatives, don't make hasty decisions in dealing with a problem, and is advice in the household.

Explanation About Value

Value is the essence of something that causes it to be appropriate for humans to carry out. He explained that value is very closely related to goodness, what distinguishes goodness and value is that kindness is more attached to individuals while value refers more to people's attitudes towards something good. Disclosure of the values of literary works does not merely provide an understanding of the socio-cultural background, but contains ideas in response to situations that occur in the society where literary works are born. As revealed by Supardi Joko Damono, that literature reflects norms, namely measures of behavior accepted by members of society as the correct way to act and conclude something. In oral literature there are values that can support the work itself [16].

Sociology of Literature

Sociology of literature is an approach that takes into account the important values related to literature and society. Literature and society can be said to have an important relationship, this is based on: (1) Literary works are created by authors to be enjoyed, understood and used by many people, (2) The author is a member of a society bound by a certain social status, (3) The language used in literary works is the language that exists in a society, so that language is a social creation of society, (4) Literary works express the things that are thought by the author and those thoughts are a reflection of a person's relationship as a writer with other people or society.

Referring to the description above, it can be concluded that in the study of the sociology of literature, there are three that are interconnected. Therefore, in the study of Values in a Collection of Bugis Sinjai Folklore, the researcher used the theory of sociology of literature put forward according to Wellek and Werren to answer the formulation of the research problem.

According to Wellek and Werren the study of sociology has three paradigms, including: (1) Sociology of the author, this concerns social status, social ideology, gender of the author, age, profession, religion or belief of the author, etc. which concern the author as a producer of literature. (2) Sociology of literary works, this issues the literary work itself, namely literary works and the goals of literary works and the things that are implied in literary works and related to social problems. (3) Sociology of readers, concerned with readers and the social influence of literary works on society [17].

Literature Learning in Middle School

1. Definition of Literature Learning

Learning literature is one of the processes, ways and means of the teacher to teach and teach everything about literature or the results of human creativity. Literature as a work that has a universal nature, as well as the meaning of the work. As stated by Zuhriah explains that in essence learning is an effort that has been planned in such a way by the teacher to enable the creation of a conducive atmosphere for students to carry out learning activities. The emphasis on the learning process is directed at the importance of learning activities for students both physically and mentally. Learning literature is an activity carried out by teachers and students in order to provide lessons to students. As for the role played by the teacher as a learning resource, facilitator, demonstrator, manager, mentor, motivator, and evaluator who can help students in learning literature [18].

Literary appreciation learning is learning that understands the intricacies of language, meaning that literary learning focuses on understanding, imagination, and enjoying literary works, the basics of studying literary appreciation that must be considered are: (1) with the existence of learning literature can develop a sense of love for national culture, especially in the arts. (2) with the existence of literary learning creates a sense of satisfaction with feelings by teaching aesthetic skills through language. (3) learning literature is not a lesson in literary history, literary genres, and literary science. (4) learning literature is useful learning so that we understand the values in literary works [19].

Literature Learning Objectives

Literature learning objectives consist of four: (1) Information, the goal is to provide understanding, basic knowledge so that this goal can be achieved will be seen from the ability of students to answer questions related to literature. (2) The concept, the purpose of which is related to how to understand the main meaning of something, will be seen from the ability of students to know terminology on aspects such as understanding the concept of areas that can be studied by literature of various genres, or types of literary areas, literary characteristics, its forming factors and factors the difference, (3) Perspective, the goal has to do with the ability to see how a literary work itself is created based on the views of students' minds, dan (4) Appreciation, the goal is related to students' understanding, appreciation, enjoyment, and appreciation of literary works [20].

Folklore and its Relation to Literature Learning in Schools

Education is a strategy in overcoming various kinds of problems. The implementation of literary learning included in learning should integrate learning related to national cultural values, introducing various kinds of folklore to the community through learning is very important and the target for learning is the young generation who will continue the nation [21]. One of the right steps is through the preparation of the teaching materials used. The teacher as a guide for students in discovering knowledge and values of life, requires creativity to integrate national cultural values in students.

2. RESEARCH METHODS

This type of research is qualitative research using descriptive analysis method. Descriptive method of analysis is used to find and reveal the form of value and function of value contained in a collection of Bugis Sinjai folklore. The qualitative method is a research procedure that produces descriptive data in the form of written or spoken words which are the characteristics of an individual, condition or symptom of a group that can be observed [22].

Data collection technique

Bugis folklore in Sinjai is almost extinct. If you examine it more deeply, you will find various forms of values that serve as guidelines for yourself and others to live a better life. the appropriate technique used is to carry out an act of observation, interviews and documentation.

Observation

In the research of oral literature obtained from the field. According to Sutopo (in Khairil 2019: 25), observation is a technique used to extract data from data sources in the form of events, places or locations and certain objects and recorded images. Observations were made by visiting research locations that have certain folklore to obtain archives that support the research.

Interview

Interviews are part of the data collection technique. interview is a conversation with a specific purpose. Where in the interview process, the researcher involves someone who knows for sure about the object under study, this is usually called an informant. The interview process took place as in everyday conversations, but before the interview process was carried out the researcher had prepared focus questions related to the problems in the research being conducted [16].

Documentation

Documentation is a complement to the use of observation and interviews in qualitative descriptive research. Of course, the data that is documented is data in the form of information regarding data related to a collection of Bugis Sinjai folklore.

Data analysis technique

Data analysis in the study was carried out after data collection. The two things cannot be separated because there is no meaning or benefit in having data if it is not analyzed. Data analysis is the process of organizing and sorting data into patterns or categories, and basic descriptive units so that a working hypothesis can be found and formulated by the data. The data were analyzed using descriptive qualitative, descriptive analysis to describe the state or status of the phenomenon. The data that has been collected, both in the form of information and documentation, needs to be followed up for analysis so that its meaning is known [22]. As for more details, the steps for analyzing this research data are described, namely:

1. Recorded data obtained from interviews with information was roughly transcribed into written language, meaning that all sounds in the recording were transferred to writing without paying attention to punctuation.
2. The data that has been transcribed is roughly refined, the refined results are matched back to the recorded results.
3. After the transcript is perfected, words and sentences that are unclear are given punctuation marks and other signs as needed.
4. After the perfect transcript is done typing.
5. After the data from the field of folklore was transcribed perfectly, it was translated into Indonesian.
6. After the collection of folklore to be studied has been transcribed and translated perfectly into written language, an analysis is carried out.
7. The analysis is adjusted to the issues raised and the theory chosen

3. RESULTS AND DISCUSSION

Research result

4.1.1 Forms of Values in the Collection of Sinjai Bugis Folklore

Table 1. Forms of Values in the Collection of Sinjai Bugis Folklore

No.	Folklore Title	Summary of Folktales	Social Value	Moral values
1.	Rock Pak Gojeng	The story of a son named Baso Batu Pake. According to local people, after Baso Batu Pake grew up, Manurungeng and his wife suddenly disappeared. Therefore, Baso Batu Pake replaced his father as the second king. During his reign, the kingdom led by Baso Batu Pake grew stronger and more prosperous. Although the Batu Pake kingdom was only led by two kings, it played an important role because it was the beginning of the growth of several kingdoms in Sinjai Regency.	<ul style="list-style-type: none"> ● devotion ● A sense of belonging ● Justice 	<ul style="list-style-type: none"> ● Leader soul
2.	Cook at Bejo	In the area of South Sulawesi there is a story, namely Masapi, where this fish is considered to have supernatural powers. Masapi is located in a village called Bejo, South Sinjai sub-district, Sinjai district. In this area flows a river called the Apareng River.	<ul style="list-style-type: none"> ● devotion ● familial ● A sense of belonging 	<ul style="list-style-type: none"> ● Daredevil ● Patience ● Keeping promises ● give charity
3.	Beddullahi and Rakkala	The story of a farmer who lives alone in a hut after his wife dies, in his daily life he works in his employer's rice field. Thanks to the	<ul style="list-style-type: none"> ● devotion ● Faithfulness ● Discipline 	<ul style="list-style-type: none"> ● Patience ● Help each other ● Be thankful

		fruit of his prayers and patience he finally got a miracle.		● Pray
4.	Passalena Bulu Ase	The story of a cat living in the kingdom of Poso. He was in charge of guarding the rice in Rakkeang until in the end a problem occurred which decided him to leave the Poso kingdom with the rice and decided to find a place where the people were kind until he finally arrived in a village called Bulupoddo.	<ul style="list-style-type: none"> ● devotion ● Faithfulness ● Empathy 	
5.	Karampuang Legend	The story tells of the beginning of the establishment of a land in Sinjai Regency to be precise in Karampuang which was marked by the appearance of a mysterious figure nicknamed To Manurung.	● devotion	● Give advice

Based on the results of data analysis found by researchers regarding the forms of value contained in a collection of Bugis folklore in Sinjai, including:

1. Social Value

Social value is an abstract concept in humans in a society regarding what is considered good and what is considered bad, beautiful or not beautiful, and right or wrong. In essence, values direct one's judgments and behavior, but do not judge whether a certain behavior is right or wrong. Values are an important part of culture, where an action is considered valid, meaning that it is morally acceptable if it is in harmony with the values agreed upon and upheld by the community where the action is carried out [23]. According to the theory put forward by Zubaedi divides social values into 3, namely: (1) affection, (2) responsibility (3) harmony in life [24]. The forms of social values contained in the collection of Bugis Sinjai folklore include:

(1) Affection value

a. Devotion Value

Devotion is an obedience to the leader. The value of dedication is contained in a collection of Bugis Sinjai folklore which can be seen in the quote:

“After Baso Batu Pake grew up, Manurungeng and his wife disappeared for no reason. Therefore, Baso Batu Pake replaced his father as a king II” (*Quote text Folklore Origin of Batu Pake Gojeng P.2*).

In the quote above describes the figure of a child the man who devoted himself as a king to replace his father in leading the kingdom.

"One day, he was ordered by the King of Bulo-Bulo to lead troops in the war against the Toraja kingdom" (*Excerpt from the text of the folklore Origin of Masapi Di Bejo P.4*).

b. Value Please help

Please help is a hand to help members of the community who are in trouble or trouble. The value of helping can be seen in a collection of Bugis Sinjai folklore, including:

"I don't know where this cow came from. "My name is Rakkala, I am ready to help you in plowing the fields, Beddullahi." said the cow. (*Excerpts from the folklore text Beduullahi and Rakkala P.5*)

"Then Beddullahi said "bEnough for you, how can you help me?", "find a strong piece of wood and tie it to my body. I will walk around your rice field and flatten it" (*Excerpt from the folklore text Beduullahi and Rakkala P.5*)

The quote above describes a cow that can talk and provide assistance to help work the fields. Then the farmer was surprised because he was surprised because the cow could speak and was able to level the rice field using only a strong and sturdy piece of wood tied to its body.

c. Family Values

Kinship is an attitude of being willing to lend a hand and help people or people who are in trouble. Family values can be seen in a collection of Bugis Sinjai folklore, including:

"That's how it was after the troops he led had returned to peace in the environment of his relatives, and other activities had been completed, Puang Lompo and his family visited Bejo where Masapi was to release his vows that had been made before. At that time Bejo did not miss his eldest son who was only a few months old," (*Excerpt from the folklore text Masapi Di Bejo P. 7*)

In the excerpt of the story text above, it is explained that a person who invites his family to a place to let go of his vows which contains safety on the battlefield and the desire to have a child because they have been expecting a child for a long time. The quote above is a manifestation of a family value that patiently awaits the hope of having a descendant.

d. Loyalty Value

Loyalty is the attitude of not turning away from something new. The value of loyalty is found in the text of a collection of Bugis Sinjai folklore, including:

"Beddullahi lives alone after his beloved wife passed away. before his wife died, Beddullai and his wife lived in one of the master's rooms." (*Excerpt from the folklore text of Beduullahi and Rakkala P.1*)

In the text excerpt above shows Beddullahi's sense of loyalty to his wife. Even though he has died, his love for his wife has never changed.

"In the middle of the journey, the cat was very surprised because it turned out that his paddy friends had followed him to leave the village. It turns out that the paddies were ordered by Dewi Padi to follow where her guard cat went to find a place that has people who are commendable" (*Quote from the text of the folklore Passalena Bulu Ase P.3*)

In the excerpt of the text of the story above, it shows a sense of loyalty where a cat who faithfully guarded that morning, when he left the kingdom due to heartache over human treatment, in the middle of the journey the rice followed where the cat who faithfully guarded him went.

(2) Responsibility Value

a. Value of Belonging

The value of a sense of belonging is an attitude that he feels he owns something, something and so on, but that something does not belong to him. The value of a sense of belonging in a collection of Bugis Sinjai folklore can be seen in the following quotation:

"His arrival was greeted with joy and hailed as a hero who won the war. his bravery is praised, his dexterity is admired, this is precisely his position as warlord" (*Excerpt from the folklore text Masapi Di Bejo P.5*)

In the excerpt of the story text above, it explains the value of a sense of belonging where the residents and contents of the kingdom are very proud to have a commander in chief who can lead war so that it can prosper its people.

b. Discipline Value

Discipline is an act that shows an orderly attitude and obeys various rules and regulations. The value of discipline can be seen in text excerpts in a collection of Bugis Sinjai folklore, including:

"Second by second, day turns into night, Beddullahi is left alone. when doing the main task of hoeing in the fields. when the sun was about to blend Beddullahi stopped his work and returned to his `hut" (Excerpt from *Beduullahi and Rakkala folklore text P.2*)

In the excerpt of the text above, it describes a disciplined farmer in carrying out his duties alone, namely plowing his employer's fields.

c. Empathy Value

Empathy is a mental state that makes a person feel or identify himself in the same state of feeling or thinking as another person or group. The value of empathy can be seen in the text excerpts in the collection of Sinjai Bugis folklore.

"Unintentionally, Meong Palo Karellae slipped and fell down, spilling all of the vegetable coconut milk in the pot. The royal chef was very angry because coconut milk had been spilled on the kitchen floor, so he accidentally and directly hit the cat's head with a fire blower which caused its head to bleed" (*Quote from the folklore text Passalena Bulu Ase P.2*)

"Meong Palo Karellae felt so much pain because there was not the slightest sense of gratitude given by humans to animals who have faithfully guarded their rice" (*Quote from the text of the folklore Passalena Bulu Ase P.3*)

In the excerpt of the text above, explains violence against an animal/beast. Even so, these animals can feel the treatment that humans do, because they also have feelings.

(3) Life Harmony Value

a. Value of Justice

According to the Big Indonesian Dictionary KBBI (Online) Justice means nature (deeds, treatment, and so on). So justice is an attitude of not discriminating between one another. The values of justice contained in the text excerpts from the collection of Bugis Sinjai folklore include:

"Once upon a time in this area there was a kingdom led by La Tenri Lallo Manurungeng Ri Wowolonrong and married a woman named Datue Ri Lino. During his reign, all people lived in peace and prosperity" (*Quote from the text of the folklore Batu Pake Gojeng P.2*)

"During his reign, the kingdom led by Baso Batu Pake was getting stronger and more prosperous. Geopolitical development was also carried out so that he appointed a subordinate kingdom and installed the Bulu-Bulu king named I Patimang Daeng Tappajang as the first Bulu-Bulu king. (*Quote from the folklore text Batu Pake Gojeng P.3*)

In the excerpt of the text above, it is explained about the figure of a just leader so that he is able to make his people live prosperous and prosperous and raise the kingdom of his subordinates and inaugurate them.

2. Moral values

Based on the results of research and data analysis from the folklore of the Bugis Sinjai community, there are five folktales spread across the Sinjai Regency area, namely the folklore of Batu Pake Gojeng, Masapi Di Bejo, Beddullahi and Rakkala, Passalena Bulu Ase, and the Legend of Karampuang. The forms of moral values contained in the Sinjai Bugis folklore include:

(1) Moral Values Related to Yourself

According to Suprayitno explains that human behavior in everyday life is the fruit of the internalization of values that are understood and lived. For example, when a human being does good to others, of course, he thinks about it and thinks about it before doing something. on the other hand, what man does is the result of what he sees, hears and feels. So in essence, what humans do is an internalization obtained from the surrounding environment [25].

a. Daredevil

According to the Big Indonesian Dictionary KBBI (Online) Courage means having a steady heart and self-confidence in facing danger, difficulties, not being afraid, etc. The value of Brave is contained in the quote:

"One day, he was ordered by the king of Bulo-Bulo to lead troops in the war against the Toraja kingdom." (*Excerpt from the folklore text **Masapi Di Bejo** P.4*)

"Good fortune accompanies him, because the enemies he faces are easily defeated. Several villages and villages had been conquered and finally returned to the kingdom and faced the King of Bulo-Bulo to report the results of his glorious attack. (*Excerpt from the folklore text **Masapi Di Bejo** P.5*)

b. Patience

Patience is an attitude that signifies the form and piety of humans towards their creator. This is widely explained in the holy book of the Qur'an alluding to the problem of patience. Therefore, the attitude of patience signifies something that is absolutely owned by a Muslim. The value of patience is contained in the quote:

"The commander in chief is called Puang Lompo, who does not have children even though he has been married for many years." (*Excerpt from the folklore text **Masapi Di Bejo** P. 3*).

In the story text quote above, the researcher argues that the value contained in the story text quote is the value of patience. Even though she has been married for many years, Puang Lompo remains patient and does not give up even though she really hopes for offspring to continue her life.

"It was a tiring job and it took quite a long time to work on the vast rice field owned by his employer. To finish quickly, it is quite impossible. Beddullahi only had a hoe. but he never gave up. After every work, he never stops praying to those in power to be given patience" (*Quote from the folklore text **Beddullahi and Rakkala** P.3*)

"Beddullahi was very surprised when he found out that the cow could talk. "You can talk?" asked the cow named Rakkala. "I am the fruit of the patience you have shown so far" explained the bull." (*Quote from folklore text **Beddullahi and Rakkala** P.5*)

c. Keeping promises

Keeping promises means doing what is said to be done. The value of keeping promises is contained in the quote:

“Immediately the commander Bernazar said, “If I return from the battlefield safely, I will come back here to feed smoked fish in the Bejo river. Likewise with my eldest child, I will name him Bejo "according to the name of this village". (*Excerpt from the folklore text Masapi Di Bejo P. 4*)

In the quotation of the story text above, the value contained therein is the value of keeping promises. Where in the excerpt of the text the story above tells about the attitude of the commander who has the name or promise to the Masapi fish in his promise that if he wins the war and has a child who will be named according to where the masapai is located then he will come back to feed him.

The Function of Values in a Collection of Sinjai Bugis Folklore

1. The function of social values in a collection of folklore

Table 2. The Function of Values in the Collection of Sinjai Bugis Folklore

No.	Folklore Title	Educational Social Function	Inheriting Social Functions	Entertaining Social Functions
1.	Gojeng Oak Stone	<ul style="list-style-type: none"> ● Fair 	<ul style="list-style-type: none"> ● familial 	A collection of Sinjai Bugis Folklore Serves As Material To Entertain In addition, Communities Residing In Areas Where Folklore Is Partly Still Maintaining The Culture Or Habits Of The Old Society. By Gathering And Telling Folk Stories For The Purpose Of Entertainment
2.	Cook at Bejo	<ul style="list-style-type: none"> ● familial 	<ul style="list-style-type: none"> ● familial 	
3.	Beddullahi and Rakkala	<ul style="list-style-type: none"> ● Log in please ● familial ● Discipline 	<ul style="list-style-type: none"> ● Log in please ● familial ● Discipline 	
4.	Passalena Bulu Ase	<ul style="list-style-type: none"> ● Faithfulness 	<ul style="list-style-type: none"> ● Faithfulness 	
5.	Karampuang Legend		<ul style="list-style-type: none"> ● Give advice 	

a. Educational social function

In a collection of folklore, the Bugis Sinjai have an educational function and can provide lessons about life. There are five folk tales originating from the Sinjai area which contain functions as educational learning materials for the current generation. Among them is the folklore of *Batu Pake Gojeng* which contains a social function of educating, namely having a just nature, Raja Baso Batu Pake is a figure of a just and wise king so that he is able to form a subordinate kingdom and all of them live in safety, peace and prosperity.

The folklore of *Masapi Di Bejo* has a social educational function, namely having a family nature like that of Puang Lompo, who, when all his affairs were finished, did not forget to take the time to gather with his relatives.

The folklore of *Beddullahi and Rakkala* contains a social function of educating, namely having the nature of mutual help, loyalty, and discipline. We can see this from the nature of Beddullahi, who is always loyal to his wife even though he is no longer the disciplinary attitude that Beddullahi has, that is, he is always on time doing his daily work, namely working on the rice fields,

until in the end he gets a miracle fruit from his patience, namely a sap. male who wants to help all the work in the fields.

The folklore of *Passalena Bulu Ase* has an educational social function, namely an attitude of loyalty, this is shown by a cat named Meong Palo Karellae who is always loyal to protect the rice from rats in the kingdom until he leaves the kingdom.

b. Inheritance social function

In the collection of Sinjai Bugis folklore there is a social educational function so that it can provide lessons for life. Folk stories include the Folklore of *Batu Pake Gojeng*, Masapi in Bejo, Beddullahi and Rakkala, Passalena Bulu Ase, and The Origins of To Manurung Karampuang. Among these folklore has a function to pass on social values to the community, especially the younger generation who live where each of these folklore originates. As is the case in the folklore Origin of Batu Pake Gojeng teaches the younger generation to always behave fairly and wisely in carrying out a task and others.

folklore *in Bejo* teaches the younger generation to always have a family attitude where at this time we can see that the younger generation spends more of their time on social media rather than gathering with family.

The folklore of *Beddullahi and Rakkala* teaches the younger generation to always help each other without discriminating against each other, then to be loyal, teaches the younger generation to take good care of each other in any situation and condition, and discipline teaches the younger generation to obey all the rules or habits that we do in order to live. we are always at peace.

Passalena Bulu Ase folklore teaches the younger generation to be loyal to something that is ordered and something that is cared for, such as Meong Palo Karellae who faithfully protects the rice from rats. Empathy teaches the younger generation to understand the mentality and feelings of other people so we don't easily injure us, as in the story of Meong Palo Karellae who was beaten by the royal chef and then left the palace in a state of heartache and physical pain.

Folklore *Legend of Karampuang* teaches the younger generation to always respect those who have contributed, as in the story of the emergence of To Manurung in Karampuang which brings messages for a better life in the future.

c. Entertaining social function

The social function of entertaining in a collection of Bugis Sinjai folklore is useful for making a literary work created based on that which gives birth to a series of beautiful languages. A collection of Sinjai Bugis folklore serves as material to entertain. Apart from that, some of the people in the area where the folklore is located still maintain the culture or customs of the old society. By gathering and telling stories about folk stories that aim as entertainment.

2. The Function of Moral Values in the Collection of Sinjai Bugis Folklore

Table 3. The Function of Moral Values in the Collection of Sinjai Bugis Folklore

No.	Folklore Title	As an Educator Tool	As a Social Control Tool
1.	Cook at Bejo	<ul style="list-style-type: none"> ● Keeping promises 	<ul style="list-style-type: none"> ● Patience ● Keeping promises ● give charity

2.	Beddullahi and Rakkala	● Help each other	● Patience ● Help each other ● Be thankful ● Pray
3.	Karampuang Legend		● Give Advice

a. As an educational tool

- [1] The function of the moral values of the Batu Pake Gojeng folklore can be seen in the following quotation:

"After Baso Batu Pake grew up, Manurungeng and his wife suddenly disappeared, because of that, Baso Batu Pake also replaced his father's position as the second king. During his reign, the kingdom led by Baso Batu Pake grew stronger and more prosperous. (P.3)

Based on the excerpt from the text above, the attitude that can be used as an example for us can be seen in the character Baso Batu Pake, namely the attitude of a leader who during his reign was able to lead and make his kingdom stronger and more prosperous. We can use this as a lesson for children and the younger generation to instill a sense of leadership from an early age so that in the future they will be able to become intelligent and fair leaders.

- [2] The function of the moral values of the Masapi folklore in Bejo can be seen in the following text excerpt:

“Immediately the commander Bernazar said, “If I return from the battlefield safely, I will come back here to feed smoked fish in the Bejo river. Likewise with my eldest child, I will name him Bejo "according to the name of this village". (P.4)

"That's how it was after the troops he led had returned to peace in their family's living environment, and the busyness of the day was over, the puang lombo and his family visited Bejo where Masapi was to release his vows that had been made before. at that time, Si Bejo was also his eldest son who was only a few months old, because he was part of the vows first.” (P.7)

Based on the text excerpt above, the attitude that can be used as an example for us is the attitude of the character Puang Lombo who has an attitude of keeping promises. In the quote above, we can see that the character Puang Lombo is a character who has a good attitude if used as an example for the life of the current generation. Because we can see from today that many people and even leaders do not keep their promises.

- [3] The function of the moral values of the Beddullahi and Rakkala folklore can be seen in the following text excerpts:

“Before his wife died, Beddullahi actually lived with his wife in one of the rooms owned by his employer. "Place this room with your wife, from this room no one takes care of her." Beddullahi's employer said. (P.1)

b. As a means of social control

In a collection of folklore, Bugis Sinjai functions as a means of social control, where the existence of a moral message contained in the story can become a moral demand for society and the younger generation to behave. the moral message contained in the story can be used as an example in the life of today's society in living their daily lives, especially in maintaining behavior. There are several moral values contained in a collection of Bugis Sinjai folklore which function as a means of social control for the life of today's society, namely moral values related to oneself, moral values related to fellow humans and other creatures, and moral values related to God can be seen in the following quotation:

- [1] Moral attitudes related to oneself in a collection of Bugis Sinjai folklore that can be used as a means of social control are courage, patience, keeping promises, leadership, and loyalty.

The following is the moral attitude **of Brave** that can be used as a means of social control for the community, which is contained in a quote from the folklore of *Masapi Di Bejo* :

"One day, he was ordered by the king of Bulo-Bulo to lead troops in the war against the Toraja kingdom." (*Excerpt from the folklore text Masapi Di Bejo P.4*)

In this folklore quote, it describes the attitude of a warlord named Puang Lompo who has a brave soul where when he was ordered by a sense of Bulo-Bulo to lead troops in a war against several villages and with his courage he succeeded in conquering the enemy and winning the war until he returned safely and reported the results of his successful raid to the king.

This is the moral attitude **of Patience** which can be used as a means of social control for the community is contained in the quotation from the folklore of *Masapi Di Bejo and Beddullahi and Rakkala* :

"The commander in chief is called Puang Lompo, who does not have children even though he has been married for many years." (*Excerpt from the folklore text Masapi Di Bejo P. 3*).

In the text quote above describes the attitude of patience. where when Puang Lompo who was tested had not had children for many years married to his wife, he remained patient and still hoped that one day he could have children as his successor.

"It was a tiring job and it took quite a long time to work on the vast rice field owned by his employer. To finish quickly, it is quite impossible. Beddullahi only had a hoe. but he never gave up. After every work, he never stops praying to those in power to be given patience" (*Quote from the folklore text Beddullahi and Rakkala P.3*)

"Beddullahi was very surprised when he found out that the cow could talk. "You can talk?" asked the cow named Rakkala. "I am the fruit of the patience you have shown so far" explained the bull." (*Quote from folklore text Beddullahi and Rakkala P.5*)

In the excerpt of the folklore text Beddullahi and Rakkala describe the attitude of patience, where when Beddullahi was patient in working on the fields with only a hoe and of course completing the work would take quite a long time but he never stopped praying that he would always be given health until finally he was visited by a bull who could talk and wanted to help with the process. this all happened thanks to the fruit of his patience.

The following is the moral attitude **of Keeping Promises** which can be used as a means of social control for the community, which can be found in the quote from the folklore *Masapi Di Bejo*:

"Immediately the commander made a vow, "If I return from the battlefield safely, I will come back here to feed smoked fish in the Bejo river. Likewise with my eldest child, I will name him Bejo "according to the name of this village". (*Excerpt from the folklore text Masapi Di Bejo P. 4*)

"That's how it was after the troops he led had returned to peace in their family's living environment, and the busyness of the day was over, the puang lompo and his family visited Bejo where Masapi was to release his vows that had been made before. at that time, Si Bejo was also his eldest son who was only a few months old, because he was part of the vows first." (*Excerpt from the folklore text Masapi Di Bejo P. 7*)

In the excerpt of the folklore text above, it illustrates the attitude of keeping promises, where Puang Lompo at that time vowed that if he could return from the battlefield safe and could have a

child who could become his successor, then he would return to this river and feed the Masapi fish . . . After some time, Puang Lompo returned from the battlefield and all conditions had returned to peace, so it was time for Puang Lompo to fulfill his promise by inviting his relatives to visit the Bejo river to feed the Masapi *fish* .

[2] Moral attitudes related to fellow humans and other creatures contained in the collection of Bugis Sinjai folklore include helping each other, thanking and giving alms.

The following is the moral attitude **of giving charity** which can be used as a means of social control for the community, which can be found in the quote from the folklore *Masapi Di Bejo*:

"It's not only the food that is obtained, everyone who is present at the place but also often gets money from the person who released the vow because the people who live around that place are generally poor people, so the ceremony of releasing the vows is a moment of happiness apart from getting good food. it is also good to receive alms." (*Excerpt from the folklore text Masapi Di Bejo P.9*)

The text excerpt above illustrates the attitude of giving alms or mutual assistance where when Puang Lompo visited the Bejo river to release his vows he also shared them with the people who were present and lived around the Bejo river. Everyone present there received money and delicious food.

The following is the moral attitude of **helping each other** which can be used as a tool for social control for the community, which is contained in the quotation from the folklore of *Beddullahi and Rakkala*:

"Before his wife died, Beddullahi actually lived with his wife in one of the rooms owned by his employer. "Place this room with your wife, from this room no one takes care of her." Beddullahi's employer said. (*Quote from folklore text Beddullahi and Rakkala P.1*)

In the text excerpt above describes the attitude of helping each other. As was done by Beddullahi's employer who helped Beddullahi and his wife. He was given a place to live and a job.

The following is the moral attitude **of Thank You** , which can be used as a means of social control for the community, which can be found in the quotation from the folklore of *Beddullahi and Rakkala*:

"As a token of his gratitude to Rakkala, Beddullahi then took him to the Barambang river. There he bathed Rakkala, and Beddullahi even built a cage for Rakkala on the bank of the Barambang river. "Stay here Rakkala, you can bathe and even swim in this river as much as you like," he explained. (*Quote from folklore text Beddullahi and Rakkala P.7*)

The text excerpt above describes an attitude of gratitude in which Beddullahi showed Rakkala by inviting him to go to the river to bathe while also making a proper cage on the bank of the river.

The following is the moral attitude **of Giving Advice** which can be used as a tool for social control for the community, which can be found in the folklore legend *Legend of Karampuang*

"Meanwhile, at the behest of the queen her other six brothers went to various places and became the new To Manurung and finally founded a new kingdom. Shortly before they dispersed, the queen ordered "Come down to the flat land, but your togetherness must be able to protect Karampuang, the rails of honor will descend over your ancestors, if it is tika then I will take your togetherness back." (*Quote from folklore Legend Karampuang P. 6*)

- [3] The moral attitude of human relations with God which can be used as a means of social control, where the attitude believes and believes in the existence of God. This is illustrated in folklore quotes that contain religious attitudes, including:

The following is the moral attitude of **Praying** which can be used as a means of social control for the community, which can be found in the quotation from the folklore of *Beddullahi and Rakkala*:

"Beddullahi only has a hoe. But he never gave up. Every time he finished work, he never stopped praying to those in power to be given patience. (*Quote from folklore text **Beddullahi and Rakkala** P.3*)

Forms of Values and Functions of Values in the Collection of Sinjai Bugis Folklore

Based on the results of the author's research and analysis on a collection of Bugis Sinjai folklore. The author provides knowledge to the reader, knowledge about the values of life, namely the values of moral and social life. In the Sinjai Bugis folklore collection, there are five folktales. All of these stories contain social values in the form of affection in the form of devotion, mutual help, kinship, and loyalty. The value of Responsibility is a sense of belonging, discipline, and empathy. The value of Harmony in Life is justice.

While the form of moral values contained in the collection of folklore is a form of value related to oneself in the form of courage, patience and keeping promises. Forms of values related to fellow humans and other creatures in the form of helping each other, thanking and giving alms / giving each other. The form of value associated with God is in the form of prayer.

In the folklore of *Batu Pake Gojeng* there is a social value that reflects an attitude of devotion as shown by the king Baso Batu Pake where after he grew up he devoted himself as a king after his parents disappeared for no reason. Then an attitude of belonging where all people and kingdoms feel proud to have a king who can prosper his people. Then the attitude of justice where the king of Baso Batu Pake reflects a fair attitude towards his people besides that he can also establish a subordinate kingdom and appoint him but all live safe and prosperous.

The Masapi Di Bejo folklore, there are social values that reflect an attitude of devotion, family and a sense of belonging, such as the attitude shown by Puang Lompo where he devoted himself to the king of Bulo-Bulo and he was also appointed commander of the war besides that he is a person who has a family attitude. where we can see that when the pang lompo invites his relatives to visit the Bejo river, then a sense of belonging is shown when all the inhabitants and contents of the kingdom feel proud to have a formidable warlord. The moral values contained in the story are bravery, patience in keeping promises, and charity as shown by Puang Lompo, who in his courage led the troops to war, finally won a glorious victory, then the attitude of patience was also shown by Puang Lompo where even though he had been for many years year of marriage but not yet blessed with a child, and the attitude of keeping promises was also shown by Puang Lompo when he made a promise to the Apareng river with Masapi fish if he could return to the battlefield safely and be able to have children which he promised to return to that place and fed the Masapi fish and without taking a long time he felt all his requests had been granted and he visited the place to release his vows. Then the attitude of alms is shown by the people who want to point to the river, many of them distribute good food and money to poor people who live around the place.

In the folklore of *Beddullahi and Rakkala* there are social values and moral values. Social values in the form of devotion, help, and loyalty. The attitude of devotion was shown by Beddullahi who devoted himself as a farmer in his employer's rice field. Then the attitude of mutual help was shown by Beddullahi's employer and his wife where he was given a place to live and work in the fields. Then the attitude of loyalty was shown by Beddullahi where even though his wife had died long ago, he never thought of remarrying. As for moral values in the form of helping each other, patience, helping each other, thanking and being religious. The attitude of patience is shown by

Beddullahi where he is an enterprising and patient worker where in work he only has a hoe in working on the rice fields and of course it takes patience and quite a long time to finish it. Then mutual assistance is shown by a magical bull that can help finish the job. Then an attitude of gratitude was shown by Beddullahi where as a sign of his gratitude, he invited Rakkala to the river to bathe and at the same time made him a cage by the river. Then the religious attitude was shown by Beddullahi who never stopped praying after finishing work so that she would always be given patience.

In the folklore of *Passalena Bulu Ase* there are social values in the form of devotion, loyalty and empathy. An attitude of devotion was shown by a cat who was in charge of guarding the rice in the kingdom, but for some reason he left the Poso kingdom with the rice. Then the attitude of loyalty was shown by the cat Meong Palo Karellae who faithfully guarded the rice from the rats until finally the cat left the kingdom because he was hurt by human actions, the rice followed him and accompanied him to find a place and people with good hearts. then empathy is shown by the attitudes and behavior of people in the kingdom who do not respect animals and animals.

In the folklore *Legend of Karampuang* there is value in the form of devotion where it is shown by Tomanurung, a woman who is appointed to be a queen and devotes herself to the people of Karampuang. The moral value in the form of giving advice contained in the story is shown when the Queen gives advice to her six siblings to go to various areas and become new tomanurung and establish a kingdom, however she must not forget Karampuang where they first appeared and their ancestors.

4. CONCLUSION

Pada In the Sinjai collection of Bugis folklore, there are five folktales that are used as objects of research including the Folklore of the Origins of Batu Pake Gojeng, Beddullahi and Rakkala, Masapi Di Bejo, Passalena Bulu Ase, and The Origins of To Manurung Karampuang. As for the forms of values and value functions contained in the collection of Bugis Sinjai folklore, it can be concluded based on the results of research and data analysis, namely:

1. The values contained in the Batu Pake Gojeng folklore are social values in the form of devotion, a sense of belonging, and justice. The moral values in the form of a leader's soul.
2. The values contained in the Masapi folklore in Bejo are social values in the form of devotion and kinship. While moral values in the form of courage, patience, keeping promises, and charity.
3. The values contained in the folklore Beddullahi and Rakkala are social values in the form of devotion, help and discipline. While moral values in the form of patience, helping each other, thanking, and praying.
4. The values contained in the folklore of Passalena Bulu Ase are social values in the form of devotion, loyalty and empathy.
5. The values contained in the legend of Karampuang folklore are social values in the form of devotion and moral values in the form of giving advice.

The function of the values contained in the collection of Bugis Sinjai folklore can be concluded, namely, the function of social values includes the social function of educating, the social function of entertaining and the social function of bequeathing. While the function of moral values, namely, as an educational tool and as a means of social control.

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**READING THE POETRY ANTHOLOGY OF BUTON, IBU, DAN SEKANTUNG
LUKA BY IRIANTO IBRAHIM FROM THE PERSPECTIVE
OF LITERARY ECOCRITICISM**

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Abstract

This study discusses the poetry anthology of Buton, Ibu, dan Sekantung Luka by Irianto Ibrahim from a literary eco-critical perspective. This study uses the concept of ecology and literature in an eco-critical approach that there is a reciprocal relationship or interrelationship between organisms and their environment. As the author's voice, literature becomes a medium for expressing criticism and depicting ecology as the author's place of life. As qualitative research, this research uses primary data and secondary data. The primary data is in the poetry anthology of Buton, Ibu, dan Sekantung Luka by Irianto Ibrahim. Secondary data is in library documents such as books, magazines, journals, newspapers, digital media, etc. In qualitative research, the researcher acts as the main instrument. He is also a planner, executor of data collection, analysis, and data interpreter, and in the end, he becomes a pioneer of his research results. Data collection techniques were carried out using document collection techniques, literature studies, and note-taking techniques. Data analysis techniques begin by examining all available data. The data is read, studied, and then interpreted about the literary eco-critical perspective of Irianto Ibrahim's poetry. The results show that the anthology of Buton, Ibu, dan Sekantung Luka by Irianto Ibrahim became an arena for ecological criticism in several of his poems. This criticism goes to environmental damage due to mining, as well as criticism of the ecological and even economic impacts of the development of a city. On the other hand, the poet also photographs landscapes of natural beauty preserved before humans touch them in the name of development.

Keywords: *Eco-criticism, Irianto Ibrahim's poetry, literature*

1. INTRODUCTION

Literature is a voice that aesthetically conveys an idea from the author. The voice comes from socio-cultural reality, accentuated imaginatively through poetic devices as its aesthetic bridge. Thus, writers are idealistic human beings who wrap their ideas through literary language and the structures that build them. Because writers are influenced by their socio-cultural reality, they do not avoid the conditions or reality that surround them. The issue of ecology is one of the voices that often appears silently and is essential in his works. This fact makes literature a decisive vehicle for projecting the author's message.

Poetry as a literary genre has a long history as a medium for realising a poet's vision. The various voices conveyed in his verses become messages as a form of taking sides, including environmental issues. In this regard, Syaifuddin & Derri Ris Riana (2022) said that:

"Poetry has its role in voicing local wisdom. As a literary work, poetry is a bridge to portray reality, conveyed through figurative language. Poetry has a unique position in cultural work because social phenomena in society, including environmental issues, are applied sublimely." (Syaifuddin & Riana, 2022)

The environmental message embodied in the literature shows that writers are concerned with ecological awareness. Poetry, for example, is built from the poet's language and symbolic expressions based on ecological reality, ranging from soft tones to critical of what has happened to nature or the environment. Literature thus has played its role in building a balanced, just and sustainable ecological world for the future of human life. In this framework, literary ecocriticism becomes relevant and important as an academic work in viewing literature about the environment.

Awareness and ecological alignments of writers in their works also need to be supported in the scientific or academic realm in a literary ecocriticism study. According to Endraswara (2016), the target of ecocriticism is particularly literary works with ecological nuances. Ecological nuances are present through the author's diction or choice of words. The main goal of ecocriticism must go through selection, not just any work criticised based on literary ecocriticism. The essential thing that must be known is that ecocriticism is a perspective that considers environmental aspects in literature.

Many studies that examine poetry from an ecological perspective have been carried out using different poetic objects. The results of the literature study that the author has conducted found several studies. One of them is Asyifa (2018). The researcher discusses the form of literary ecology in the poems "Hodo" and "Dialog Keluarga Petani". These poems are included in the anthology *Merupa Tanah di Ujung Timur Jawa*. The poem "Hodo" tells about humans' efforts to overcome unfavourable environmental conditions such as prolonged drought, which causes the soil to dry out so that farmers cannot plant their fields. The poem "Hodo" informs about human efforts to overcome drought conditions by holding a hodo ceremony, a ceremony asking for rain carried out by the residents of Dukuh Pariopo, Bantal Village, Asembagus District, Situbondo Regency. Meanwhile, in the poem "Dialog Keluarga Petani", the poet voices the activities carried out by humans to overcome the currently critical environment. Humans struggle by exerting all their abilities to uphold justice regarding rights and obligations in utilising nature and its environment.

Furthermore, there is an ecocritical study of the poem "Hujan Bulan Juni" by Setiaji (2020). This study discusses three issues, the representation of nature in poetry, the role that can be played by the physical setting (environment), and the value expressed by nature in the poem "Hujan Bulan Juni" by Sapardi Djoko Damono using Greg Garrad's ecocritic theory. The poem "Hujan Bulan Juni" uses diction related to nature, such as rain, water, roots, trees, and flowers. These words are presented as affection and longing for the writer to be connected with nature. Through these natural objects, the poet explores ways of describing the relationship between humans, the environment, nature and plants to foster ecological values of human concern to protect and preserve the environment, nature and plants.

Another ecocritical study was carried out by Iskarna, Tatang, and Catharina Brameswari (2020), who raised the title "Alam dalam kritik Perspektif Natives dan New Settlers: Kajian Ekokritik Puisi "Monolog Bumi Terjarah" dan "We Are Going". This study was written to reveal the hearts of Papuan and Aboriginal community groups through the poems "Monolog Bumi Terjarah" (2018) by Alex Giyai (Papua) and "We are Going" (1964) by Oodgeroo Nonuccal (Aborigines) in interpreting and caring for nature, but instead they are marginalised by the flow of new residents, industrialisation, and modernisation that tend to exploit, even destroy nature. These two poems were chosen because they were written by people from two groups who value nature as something highly valued for survival, namely Papua and Aborigines.

AlHadar dan Rudi S. Tawari (2022) analysed the poems of Ibrahim Gibra (Gufran A. Ibrahim) as research objects. The author analyses several poems that express Ibrahim Gibra's anxiety over what is happening to the environment, as contained in the poetry anthology of Ibrahim Gibra. Poetry is the medium used by Gibra to express his concern for the environment, which is getting damaged so that it can threaten the survival of its inhabitants. One of them, from the poetry collection *Karang Menghimpun Bayi Kerapuh*, has the poem “Aku Ini”, which criticises the dirty condition of the sea filled with plastic waste, thus turning the beach into a dirty place. As a result, the beach can no longer be a place that is longed for to release fatigue. Gibra's anger at human behaviour that doesn't care about the environment is contained in a poem entitled “Sampah”. Gibra also clearly expresses his concern over environmental pollution in his poetry.

Those four research both examines poetry from an ecological perspective. However, the object of poetry used is different. The research focuses on ecological forms or how nature is represented in poetry. One of the studies utilises Greg Garrard's ecocritical theory as a theory in analysing.

The Southeast Sulawesi poet cannot escape the reality that surrounds him. Irianto Ibrahim, a poet born in Gu, Central Buton Regency, has a poem that explains this. As a Southeast Sulawesi man, even though he was born in the geocultural environment of Buton, he still observes and then writes about some cultural regions as a form of his awareness of various actual problems in Southeast Sulawesi. Irianto Ibrahim was born in Gu, Buton, October 21, 1978.

Irianto Ibrahim is a writer who started his poetic work in Kendari as a student in 1996 at the Indonesian & Regional Language and Literature Study Program, FKIP, Halu Oleo University. His creative work began when he programmed a drama course managed by Achmad Zain and then joined the Theatre, a studio under the supervision of the drama lecturer. Here Irianto Ibrahim met his fellow students and then developed his poetic potential. He later formed Pekerja Puisi Sultra (Eksis), the Southeast Sulawesi Poetry Worker (Exis), in 2001 and founded *Komunitas Arus* in 2004.

His poetry books are *Buton, Ibu, dan Sekantong Luka* (2010) and *Yang Berakhir dengan Pertanyaan* (2020). Currently, he is active at The La Malonda Institute. His poems, *Buton, Ibu, dan Sekantong Luka*, are in five poetry books selected as finalists (top five) of the Cecep Syamsul Hari Poetry Award 2010—2011. As a poet, Irianto Ibrahim's poems have been published in various media, including, *Horison*, *Bali Post*, *Rakyat Sultra*, *Kendari Pos*, *Radar Tasikmalaya*, and *rumah lebah*. In addition, his poetry has been collected in various poetry anthologies, including *Sendiri 3*, *Jejak Sunyi Tsunami*, *Wajah Deportan*, *Pedas Lada Pasir Kuarsa*, and *Out of Ubud*. The poet, who also works as a lecturer at the Indonesian Language and Literature Study Program, FKIP, Halu Oleo University, has been invited to several literary activities, including the 2nd Indonesian Literary Gathering in Tanjungpinang, Ubud Writers & Readers Festival, and the Jakarta International Literary Festival.

Many of Irianto Ibrahim's poems have been analysed from various perspectives, such as *Ardin* (2012), *Surianto* (2017), *Mubarak dkk* (2019), *Musli* (2019), *Barakati* (2020), *Gani* (2020), *Muzakar*, *Kahar*, *Sumiman Udu*, dan *La Ode Sahidin* (2021), and *Rizal, Muhammad* (2021).

Of the various studies on Irianto Ibrahim's poems, none analyses the literary ecocritical perspective of the poem carried out in semiotic, structural, meaning, and humanism analysis. Whereas Irianto Ibrahim's poetry, especially *Buton, Ibu, dan Sekantong Luka*, has interesting environmental insights for readers to accentuate. Sundu's writing which analyses the poem “Tiga Alasan Pendulang Meninggalkan Bombana explicitly”, is examined from a psychological perspective—one of the poems that will be analysed in this article.

Thus, previous research on Irianto Ibrahim's poetry has yet to discuss literary ecocriticism. Many of Irianto Ibrahim's poems are about portraits of the environment. There are universal values that are important to be accentuated in articulating ideas to a broad audience of readers across cultural boundaries. This research aims to reveal the message of poetry from the perspective of literary ecocriticism.

2. THEORETICAL FRAMEWORK

According to Harsono (2008), the term ecocriticism comes from English ecocriticism, which is formed from the word *ecology* and *criticism*. According to him, ecology can be interpreted as a scientific study of the relationship of plants, animals, and humans to one another and their environment. Meanwhile, criticism can be interpreted as a form and expression of judgment regarding the good or bad qualities of something. Thus, in simple terms, ecocriticism can be understood as criticism from an environmental perspective.

Sukmawan (2014) explains that literary ecocriticism is a critical theory applied to the latest approach to literature. This cannot be separated from the ecocritical nature of literature (ecology and literature) as a multidisciplinary approach that requires the presence, togetherness, and integration of various relevant theories and focuses on matters of literary and environmental studies, including critical theory, literary criticism, cultural theory, and social theory, environmental ethics (ecology).

Khomisah (2020) explains that ecocritics pay special attention to the relationship between the environment and literature, including their concern for ecology caused by unstable or consistent relations with social and physical realities. The existence of boundaries of environmental criticism allows us to study literary works in environmental criticism to understand that literary works are inseparable from nature and the environment and their various problems.

Literary criticism and ecology as a way of doing literary ecocriticism, including recognising the author's ecological background. Riana (2020) explains that by exploring the author's environment, knowledge of the literary works he creates becomes deeper. In this case, the author, through his literary works, contributes to highlighting environmental issues. For this reason, ecocriticism is used as an instrument of criticism using ecological theory.

In literary ecocriticism, awareness between critics and writers is interconnected. Writers write literary texts about environmentalism and nature. Instead, critics or researchers strengthen the writer's vision in explaining ecological ideas manifested in the verses of his poetry or prose narratives.

Regarding awareness in eco-critical work, it has been discussed so well by Endraswara (2016) that consciousness is thought in an abstract area. Ecological awareness is a guide in the study of literary ecocriticism. He said that awareness is the pinnacle of thought. Ecological awareness is considered capable of building a spirit for studying ecocritical literature. Thus, critical awareness of ecology can reveal the resonance embodied in literature. This ecological reflection is presented in the study of literary ecocriticism.

3. METHOD

This research is qualitative research using primary data and secondary data. The primary data is the poetry anthology of *Buton, Ibu, dan Sekantung Luka* by Irianto Ibrahim, containing 53 poems, published by Frame Publishing, Yogyakarta, in 2009. Of the 53 poetry titles, three titles were chosen in this study, “Tiga Alasan Pendulang Meninggalkan Bombana”, “Di Kendari teater Kota Lama”, and “Mahakam” with an ecological theme. This selection was made because poetry explicitly has ecological values that coherently present a message. In addition, the selected poems are considered to have ecological insights and alignments.

Secondary data is in the form of library documents such as books, magazines, journals, newspapers, digital media, and so on that are relevant to research. Data collection techniques were carried out using document collection techniques, literature studies, and note-taking techniques. Data analysis techniques begin by examining all available data. The data is read, studied, and reviewed to proceed to the data interpretation stage concerning the literary ecocritical perspective of Irianto Ibrahim's poetry.

4. DISCUSSION

Three poems by Irianto Ibrahim are analysed in this section. These three poems are "Tiga Alasan Pendulang Meninggalkan Bombana", "Di Kendari teater Kota Lama", and "Mahakam". These poems are analysed in the literature ecocritical perspective to explain as profoundly as possible the environmental insight contained in them. The following is the discussion based on the three poems.

a. The problem of Gold Mining and Pancasila Desacralization

The poet, however, breathes and moves in the social environment in which he lives. With all the senses possessed, the poet becomes a soft voice for the social problems that surround him. What's more, if marginalised people experience social injustice.

The poet's sensibility is not only related to the problems he puts into words. However, the more important thing is that he becomes an integral part of the inequality before his consciousness. He embodied the ecological messages extracted from mining practices in society, with all the ups and downs and the interference of power, in the lines of the words of his poetry. Irianto Ibrahim comes with such awareness in his poem "Tiga Alasan Pendulang Meninggalkan Bombana", pages 46-47.

pertama, karena
polisi penjaga lahan
bersiap menembak
kepala mereka
kalau wajan atau linggis
tak diserahkan bersama
sepuluh duapuluh kaca
plus pernyataan tak kembali
dengan gaya persis
pembacaan teks pancasila
setiap upacara senin pagi

kedua, karena
ada tiga ekor buaya
berwarna keemasan
ditemukan di bekas galian
lalu kejadian ini
dimaknai sebagai
larangan
dan kalau tak diindahkan
maka biji-biji emas
akan berubah menjadi
mulut buaya
yang akan mengoyak

tubuh mereka
sampai tak bersisa
dan sudah pasti
juga akan merontokkan
gigi semua pendulang

ketiga, karena
mereka diberi buku p4
kata pemberi buku:
tanah dan air
beserta isinya
dikuasai oleh negara

*pendulang
pulang dengan
dada lapang*

*Kendari, Februari 2010
(Ibrahim, 2009)*

Referentially, this poem is set in Bombana, a district in Southeast Sulawesi which suddenly became widely known because of the discovery of gold by the public in 2008. Hundreds and even thousands of people came from various regions in Indonesia to become manual gold miners in Bombana.

Irianto Ibrahim's poetry is a critical portrait of this phenomenon which was also reported in a news item by Rusdianto (2015), which explained that around September 27, 2008, the Bombana government closed mining activities there for better management and regulation. To confirm this, various officers have been dispatched, such as the Police, Brimob, TNI and Satpol PP, to standby in several areas. To control this, every miner is required to have a permit issued by the local Mining Office.

However, what happens in the field is only sometimes as expected. This is where Irianto Ibrahim comes with a perspective as a poet. The poet's unique point of view comes with three reasons for miners leaving Bombana, not four or five reasons.

This poem comes with bitter humour presented in it. The reader can laugh while reading it but not completely let go because bad luck has hit the people as the object explained by the poet. Read the first stanza for why the miners must go home in this poem.

pertama, karena
polisi penjaga lahan
bersiap menembak
kepala mereka
kalau wajan atau linggis
tak diserahkan bersama
sepuluh duapuluh kaca
plus pernyataan tak kembali
dengan gaya persis
pembacaan teks pancasila
setiap upacara senin pagi

(Ibrahim, 2009)

Here, many things are interrelated regarding the chaos of gold mining in Bombana. In a narrative style, the poet explains that the miners had to leave Bombana because */polisi penjaga lahan/bersiap menembak/kepala mereka*. The threat was made if */wajan atau linggis/tak diserahkan/bersama sepuluh dua puluh kaca*.

Apparently, behind the threat to leave the mining location was an attempt of “extortion” or inappropriate retribution from the “officials” to the miners. Behind the community’s gold mining activities, there is also an indecent attitude by unscrupulous officials. Attempts to stop the unprocedural exploitation of nature were finally carried out in an unprocedural way. The ecological impact is that people’s attention to gold mining activities carried out by the community needs to get the central place. Ecological issues are considered not significant. Here the poet raises questions as well as claims against interested parties.

The sense of humour in this poem is when the miners are asked to read the statement that they will not return to mining again in the style of reading Pancasila’s text. The poet wants to hint at a caricatural, witty and cynical situation in mining security. Miners who recite poetry in the style of reading Pancasila is a playful attempt by the poet towards the fundamental sacredness of the country. Here, the poet, at the same time, satirises the ridiculous game of apparatus at mining sites. The desacralisation of Pancasila by extorting “sepuluh duapuluh kaca” of gold became a disgrace that served as the background and a message for the mining phenomenon in Bombana, which has added to the chaotic ecological problems in areas that own natural resources.

Irianto Ibrahim’s form of poetry is different from the other poems in this anthology. Most of Irianto Ibrahim’s poetry is constructed as narrative and lyrical poetry. Contrary to the poem “Tiga Alasan Pendulang Meninggalkan Bombana”, which is similar to the Pancasila text. Of course, this is a poet’s literary strategy deliberately chosen to voice his dismay over the mining problem in Bombana. The poet feels that the message can be presented more emphatically with such a direct style of expression. Unlike the other two poems discussed in this paper, ambiguity is stronger and more pronounced.

In the second stanza, Irianto Ibrahim uses the mythology in Bombana as the source of his poetry creation. That said, a young man named Sangi married a crocodile that ruled the Tahi Ite River. Sangi then married a crocodile who became the ruler of gold in the river. Sangi misses his hometown and says goodbye to his family on land, armed with lots of gold. However, he forgot himself and married a girl while showing off his wealth of gold. Finally, Sangi is cursed to become a golden crocodile.

There is an intertextuality between the myth and this poem which announces that the influence of the oral tradition is common to the birth of modern literature, such as poetry, as in the following verse.

kedua, karena
ada tiga ekor buaya
berwarna keemasan
ditemukan di bekas galian
lalu kejadian ini
dimaknai sebagai
larangan
dan kalau tak diindahkan
maka biji-biji emas
akan berubah menjadi
mulut buaya
yang akan mengoyak

tubuh mereka
sampai tak bersisa
dan sudah pasti
juga akan merontokkan
gigi semua pendulang
(Ibrahim, 2009)

The poet uses myth as the primary material for his creative work and literary strategy in photographing and making fun of this phenomenon. The poet said that a crocodile with gold teeth was found in the excavation as a sign of the ban on mining. However, for the poet, this is an entry point for the message that this is an unreasonable prohibition. Prohibition became a myth that was born from the myth itself.

The poet's criticism is increasingly felt in the third and fourth stanzas, mixed humorously and wrapped in mockery. This was based on unscrupulous officials giving the P4 book Guidelines for Understanding and Practicing Pancasila or Eka Prasetya Pancakarsa to expel miners who had the intention behind it, namely gold extortion. Read this stanza.

ketiga, karena
mereka diberi buku p4
kata pemberi buku:
tanah dan air
beserta isinya
dikuasai oleh negara
(Ibrahim, 2009)

The irony that the poet presents, namely P4 as a phenomenal guide on the practice of Pancasila in the state system during the New Order, was used to say that */tanah dan air/beserta isinya/dikuasai oleh negara*. This irony has become a cliché as a legal basis for the state to manage natural resources, including gold. It is precisely from this mining practice that the ecological damage is becoming more massive. Climate change caused by mining is unavoidable.

Through this line, the poet gives a kind of "way out" to the gold mining object in Bombana.

pendulang
pulang dengan
dada lapang
(Ibrahim, 2009)

Because of the threat of shooting by officials at miners, the myth of a crocodile with gold teeth as the alibi of government officials, and the ownership of natural resources by the state, miners must return home willingly. This sincerity feels forced, and there is criminal behaviour in it. Because behind the regulation, there is a motive for extortion that has hit miners.

The confusion over the mining issue, which leaves its location open and makes it an estuary for natural destruction, is twisted by criticism of the arbitrary behaviour of the authorities. The poet expresses his criticism humorously, for example, with the desacrality of Pancasila as a way to present the message in a way that is not sharp and harsh. Reading the promise not to return to mining by ordinary people in the style of reading the Pancasila text is a humorous criticism that there is something not Pancasila about the problems in this golden land.

Why did criticism and bitter humour over gold mining in Bombana come together with criticism for the desacralisation of Pancasila? The destruction of nature is never present alone but always in tandem with other factors, especially power. Environmental damage and power are always inseparable.

b. The Bridge that Breaks the Existence of the City and Its Environment

As a poet, Irianto Ibrahim cannot avoid the problems that grow around him. He arrived in Kendari in 1996 as a student and has lived until now. This made him able to identify the problems in his city sufficiently. That is why, when the Kota Lama—the area where Kendari City was initially born—was about to lose most of its territory due to the construction of a bridge, he was nervous and photographed it in poetry. He lost the sentimentalism and romanticism of the city's past and the destruction of the ecological ecosystem supporting this historic area.

This poem reveals reality through words as another bridge for the voice he believes in. The reality of the city, with all its dynamics, unites with the poet because it is the source of the creation of his poetry. The deeper a poet knows his city, the more he recognises that city and becomes the material object of his poetry. How close a poet is to the city where he lives can be studied through his poems.

The following poem, “Di Kendari Teater Kota Lama”, is proof of the poet's partiality to policies that do not favour the environment.

mereka hanya menyisakan potongan tiket dan bekas
jari-jarinya di lenganku
sepasang kursi dan daun pintu kembar yang dulu pernah
mencatat mimpi-mimpi kami
tak kutahu lagi ke mana pergi yang ada tinggal
penggal-penggal cerita dari tiang-tiang jembatan
yang lebih kokoh dari tatapan.

dekat kendari teater kota lama, ada sebuah toko cina
yang menjual pentil sepeda,
di sana kami pernah membicarakan rencana
bulan madu sederhana
: menyewa perahu sampan dan berkeliling
teluk kendari sehari penuh
lalu mampir sejenak di gerobak kacang rebus
sambil mengupas-kupas harapan dari butir-butir asmara
yang disemai cuaca bulan purnama

biasanya, kami berpapasan dengan beberapa kuli
pelabuhan yang baru selesai mandi,
aroma minyak wangi yang menyengat dan darahku
yang kian mendesak. aku mengingat semuanya.
terbayang merah muda pada pipimu dan lengkung senyum
yang tak pernah bisa membuatku terlelap selepas jalan
menuju pulang.
tapi, lembar-lembar rambutmu belum selesai kuhitung
dengan nafasku. sebab tiket yang ada di tanganku kini,
tak dapat lagi kupakai untuk menonton film kesukaanmu.
kendari teater tak ada di sini, kecuali sebuah gardu

penyedia tiket penyeberangan.
jembatan yang menghubungkan adalah juga
yang memutuskan kenangan.

Kendari, 2009
(Ibrahim, 2009)

In the project construction activities such as bridges, dams, public space facilities, and others, we will usually get different responses from the public. Some agree, but some refuse for specific reasons. Various forms of refusal exist; some go to the streets to voice their aspirations, and some use art and literature. Irianto Ibrahim uses literature, especially poetry, in addressing the Kendari Bay bridge construction plan. A poem entitled “Di Kendari Teater Kota Lama” is present as Irianto's criticism of the Southeast Sulawesi Provincial Government's policy plan to build a Kendari Bay bridge, which began in the era of Governor Nur Alam. When the poem was written (2009), which can be seen from the time listed at the end of the poem, the construction of the Kendari Bay bridge (originally planned to be called the Bahteramas Bridge) was still only planned. Since construction started in 2016, the 1,348 m long bridge connecting Kota Lama and Poasia District (each on the outskirts of the bay) is standing firmly over Kendari Bay.

The government's move to bring the Kendari Bay bridge is noble. The bridge intends to support the national road network by connecting the Kendari Ring Road to the Kota Lama and Poasia District. This bridge supports the development of the Bungkutoko and Kendari Newport ports, which will become entry points for commodities to and from Kendari City and Southeast Sulawesi Province and improve inter-regional connectivity. The bridge's construction can cut the time that previously travelling from Kota Lama to Poasia Sub-District took 30 minutes, which can be shortened to 3-5 minutes. However, behind the series of benefits for the community, as always stated by the initiator, behind the robustness of the bridge, whose construction is estimated to cost around 729 billion, there is a sad fact that the poet photographed and sharply criticised. Irianto tells about this loss in lines of romantic poetry that are satirical.

The lines in the poem guide the reader to understand a reality that happened in Kota Lama through the story of tracing the memories that have been passed together. The activities of the Kendari Bay mega project have changed the look and serenity of Kota Lama, turning it into a city that never sleeps. Eviction of buildings, excavation of bridge structures, foundation construction, reinforcing steel installation for bridge floors, and other activities have become daily routines for five years (2015-2020). Five years is certainly not a short time to feel the air pollution caused by bridge construction. Communities who live around the project or are forced to pass through the project area must use masks and be patient to make peace with the thick road dust.

Soon homes and old buildings are razed to the ground by heavy equipment operators. This means the historical values behind the existence of these buildings have also disappeared into the ground. There are no traces of the Kota Lama as a city which became the forerunner of Kendari City. Traces of the Kota Lama as a trading centre in Kendari City have also disappeared along with the collapse of the shop-house building. The image of King Tebau in the 1832's palace will be challenging to describe. Assimilation of ethnic Chinese as the majority population in Kota Lama with all its culture can no longer be found. One thing is sure it is difficult for us to prove the story about Kota Lama as the forerunner of Kendari City to our posterity. Things like that are what Irianto Ibrahim means in the following lines.

mereka hanya menyisakan potongan tiket dan bekas
jari-jarinya di lenganku
sepasang kursi dan daun pintu kembar yang dulu pernah
mencatat mimpi-mimpi kami
tak kutahu lagi ke mana pergi yang ada tinggal
penggal-penggal cerita dari tiang-tiang jembatan
yang lebih kokoh dari tatapan.
(Ibrahim, 2009)

The ticket stub in the first row refers to *papalimbang* activities (a term for boat taxis in Kendari City). The existence of the bridge will undoubtedly kill the livelihood of a *papalimbang*. The story of *papalimbang* is revealed again in the second and third stanzas. The poet tells the story of losing his livelihood as a *papalimbang* with high hopes for the Kendari Archipelago port.

di sana kami pernah membicarakan rencana
bulan madu sederhana
: menyewa perahu sampan dan berkeliling
teluk kendari sehari penuh
(Ibrahim, 2009)

The word ‘ever’ /*pernah*/ in the first line emphasises that with the existence of the Kendari Bay bridge, the boats, which are usually the means of transportation going from Kota Lama to Lapulu Village or vice versa, can no longer operate as before. The existence of outboard boats (*katiting*) accompanying the activities of the people of Kota Lama and Lapulu has been going on for a long time. However, efforts to present an icon (landmark) as a symbol of the successful development and splendour of the city have changed their destiny. If you want to switch to another job is undoubtedly a challenging thing. For years they only worked as *papalimbang*, so they did not have other skills or skills that could be a solution to work problems. The government should give a solution for *papalimbang* so that its services can still be used, for example, by conjuring Kendari Bay as an area that has an attraction to be explored using *katinting*. As a poet, Irianto Ibrahim shows his alignment with *papalimbang*, which helps make the bay area beautiful due to the movement of life close to the marine environment.

The incident of tracing the memories of Kota Lama is also reflected in the lines in the second stanza. The poet says that Kota Lama is mainly inhabited by ethnic Chinese who generally work as gold traders. However, the poet calls it selling bicycle valves. The valve for a bicycle is a virtual object because it will determine the tire condition of a bicycle that can be ridden or not /*dekat Kendari teater kota lama, ada sebuah toko cina/, /yang menjual pentil sepeda/*. As conveyed in the following lines, memories continue to roll through with romantic nuances about the story of stopping by to enjoy boiled peanuts while discussing future relationships.

di sana kami pernah membicarakan rencana
bulan madu sederhana:
menyewa perahu sampan dan berkeliling
Teluk Kendari sehari penuh
lalu mampir sejenak di gerobak kacang rebus
sambil mengupas-kupas harapan dari butir-butir asmara
(Ibrahim, 2009)

The romanticism of a pair of lovers becomes the background for the narrator's memory of Kota Lama, which was lost due to the construction of the Kendari Bay bridge. The poet sublimely criticises the bridge project, which removes Kendari's character as a bay city with sea transport traffic as an important marker of maritime affairs. The stakes of the bridge pillars are the address for the disappearance of the supporting trees on the bay's edge.

In the last stanza, the poet presents one of the collective memories of the Kendari people, namely the tradition of watching films at the Kendari Theater in Kota Lama, which disappeared with the presence of the bridge.

Kendari teater tak ada di sini, kecuali sebuah gardu
penyedia tiket penyeberangan.
jembatan yang menghubungkan adalah juga
yang memutuskan kenangan.
(Ibrahim, 2009)

The poem explains that there is no longer a theatre building where movies can be watched, only a theatre booth selling crossing tickets, which in the end also disappeared with the disappearance of Kota Lama. Very poetically, the poet says that */jembatan yang menghubungkan adalah juga, yang memutuskan kenangan/* which also implies the loss of memories of the legendary old trees in Kota Lama, which bear witness to the shady and beautiful atmosphere. Memories of the shady, beautiful Kota Lama and the sound of the waves crashing from the *papalimbang* boat vanish in an instant. The poet has aligned with the marine ecology and the city environment for a sustainable life. The bridge is like a bridge that decides the existence of a city that favours the environment.

c. Rivers, Flames, and Environmental Preservation Messages

The poet Irianto Ibrahim conveys environmental issues in the Southeast Sulawesi region as a place of birth and other regions, such as East Kalimantan, through his lines of poetry in the “Mahakam” poem. By reading the poem's title, the reader can already guess the poem's background is the Mahakam River which has become an icon of East Kalimantan. As the second longest river in Indonesia after the Kapuas River, the Mahakam River crosses the districts of West Kutai, Kutai Kartanegara and Samarinda City. It divides Samarinda City into Samarinda Kota and Samarinda Seberang.

The Mahakam River plays a vital role for the people of East Kalimantan, especially for people who live in the Mahakam River Basin (DAS). Not only as a source of water and food for fish but also the Mahakam River as a centre of economic activity as a transportation route, a distribution route for natural resources from the upstream to downstream Mahakam region, both agricultural and forest products. Currently, the economic activity of the Mahakam River is dominated by the distribution of coal mining products. Exploration of coal mining in the East Kalimantan region, especially West Kutai Regency, Kutai Kartanegara Regency, and Samarinda City, has impacted the environmental crisis in the region. The transportation of coal barges that crowded the Mahakam River has an impact on the preservation of the Mahakam River, such as siltation and river pollution.

Mahakam environmental problems are told in the poem "Mahakam", which is arranged in the theme of someone's longing for someone who has left him. The Mahakam issue becomes a space for exploring the meaning of longing with the diction used. The following is an excerpt from a poem entitled "Mahakam" by Irianto Ibrahim.

1/
bahkan kukira kau tak ingin
menjelaskan sedikit pun tentang kemarau
apalagi ketika tanah dan daun meretak
burung-burung merendah
kau malah bicara tentang bahasa angin
dan menafsir potongan senja

sebab Mahakam telah merekam
segala yang meriak dalam diriku
dan badai sudah menggenang dalam matamu
maka kumohon, jangan
pergi!

2/
berapa kali sudah
kau bersua sepi di sini
jalan-jalan lengang
dan suara-suara kau biarkan berlalu
ada cerita dan nada perih
yang menganga
menunggumu di sini
di balik tirai
yang tak pernah mengenal kata
mati

3/
mengapa pada salak anjing kau titip perih
apakah kabut bagimu hanya bermakna duka
sementara embun telah kau lepuhkan
menjadi lidah-lidah api?

berkali-kali sudah aku bersua sepi di sini
menunggu malam yang selalu karam
menandai bandul waktu yang menggerutu
di antara sayup senyap percakapan bintang
dan desau nafas butir-butir angin
yang memanggilku kembali.
ayo pulang, katamu.

Samarinda, 2007
(Ibrahim, 2009)

The first and second stanzas use dictions, such as */kemarau/*, */tanah/*, dan *daun meretak/*, to express the conflict experienced between characters which is analogous to that of a drought which is characterised by a hot, dry, and arid situation. Likewise, the character's anxiety when he is about to be left behind is likened to the ripples of the Mahakam River in the line */sebab Mahakam telah merekam//segala yang material dalam diriku/*. The ripples of the

Mahakam River, calm but sweeping away, are the poet's medium for describing conflicts hidden in the heart that can explode at any time and cause heartache.

The third stanza displays a sad atmosphere through the emotional feelings that the poet sets forth in his lines of poetry. Sadness caused by the conflict, which is getting heated daily, is described through */embun telah kau lepuhkan menjadi lidah-lidah api/*. ‘Fog’ and ‘flames’ describe the ecological problems of the Mahakam area. Haze caused by forest fires impacts public health due to decreased air quality. Dense fog resulting from forest fires often occurs in the East Kalimantan region. In 2015, the haze condition was included in the alert category, both visibility, the level of smoke density and the number of hotspots (Amirullah, 2015).

The author's place/environment influences the literary works. In this regard, poetry emerging from an ecological crisis will produce lines of poetry full of the effects of the crisis, such as heat, cracked ground, fog, flames, etc. This fact appears in the poem “Mahakam” by Irianto Ibrahim. The poem addresses environmental issues, which are expected to raise awareness and increase love for the earth.

The poet uses poetic words to explain his anxiety through this beautiful literary work. In this stanza, in an excellent style, the poet describes the forest fires in the Mahakam peat with a touching choice of words, as follows.

mengapa pada salak anjing kau titip perih
apakah kabut bagimu hanya bermakna duka
sementara embun telah kau lepuhkan
menjadi lidah-lidah api?
(Ibrahim, 2009)

The dog's barking is a proverb of pain over a whacking event, namely the drought that cracks on the sides of the Mahakam. In an ironic style, the fog is assumed to be the sound of mourning. The poet then gives the impression of a contrast between the cold dew, incarnated as flames. The interpretation of these metaphorical lines is that the dew in the Mahakam has disappeared because the fire stirred it up. This means there was a fire incident around the Mahakam, which the poet described through his poetry.

The results of Hutami (2020) research say that the factors that cause deforestation and degradation in the Mahakam Delta are plantation activities, subsistence farming activities, forest and land fires, and illegal logging practices.

This fact has a referential relationship with the poem written by Irianto Ibrahim. Poetry can always be connected symbolically with the facts behind it so that its relevance can always be explained.

After all, reality is the source material for his poetry. The fiction of poetry will constantly be tested by the factual reality that always moves behind and in front of the poet. Likewise, ecological phenomena are of concern. This ecological problem has been expressed by Chokkalingam (2004) as follows.

“Fire on peatlands has a huge impact on the environment both at the regional and global levels, including high greenhouse gas emissions, haze, loss of carbon stocks and biodiversity. Major fires affected peatlands in Central Mahakam and East Kalimantan during the dry seasons of 1982/83, and 1997/98, and minor fires occurred annually. The fires occurred because of the habit of burning carried out by the community to fulfil their needs on peatlands.”

Major fires hit peatlands in Mahakam, East Kalimantan, in 1982-1993 and 1997-1998. However, there are always small fires every year. Whether Irianto Ibrahim, as a poet, directly

experienced the fire or was at the location when the fire occurred is not essential. However, the “coals” from the fire reached him when he was in Samarinda where he imparted his poetry. Finally, through his inner sensitivity, he completes Mahakam “dew” as “flame” in his poetry, an unending yearly threat.

The poet's sensibility and partiality are absolute and non-negotiable. This is the poet's moral call to be part of the responsibility and efforts to solve problems through words, even in the most sublime way. This is an excerpt from the last stanza of the poem.

berkali-kali sudah aku bersua sepi di sini
menunggu malam yang selalu karam
menandai bandul waktu yang menggerutu
di antara sayup senyap percakapan bintang
dan desau nafas butir-butir angin
yang memanggilku kembali.
ayo pulang, katamu.
(Ibrahim, 2009)

A voice calls out to the narrator, the voice from the universe, exemplified as “the conversation of the stars” and “the sigh of the wind.” That is a soft existential call for the poet to go home because “the ground and the leaves are cracking” so that he can participate in religious practices, extinguishing the heat that continues to burn throughout the year.

The poet takes a way out to return to the arms of the eternal Mahakam for a better future for preserving the environment and rivers. Why is that? Because in the Mahakam, people live by fishing and looking for wood as the primary source of livelihood. Around the Mahakam are villages along the river whose residents depend on the existence of the Mahakam. It can also be explained that the Mahakam and the residents support each other. The poet, through his poetry, becomes a bridge to explain the existence of egocentrism towards messages of ecocentrism between humans and the natural environment.

5. CONCLUSION

Irianto Ibrahim's three poems show that as a literary work, he has become a space for ecological criticism, both set in Bombana, Kendari and Samarinda. This criticism targets the damage to the natural environment due to mining, as well as criticism of the ecological and even economic impacts of the development of a city. In some of his poems, the poet uses humour as bitter humour to convey not-too-sharp but quite touching messages. Natural crises can also be born from forest fires, either because it is part of fulfilling human needs or because of the power factor. Ecological damage does not occur as a single thing but is sometimes related to the power relations surrounding it.

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CHARACTERISTICS OF YOUKAI IN JAPANESE MYTH AND ANIME GUGURE! KOKKURI-SAN

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Abstract

Youkai are generally described as creatures that have strange shapes, can change shape, and can appear and disappear suddenly. Youkai in myths and anime have different depictions, including forms and characteristics which are often described differently. The purpose of this study is to compare the depiction of youkai characteristics between myths according to Japanese society and in the anime Autumn! Kokkuri-san. The research approach used is a mythopoic approach, while the research method used is descriptive analysis method using note-taking technique. The research studies used in this research are youkai research studies according to Michael Foster, Matthew Meyer, Yoda and Matt Alt. Youkai characters in anime resemble 5 types of youkai namely kitsune, inugami, tanuki, bakeneko, and tengu. The results of the study stated that there were significant differences in the characteristics of youkai in myth and anime. Overall, youkai are described in myths as having characters as terrible tricksters and can harm humans, while the youkai characters in the anime Tutupe! Kokkuri-san is described as being cheerful, goofy, and friendly to humans.

Keywords: *youkai, myth, anime, character*

1. INTRODUCTION

Myth is part of society that lives in the midst of society and its existence colors the journey of human life. Myth originates from the Greek word *muthos* which means a story or something someone says (Wadiji, 2011). Myth is a collection of traditional stories that are usually told from generation to generation in a nation or national family. In Japanese, myth is referred to as *shinwa* (神話), which is a story passed down as a sacred story which was used as a speaker in the past when the world was going through a chaotic period, when the world had no order or rules of life, with the existence of humans, myth was used as one of the live speakers (Kotobank.jp, 2022)

Youkai in Japan are included in folklore that cannot be proven true. Youkai appeared in Japan since literature developed during the Joudai era (Ambarastuti, 2018). The depiction of youkai began based on religious rituals which later gave birth to *shinwa* (Japanese myth). *Shinwa* is most extensively written about in Japanese *kojiki*, legends, folklore, and history. Some youkai characters are portrayed as dangerous, but many are mischievous.

The development of Japanese literature makes the depiction of youkai characters different from the myths circulating in society since ancient times. This can be seen in literary

works in Japan such as manga and anime. This is because the characters in the film must have a special attraction to the audience. The uniqueness of the characteristics and characteristics that distinguish it from ordinary people.

Characterization in the film can be seen in terms of the use of character names, character appearances, dialogues, and character actions. The characters in the film can be said to be the driving force of the story. The nature and style of the character's appearance can be formed according to the theme presented in a film story (Wulandari, 2020)

In general, anime can be recognized from the exaggerated depiction of characters, for example large eyes, slim bodies, long legs, and various and colorful hairstyles (Ambarastuti, 2018). Therefore, in anime, youkai characters are often found whose depictions are almost unrecognizable, that these characters are characters drawn based on youkai. While in the anime, youkai are not portrayed as characters that haunt human life and have strange shapes, but are depicted as funnier, according to anime characteristics. In fact, there are also anime that depict youkai as good characters who like to help humans.

Gugure! Kokkuri-san (繰繰れ! コックリさん) is an example of an anime that inserts youkai as its characters. There are five (5) characters whose characters are described based on youkai, for example, Kokkuri. He is a character depicted based on kitsune. In the anime Kokkuri-san has a cheerful nature and often feels offended when someone discusses her age, sometimes showing a motherly nature when she worries about Kohina (the main character) about her health. He is someone who is very loyal to Kohina so he haunts Kohina with the aim of protecting her. The depiction of kitsune in anime is very different from its depiction in myth, told in myth that kitsune are cunning creatures.

Research on the depiction of youkai has been carried out before. This study also uses several previous research foundations originating from research in the form of theses and journals.

- 1) “Youkai Image in Shabake Novel by Hatakenaka Megumi” by Rima Nurul Lathifah. Japanese Literature Study Program, Faculty of Cultural Sciences, University of Indonesia, Depok. 2009. This study examines the expression of youkai images in Hatakenaka Megumi's Shabake novel about youkai images which show the influence of people's beliefs in an era. The following is a conclusion regarding the differences and similarities in the previous research and the current research.
 - a) The similarities between previous research and current research are that researchers use depictions of youkai in myths found in literary works as research objects. Youkai as research objects have similar characteristics that are more humane, such as having loyalty, and having a human-like life.
 - b) The difference found between the previous research and the current research is that in the previous research, the analysis of the depiction of youkai characters that reflect humans in the Shabake novel is proof of the existence of a developing Japanese fictional story. While the difference in current research is using the characteristics of youkai in myths as a comparison to the character depictions in the anime Autumn! Kokkuri-san which is the basic depiction in an anime.
- 2) “Comparison of Kappa Forms and Characteristics in Japanese Folklore and Anime” by Raisa Insyirah and Putri Elsy. Japanese Literature Study Program, Airlangga University, Surabaya. 2018. The depiction of the character of a kappa in anime has changed compared to the form and nature of youkai in folklore. Unlike the depiction of the character of kappa in folklore which tends to be negative in their interactions with humans, kappa in anime are more friendly, both in their interactions with humans and with fellow youkai. So this change gave rise to youkai characters that were once considered scary to have new depictions in an

animated form that can be accepted and enjoyed by all people of all ages as a form of reintroducing and preserving old traditions and beliefs. (Insyirah & Elsy, 2018). The following is a conclusion regarding the similarities and differences in the previous research and the current research

- a) The similarities found between the previous research and the current research are using the description of the form and nature of youkai as a comparison between the depiction of youkai between folklore and anime.
- b) The difference found between the previous research and the current research is that, in the previous research using youkai kappa as a research object that originates from 5 kinds of anime which have kappa characters in the five anime are Gege no Kitarou (1996), Natsume Yuujinchou (2008), Hanna Kappa (2010), Nurarihyon no Mago (2010), and Youkai Watch (2010), which were analyzed using research methods. While the current research uses 5 kinds of youkai as research objects, namely kitsune, inugami, tanuki, nekomata, and tengu which are based on the myth and anime Gugure! Kokkuri-san.

This research was conducted to examine the comparison of the depiction of youkai characteristics between anime and myths according to Japanese beliefs. This research was conducted in order to contribute knowledge about Japanese literature, especially in myths about youkai to the general public and students of Japanese literature, so that youkai can be known as mythical creatures and not just as characters in anime.

2) RESEARCH METHOD

In this study used a qualitative descriptive research method. The limitation of the research used in this study is the comparison of the depiction of youkai characteristics in the anime Gugure! Kokkuri-san. The steps taken to collect research data were, 1) Analyzing the depiction of youkai in mythical books according to the community and journals, 2) Analyzing the depiction of youkai characteristics in the anime Gugure! Kokkuri-San, 3) Gather the results of the two previous analyzes and then compare the differences and similarities in the depictions of youkai characteristics in the myths and anime Gugure! Kokkuri-san, 4) Arrange the results of the comparison into tables and descriptions.

Then the following steps were taken to analyze the data, 1) To analyze the comparison of the description of characteristics in the written verbal data (books and journals) and the verbal data (anime), 2) To describe the results of the analysis of differences and similarities in the characteristics of youkai in the form of tables and descriptions.

3) RESULT & DISCUSSIONS

In the research sources, there were identified as many as 5 types of youkai characters whose characteristics were described based on the depiction of youkai in myths, namely kitsune, inugami, tanuki, nekomata/bakeneko, and tengu. Comparison of the depiction of characteristics between youkai in the perspective of myths in society described by Michael Foster, Matthew Meyer, Yoda and Matt Alt.

Table 1.1
 Comparison Table of Youkai depictions of myth and Anime Gugure! Kokuri-san

No	Youkai	Mith	Anime <i>Gugure! Kokuri-san</i>
1	Kitsune	Fraudster Cunning Dangerous	Motherhood possessive Narcissistic

2	Inugami	Loyal Cruel	Dangerous Stalker Obsessive Masochist
3	Tanuki	Thief Drunk Fraudster	Lazy Gamble Fraudster Care with Children
4	Nekomata	Strange Cruel Proud	Obsessive
5	Tengu	Cruel Terrifying	Stupid Pedophilia

The following describes the results of comparing the characteristics of youkai with myths in society.

1. Characteristics of Kitsune (狐) in Myth and *Anime Gugure! Kokkuri-san*

The characteristics of the kitsune are interpreted as charming and cunning tricksters who radiate an aura of danger, and loathe to be admired, worshiped, and feared (Foster, 2015). In contrast to Foster's statement above, (Meyer, 2015) states that most of the stories from kitsune are about foxes punishing evil priests, greedy merchants and arrogant drunks. They annoy their prey by making sounds and ghostly apparitions, stealing or publicly humiliating them. Sometimes certain mental disorders are also associated with kitsune or they can be known as kitsunetsuki. Strange lights in the sky are said to be caused by their magic, these lights are often known as kitsunebi or fox fire.

While in the anime, kitsune are described as having characteristics that are far different from their portrayal in myth, namely kitsune is described as having narcissistic, possessive and motherly characteristics. Kitsune in the anime has a human-like life and has a human name, he is more often called Kokkuri-san.

1) Motherhood

こひな : カップメンは人形の
州燃料なので
コックリさん 許せねー 育ち盛り
: こんな食事じゃあー
ダメだ!
コックリさん 一日三食50品目!
: 俺が作ってやる!
おまえは、然りした
大人が側にいてやる
べきだ!

(*Gugure! Kokkuri-san* 2014, Episode 1, Minute 05:05 - 05:21)

Kohina : The ramen cup is the
power source of the
doll.

Kokkuri-san Unforgivable. A girl
:
who is growing up
can't eat this trash!
Kokkuri-san I'll make meals, three
:
meals a day with 50
different ingredients!

Mother is a person who has the role of educating, nurturing or caring for and giving affection, and is expected to be imitated by her child (Werdiningsih & Astarani, 2012). Kokkuri-san's motherly nature she showed in episode 1, in Kokkuri-san's first meeting with Kohina. Kokkuri-san immediately expresses concern about the main character's health and condition, or when the main character doesn't care about her health. In the analysis of Kokkuri-san's maternal characteristics, maternal character is addressed by Kokkuri-san's behavior who is always worried about Kohina's health condition by caring for and caring for Kohina like a parent, especially a mother.

2) Possesive

コックリさん 保護者が子供が可
:
哀想な目に遭って
いないか見守る義
務があるのだ。そ
して、意中の男子
なんぞいたら顔を
眼病おかないとな
あー。やましい気
持ちなど一切ない

。

(Gugure! Kokkuri-san 2014. Episode 4. Minute 14:34 - 14:47)

Kokkuri-san A guardian has a
:
responsibility to ensure
that his child is not
injured. And if there's a
boy she likes, then I need
to watch her face. I have
no feelings of guilt at all.

Possessive instinct in psychoanalysis is the urge to gain power, the urge to dominate the object he loves. The reaction obtained as a result of the possessive characteristic of Kokkuri-san is irrational jealousy (Chaplin J.P, 2006). According to (Surbakti, 2009), feelings of jealousy arise due to the desire to have their own partner and feelings of being threatened because of the presence of other people in the relationship. When experiencing jealousy, the rational system usually doesn't work as it should. The result of the analysis of Kokkuri-san's possessive character is that he describes a sense of belonging like a possessive parent towards Kohina, namely when he is worried about Kohina's social life, both in the neighborhood and life at school.

3) Narcissistic

コックリさん 俺は市松 こひ
 : なに取りついた
 、びっけな物の
 怪、コックリさ
 ん。

(*Gugure! Kokkuri-san* 2014. Episode 2. Minute 00:13-00:17)

Kokkuri-san : I am Kokkuri, the
 handsome ghost that
 haunts Ichimatsu Kohina.

Narcissistic is a picture of a person who loves himself. Within certain limits, self-love can be considered normal, but if it is done excessively and is disturbing to other people or oneself, it is considered a deviation or personality disorder (Kristanto, 2012). Kokkuri-san is described as having a narcissistic nature, as he has excessive confidence in his good looks, beauty, and physical form. Both in male and female forms. The results of the analysis obtained on Kokkuri-san's narcissistic characteristics are that Kokkuri-san has excessive self-confidence so that this makes him a narcissist, for example when he starts praising himself openly in episode 2.

In the process of analysis, it was also found that the results of kitsune's characteristic similarities in the myth and anime *Autumn! Kokkuri-san*, that is, these characteristics are described very differently, for example, kitsune in myth uses her female form to trick men into asking the man to marry, on the other hand, the form of kitsune in anime is not used to deceive men, instead she is afraid that if there are men men who are attracted to her in the form of a woman.

2. Characteristics of Inugami (犬神) in Myth and Anime *Gugure! Kokkuri-san*

Inugami are treated like members of the family by the inugami mochi family, and most of the time will immediately run out to do their master's orders whenever the master wants something. Inugami also serve their masters faithfully, performing tasks befitting a loyal dog. They are loyal to one person or one family only, even though they receive harsh treatment, they remain loyal to their master. However, like dogs in general, sometimes an irritated inugami is likely to betray his overly rude or domineering master, savagely biting him to death (Meyer, 2015).

Meanwhile, the characteristics of inugami in anime have several depictions of characteristics that are much different from the depiction of their characteristics in myths, for example as explained by Kokkuri-san that Inugami is a dog demon who is sacrificed to a dangerous curse. Inugami is a demon who at first obeys his master and can give everything, but in the end if the Inugami's master cannot defend Inugami then Inugami can bring havoc and will eat his own parents. The following is the result of an analysis of the comparison of inugami characteristics in myth and anime:

1) Dangerous

In KBBI the meaning of the word dangerous is something that might bring danger, or be in danger. Dangerous characteristics are identified as one of the inugami characters because

basically inugami are cursed youkai and can threaten their own master, so they are considered dangerous youkai for anyone who contracts with them.

コックリさん 犬神が、故実の一種
: で犬を呪詛の要として犠牲者使役する資料したものだ、犬神は呪詛とれ楽出してお主人主に家を栄えさせるか、多くの犬神崇神は力をマスター犬神を維持手傷に推定し転んでしまう。あいつは従順なふりをしてやがて宿主を食いつぶす獣だ。

(*Gugure! Kokkuri-san* 2014. Episode 2. Minute 12:25 - 12:46)

Kokkuri-san : Inugami are dog demons that are sacrificed to put a curse on someone. While it brings prosperity to its master through curses and deprivation, most Inugami masters are unable to sustain the Inugami once their power increases and they eventually perish. He (Inugami) pretends to obey, but in the end eats his master.

In the quote above, there are data facts which state that the character has a dangerous character, namely by giving a curse to someone, a curse has a negative connotation that can be detrimental to anyone who gets the curse. Apart from casting a curse, deprivation is a form of violence in which a person's rights are forcibly taken by another person or party, this is also considered dangerous for the parties who will experience deprivation. The next fact is that inugami not only work to harm others as a result of following their master's orders, but the owner of the inugami can also experience a dangerous situation if the inugami is no longer loyal to his master.

2) Stalker

Stalking is not a mental disorder but a behavior. However, mental disorders also have a role to play in stalking, the effects of which vary widely depending on the nature of the symptoms experienced, the situation in which the symptoms occur, and the role of personal and environmental factors (Mohandie et al., 2006). Inugami are basically youkai who have loyalty to their master, but this loyalty turns into a more negative direction, namely inugami turns into a stalker youkai. The results of the stalker character analysis on inugami characters are aimed at episode 2, when the inugami suddenly finds out what Kohina likes.

コックリさん こひなの名前や好
: 物ことと一貴様た
だの犬神じゃない
な!?

犬神 : おや、分かりま
すか、そう、私
はこひな様のス
トーカーでござ
います!!

(*Gugure! Kokkuri-san* 2014. Episode 2. Minute 13:42 - 13:53)

Kokkuri-san : How did you know Kohina's name and favorite food? You're definitely not an ordinary Inugami!

Inugami : Wow you noticed. Yes. I'm Miss Kohina's stalker!

3) Obsessive

In the context of a relationship, obsession can be interpreted as thoughts or images about the "object of love", as well as the urge to have a relationship with the "object of love". Someone who is obsessed with the "object of love" will try hard to suppress or eliminate these urges. One way to get rid of it is to chase and try to get closer to the "object of love" (Sholikhah, 2021).

Inugami is a stalker who is also described as having characteristics as someone who has an excessive obsession with Kohina, this was revealed in episode 3 when Kokkuri-san accidentally entered his private room which seemed to be filled with Kohina-themed decorations, such as posters and dolls. With his attitude as a stalker, the collection in his private room which is all Kohina themed, it is identified that inugami has a big obsession with Kohina.

犬神 : 驚きましたか？、
この部屋はわたく
しの靈力でワイル
ドライフになって
いるございます。

コックリさん : いや、俺がびっく
りのポイントはそ
こじゃない。よく
物なこんなにたく
さん。

犬神 : すべて手作りいた
しました、my こ
ひな様に手皮らし
手で触るな。つい
でに、狐殿の人形
ストレス解消よう
に作っております
。

コックリさん : やめってよ！

(*Gugure! Kokkuri-san* 2014. Episode 3. Minute 04:54-05:18)

Inugami : Are you surprised?. This room is a wild life with my spiritual power!
Kokkuri-san : No, that's not what surprised me. There are many things (here).
Inugami : Everything is handmade, don't touch my doll with your bony hands!
Apart from that, I also made a doll for master fox to relieve stress.
Kokkuri-san : Stop it!.

4) Masochist

Masochism is someone who deliberately allows himself to be hurt or tortured to obtain sexual satisfaction (Freud, 2003). In the 6th episode, when he imagines getting rough treatment from Kohina, Inugami fantasizes about Kohina hating him and then Kohina treats him roughly by whipping him, even if it's just an imagination, inugami feels happy and satisfied (sexually) about it. This is why inugami can be identified as having the characteristics of a masochist, namely because he feels sexually satisfied with the rough treatment he gets.

犬神 : 私の場合、我が君がつ
いてくだされば、少
しだけいろいろ好きに
なれるかもしれませんが
が、逆にもし我が君行
け嫌いされたらと思う
と...
こひな : 汚いらしいだけは目障
りです。
犬神 : 興奮してせしまります!!

(*Gugure! Kokkuri-san* 2014. Episode 6, minute 23:20 – 23:32)

Inugami : But if when I imagine my love hates me...
:
Kohina : You're an eyesore, dirty dog.
Inugami : It turns me on.
:

3. Characteristics of Tanuki (狸) in Myth and Anime Autumn! Kokkuri-san

According to (Foster, 2015), the characteristics of tanuki are reflected in both the human world and the other world. In folklore, tanuki are depicted as tricksters, often depicted as somewhat clumsy and pot-bellied, with a habit of drinking sake, changing shape, and disguising themselves as Buddhist monks. Continuing the statement (Foster, 2015) tanuki are also experts in misleading people by imitating sounds, creating what we call mirages. They are especially famous for making incredible drum sounds by pounding their huge bellies (*haratsutsumi*). According to Meyer (2015), some tanuki have a reputation for being thieves, drunkards, liars, and cheats. Furthermore, many of them used shape-shifting powers to transform into rocks, trees, statues, and even household items to toy with humans.

While in the anime, tanuki are described as the same as kitsune who have human names like humans, namely Shigaraki. The characteristics of the tanuki in the anime are described as

being lazy, often cheating by gambling and he is a drunkard, in his first appearance, he is already in a drunken state holding a sake bottle.

1) Lazy Person

In KBBI the meaning of the word lazy is someone who is lazy. At the beginning of the tanuki character's appearance in the anime, Kokkuri-san told that when they lived next door, Shigaraki rarely came home and cleaned his room, so this attracted a lot of insects, because Kokkuri-san was bothered by this, he was the one who cleaned the room. He's too lazy to even do simple jobs, Shigaraki is also a NEET. The word NEET comes from the abbreviation of the words not in education, employment, or training which means uneducated, unemployed, and untrained, or can be referred to as unemployed. Based on the results of the analysis above, it can be concluded that Shigaraki has the characteristics of being lazy with his behavior that never cleans the room and is lazy to work.

信楽 : おい、口のきき方に
気をつけろ。なんで
もかんでも無職はニ
ートかい? 働きたく
ても働けねえ無職は
なァ、ニートって言
わねエのよ?
コックリさん ん? お前働く気ある
:
信楽 : は? あるわけねエだ
ろ
コックリさん テメエこそ口のきき
:
方気をつけろ!!

(Gugure! Kokkuri-san 2014. Episode 4. Minute 08:20 - 08:38)

Shigaraki : Hey, watch your mouth. What is a NEET if you don't have a job? You
can't work even if you want to, you're not a NEET, right?
Kokkuri-
san : Hmm? Are you going to work?
Shigaraki : Hah? Of course not.
Kokkuri-
san : You better watch your mouth!

2) Gamble

In KBBI, gambling is a game that uses money or valuables as a bet, while gambling is an activity that risks a certain amount of money or property in a guessing game based on chance with the aim of getting a greater amount of money or property than the original amount of money or property. Shigaraki is described as a youkai who likes to bet or gamble. He also made a bet so he could live with Kohina and the others at Kohina's house. But this was rejected by Kokkuri-san because Shigaraki is a cunning and troublesome person. So that from the results of the analysis above it can be concluded that Shigaraki is a youkai who likes to gamble.

信楽 : そんなに言うなら
よ。陰で決めよう

ぜ、狐。このコ
 インを殴って思
 表が出れば俺っ
 この家に、着
 裏側でればで
 行く、それで
 どうだ
 い？
コックリさん どうせ両面の思
 てのイカサマ
 コイン何だ
 ろう？
信楽 うん、そう
 だよ。

(Gugure! Kokkuri-san 2014. Episode 4. Minute 03:27 - 03:45)

Shigaraki : Don't talk like that, let's have a bet, fox. I will toss this coin, if a head appears I will live in this house. If a tail appears I'll go. What do you think?
Kokkuri-san : I'm guessing both sides of the coin are heads
Shigaraki : Yeah, that's right.

3) Fraudster

In KBBI, the word fraud is stated that deception means deceit, trickery, dishonest actions or words (lying, fake, etc.), with the intent to mislead, outsmart, or seek profit. Shigaraki is one of the youkai who is described as having magical powers, for example, magic to deceive. He used this trick when he was negotiating with Kohina, he asked Kohina as the host to let him stay at Kohina's house. So he tricked Kohina with a bill and a cup of ramen which then turned into dry leaves. Due to this he is seen as a fraud by Kohina. In this scene, it can be identified that Shigaraki has the characteristics of a fraud.

こひな 許せません、狸
 め。
コックリさん まあ、あいつは
 狸だから人を
 惑わす好き
 なんだ。

(Gugure! Kokkuri-san 2014. Episode 4. Menit 06:48 – 06:55)

Kohina : Tanuki, tidak akan ku maafkan.
Kokkuri-san : Sudahlah, tanuki memang seperti itu, mereka suka menipu orang.
:

4) Care to Children

In KBBI the word caring is defined as heeding, paying attention, ignoring. Although the characteristics of Shigaraki above are described in a more negative direction, Shigaraki is also described as having his own good side, especially his concern for children who are the remaining victims of the family he haunts. He showed his concern for small children in episode 4 when he visited an orphanage. The caretaker of the orphanage is grateful for Shigaraki's help.

コックリさん あの、彼はいつ
 も感じるの
 ですか？

女の人: ええ、毎月寄付を
してくださって本
当に立つかって
います。信楽さん
がいなかったら施設
を維持できないく
らいで。

(*Gugure! Kokkuri-san* 2014. Episode 4. Minute 10:53 – 11:05)

Kokkuri-san : Is he (Shigaraki) always like that?

Perempuan A: Yes, he always donates every month. We won't be able to take care of the orphanage without Mr. Shigaraki.

4. Characteristics of Nekomata (猫又) / Bakeneko (化け猫) in Myth and Anime Fall! Kokkuri-san

Although the behavior of the bakeneko sounds silly and funny, the bakeneko is a threat to every home they live in or near. They can eat things much bigger than themselves and even poison things without difficulty. It is entirely possible for a bakeneko to eat its own master and then assume its form, staying where it is. If they don't directly kill their owner, they can bring down great curses and misfortunes (Meyer, 2015).

Nekomata is very feared because he has the ability to raise and control the dead. They achieved this ability by jumping over fresh heads of corpses. Nekomata use their revived bodies to seek revenge on individuals or families they believe have wronged them. Nekomata have been known to attack and even devour living humans (Yoda & Matt, 2012).

In the anime, the nekomata character also has a human-like name, Tama. Tama is an eccentric bakeneko who shares Kohina's obsession with doll-like behavior, but Tama's obsession leans more towards deviance than loyalty.

1) Too Obsessive

In the anime, Tama is an eccentric bakeneko figure who, like an inugami, has an obsession with Kohina. There is a slight difference in Tama's characteristics, namely Tama is only obsessed with the appearance and behavior of Kohina who resembles a doll. Her obsession with dolls is shown in the large collection of scary Japanese dolls. For example in episode 7, where Tama expressed her interest in Kohina in front of Kokkuri-san, Kokkuri-san then misunderstood Tama's statement and thought that Kokkuri-san would get a love statement from Tama. This shows that the character of excessive obsession is Tama's character which is only directed at Kohina.

タマ: 一目惚れですよにや
、欲しいくて欲し
いくてしかなくて...
コックリさん 女の子泣かすのは
:
タマ: もしよろしかった
ら、そのお人形さ
譲てくださる?

コックリさん は？え？告白じゃ
： ないのか？
タマ： 告白するとすれば
 、わたくし薪お人
 形のフェチだにや
 。ええ、まさか、
 ご自分を求められ
 たと思ったにや？
 、ふあ。
コックリさん 感じがい恥ずかし
： い！

(Gugure! Kokkuri-san 2014. Episode 7, minute 03:23 – 04:04)

Tama : This is love at first sight. I really want, I really want, really want...
Kokkuri-san : I don't want to make girls cry.
Tama : If it's okay for you can you give me the doll?
Kokkuri-san : Ha? Eh? So this isn't a love confession?
Tama : If this is a love confession, it is my fascination with the doll. Eh? Don't
 you think I want you? ugh.
Kokkuri-san : Damn, embarrassing!

5. Characteristics of *Tengu* (天狗) in Myth and Anime Autumn! Kokkuri-san

Then followed by a statement by Foster (2015: 135) that the crime of *tengu* is evidenced in various stories circulating in Japanese society, for example, stories about *tengu* who are often perpetrators of *kamikakushi* or which can be interpreted as abduction by gods. This story is told in various versions, but the story that is most often told is about a boy or teenager who suddenly disappears and then the family and villagers panic, so they look for the child all over the place but they can't find the child. Until a few days later he appears somewhere, or he appears in a tree or on the roof of a house in a daze and unharmed, besides that sometimes it is said that the perpetrator of the kidnapping is an old man.

The characteristic of this type of *tengu* is that the *daitengu* is depicted as not too violent and scary like the *karasu tengu*, sometimes the figure of the *daitengu* is also depicted as helping humans, even though the *daitengu* lives alone on a remote mountain peak, far from humanity. Their lives are spent in meditation, intent on perfecting themselves. The *Daitengu* has greater pride, wisdom, and strength than its cousin (*kotengu*), although the *daitengu* is just as wild and unpredictable. His barbarity is equivalent to his intelligence, which makes the *daitengu* even more dangerous (Meyer, 2015).

Tengu in the anime is described as a mountain god who knows everything about mountains and stories on mountains, but he is a *youkai* with a pedophile character. Pedophilia is a disorder or mental disorder in someone to act by making children the target of an action. Generally this form of action is in the form of an outlet for sexual desire (Juanita B & Mokale, 2013). Below is an example of the conversation between Kokkuri-san and *Tengu*. The pedophile *Tengu*'s character is aimed at her attraction to boys and is only willing to help in exchange for a photo of the boy.

天狗： ただでは教えられ
 るの。

コックリさん いくらだ？
：
天狗： 3枚じゃ、シヨタ
 美少年のブロマイ
 ド三枚出て打って
 やる。
コックリさん 持ってねよ！
：

(Gugure! Kokkuri-san 2014. Episode 10. Minute 10:42 – 10:55)

Tengu : But I'm not going to tell for free.
Kokkuri-san How many?
：
Tengu : Three sheets, I need three photos of the boy.
Kokkuri-san I do not have it!

4) CONCLUSION

The basis for character depiction and the depiction of an anime character starts from its characteristics and background. Youkai in myths and anime have different depictions, the example most often depicted differently is their physical form, this is unavoidable because this is one way that these depictions can support the storyline so that it is more interesting.

Characteristics also play an important role in character depiction, for example in myths youkai are described as mysterious, terrible and dangerous creatures. This depiction is very different from the depiction of youkai characters in anime which are depicted with characteristics that are silly, cheerful, and friendly to humans. By using the right description of characteristics and a good storyline, the writer can convey messages and information to the audience through the characters so that the storyline does not confuse the audience.

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