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## Depicting Indonesian values in Arifin C. Noer's *The Bottomless Well* for ILFS learning

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### ABSTRACT

Learning language is not merely about its structure or words, it deals with certain values as a representative of the culture. Arifin C Noer's play entitled *The Bottomless Well* portrays some Indonesian values that can be taught for learning Indonesian language for foreign speakers (ILFS). Focusing on some Indonesian values portrayed in the play and some ILFS learning practices, this article closely analyzes its content using document analysis method and describes the teaching practices qualitatively. Some Indonesian values found in the play are mutual help, social solidarity, persistency, work ethic, frugality, spirituality and independency. These Indonesian values portrayed in the play are useful as a material for reading, writing, speaking, listening lessons. Specifically, in a drama class, various ILFS learning activities using this play are 1) reading aloud, 2) having monologue, 3) dramatic reading in groups, 4) conducting mini role play, and 5) completing the reflection process.

**Keywords:** Indonesian values, ILFS learning, *The Bottomless Well*

### Penggambaran nilai-nilai Indonesia dalam karya Arifin C. Noer *Sumur Tanpa Dasar* untuk pembelajaran BIPA

#### Abstrak

Pembelajaran Bahasa tidak hanya mengenai struktur ataupun kata, hal ini berhubungan dengan nilai-nilai tertentu sebagai representasi dari budaya. Drama Arifin C. Noer berjudul *Sumur Tanpa Dasar* menggambarkan beberapa nilai bangsa Indonesia yang dapat diajarkan dalam pembelajaran Bahasa Indonesia bagi penutur asing (BIPA). Berfokus pada beberapa nilai budaya Indonesia dan praktek pengajaran BIPA, artikel ini menganalisis isi drama secara lebih dekat menggunakan analisis dokumen dan mendeskripsikan praktek-praktek pengajaran secara kualitatif. Beberapa nilai budaya Indonesia yang ditemukan dalam drama tersebut adalah gotong royong, solidaritas sosial, ketekunan, daya juang, hemat, spiritualitas dan kemandirian. Nilai Indonesia ini yang tergambar dalam drama berguna sebagai materi pembelajaran membaca, menulis, berbicara dan mendengarkan. Secara spesifik di kelas drama, beragam aktifitas pembelajaran BIPA menggunakan drama ini adalah 1) pembacaan lantang, 2) monolog, 3) pembacaan drama dalam grup, 4) mini drama, dan 5) refleksi.

**Kata kunci:** nilai-nilai Indonesia, praktek pengajaran BIPA, "Sumur Tanpa Dasar"

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## INTRODUCTION

Learning a new language means studying its' culture. Previous researchers also confirm about it. Kim (2020) underlines the importance of learning culture when learners learn language. Besides its whole learners' engagement, learning the culture of a language can widen learners' cross cultural understanding. Nguyen (2017) explains some learners' outcomes of integrating culture into language teaching. They are cultural knowledge, cultural awareness, and cultural competence. Cultural knowledge is gained from various sources that include some information about certain culture. Those sources are taken from some literary works, articles about the nature of culture, and news containing cultural festivals or tradition. Analyzing some cultural aspects found in those sources may create cultural awareness. This cultural awareness can also build cultural competence. This is the highest level of

understanding where learners accept the different cultures. As an example of this case is a study that was conducted by Snodin (2016). This study discusses English learners who experienced their changing perspectives after the exposure of daily culture from English native speakers. The learners were more aware of the differences between their culture and English culture. They produced some English utterances in its cultural context. Thus, including cultural aspects in learning a new language is also needed especially for those who have different cultural background so that they could communicate in a better context (Jabbarova, 2020).

There are many ways to evolve learners' understanding in achieving cultural competence. Zulaeha (2013) proposed a model of Indonesian language skill learning with multicultural contexts. She had some news articles and interview texts as sources of learning materials. From having discussion in groups which was called an exploration stage, learners showed positive change. They understood the different culture so that they could control their emotion. Kusmiatun (2016) showed some chosen topics of Chinese students who learned Indonesian language as their foreign language. The topics were tourism, foods, and entertainment. Some reasons behind choosing those topics were the beauty of Indonesian geography, various foods, and different cultures between Indonesian and Chinese. From both studies, four skills of learning such as reading, listening, writing and reading were included. As an additional way to previous practices, this article focuses on an interesting and engaging approach to learn Indonesian language together with its values that relate to cultural aspects. That is learning Indonesian language through drama since it has been being considered as an effective way to learn a language (Dodson, 2020; Heldenbrand, 2003; Herawati & Mulatsih, 2021; Mulatsih, 2020; Zafeiriadou, 2009) due to many benefits that learners can achieve including pronunciation, expression, engagement, fluency, creativity, learning language in a context, cultural aspects.

One of famous authors in Indonesia who writes meaningful poems and plays is Arifin C. Noer. He is known as a play director who became one of leaders of the new tradition movement in Indonesian modern theatre (Asmara, 1995; Herujiyanto, 2020; Rachman, 2019; Winet, 2009). His plays and poems have been studied before for more than six thousand published articles discussed Noer's works. The *Bottomless Well* is his promising literary work in a form of Indonesian play. Although this work has been studied before (Ansari, 1995; Jingga, 2014; Turmudzi & Mulyono, 2014; Turahmat and Jupriyanto, 2017; Sinaga et.al., 2015), none of the studies uses this play for teaching Indonesian language for foreign speakers. It is worth to be used as an Indonesian language learning material not only because it is written by a famous Indonesian playwright but also it has some Indonesia values that are suitable to help foreign learners achieve their cultural awareness.

## METHOD

This qualitative research applied document analysis for finding Indonesian values in the play. The script of Arifin C. Noer's play entitled *Bottomless Well* was classified into several sections that included Indonesian values for triggering cultural awareness of foreign speakers. These values were taken from previous studies which deeply discussed Indonesian values, culture and its integration. In short, the classification was conducted based on previous findings of Indonesian values. Each value was supported by a dialogue between characters or character's utterance. After the classification process was done, there was a process of verification from an expert of Indonesian literature. The data validation resulted to a process of adding some information for clarification. Then, each datum as a part of results was explained qualitatively.

For learning activities in ILFS classes, the researcher was the key instrument who provided some examples taken from the play script. He then also shared four skills that were included for learning Indonesian language. For integrating those four skills (reading, writing, speaking and listening), some activities in a drama class in ILFS was suggested. It was based on the researcher's experience in the light of many advantages of having drama for learning language and integrating its culture and context. The rationale was to create more engaging atmosphere for learning and understanding Indonesian values in the play.

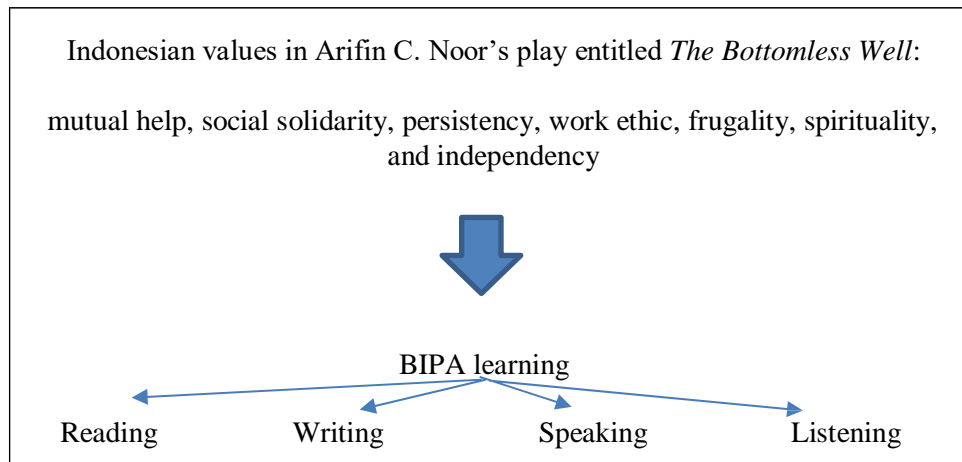
## RESULTS AND DISCUSSION

Three main results are discussed further in this section. The first is Indonesian values for foreign speakers. The second is some fragments in the play that can be used for learning four language skills. Then, some activities in drama class for ILFS are the last.

**Results**

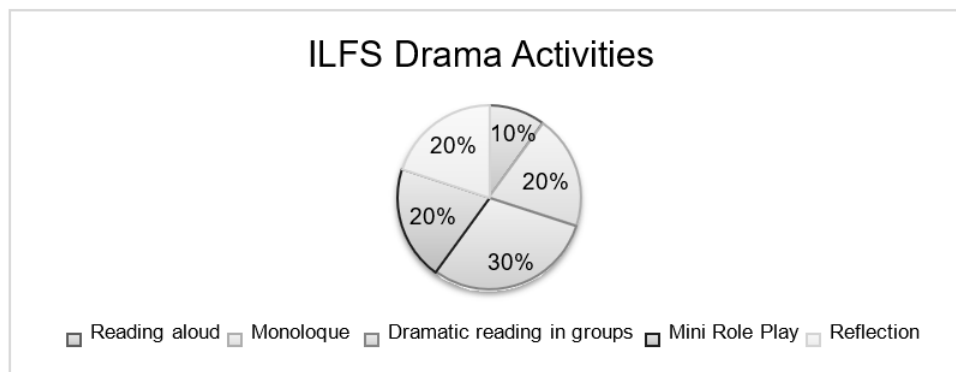
There are some Indonesian values portrayed in the play script of Arifin C. Noer's *The Bottomless Well*, such as mutual help, social solidarity, persistency, work ethic, frugality, spirituality and independency. These values are portrayed from some characters' utterances. The characters are Jumena Wartawangsa (the old owner of factory), Euis (Jumena's wife), Marjuki Kartadilaga (Jumeno's step brother), and Sabaruddin Nataprawira (teacher of religion). The ingenious values can be traced from Javanese and Chinese local wisdom.

Using this play as a learning material, the implementation values can be shown in this model of four language skills. This is a model of implementing Indonesian values for BIPA learning which includes four skills:



**Figure 1. Model for having Indonesian values in BIPA learning**

In drama class, the proportion of 1) reading aloud, 2) having monologue, 3) dramatic reading in groups, 4) conducting mini role play, and 5) completing the reflection process to trigger engagement and cultural awareness is presented below.



**Figure 2. ILFS drama activities**

**Discussion**

The discussion is intended to interpret the results in accordance with the theories applied and does not merely describe the results. It should be enriched by referring to the results of previous studies published in scientific journals. The discussion can be presented in sub- sections.

***Indonesian ingenious values as portrayed in Arifin C. Noer's The Bottomless Well***

Mutual help in the Indonesian dictionary (2002:370) is defined as working together (helping each other). This value has been being passed over generation for many years (*traditional heritage*) and considered as a local wisdom which needs to preserve. This value leads to positive benefits in a better

living since it moves social solidarity and creates social cohesion for Indonesian citizenship (Subagyo, 2012:1).

This mutual help value is portrayed in *The Bottomless Well* from a dialogue between Sabaruddin Nataprawira (a teacher of religious subject) and Jumeno (the factory owner and the richest person in the area). The conversation takes place when Sabaruddin Nataprawira (an Islamic teacher who takes care of the mosque in the village) asks Jumeno's help for renovating the mosque. On the contrary, Jumeno does not agree to support that action. Below is the first quotation which contains that conversation:

- (1) Jumeno: Tentang mesjid sekarang. Biarkan saya bertanya dulu. Yang dimaksud dengan pembaharuan apakah pembongkaran dan pembangunan kembali?  
(About the mosque. Let me ask you first. Which one do you mean with the word renovation? Is it to demolish or rebuild it?)

Sabaruddin: Ya, dalam arti yang luas kita akan memperluas mesjid itu dan memindahkannya....  
(Yes, generally we will expand the area of the mosque and beautify it...)

Jumeno: Ha? Memperindah? Materialistis! Materialistis! (*Menghisap nafas berat*) ya Allah, ampunilah hamba (*Menggeleng-geleng*) saya yakin, biarkan saya bertanya lagi. Rencana siapa itu?

(Ha? Beautify it? Materialistic! (*take a deep breath*) Oh, God, please forgive me (*shake his own head*) I am sure, let me ask again. Whose plan is it?)

Sabaruddin: (*Menahan diri*) Sebagian besar kaum ulama. Juga umumnya para penduduk di sini. (*forbearing*) most of Islamic scholars. Also, generally residents in here).

In the first quotation, there are many people in the village which consist of Islamic scholars, residents, and Sabaruddin who still live up to walk the talk of mutual help value in the effort to expand and beautify the mosque. Different culture that may appear is that some countries do not have the habit for helping each other, meanwhile in Indonesia this habit is a common one in the society.

The second value is social solidarity. Solidarity is a feeling of having the same fate and being tolerant toward others (KBBI, 2002). Hasbullah (2012: 234) adds that solidarity in the social context relates to togetherness, unity, empathy, tolerance. This value is an important aspect for living in a society. It also strengthens social integration. This value has been being passed from old generation into next generation until now.

In a play entitled *The Bottomless Well*, social solidarity is also portrayed. Jumeno, aside from his stingy character, still shows that he applies social solidarity in his life. This is withdrawn from this second conversation between Jumeno, Juki, and Sabaruddin:

- (2) Sabaruddin: Tapi setidaknya mang Jumena bisa lebih berperasaan tentang segala rencana yang mulia itu. Sama sekali saya tidak menduga bahwa mang Jumena sampai hati mencerca sedemikian rupa semua rencana itu.  
(At least Jumena can be more sensitive... for that noble plan. I don't expect at all that Jumena insult the plan badly.)

Jumena: (*Meluap*) Apakah orang akan mengharap....  
(*angry*) do people wish...)

Juki: (Kikuk) Saya kira sebaliknya..  
(awkward) I think reversely ....)

Jumena: Tidak, Juki. Saya perlu saksi. Saya minta kau mendengarkan semua ini dengan obyektif.  
(No, Juki. I need a witness. I ask you to listen to all of this objectively.) (Juki duduk lagi. Jumena tegang menahan amarah)  
(Juki sits down again, Jumena is tense holding his anger)

Jumeno: saya percaya saudara Sabar pun mengerti bahwa berbicara atau menuduh tanpa fakta adalah sangat berbahaya. Saya a-sosial? Saya sungguh tidak tahu cara kau berpikir. Dengarlah, apa kekurangan saya sebagai seorang muslim? Atau seseorang yang hidup di suatu masyarakat? Setiap Jumat saya memberi sedekah kepada orang-orang miskin yang berbondong-bondong datang kemari. Dan setiap hari raya Idul Fitri saya tidak lupa mengirimkan zakat fitrah. Begitu pun saya tidak pernah lalai menunaikan zakat dan kurban pada setiap hari raya Idul Adha. Saya buka sawah, perkebunan, pabrik untuk menggerakkan masyarakat, agar suka berkerja dan meningkatkan daya pikir mereka.

(I trust that Sabar also understand that speaking or accusing without any fact is so dangerous. Am I asocial? I really do not know the way you think. Listen, what deficiency do I have an Islam person? Or the one who lives in society? On Fridays, I always give alms to poor people who come here in a lot of number. And every Eid Mubarakh I do not forget to give my alms too. I also do not forget to donate every Eid al-Adha. I expand rice field, farm, factory to encourage our people so that they work and improve their thinking skill.)

In this second quotation, Jumeno denies a statement that has him as an asocial person. He then shows the facts that as an Islam person and a part of the society, he has done some activities that are included as a form of social solidarity such as giving his alms, having donation, and expanding rice field, farm, factory so that many people can work and earn for their living. From this quotation, foreign speakers can learn that social solidarity can be a form of helping others. In some cases such as attending wedding, funeral ceremonies, having a baby, Indonesian usually donate some money.

The third value is persistency. Being persistent based on Oktariningtyas (Listiwati, 2016) means someone's ability to take an action and decide an effort to always step forward maximally and face all difficulties or obstacles to achieve certain goal. Santos (2012) gives four indicators if some has persistency, namely self-control, ability to explore (for knowing the cause of a problem), skill to analyse and have a fighting spirit.

In a play entitled *The Bottomless Well*, persistency is also found. This value is portrayed from Jumeno character in facing his life problem. This is seen in the third conversation between Jumeno and Sabaruddin.

(3) Sabaruddin: Seperti dongeng saja. (it is like a tale.)

Jumena: Suatu malam di teras sebuah toko di kota Cirebon, tempat biasa saya tidur, seorang kawan bercerita bagaimana Cina pemilik restoran yang gedungnya besar di seberang jalan, setindak demi setindak menjadi kaya. Ia bercerita bagaimana Cina itu pada mulanya hidup miskin. Sebelum punya warung, Cina itu bekerja sebagai kacung, katanya di sebuah restoran. Dan sejak itu dia sangat rajin dan cermat menabung, sehingga pada suatu saat uang tabungannya cukup untuk modal berjualan rokok. Semakin lama semakin cermat ia, sampai pada suatu hari, ia membeli sebuah warung kecil. Seterusnya ia membuka warung nasi Lengko sambil tetap berjualan rokok. Dan jadilah ia taukeh restoran terbesar di kota itu. Kalian tahu apa yang saya pikirkan malam itu?

(One night on a shop terrace in Cirebon, the place where I slept, a friend told me how the Chinese who owned the restaurant whose building was big across that street, could be rich. He told the story how the Chinese was poor back then. Before he had a shop, the Chinese had worked as a servant in a restaurant, told someone. And by that time, he was so diligent and eager to save money, then one day his saved money was enough for modal to sell cigarettes. By the time, he became better, until one day, he bought a small shop. Time went by, he opened *lengko* rice stall meanwhile he still sold cigarettes. And he became the most famous person in that town. Do you know what I thought that night?)

Di balik sarung kumal, malam itu, *saya memutuskan saya harus keras bekerja dan harus cermat dan rajin. Harus! Dan seperti kau tahu, Juki. Saya kemudian tinggal di rumahmu sebagai kacung. Mujur untuk saya karena ayah Juki seorang guru yang baik, saya disekolahkan (diam).* Tapi setahun setelah saya menginjak lantai sekolah guru, Ayah Juki meninggal dan peristiwa itu memaksa *saya harus magang di kantor sekolah saya sendiri, jelasnya membantu-bantu.* [...] Nah,

jelas barangkali dulu saya membayangkan manusia itu hanya mahluk yang terdiri dari mulut dan perut belaka. Tapi sejak memahami cina tadi, kemudian saya menyadari hal itu tidak benar. Dan sekarang saya yakin manusia adalah mahluk paling hebat! Di samping punya mulut dan perut dan mata, juga punya kepala dengan otaknya, punya tangan dan kaki. *Kalau kau juga mau percaya, saya pernah juga berjualan balon keliling kota.*

(Under my sarong, that night, I decided that I had to work hard and be careful and diligent! I had to! And as you know, Juki. I then lived in your house as a servant, lucky me because Juki's father was a good teacher, I could study at school (*silence*). But, a year after that, Juki's father passed away and that event forced me to take internship in the office of my school alone, specifically to help [...] So, it was clear that in the past I imagined that human was a creature which consisted of a mouth and stomach only. But, since I understood that Chinese's story, I then realized that was not true. And now, I am sure that human is the greatest creature! Beside having a mouth, stomach and eyes, we also have a head and its brain, hands and legs too. If you want to trust, I also sold balloons around the town.)

Jumeno character is inspired by a Chinese in Cirebon whose story he heard from a friend. He imitates and practices the Chinese's fighting spirit as his life principle so that he works so hard, being careful and diligent as a servant, helper and balloon seller.

The forth value is work ethic. Work ethic is a set of positive behavior which roots on the fundamental belief together with total commitment in the integral work paradigm (Sinamo, 2011). Based on Anoraga (1992), human who is successful has to have a view and action to appreciate work as something noble for humans' existence which is called as work ethic.

Work ethic in the play entitled *The Bottomless Well* is clearly seen as a character trait of Jumeno when he responses Sabaruddin's suggestion to enjoy his life beside doing some daily activities to work and think. This can be interpreted from the fourth conversation as follow.

(4) Sabaruddin: Jum, kau sebenarnya hanya capek, terlalu capek. Rupanya kau tidak pernah istirahat. *Rupanya selama ini kau hanya bekerja dan bekerja, berpikir dan berpikir.* Dua puluh tahun lalu ketika pertama kali saya kenal kau. Ketika untuk pertama kalinya kau membuka sawah dan ladang di sini, bahkan sampai saat kau mulai usaha di bidang pertenunan, saya selalu melihat kau sebagai lelaki yang paling bersemangat dan paling bergembira di kota ini. [...] Terus terang waktu itu saya membayangkan betapa bahagianya kau. Tapi hanya satu yang saya sangsikan, yaitu sempatkah kau mengecap hidup ini?

(Jum, you are just too tired. In fact, you never take a rest. So far, you just think and work. 20 years ago when I knew you for the first time. When for the first time you had rice field and farm here, even after you started your business in pertenunan field, I always see you as a man who is highly motivated and the happiest person in the town. [...] To be honest, back then I imagined how happy you are. But, only one that I sangsikan, have you enjoyed your life so far?

Jumena: Tidak. Tidak pernah dapat. Banyak kesempatan untuk itu, tapi memang hidup saya tidak dapat mengecap hidup ini.

(No, never. There were a lot of chances for that, but I could not enjoy my life.)

Sabaruddin: *Masuk akal, sebab seluruh waktu hanya kau isi dengan kerja dan berpikir,* maksud saya memecahkan persoalan perusahaan-perusahaan kau. Kau memiliki sawah tapi tidak pernah menikmati sawah, kau hanya menikmati uangnya. [...]

(It makes sense, because all of your time is only spent for working and thinking, I mean to solve your companies' problems. You have the rice field but you never enjoy that fields, you just spend the money.)

From Sabaruddin's statement, Jumeno's work ethic can be found explicitly in some sentences like: "In fact, you never take a rest. So far, you just think and work. It makes sense, because all of your time is only spent for working and thinking". In this case, Jumeno's commitment toward work spirit is clearly seen. He appreciates working above all matters so that he never takes a rest and enjoys his life.

The fifth value is being frugal. Frugality in Indonesia dictionary (2002) means being careful for spending money, not wasting it, being careful. This value relates to someone's principle and life style. A person who has this value is able to change his or her life style. It means that he or she has to force himself to live under his financial competence (Salim, 2008: 6).

This value in the play entitled *The Bottomless Well* is so bold. Not only it is taken from Jumeno's statements for Emod, Euis (his wife), but also he practices this value in his daily life. These fifth, sixth and seventh quotations show how economical Jumeno is.

- (5) Emod: Tapi ini keadaan istimewa, Gan. Maksud saya tidak setiap kali orang mengadakan pesta perkawinan.  
(But, this is a special case, Sir. I mean, a person will not have a wedding party every time.)

Jumena: Dengarkan. *Kalau orang mau hemat dan rajin menabung, niscaya tidak akan mengalami kekurangan biar segobang pun.* Bisa kalian buktikan bahwa standar dan peraturan-peraturan yang saya buat merugikan? Kamu lupa gaji rata-rata di sini setengah kali lebih besar dibanding tempat-tempat lain? [...] *Kalau orang mau hemat, insaAllah tidak akan menemui kesulitan apa-apa. Dengan gaji yang mereka terima, mereka akan dapat membiayai ongkos pengobatan dan apa saja.* Dan lagi, tidak masuk akal kalau saya pun harus menanggung biaya pemborosan kalian.  
(Listen. If people want to be economical and diligent to save their money, they will not need even a penny. Can you prove that standard and rules that I have made merugikan? You forget that the average of the salary here is half higher than other places? [...] If people are careful enough, God's will, they will not face any difficulty. With the salary that they receive, they will be able to pay for the medical treatments and all stuffs. One more, it does not make sense if I have to be responsible for your actions of wasting your money.)

Jumeno in the fifth quotation explains the value of being careful to spend money to Emod. He says that if people are careful enough, they will not face any difficulty. Jumeno also educates Euis (his wife) with this life principle. In these sixth and seventh quotations, Jumeno shows the ways to carefully spend money in his family.

- (6) Emod: Maaf gan, tapi saya kira kebiasaan orang lain. Juga sifat orang. Maksud saya mungkin saja gaji yang diterima seseorang cukup besar tapi bukan tidak mungkin ada saja orang yang menganggapnya masih kurang.  
(Sorry, Sir. But I think about people's habit. Also people's character. I mean that maybe when the salary which has been received is big but it is not possible that people still think it is not enough.)

Jumena: *Itu karena umumnya semua orang boros.* Saya yakin itu. *Cobalah kamu Tanya istri saya berapa ongkos rumah ini. Barangkali kamu tidak percaya kalau saya bilang ongkos bulanan rumah ini kurang dari gaji yang kamu terima setiap bulan.*  
(That's because people waste their money. I am sure about it. Try to ask my wife about our family living cost. Perhaps you will not believe if tell you the living cost in this house. It is less than your monthly salary.)

- (7) Jumena: Omong-omong berapa belanja kita hari ini?  
(By the way, how much money do we spend for today?)

Euis: Akang lagi sakit, kenapa mesti urus juga tetek bengkek semacam itu?  
(You are still sick, darling. Why should you bother yourself with that insignificant business?)

Jumena: Bukan tetek bengkek, tapi uang. Dan saya tidak pernah sakit untuk urusan uang. Ini satu-satunya hiburan saya, gila kalau saya tidak memeliharanya. Sekarang katakan berapa belanja kita hari ini?  
(That is not insignificant, but money. And I am never getting sick for this money matter. That is my only entertainment, I will be crazy if I do not handle it. Now, tell me, how much money do we spend for today?)



Euis: Sama seperti kemarin.  
(The same amount like yesterday.)

Jumena: Kalau begitu masih ada sisa buat besok. (Then, there is still leftover for tomorrow.)

Euis: Masih. (It is.)

Jumena: Sebetulnya masih bisa juga untuk belanja dua hari lagi, tapi kau belum tahu seninya. Tidak apa. Kelak kau pasti bisa. Tapi sekali lagi saya nasihatkan jangan sekali-kali kau suruh orang lain berbelanja. Juga jangan Nyai kau itu, belanjalah sendiri. Semua orang sama saja. Tukang catut! Jangan salah paham, ini bukan sikap kikir, tapi sikap cermat, dan kau tahu berkesenian dengan uang selain menghargai jerih payah.

(Actually, the leftover can be spent for two more days, but you do not know to handle it yet. It is ok. In the future, you can do it. But once again I give you advise for not letting others to shop, including our Nyai also. Buy the goods by yourself. All people are the same. Corruptors. Don't take it wrong, it is not the act of being stingy, but being frugal, and you know the art of handling money beside appreciating our hard work.)

In the sixth quotation, Jumeno states that his monthly expense is less than Emod's monthly salary (his worker). He wants to show that he applies his principle life to be frugal. In the seventh quotation, what has been told by Jumeno to his worker named Emod is true. Jumeno controls his wife to spend the money carefully and even he asks his wife to buy the goods by herself for saving more money.

The sixth value is spirituality. Spirituality based on *International Center for Spirit at Work* in Nurtjahjanti (2010:28) is a condition or experience which can give a direction or meaning for an individual or create feelings of understanding, motivated, unity in a person or connected feelings. This connected feelings can relate to someone's self, other people, nature, universe, God or other supernatural power. Furthermore, spirituality based on Machmud (2015) is the highest value which is absolute, because the source of it is from God who is considered as the One who takes control for choosing bad or good life. This includes all things which are useful for spiritual life.

In the play entitled *The Bottomless Well*, this spirituality is clearly shown by some characters such as Kamil, Sabaruddin, and Jumeno. In the eight quotation, it is portrayed the ways Kamil explicitly represents his spirituality as a person who likes mystical or esoteric belief. He learns it from Syekh Lemah Abang, a Java Islamic spiritual figure.

- (8) Kamil: Kenapa saya suka meramal? *Sebab saya suka ilmu kebatinan, alias mistik dan ilmu kejiwaan?* Sebab dunia sekarang sudah berat sebelah. Nah, sekarang inilah peradaban sekarang, kepala terus diisi sementara dada dibiarkan masuk angin, maka kepala terlampau berat tak dapat lagi ditopang oleh dada. Seperti ondel-ondel terkena angin puyuh. Maka terhuyung- huyunglah manusia zaman sekarang seperti pemabuk! *Padahal sumber kekuatan hidup sebenarnya ada di sini. Nih (Menunjuk ulu hati) bukan di kepala seperti kata Jumena.* Karena dia sinting!  
(Why do I like fortune telling? Because I like mysticism, alias mystical and supernatural things. Because world nowadays has lopsidedness. Now this is the civilization where head is continuously filled meanwhile we let ourselves to catch a cold, then our head is too heavy then it cannot be sustained by our chest. Like *Ondel Ondel* which struck of the wind. So people today stagger like drunkards! Whereas the source of our life is actually here. This (*pointing heart*). It is not in the head like Jumena's said. Because he is crazy!)

P. Tua: (*Di pintu belakang*) Sudah! Sudah! Berhenti pidato!  
(*In the back door*) Enough! Stop your speech!

Juki: Ya (Yes).

Kamil: Tidak salah! *Saya ini masih keturunan Sunan Gunung Jati tapi lebih cenderung kepada Syekh Lemah Abang.* Kata sementara orang saya ini orang kaya, jadi saya orang kaya. [...].

(That's not wrong! I am a descendent of *Sunan Gunung Jati* but inclining to *Syekh Lemah Abang*. People say I am a rich person, so I am rich. [...]).

Kamil, in the eight quotation, shows spiritual value which he believes in his life and the source of life is in his heart not in his mind just like the one Jumeno believes. Kamil bases this belief from Javanese and Islamic spirituality from Syekh Lemah Abang.

This ninth quotation shows Jumeno's spiritual value during the debate with Sabaruddin. Jumeno prefers to look into the quality of people's heart and mind to the pomp of physical Mosque.

- (9) Sabaruddin: (*Menahan diri*) Sebagian besar kaum ulama. Juga umumnya para penduduk di sini. (Hold himself) Most Islamic scholars, also generally residents in here.) Jumena: Kalau begitu gampang saja; sebagian besar penduduk di sini sinting dan rusak iman! Ya Allah, ampunilah hamba. Sebagian ulama, sebagian besar? Allahu Akbar! Saya yakin, saya yakin. Sabar. *Kau sedang terbawa arus megah-megahan dan kau tidak sadar*. Kau sedang menghadapi godaan besar. Sabar. Dan saya yakin sebenarnya kau mengerti sebab kau telah khatam Al Quran berkali-kali.

(So it is simple; most residents are crazy and unbeliever! O God, please forgive me. Some Islamic scholars, most of them? *Allahu Akbar!* I am sure, I am convinced, Sabar. You are drifted by a stream of being magnificent and you do not realize it. You are facing a big temptation, Sabar. And I am sure that actually you understand because you memorize all Al Quran many times.)

Allah tidak mengharapkan pintu-pintu dan jendela-jendela yang bercat meriah; Allah tidak mengharap lantai dari ubin; Allah tidak mengharap permadani dari Turki; Allah tidak mengharap lampu neon yang berbatang-batang. Tidak! Allah tidak menghendaki semua itu. *Allah terutama menghendaki hati dan pikiran manusia yang jernih bersemangat lagu kerja*. Ya Allah, ampunilah hamba.

(Allah does not expect doors and windows painted in a glamour way; Allah does not expect the floor from tile; Allah does not expect Turkish rugs; Allah does not expect many lamps. No! Allah does not want them all. Allah especially wants humans' pure heart and mind which is also highly motivated to work. Allah, forgive me.)

Sabaruddin: (*Sesak*) Materialistis! (*breathless*) materialistic!

Dengarkan; Materialistis! *Janganlah mendahulukan badan daripada hati dan pikiran. Sejelek-jelek wajah rupa orang yang penting hatinya juga. Seburuk-buruk langgar atau mesjid yang penting umatnya juga*.

(Listen; materialistic! Do not put your physical needs first before heart and mind. How bad face a person has, his heart is important too. How ugly the mosque, the people is more important too.)

In the ninth quotation, Jumeno criticizes Sabaruddin's view about the life of religiosity, that heart and mind are more important than body as a comparing thing with people's quality of life. This quality is more important than the physic of a mosque.

The seventh value is independency. Wijaya (1986) explains that independency relates to the belief of self-ability to face problems without any help from other people, being reluctant to be controlled by others, to do each activities by himself. Furthermore, Steinberg (1995) states that independency concept is an ability to control, manage, and govern someone's self. A person who has it is recognized from his ability for not being emotionally dependent toward others. He is able to decide independently and he is consequent with that decision.

In the play entitled *The Bottomless Well*, this value is portrayed by Jumeno in his conversation with Sabaruddin, as seen in this tenth quotation below.

- (10) Sabaruddin: Rencana-rencana itu mulia sekali, Jum. Kita akan membangun rumah penampungan sosial dan kita akan mengadakan pembaharuan mesjid. [...]

(The plans are so noble, Jum. I will build a shelter house for social need and we will renovate the mosque. [...])

Jumena: Jelas, jelas suatu pikiran yang keliru. Sangat. Rumah penampungan? Indah sekali! Terbayang dalam kepala setiap orang yang mendengarnya sebagai suatu surga impian, dimana orang boleh makan-tidur cuma-cuma, dan kemudian orang percaya bahwa yang bernama manusia hanyalah makhluk yang terdiri dari mulut dan perut semata. Pikiran keliru, sangat keliru. Saya tahu maksudmu baik tapi keliru, dan karena itu sangat berbahaya. [...]. *Kau diam-diam akan mengajar mereka bermanja-manja dan malas! Tidak! Tidak! Kita harus mengajar mereka berdiri sendiri dengan kedua kaki mereka sendiri untuk mengembangkan budi daya mereka sebagai makhluk termulia di bumi Tuhan ini.* Juki, ada baiknya kau berdiskusi di sini.

(It's clear that is a wrong idea. So wrong. A shelter house? So beautiful! In the head of people whom heard this plan, they think that's a dream of paradise, where people can eat and sleep freely and then people believe that human is only a creature which consists of mouth and stomach. This is a wrong thought, so wrong. I know your intention is good but it is a mistake, and because it is so dangerous [...]. You quietly will teach them to be lazy and spoiled. No! No! We have to teach them to stand by themselves with their own two legs to develop their ability as the most noble creature on God's Earth. Juki, it is better you also discuss it.)

In the tenth quotation, it is clear that Jumeno denies Sabaruddin's idea. Based on him, the actions that Sabaruddin will take which is to build a shelter house will cause children to be lazy and spoiled. He prefers to teach children to be able to stand up by their own two feet to develop their ability. He states the importance of being independent.

#### ***Model of applying Indonesian values in the play entitled The Bottomless Well for BIPA learning***

Indonesian values are formed by local wisdom from different ethnics and tribes. In the play entitled *The Bottomless Well*, various tribes and ethnics like Java, Betawi and even China contribute to Indonesian values as a unity. Indonesian values such as mutual help, social solidarity, persistency, work ethic, frugality, spirituality, and independency are portrayed in *The Bottomless Well*.

For advanced level BIPA learning, drama script entitled *The Bottomless Well* can be used as an authentic material. This script can be applied to practice four skills of Bahasa Indonesia.

The first is reading lesson. We can start reading lesson by providing an authentic text as a source of reading material. Some fragments taken from Arifin C. Noor's play entitled *The Bottomless Well* especially those which have Indonesian values can be used as a reading material. BIPA learners can read the dialogue and learn the conversation, diction, sentence structure, and cultural aspects which are stated explicitly or inferred implicitly. This is an example of reading text taken from Arifin C. Noor's *The Bottomless Well*.

#### *Reading text*

- Sabaruddin: Sedemikian lebar mang Jumena berbicara, sebenarnya hanya untuk mengatakan tidak akan menyokong pembangunan itu. Saya heran mengapa mang Jumena tidak berterus terang saja bahwa mang Jumena berkeberatan atas perluasan mesjid, karena akan menyangkut tanah hak mang Jumena.
- Jumena: (*Geram*) Saya juga heran kenapa Anda tidak segera menjelaskan bahwa rencana pembangunan mesjid akan menyangkut saya punya tanah.
- Sabaruddin: Saya kira Anda sudah mengerti sendiri tentang hal itu
- Jumena: Kalau Anda beranggapan begitu, sebaliknya saya menganggap perlu menjelaskan panjang lebar kenapa saya menolak rencana-rencana itu.
- Sabaruddin: Tapi, bagaimanapun, sekarang mang Jumena tahu, saya bukan orang yang cepat putus asa untuk meyakinkan seseorang. Memang sejak lama saya mendengar orang mengatakan bahwa mang Jumena adalah seorang a-sosial, sementara semua orang tahu di daerah ini hanya Bapak Jumenalah yang paling kaya.
- Jumena: Dan bagaimanapun sekarang, kau betul-betul tahu bahwa saya bukan seperti apa yang dibayangkan orang. Saya punya prinsip.
- Sabaruddin: Tapi setidaknya mang Jumena bisa lebih berperasaan tentang segala rencan yang mulia itu. Sama sekali saya tidak menduga bahwa mang Jumena sampai hati mencerca sedemikian rupa semua rencana itu.

Jumena: Saya percaya saudara Sabar pun mengerti bahwa berbicara atau menuduh tanpa fakta adalah sangat berbahaya. Saya a-sosial? Saya sungguh tidak tahu cara kau berpikir. Dengarlah, apa kekurangan saya sebagai seorang muslim? Atau seseorang yang hidup di suatu masyarakat? Setiap Jumat saya memberi sedekah kepada orang-orang miskin yang berbondong-bondong datang kemari. Dan setiap hari raya Idul Fitri saya tidak lupa mengirimkan zakat fitrah. Begitu pun saya tidak pernah lalai menunaikan zakat dank urban pada setiap hari raya Idul Adha. Saya buka sawah, perkebunan, pabrik untuk menggerakkan masyarakat, agar suka berkerja dan meningkatkan daya piker mereka.

The second is writing lesson. Writing lesson can be conducted by using a provided text. In this case, dialogue text of Arifin C. Noor's *The Bottomless Well* can be used as a trigger for writing activities. Those activities are copying, summarizing, changing some sentences or filling the blanks. This is an example of fragment script for filling the blanks activity.

#### *Incomplete text*

Saya percaya saudara Sabar pun mengerti bahwa berbicara atau menuduh tanpa fakta adalah sangat berbahaya. Saya a-sosial? Saya sungguh tidak tahu cara kau berpikir. Dengarlah, apa kekurangan ..... sebagai seorang muslim? Atau seseorang yang hidup .... suatu masyarakat? Setiap Jumat saya sedekah kepada orang-orang miskin yang berbondong-bondong datang kemari. Dan setiap hari raya Idul Fitri saya tidak lupa zakat fitrah. Begitu pun saya tidak pernah lalai ..... zakat dan kurban pada setiap ahri raya Idul Adha. Saya ..... sawah, perkebunan, pabrik untuk menggerakkan masyarakat, agar suka berkerja dan meningkatkan daya pikir mereka.

Next is speaking lesson which can be done with a text that contains conversation taken from Arifin C. Noor's *The Bottomless Well*. The text is used for dramatic reading which can be done in a pair or in a group (role play). BIPA learners can act it out as Jumeno, Euis, Juki, Sabaruddin, or other characters. Not only they can practice to have a conversation in Bahasa Indonesia and act it out as a certain character, but also they can try to live up to Indonesian values in the conversation. Below is a fragment of *The Bottomless Well*, that can be used for dramatic reading or role play in speaking lesson.

#### *Dramatic reading text*

Jumena: (*tajam*) Sudah lama kau pikirkan itu?  
Euis: (*Menggeleng-gelengkan kepala tak mengerti*) Akang  
Jumena: Aku melihat mata ketiga istriku yang dulu dalam pandangamu. Jelas. Tidak! Jangan kau berpikir semacam itu. Kenapa kau bertanya begitu? Kenapa? Jawab singkat!  
Euis: Euis tidak mengerti akang  
Jumena: Ingatlah, geulis! Kau kukawini bukan untuk memindah hak hartaku. Sekarang kau bertanya persis seperti yang telah ditanyakan oleh ketiga istriku yang dulu. Tidak! Tidak! Kau kira dengan kedudukanmu sebagai istriku kau bisa merebut hartaku? Hartaku yang telah kukumpulkan dengan seluruh keringatku yang sekarang sudah hampir kering ini? Semua perempuan mata duitan!  
Euis: (Puncak tangis bercampur amarah yang kuat tertahan) Akang, apa kesalahan Euis? Apa? Euis pernah minta apa? Selama hampir lima tahun Euis jadi sitri akang, pernahkah Euis minta apa-apa? Apa akang lihat orang tua Euis tiba-tiba menjadi kayak arena Euis menjadi istri akang? Selama Euis di rumah ini, Euis hanya dilimbur ketakutan padahal Euis Cuma mengharap cinta akang  
Jumena: (Semakin gila) Tidak! Tidak seorang pun kubiarkan mengangkat lemari itu. Bahkan tidak seorang bidaripun kubiarkan merayuku agar aku menyerahkan hartaku. Hartaku adalah keringatku, milikku satu-satunya yang kuharap menjadi pelipurku yang terakhir. Sekarang kau mau merebutnya  
Euis: Siapa mau merebutnya, akang? Euis tidak mengharap semua itu sama sekali. Euis hanya mengharap cinta akang. Tidak percayakah ada orang yang hanya membutuhkan cinta?

Jumena: Aku pun membutuhkan cinta selama hidup, tapi yang kudapat hanya orang-orang semacam kau yang berniat merebut hartaku

For listening lesson, the activities are listening to recorded audio, watching a video, having a conversation demonstration done by a teacher in relation to the play. That recorded audio or video contains some Indonesian values. Learners can also watch the live conversation that is done by native speakers. Next activity after completing listening activities can vary from question and answer session about the character, the topic, diction, sentence structure, until cultural aspects in that recorded drama.

For integrating those four skills, a drama class is suitable to be conducted. Learners after watching recorded video about this play performance can practice by themselves in the reading aloud session. After they are familiar with it, they may proceed to the monologue session which can be accompanied by a teacher. In this session, a teacher will give some suggestions for their improvement in fluency, accuracy, and expression. The next activity is dramatic reading in groups. This activity enables them to collaborate and practice conversation in real. Then, mini role-play activity which unites all groups into one is able to be conducted. The last is reflection session. A teacher provides some guided question in relation to learners' feeling after completing the project, their improvement in language fluency, accuracy, and the differences that they find between Indonesian culture and their culture. This is vital since this session leads them to their cultural awareness.

## CONCLUSION

Creative and innovative learning plans by using Indonesian literary works can be done for fostering foreign speakers' cultural awareness. This article has provided some fragments found in the play that can be used as Indonesian language learning materials in its cultural context. Some values taken from the play script are mutual help, social solidarity, persistency, work ethic, frugality, spirituality, and independency relatable to cultural knowledge that learners can achieve.

By integrating four skills in engaged drama class, foreign learners can also practice fluency and accuracy. Besides, the reflection session enables them to analyze more deeply the differences of their culture with Indonesian culture. This activity can help foreign learners to achieve higher level that is cultural awareness since they compare their culture and Indonesian culture in answering some guided questions.

In the future, the researchers hope that there will be more Indonesian literary works used in ILFS classes so that foreign speakers do not only learn Indonesian language, but also Indonesian culture. By having a model that has been proposed in this article, promising research may be done to measure its effectiveness and learners' engagement.

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